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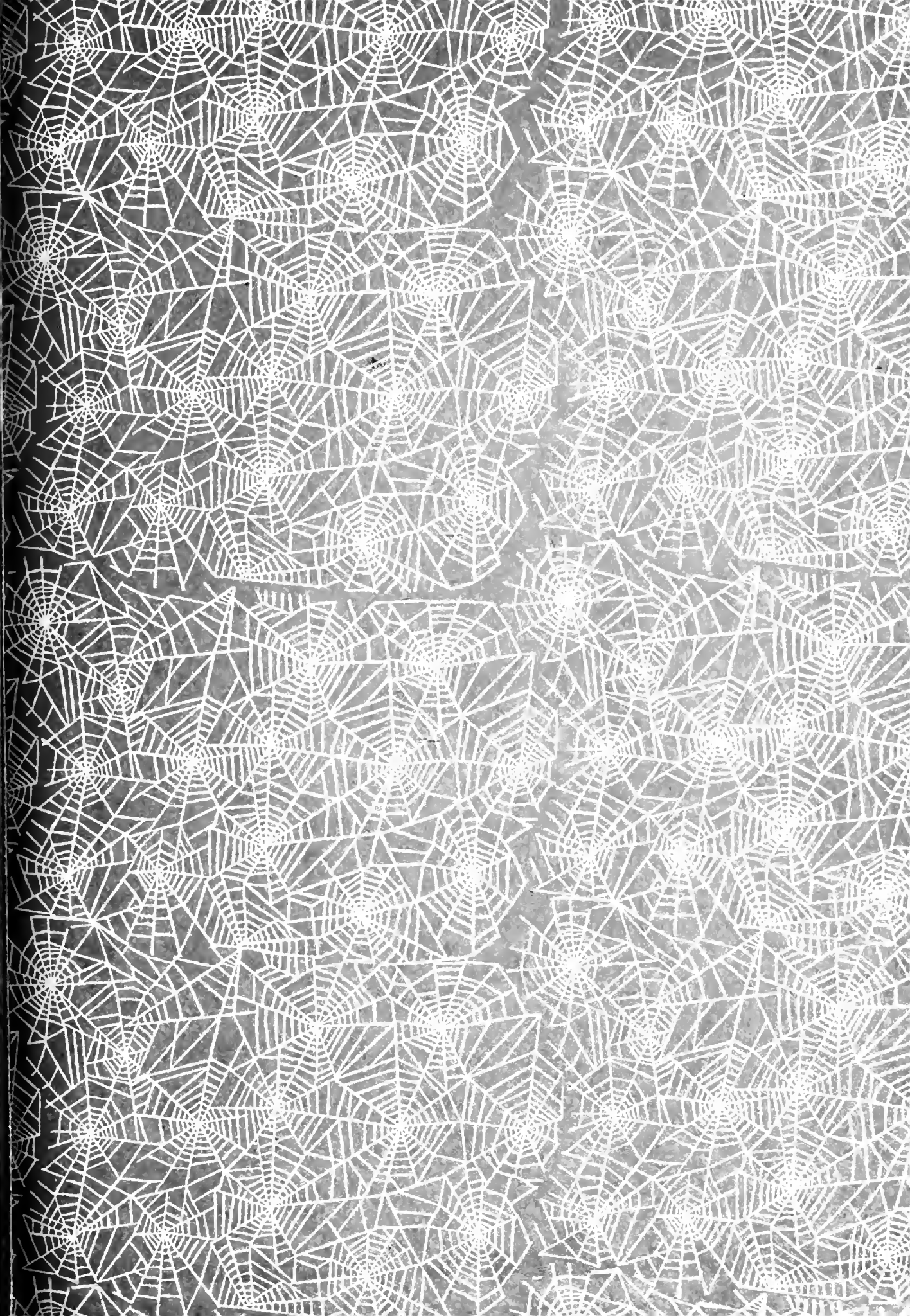
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# EDUCATIONAL SCREEN

& AUDIO-VISUAL GUIDE

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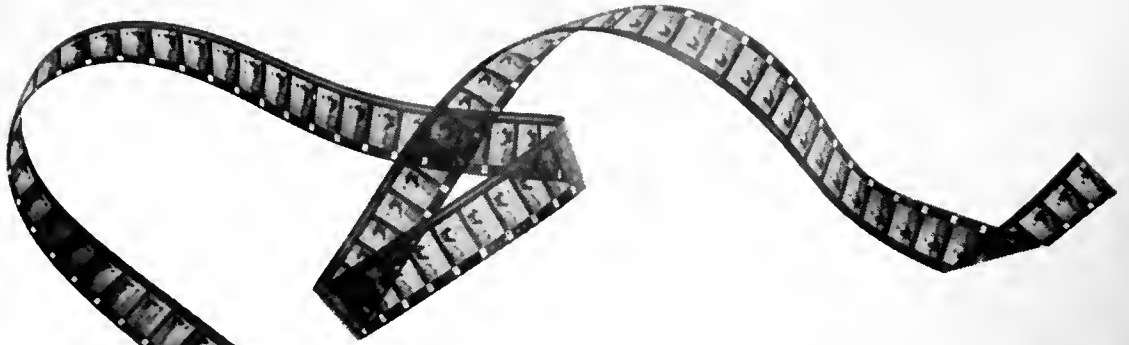
JANUARY, 1957 VOL. 36, No. 1

A UNIFIED MATERIALS PROGRAM  
CLOSED CIRCUIT STUDY HALL TEACHER  
SLIDES IN THREE MINUTES  
AV REMINISCING

From "The Groat Adventure" (Louis de Rochemont)



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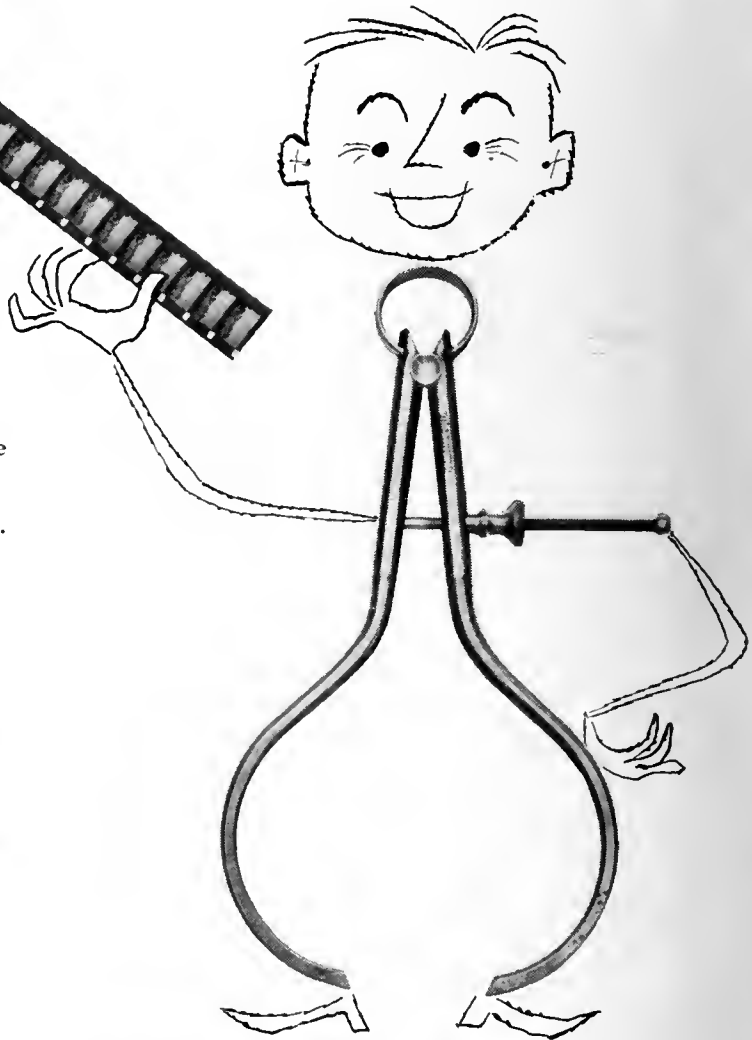
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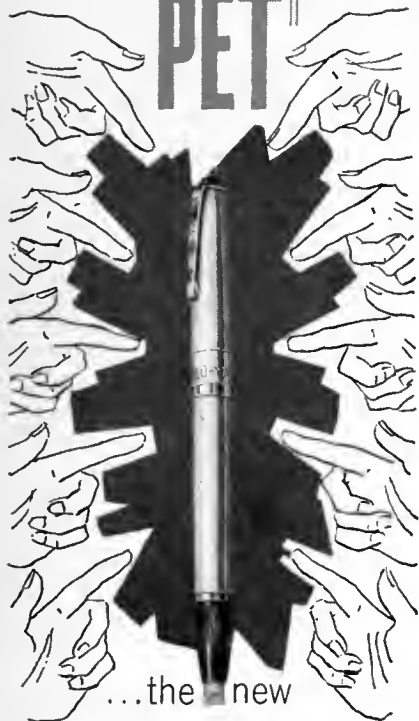
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded in 1922 by Nelson L. Greene

January, 1957

Volume 36, Number 1, Whole Number 348

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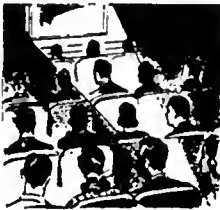


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## On the SCREEN

### Cover: The Great Adventure

On this month's cover you meet six-year-old Kjell Sucksdorff, a Swedish boy for whom each day is a great adventure. Kjell is the son of Arne Edward Sucksdorff, who made the motion picture *The Great Adventure*, one of the great films of recent years. For a lyrical review of this "lyric film poem about the moods of the seasons, the moods of forest animals, and the moods of little boys," see page 26 in this issue.

### Welcome 1957!

Whatever else 1957 may bring, it is certain to bring new and old audio-visual challenges. Many of you readers must meet the basic AV challenge head-on: how to provide teachers with all the teaching materials they need exactly when they need them and with a minimum of effort on their part. Can this be done best through a unified instructional materials program? Edward T. Schofield will tell you why he thinks so and how such a program works — on page 18.

If you want the challenge of an exciting, brand-new audio-visual teaching tool, turn to Phil Lewis' picture story on page 22. In one minute you'll find out how to make slides in three minutes.

If you're already tired of 1957 challenges, take a look backward with M. I. Smith to the AV challenges of the early 1900's. Listen to his description of an old lantern slide projector: "The projector was a heavy, cumbersome machine. The illumination was from four acetylene burners, a load in itself. We also had to carry two

copper tanks of gas as well as a tripod stand, screen, and a heavy wooden box of 3 x 4 glass slides."

Just compare that load with our modern, lightweight, portable AV equipment — well, so the lady on page 34 does have a decided AV sag or list! It takes a strong back in every decade to get things done. We still wouldn't trade our modern AV problems for the AV problems of yesteryear. And we still think AV equipment makers have come a long way toward making AV equipment lightweight. (Is our list showing?)

If you want an intriguing way of running a nonstop film show, take page 14 into the projection room and follow the instructions. When Headmaster Bassett wrote us about the idea he picked up from a projectionist in Beirut, Lebanon — "a practical method for running two or more reels of film continuously on a single projector" — we had it tried out in our Rochester laboratory. Editor Reed assures us it works. We don't know how you'll put this trick to use. Maybe its performance could become a test item for student projectionists.

### How to Read Educational Writing

"Extensive research has shown . . ." — One or two abstracts of doctoral theses which the writer happened to come across.

"The most recent statistics available . . ." — They go back to 1946.

"Outstanding leaders in education believe . . ." — The writer believes it, at any rate. —JNS

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For American

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## NEW CORONET FILMS

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### WALT WHITMAN:

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*American Literature: The Westward Movement* presents authors whose works were largely inspired by the spread into new and unsettled lands: Conrad Richter, Bret Harte, Hamlin Garland, and Francis Parkman. Liberal quotations from their works against a background of movement, building, and settlement give high school students a splendid opportunity to visualize the human context of great writing.

*Walt Whitman: Background for His Works* and *Mark Twain: Background for His Works* provide a visual basis for understanding the works of these authors in relation to the periods in which they lived. Abundant quotations from Whitman's poetry and Twain's prose form an integral part of the films. Both are for high school literature courses.

Other new CORONET films released this month (each one reel) include:

**Amphibians**—The characteristics of frogs, toads, and salamanders; how and where they live; what they eat; and their developmental changes. (Grades 4-10).

**Kindness to Others**—A class learns what kindness is and how to be kind to others. (Grades 1-3).

**Beginning Responsibility: Other People's Things**—A classroom illustrates in its activities how public and private property and borrowed or found articles should be cared for. (Grades 1-3).

All films are available in color or black-and-white.



### Write for preview . . .

If you are considering purchase, fill in coupon for preview prints of the films featured above; or for a list of Coronet film libraries if you are interested in rental.

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- Walt Whitman: *Background for His Works*
- Mark Twain: *Background for His Works*
- Amphibians
- Kindness to Others
- Beginning Responsibility: *Other People's Things*
- I am interested in renting these films. Please send me a list of Coronet film rental libraries.

# Have you heard?

## California AV Conference

"Teamwork, Key to the Audio-Visual Program" will be the theme of the annual conference of the Audio-Visual Education Association of California to be held in Bakersfield (Calif.) Jan. 31, Feb. 1 and 2, 1957. Cooperating associations are the California School Supervisors Association, San Joaquin Valley Section; School Librarians Association of California; Northern Section; California Elementary School Administrators Association, Central Section; and National Audio-Visual Association, Western Division.

Beginning **T h u r s d a y** afternoon dealers' exhibits will be open at all times that conference sessions are not scheduled. This will give conference goers an opportunity to see the newest in audio-visual materials and equipment.

Among the speakers will be Dr. Adrian L. Ter Louw of Eastman Kodak

Company, whose topic, "Good Seeing in the Classroom," will be presented at Friday afternoon's general session, and Dr. Elmo N. Stevenson, President of Southern Oregon College of Education, who will be banquet speaker Friday evening.

Saturday's sessions will include a series of brief demonstration-like presentations of classroom techniques.

General chairman for the conference is Miss Ruth Noel, president of the Audio-Visual Association of California.

## "Our Mr. Sun" on TV

"Our Mr. Sun," the first program in the new Bell System Science Series, was seen over the CBS television network on Monday, November 19. It is expected that three or four science programs will be produced and televised each year.

The program marks the television debut of the Academy-Award-winning

director, Frank Capra. The cast of "Our Mr. Sun" is headed by Eddie Albert and Dr. Frank Baxter, both well known to television audiences.

"Our Mr. Sun" tells the story of the sun, from its worship by ancient man to its use by modern man for a variety of purposes.

The programs will be on color film so that they may be used by schools, clubs, civic organizations, etc., for years beyond their brief hours on the air.

## Around the ETV Circuit

**OREGON.** Three commercial TV stations in Oregon are participating in an experiment in educational television for the state. The three stations are telecasting over a 13-week period two series of programs from the national Educational Television and Radio Center. The broadcasts are a part of the extended services of the Center. The television committee of the state board of higher education is presenting these examples of educational broadcasting as a part of its study of the opportunities and possibilities in educational television for Oregon. The commercial stations: KOIN-TV, Portland; KVAL-TV, Eugene, and KBES-TV, Medford. Educational programs being aired are: "The Finder," a series from St. Louis ETV station KETC for children 9 to 12; "Spotlight on Opera," designed to acquaint the layman with opera, and "The Painting," a series showing the actual creation of a work of art by Siegfried Reinhardt. Reactions to the programs from Oregon viewers will help to determine whether educational TV efforts should be expanded in the state.

**CHICAGO.** There's "Today" and "Tonight" on TV and now educational television station WTTW in Chicago has come up with "Tomorrow." With the help of the Adult Education Council of Greater Chicago, the station gives a rundown of the following day's educational and cultural events in the Chicago area at 10:00 each night. A weather forecast is included.

(Continued on page 10)

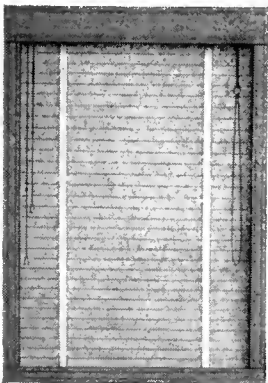


Cooperating organization representatives are shown making final plans for the annual conference of the Audio-Visual Education Association of California, to be held in Bakersfield, Jan. 31, Feb. 1 and 2. Seated: Mrs. Elsie Holland, School Library Association, Northern Division; Miss Ruth Noel, president AVEAC, Dr. George Ormsby, Bureau of Audio-Visual Education, State Department of Education. Standing: Ron Cook, president School Supervisors Association, San Joaquin Valley Section; Dick Utz, NAVA Western Division; Paul Richert, California Elementary School Administrators Association, Valley Section.





## How Dark Should an Audio-Visual Room Be?



**ANSWER:** The lighting condition of an audio-visual room should be governed entirely by its effect on the progress of the student. The brilliance of the screen image should be considered only as a secondary factor.

Experienced audio-visual educators realize that the importance of the projection has been over-emphasized, often to the detriment of the student. It is also recognized that various conditions and various subjects require elasticity in the control of light. This control should be simple and immediate.

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# WARNING!

## CARBON TET PROVES FATAL!

Carbon tet poisoning has been listed as a contributory factor in the recent death of a film editor. Following this tragedy, the National Association of Broadcast Employees and Technicians has launched a determined drive to ban the use of carbon tet as a film cleaner. "Carbon tet can poison," the association warns. "If you're using it, better switch to another product!"

### Switch to NON-TOXIC

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#### Anti-Static Film Cleaner

- Cleans Better, Dries Faster Than Carbon Tet
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- Stops Dirt-Attracting Static
- Fast-Drying
- Conditions "Green" Prints, Kine Films
- Keeps Films Pliable, Eliminates Waxing
- Fewer Cleanings Needed
- Absolutely Safe for Film, Personnel

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ECCO #1500 is the film cleaner used in most audio-visual centers, film libraries, schools and colleges. And ECCO #1500 is used by many Hollywood film studios and TV networks — NBC, CBS.

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\*National Audio-Visual Association Bulletin, October, 1956

**ELECTRO-CHEMICAL PRODUCTS CORP.**

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PITTSBURGH. WQED's Adult School of the Air has begun its third consecutive year. The Pittsburgh station is offering this semester courses in English, World History, Algebra and Physics. The educational cycle of 16 units leading to a certificate of graduation can be completed in two years, providing, of course, that students pass the regular examinations given by the Pennsylvania Department of Public Instruction or the Veterans Testing Center of the Pittsburgh Board of Education. But 70 percent of the adults taking tests have passed to date. Forty-six students were graduated in September. Sixteen of this year's grads received their certificates in absentia: 11 of them are inmates of the Western State Penitentiary and five are at the Allegheny County Workhouse.

BOSTON. An intriguing set of brain-teasers recently telecast by WGBH-TV, Boston, has created a serious state of mental unrest among the station's viewers. M. I. T. Professor Eugene Boehne proffered a dozen cranium busters — all of which could be worked out logically by anyone (in time). Phone calls to the station started coming in while the program was still on the air and they were followed by a flood of letters, telegrams and post cards. After wrestling with the problems for varying periods of time, the majority of people complained of lack of sleep and bankrupt heads. But all sought the solutions and peace of mind. Among the out-of-state letters (from viewers passing through Boston) was a plea from San Francisco for the answer to the tribe of Indians question so that I can sleep once more. A telegram from Chicago read, "Received your solutions. Now, please send professor!"

### People & Jobs

DAVID E. STROM, until recently with the Jam Handy Organization, has been appointed audio-visual advisor to the Ministry of Education of the government of Iran. His headquarters will be in the Iranian capital, Teheran, and he will be associated with the Syracuse Film Project. He is accompanied by his wife and three sons. His responsibility will be to set up audio-visual operations for elementary and secondary schools and for adult education programs.

GRACE T. STEVENSON of the American Library Association was installed as president-elect of the Adult Education Association of the U.S.A. at the organization's annual conference in Atlantic City in November, 1956.



SAM S. BLANG, formerly AV coordinator for East High School in Denver, Colorado, has been promoted to the position of general curriculum coordinator. He is also teaching an audio-visual education class for the University of Colorado Extension Division. He has been appointed chairman of the local committees and arrangements for the National Science Teachers Association convention to be held in Denver in March of 1958.

KENNETH ALAN SILVER, General Manager of Automatic Projection Corporation, was married to MIRIAM GOODMAN on November 4. Miss Goodman is an elementary school teacher.

DON ELY has joined the staff of the Audio-Visual Center at Syracuse University to replace RAY HADSELL, who has gone to Iran for a year as audio-visual adviser to the University of Teheran.

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Schools that have wanted to use the Picture Book Parade film series in their elementary language arts program, but who have had to shy away from the cost of color prints, will welcome the news that the Weston Woods Studios is now releasing their popular series in black and white as well as color.

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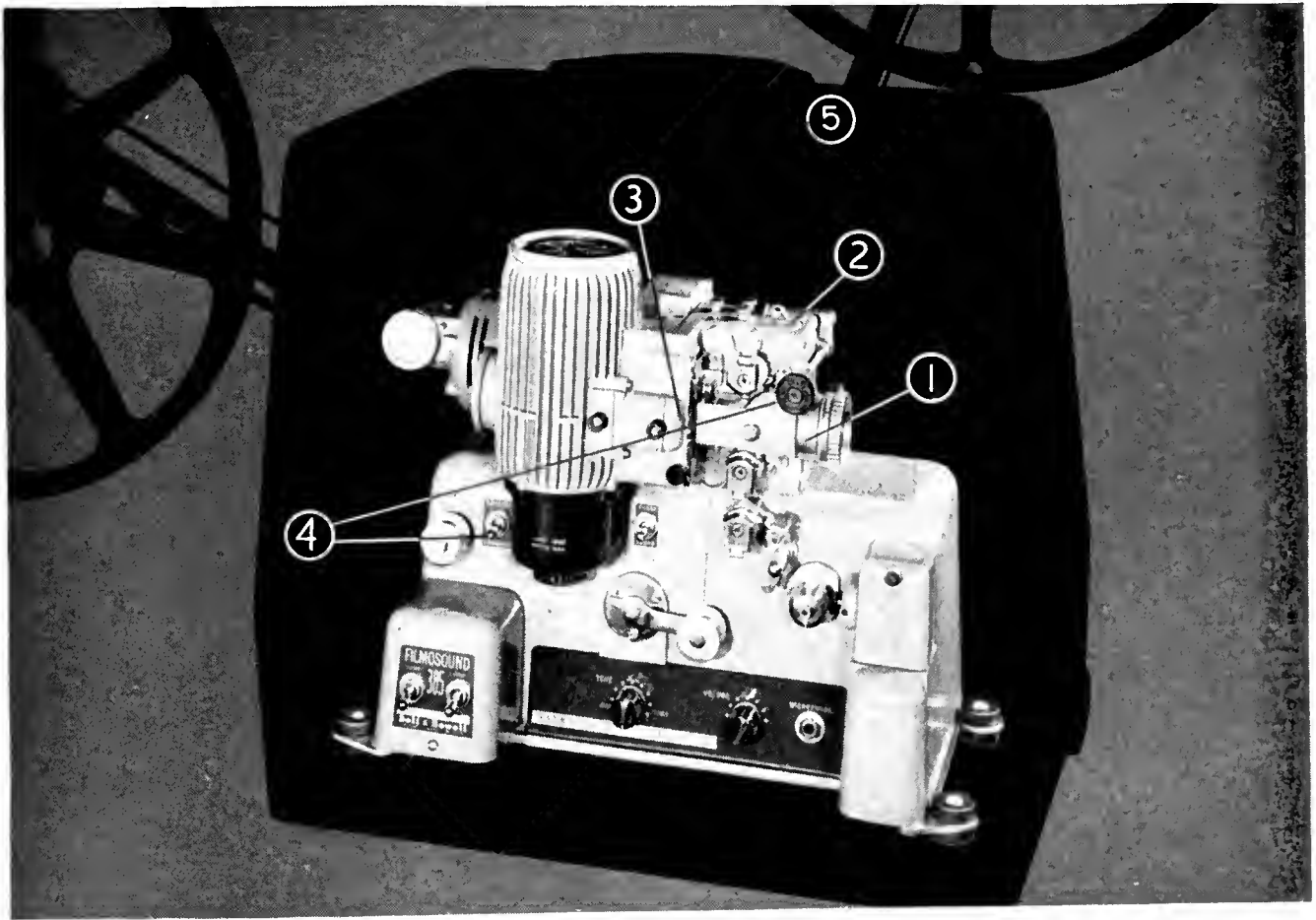
January 31-February 2 — California Audio-Visual Association Conference, Bakersfield, Calif.

February 16—NAVA Eastern Dinner, Atlantic City, N. J. (during AASA Convention, Feb. 15-20).

March 1-5—NEA Department of Audio-Visual Instruction Conference, Sheraton Park Hotel, Washington, D. C.

March 17-21—12th Annual Conference, Association for Supervision of Curriculum Development, NEA, St. Louis, Mo.

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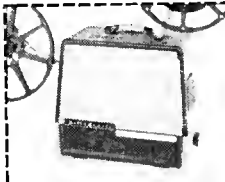
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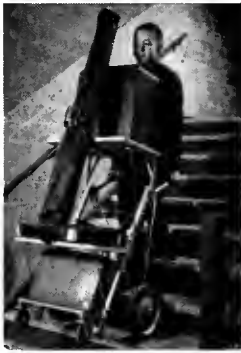
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by LEE WEDDIG

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HIGH JINKS in the study hall at the New London, Wisconsin, high school are at an all time low this year, thanks to a closed circuit television system which has provided a teacher that sees all.

The "teacher" with the all encompassing eyes is a small television camera mounted on a shelf. A coaxial cable hidden in the ventilating ducts carries the picture of the 100-seat hall to a 15-inch receiver set in the principal's office. There the principal's secretary and the secretary to the superintendent of schools keep roving eyes on the doings of the 550 students who make use of the hall off and on during the day.

The closed TV circuit is believed to be the first instance where video has been used for this purpose in a school.

Superintendent of Schools Paul M. Loofboro, who initiated the idea last year, explains the reason for the circuit this way:

"Every year it's getting increasingly difficult to secure teachers. In a few more years, large numbers of pupils will be advancing into high school from our elementary schools. When you're facing a teacher shortage, and a need for economy, this is the answer. Admittedly, it's second best to a teacher, but it has its advantages."

Loofboro said the pay scales for teachers in New London range from about \$3,300 to \$6,500, the average being about \$4,500. The TV circuit cost \$2,760.

Loofboro said maintenance and depreciation would make the cost of the set run about \$1,000 a year—about one-fourth the cost of a teacher. Actually Loofboro figures the circuit will save the school system about one-half the cost of a teacher each year because a teacher is still assigned to the study hall in the hours immediately before the noon lunch hour and before the dismissal time. He said the students are usually more restless during those periods. Nevertheless, the TV adds four teaching hours a day without adding to the payroll.

The superintendent said the TV eye has been accepted by both the students and the teachers. He said the teachers prefer to teach rather than take charge of the study hall, so there's no problem there.

As for the students, an excellent public relations job by the superin-

tendent and the faculty members has convinced the student body for the most part that the TV is a good thing.

When the circuit was installed last year, the pupils were given a chance to inspect the complete outfit from controls to the receiver. The superintendent also explained the reasons for the system at a general assembly of the student body. This year the plan was reviewed for the incoming freshmen.

Loofboro feels that the network will give New London students an opportunity to learn self-discipline. While the two secretaries, who keep an eye on the receiver, don't watch the set constantly, they're always in close touch with it. If decorum happens to fall by the wayside in the study hall, the general address system is handy for a fast call to a teacher in a nearby classroom or the librarian.

But Loofboro isn't anticipating the necessity of such action too often. It should be emphasized, he said, that the students aren't being nailed to their seats by the network. The idea is just to keep general tabs on the overall situation, he said.

"The kids have freedom and the opportunity to move around. No one feels restricted by the set," he said. An advanced student is always present to give a hand with the younger pupil's lessons.

Loofboro has been at New London for more than four years. Before that he was school superintendent at Wisconsin Dells. While at the Dells, he inaugurated two other firsts for the school systems—the use of airplanes as a teaching tool and the installation of a frequency modulated radio system in the high school to receive educational broadcasts from the state operated FM radio station.

The airplane course, while disregarding the mechanics of aeronautics, concentrated instead on "what the airplane does for society." Part of the course consisted in flying the students over the agricultural and forested areas near Wisconsin Dells to teach them conservation methods and needs.

*Mr. Weddig is a former news and feature writer for the United Press in Milwaukee, Wisconsin, now employed with the Fairchild publication, "Electronic News." His article here is based upon an interview with Superintendent Loofboro of New London, Wisconsin.*

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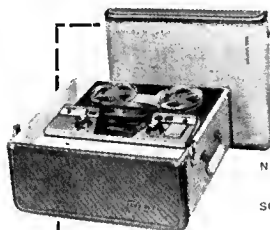
trol unit, "normal" and "overload" indicators, extra speaker jack, special ceramic mike, accessory cable and many more fine-recorder features. You can use your recorder as an amplifier for phono or mike output, too.

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## How to Run a Non-Stop Show On One Projector

by **T. ROBERT BASSETT**  
Headmaster, The Columbus Boychoir  
School, Princeton, New Jersey

**E**VEN THOUGH you have only one movie projector, you can still run two or more reels without interrupting the performance to change them. All you need is a splicer and a little practice. Here's how:

(1) Set up the splicer in tandem fashion behind the projector.

(2) Place reel No. 1 on the rewind spindle nearest the projector, carry the leader up and over an empty reel on the feed arm, and thread as usual. (If necessary, rig up some sort of support above the rear of the machine to prevent the film from rubbing on the case or crossing too close to the hot lamp.)

(3) Start the first reel. While it is running, place the second reel on the other spindle of the splicer, remove the leader, and ready the end edge for splicing.

(4) When there remain about two or three minutes of film on the first reel, turn the handle on the spindle arm and run the film onto the floor until you reach the end of the reel. Be careful as you approach the end not to let the film drop free and thus get twisted. Keeping the film in position, remove the trailer and splice the end of reel No. 1 to the beginning of reel No. 2, reinforcing the connection with a bit of Scotch tape, since the cement may not harden fast enough to hold the splice unassisted.

(5) Meanwhile, the film has been coming up off the floor from under the pile and you must keep an eye on it to catch any kinks that might form and carry a bunch of film toward the projector. This won't happen often and then only when the film is in poor condition. A simple shaking motion will loosen the film.

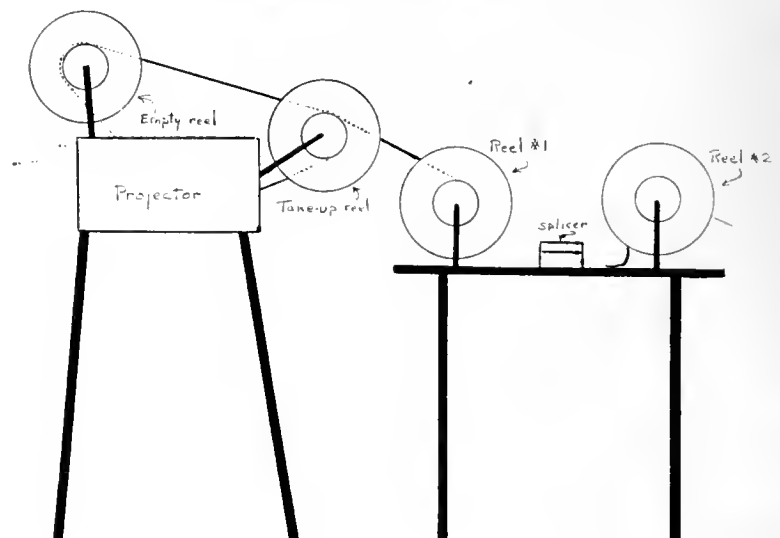
(6) With the splice completed, remove the now empty No. 1 reel from the left-hand spindle and shift reel No. 2 to its place, winding back upon it the film from the floor.

(7) Now move to your usual station at the right of the projector and watch for the splice to come through the machine. The signal dots at the upper right corner of the picture on the screen will help you spot the splice. When it reaches the take-up reel, hold the latter still and separate the splice, meanwhile letting the film run on the floor. When you break the splice, fasten the tip of the film to the edge of the table with Scotch tape to free your hands for removing reel No. 1 from the take-up arm and replacing it with an empty reel.

(8) Attach the film to the take-up reel and let the film slip through your fingers until it has all come up from the floor and is tight again in the machine.

(9) Now prepare reel No. 3 for splicing to the end of reel No. 2.

Here's how to set it up



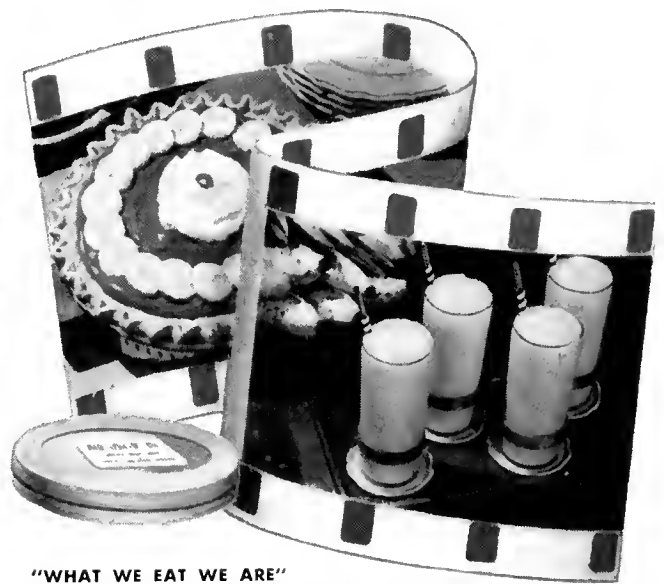


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**UNITED FRUIT COMPANY**

EdScreen & AVGuide — January, 1957

# Copyright Violations and TV

If laws could be written simply and clearly — so they would mean the same thing to everybody, so that everyone could understand them — there probably would be no need for lawyers — except, possibly, to write simple and clear laws. At times it seems to us there is no law so unclear and confusing as copyright law. Just when we think we are beginning to understand what copyright is all about, we are tripped up in our thinking by a new angle or a new interpretation that we hadn't thought about before. We have to start thinking again.

Take the problem involved with closed circuit television, for instance. All over the country experimental projects are moving forward in the application of closed circuit television to the solving of educational problems. Reports coming from these projects indicate that one thing that can be done efficiently via closed circuit television is the distribution of a motion picture image to several classrooms at the same time. It makes sense. The closed circuit television teacher, explaining a point in his television lesson, as a matter of course uses a motion picture or excerpt to make a point more meaningful, an explanation clearer.

But wait! He can't do that as a matter of course. The rights of others are involved; and copyright law protects the rights of others. We're told that under copyright law, closed circuit television is not different from broadcast television. When pictures are transmitted by television, they are copied and reproduced on television receivers. It may mean picture reproduction on only three receivers in three close-by classrooms, or it may be a picture copied on three million receivers scattered over a wide area. The principle is the same in all cases.

It is not alone for the dreamer, the educator, the electronics engineer to say that a picture *can be reproduced* by closed circuit television. It is the right, the privilege, and the responsibility of the copyright holder to say whether or not his picture *may be reproduced* by television. Presumably this interpretation applies also to the use of a copyrighted picture from a textbook just as it does to a motion picture or a filmstrip.

An educator's first reaction to the discovery of this copyright "block" to his educational plans might be one of resentment or even rage. He may cry out, "You can't do this to me! You can't prevent me from helping kids to learn." But others will take a second and third thought. They are ready to recognize and respect the rights of others. They will seek for reasons and understanding. They will realize that even in so worthy an

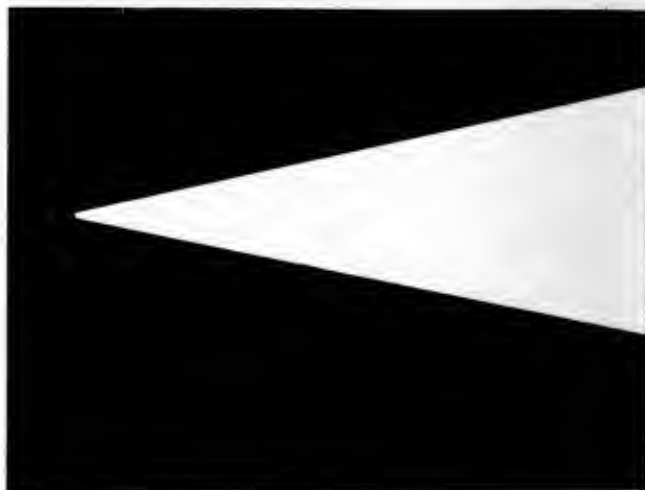
endeavor as the education of children, the rights of others must not be violated.

Closed circuit television has many applications and can mean many different things. It may mean the linking of only two or three classrooms within a single school building. But conceivably closed circuit television could also mean tying together the thousands of schools of an entire state so that a single picture could be projected to all simultaneously. Consider these different possibilities from a copyright owner's point of view. If you were in his position, you would move cautiously, and it is highly unlikely you would grant blanket permissions. You would consider all the implications. You would want the facts for specific cases, and it's likely you would make varying decisions to meet different sets of facts.

Maybe we should have sought the advice of legal counsel before attempting to editorialize on the subject of "copyright violations." But we didn't. We believe that simple common sense can be a guide to the use of copyrighted material. A copyright holder has rights and responsibilities in determining just how and under what conditions his copyrighted materials may be used. When his material is to be reproduced in any way whatsoever, his permission must be sought and obtained.

*Paul C. Reed*

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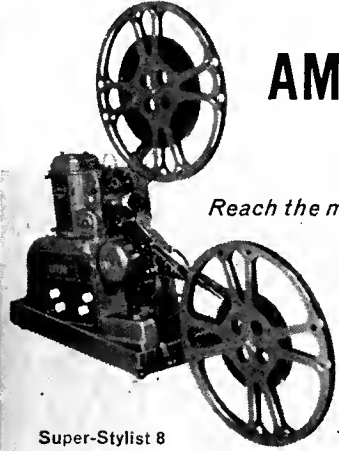
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# READ...SEE...

*Why I believe a unified instructional materials program  
is better for teachers and pupils*

by EDWARD T. SCHOFIELD

Dept. of Libraries & Audio-Visual Aids  
Newark, New Jersey Board of Education

**T**HE BASIC responsibility of the librarian or the audio-visual specialist is to select and provide a wide range of instructional materials for teachers and children. More important than any consideration of status, patterns of administration, lines of division, and lines of cooperation is this foremost fact and challenge. Schools need instructional materials, and teachers should be able to procure them with a minimum of time-consuming effort, for it is an unmistakable fact that it is the teacher who is the instrument through which materials — books, films, tape recordings, and radio programs — are utilized with children.

If we can channel our thinking along these lines, it makes sense to study ways and means by which audio-visual educators and librarians can best make their contributions to serving teachers and children in the most efficient manner; for there are many ways and means by which instructional materials reach our nation's classrooms — frequently without the aid of either school librarian or audio-visual coordinator!

## **Topsy-like AV Growth**

So great is the need for wider sources of information in the teaching program that school administrators have often established systems of supply on a pragmatic basis. They have not waited for clearly defined departments of this or that to do a job that must be done.

They could not wait for trained staff and specialized quarters. As a result, surveys of school administrative patterns for the instructional materials programs reveal a good deal of diversity. They show how local needs and abilities of those who could do the job have developed many unique but useful programs. It is the Topsy-like quality of the growth of audio-visual education which in large measure accounts for the uncertainty regarding the way to continue those programs today; for the extension of work with instructional materials is now being gauged in terms of what has worked well, in marked contrast to the infancy of the movement when any motivating force seemed enough.

## **All Media Are Basic**

This need for supplying a wider range of teaching materials than the traditional book service undoubtedly propelled some librarians in schools into an audio-visual program. This was the point of departure for the school librarian who embarked on a broader path of service for the school library. Make no mistake — I said *the* school librarian and not "school librarians"! There is as wide a divergence of viewpoints among school librarians themselves as among any other group of educators regarding the role of the librarian in the instructional materials activity. However, an examination of the goals of school library service calls

attention to the essential need which brought school libraries into being in the first place. That goal was, and still is, to shape from the school library an intellectual activity which reaches into every phase of the school's life through the media of communication, for libraries historically and practically have been the channels through which ideas and knowledge have been transmitted. The librarian who is unable to cope with the thought of films intruding on the book domain has gone astray at this phase of development. Grace Stevenson, associate executive secretary of the American Library Association and herself a distinguished pioneer in audio-visual aids in the public library, says of these persons in the library profession: "Librarians need to do what they have not yet learned to do in many cases — to accept the film as a source of further information, different from the book in form, not in content." Many librarians say only, "Books are basic." Don't we really mean that ideas and knowledge and understanding are basic? If understanding, knowledge and beauty are in a book, then the book is basic. By this criterion many books are valuable. By this same measure many books are unworthy. If another medium, other than the printed word, reveals useful and/or beautiful ideas, then this medium is basic in the broad sense, whether this tool be an illustrated magazine, a film-strip, or film in a can.

# HEAR



Teachers and pupils need words and pictures, symbols and sounds. There is an inescapable unity in all types of instructional materials.

## Libraries as Pivotal Places

There was a time when the book provided the only recorded method of transmitting information. It is an elementary fact that a wide supply of instructional materials of infinite variety has supplemented the book. It is an obvious fact that the use of this wide variety of materials has required better organization of these aids for teaching. This is the point at which some libraries became the pivotal places for broader programs of instructional materials within the school or the school system, especially if no other agency or department felt the need or took the initiative. Instructional materials programs grew in school libraries in as simple and uncomplicated a fashion as this. Elements of competition or rivalry with some other arm of administration were nonexistent. A need, however, was present and alert school librarians proposed to do something about that need—particularly when the materials concerned were to them so basically a part of library service.

These school librarians, among them Marguerite Kirk of Newark, a pioneer and a continuing exponent of library organization for instructional aids, created a working pattern for these materials—all centralized in the school library. In a discussion of the role of the school library in this area, a practical illustration of principles is indicated. I shall describe how a unified

instructional program operates in the school library and in the city-wide school system of Newark, N. J. under the supervision and administration of a library director, in order to demonstrate that school libraries can manage unified programs of instructional materials.

## How It Works in Newark

The essence of the administrative plan is cooperation and close relationships with every phase of the administration and teaching activity. Audio-visual materials are selected, processed, and circulated from the Audio-Visual Center, an integral part of the Department of Libraries and Audio-Visual Education. Under the guidance of the Director, a library housing 4,000 films, 4,500 filmstrips, 4,000 recordings, 30,000 lantern slides, and miscellaneous sets of pictures for opaque projection has grown. Because the cardinal principle of the Department is cooperation, with a consequent insistence on non-duplication of effort, the mounted picture collection of the Public Library and the extensive lending collection of specimens, models, and objects of the Newark Museum are available immediately to teachers through the individual school library.

Films, slides, strips, and recordings, which are the principal stores of the Audio-Visual Center, have been chosen by the classroom teachers themselves. The materials are catalogued by li-

brarians, and processed by technicians; requests from teachers for loan of materials are filled by teacher-trained personnel. All items are loaned for one week or longer, and deliveries are made to the school libraries by a departmental driver on a regularly established trip day once a week. Museum materials and still pictures from the cooperating institutions are also delivered to the school library on a weekly basis.

Textbooks and other educational supplies intimately related to them are also coordinated through the Department of Libraries and Audio-Visual Education. Selection of textbooks is effected by teacher committees of the appropriate grade and subject level. A sample of every item appearing on the resulting "Approved List" is maintained in the Audio-Visual Center, together with all books on the "Approved Library List for Elementary Schools" in order that they may be examined at any time. The actual buying of books is the responsibility of each school principal; but inventory reports and transfers of not-in-use books are coordinated by the textbook division.

## Keeping the Schools Informed

The Department of Libraries and Audio-Visual Education supplies another essential need—that of keeping the schools informed of these resources. It is in the preparation of bulletins, bibliographies, and other special listings that the efficiency and economy of



this form of organization are very clearly evident. A resource bulletin for teachers contains, in a uniform method of presentation, all teaching materials that are approved and available for teachers in the city—from textbooks to museum materials; everything needful for the various curricular areas is brought together by trained bibliographers—librarians whose specialized training and experience are geared to make this task a relatively simple one. On the other hand, the teacher whose life is a pretty busy one anyway knows that the information she wants for the teaching program is in one location; she does not have to consult bulletins from multiple agencies or departments to locate desired materials.

### Advisory Assistance

The Department of Libraries and Audio-Visual Education provides staff for consultative and advisory assistance to the schools. Some of the staff is composed of fully trained librarians with complete audio-visual training meeting *even* the standards adopted recently in a few of the 48 states. Some of the staff is teacher-trained in a special subject field with equally complete audio-visual training. Staff duties range from conferences with teachers on the use of materials to production of materials and the training of teachers and students in the operation of equipment. We all have special responsibilities consonant with our training, interests, and capabilities. It isn't a question of audio-visual or library personnel. As in a radio station the success of the effort is the result of combining good engineering with good script writing and good production, so in the instructional materials department it is the combined efforts of a team of workers that make for a workable program. Librarians, teachers, technicians, supervisors, and producers working together are the essential ingredients.

### Functional Framework

The central office provides a functional framework which is duplicated on smaller scale in each of the schools of the city. As all teaching materials are administered centrally, so in the schools the teacher consults one agency—the instructional materials center commonly known as the school library. Since this is not the age of miracles, let it be said here and now that the success of this type of service varies from school to school, just as the audio-visual program in individual schools varies when the program is headed by an audio-visual coordinator. The human element is always present!

### The School's Responsibility

The instructional materials activity in the school involves the coordination of textbooks, library books, periodicals, pamphlets, films, filmstrips, museum materials, recordings, and other aids. Besides arranging for the loan of materials from central agencies, the schools maintain limited collections of certain types of audio-visual materials such as filmstrips and recordings. Librarians arrange for the distribution and inventory of textbooks with clerical assistance, and through knowledge from first-hand contact with text materials in use in the school, are able to advise on the use of other aids more wisely. Arrangements for the use of equipment and the scheduling of special rooms for screenings are arranged in the school library. Projection staffs are either under the supervision of a second librarian on the staff or a teacher cooperating in this phase of the program. All schools have special committees on the use of audio-visual aids, on museum relationships, and radio-television problems. These committees function to provide advice and to make recommendations on school needs directly from the point of view of the teacher.

The instructional materials program in Newark is not a static one. It has been changing in scope and policy for twenty years but its aim has never changed. That aim is coupled with the dictum so commonly used in school library literature. We aim not only to have "the right book for the right child at the right time"—but also to have "the right material for the right teacher at the right time" as well. This briefly is the philosophy and the modus operandi of one school situation in which all instructional materials have been centralized.

### Each Situation Is Unique

In turning to the consideration of the application of principles involved in this case study to a broader field of study—that of the centralization of all instructional materials in any school library, it is apparent that the task is more difficult inasmuch as the observation and reporting of accomplished work are always much easier than building new programs or changing established ones. A complicating factor is the uniqueness of each school situation. The size of a school—whether it has four classrooms or one hundred—will make a difference in the organization for service, even though the purpose of the service—that of providing teaching materials in the classroom—does not vary. The availability of collections of materials beyond those which the school can afford to own within its walls will and does affect the ad-

ministrative program. Staff potentialities are a paramount consideration. An administrator's telling a reluctant librarian, for instance, that henceforth her library is an instructional materials center does not improve the quality of the teaching materials program any more than does the assignment of a title of audio-visual coordinator to a teacher with no special training and with a full-time teaching load.

### Why the Library?

What, then, can be done about improving the instructional materials program? Faced as we are with a present situation, which, in general, is highly disorganized, can the school library offer a complete service of instructional aids that will meet the needs of the teachers and pupils? Can the job be done more satisfactorily through the library than through some other organization? There are several reasons why I believe the answer to this question is "Yes."

(1) There is an inescapable unity in all types of instructional materials, and to create artificial divisions within them seems false. The purpose of a book is comparable to the purpose of a film, a still picture, or a recording. These are all teaching aids which are used by the teacher with children. In the teacher's mind it is not important whether the still picture has been determined a library-supplied teaching aid or one which is to be secured from the audio-visual office. What is important is that the division of materials within the school building in numerous locations provides the surest way of frustrating the teacher and eventually limiting her instructional program to meager resources. The librarian who is trained properly can and will provide materials of a wide variety of physical format from a one-stop service agency—the instructional materials center.

(2) I do not believe that the average school administrator can secure funds for the maintenance of two or more separate organizations for teaching materials within the *individual* school. Although organized school libraries have a longer history in the American public school than do separate departments of audio-visual aids, many schools do not even yet have full-time library service—particularly at the elementary school level. The number of full-time coordinators within school buildings—or even the number of coordinators with some released time—is so limited that this fact alone indicates the financial problems encountered in securing personnel for the individual school building. From such evidence it would seem wise to *concentrate on the provision of at least one*



## How it works in Newark



**FLAT PICTURES.** Students help keep files of flat pictures and other instructional materials in order.



**MOTION PICTURES.** Here a department audio-visual instructor is training student projectionists.



**TEXTBOOKS.** A committee of teachers and supervisory personnel selects texts and educational supplies.



**MUSEUM MATERIALS & TV.** Here museum materials are being used on a television program, titled "Report to Parents."

person who can devote the entire day to instructional materials within the school. The teacher needs help with instructional aids during the entire day—not before or after school or during a "free" period of a teacher who has been assigned this chore.

(3) Library organization within the school permits the organization of a program of consultation and guidance which meets the lack mentioned above. Also, librarians by training are prepared to deal with the administration of collections of materials. Ordering, cataloging, processing, and circulating audio-visual materials are not very different, if different at all, from ordering, etc. the book kinds of materials found in traditional libraries. Teachers consult with librarians regarding books, pamphlets and magazines

needed in their units of work. When other aids are channeled through the library, this information too is available from one time-saving source.

### Good Planning Needed

Although the school library, from this point of view, is a logical center for unified programs, the development of the library as an instructional materials center cannot be done by fiat. Valuable though the training of librarians in library science may be in certain phases of work in the instructional materials center, there are other considerations. The librarian whose service is enlarged to encompass the whole gamut of instructional aids needs additional training in audio-visual aids. The instructional materials program within the school library

requires a re-examination of procedures which probably have become quite static in the school itself. The principal who has scheduled his library as a study-hall or as a room for the relief of overcrowded classes cannot expect an instructional materials program—for he is not even getting a book-centered library program under such an arrangement. Library quarters require considerable modification in order to house expanded collections of materials. In our planning for the schools in Newark, the library is the center of facilities for all types of materials. Adjacent to the library is the book storage room for textbooks. Two or more conference rooms for the use of teachers and pupils are provided. A large center for instructional materials,

*(Continued on page 33)*

# Slides in 3 Minutes!

by PHILIP LEWIS

**I**MAGINE taking a class of children on a field trip to the zoo, the museum, the book fair, the dairy or the farm and being able to project slides of the trip as soon as they return to the classroom. This dream-come-true and many others are now possible through the use of the new Polaroid Projection Film.

The regular models of the Polaroid camera are used for this purpose and two sizes of film are available to fit them ( $2\frac{1}{4} \times 2\frac{1}{4}$  and  $3\frac{1}{4} \times 4$ ). The smaller size is for use with a new projector that is now available, while the larger size will fit any standard lantern slide machine. It is possible to trim the  $2\frac{1}{4} \times 2\frac{1}{4}$  size to fit a  $2 \times 2$  mount. Each roll has eight exposures and incorporates a built-in framing feature that eliminates the need for masks. The speed of the film is so high (ASA 1000) that ordinary room lighting is usually sufficient for most picture taking. Despite this high speed, the film is panchromatic and has excellent gradation with a fine, even grain, designed to register detail.

In contrast to the conventional Polaroid paper film, the new product is of

a cellulose material and results in a positive transparency. Plans have been made to provide additional service where it is desired to copy the transparencies, make negatives, or to supply paper enlargements.

## Suggested Applications

(1) Slides showing athletic teams during practice or in competitive play can be projected in the locker room to correct techniques or to analyze strategy of the opposition.

(2) Images recorded of school rehabilitation needs, or of improvements effected, or of activities implemented, can be used as an illustrated report to school boards, civic groups, and Parent-Teacher Associations.

(3) A copying accessory frame can be employed to hold the camera in position for recording images of maps, diagrams, historical or research documents, or even materials for permanent record storage purposes.

(4) Slide collections, graphically illustrating effective instructional techniques and activities, can be used with in-service groups. Handicraft and creative arts are among those particularly

pertinent to such applications. Special subject supervisors will find this approach a real convenience.

(5) With kindergarten children, slides of the community helpers in the local school area become real personalities, rather than the usual stereotypes of the policeman, the fireman, the postman.

(6) Medical schools will applaud the effectiveness of being able to show the details of an operation, images from a microscope, or a close-up of an X-ray plate on a large screen.

(7) At the conclusion of an important educational convention or conference it is often desirable to review the activities just consummated and to evaluate accomplishments to assist in future planning. The projection of slides prepared during the meetings would serve the purpose of setting the stage for purposeful discussion.

(8) In the science areas, slides can be made of oscilloscope transients, of progressive steps processes or experiments, to show growth and/or development of organic objects, or the assembly of machines and devices. In some

*(Continued on page 36)*

## Here's what they look like



Mrs. Price's class in the Felsenthal School shows off the masks they have made. Slides made of classroom activities are useful in in-service meetings to stimulate ideas.



This is the start of a field trip from the Herman Felsenthal School in Chicago. Slides made during the trip can be ready for projection when the group returns to class.

A revolutionary new development promises to provide educators with an unusually effective teaching tool. As a participant in the Market Research Program of the Polaroid Corporation to fieldtest their new projection film, Dr. Philip Lewis attempted to determine its worth in school situations and to suggest specific uses. The findings as reported here should interest teachers in almost every area of instruction as well as audio-visual directors, administrators, and public relations personnel. Dr. Lewis is Principal of the Herman Felsenthal Elementary School in Chicago and a member of the editorial staff of EDSCREEN & AVGUIDE.

*Here's how  
to do it*



### SNAP PICTURE

The positive film used has an ASA equivalent exposure index or Weston rating of 1000 and permits indoor daylight photography without auxiliary lighting.



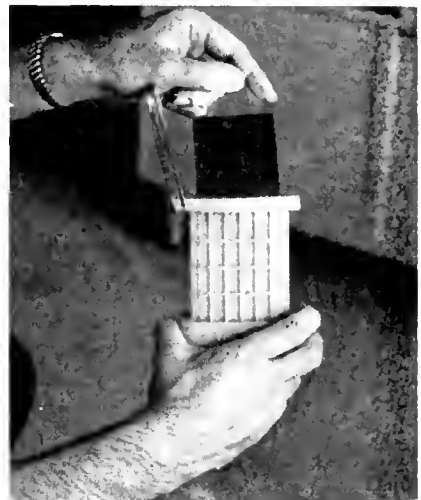
### PULL TAB TO DEVELOP

Development takes two minutes instead of the one minute required with the Polaroid Land Film that produces paper prints. A second exposure can be made while development takes place.



### REMOVE TRANSPARENCY

The pre-perforated film is easily removed. It must be handled by the extra tab provided for this purpose to prevent finger marks on the finished transparency.



### INSERT INTO DIPPIT

This step can be taken any time within 12 hours of removal from development. If it is to be done without loss of time, be careful not to rub the emulsion surface during insertion into the Dippit.



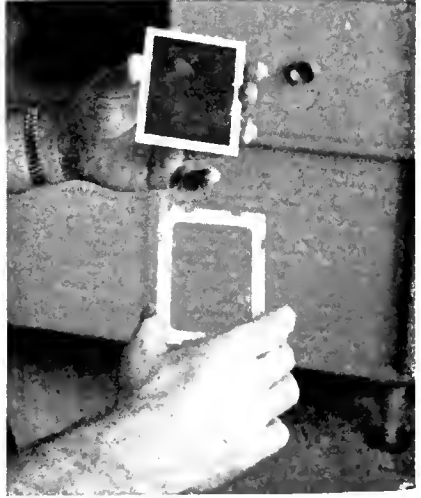
### INVERT DIPPIT

Closing the metal-hinged cover of the Dippit will seal the device even though the tab is protruding. Ten second immersion is sufficient to harden the transparency.



### REMOVE TRANSPARENCY

Do this with a smooth, even pull to prevent markings from the lips of the Dippit. Tear off the perforated handling lip at this time. Handle transparency by edges only.



### SNAP INTO FRAME

The cut corner of the film permits insertion of the transparency into the plastic mount. The top of the mount snaps easily into place. The slide is now ready to project — in three minutes!

# AV REMINISCING

ALEXANDER VICTOR's gift of the first 16mm projector to the DAVI archives brought to my mind two narrow range or nontheatrical motion picture projectors that I had seen in Minnesota schools. These machines were in use before the advent of the 16mm.

I found one of these machines in the attic of the Lincoln Junior High School when I started work in the Hibbing schools in 1924. This projector was an Acme-Pathe 28mm. The Acme-Pathe people made available several educational subjects on the 28mm safety film, one of which, "Animal Life," is now in the Hibbing school film library. In 1949 while turning over the Audio-Visual Department to my successor, Mr. George Monson, I mentioned this old projector. Mr. Monson was delighted to find it, saying, "I used that machine in my biology classes in 1918."

Possibly a machine of this type will also be made available for the DAVI archives.

The second of these old pre-16mm projectors was found in Central High School when I came to the Duluth schools in 1949. This machine was an Edison Kinetoscope manufactured in 1912, patented in 1897. The reel arms were missing—I tried to locate the spare parts through the Edison Laboratory Museum at East Orange, New Jersey, and located instead a complete machine. The two machines are identical except for data on the name plate.

We see that Mr. Edison wanted to protect the theatrical or commercial use of his invention and at the same time make it available for the non-commercial users.

## 1912: Home Kinetoscope

This "Home Kinetoscope"—"a combined Motion Picture Projecting machine and Stereopticon"—showed lantern slides as well as motion pictures. Illumination was by carbon arc and was so arranged that the light could be focused on either the slide or motion picture lens. The slides each contained ten views, each view projected separately. After the five views on the top row are thrown upon the screen, the slide is reversed and those on the bottom row are projected. The image on the screen corresponds in size to the motion picture.

by M. I. SMITH

Supervisor of Audio-Visual Projected Aids  
Duluth, Minnesota, Board of Education

The motion picture film is non-inflammable, 22mm in width and is made up of three rows of pictures. "Each picture is 3/16 inch high and 1/4 inch wide. There are over 200 pictures per foot. Eighty feet of this film contain as many pictures as 100 feet of the film used in theaters, and gives as long a performance—about 16 minutes." To quote further from the book of instructions: "The two outside rows run in the same direction and are thrown upon the screen by turning the crank of the machine to the right. The center row of pictures is projected by turning the crank of the machine to the left. Running the machine forward throws the pictures of the first row upon the screen in their proper order. A simple shifting device brings the second or center row into position. Running the machine backwards throws this row of pictures on the screen in their proper order and also rewinds the film preparatory to the projection of the third or other outside row of pictures by again using the shifting device and turning the crank to the right. Thus, without interruption or delay, all three rows of pictures can be thrown upon the screen as one continuous story."

When you consider that a 6 foot picture can be thrown upon the screen from one of these photographs, you will realize how highly they are magnified in projection. The successful printing of these tiny pictures on motion picture film is in itself a notable accomplishment; and when combined with methods of magnifying and lighting that give a perfect picture on the screen enlarged to 350 diameters or about 120,000 times the area of the picture on the film, the achievement becomes one of the most noteworthy in the history of the photographic art.

## 1914: Early AV Experiences

Present interest in these old machines brings to mind my early experiences in the use of projected aids which I am recording at this time in the hopes that others who may read

this will be prompted to do likewise. I will be interested in reading about the experiences that others had in early use of projected aids.

My acquaintance with projected aids began in Normal School where I was fortunate in being chosen "student assistant" to the head of the Science and Agriculture Department, Professor Fred T. Ullrich. Professor Ullrich received his training in the University of Chicago and came to Platteville Normal School in 1914 as successor to Dudley, who went to Madison to organize the Visual Extension Service of the University of Wisconsin.

My job as student assistant was to operate the lantern slide projector while the Professor lectured from International Harvester Company slides on "The Science of the Soil."

The projector was a heavy, cumbersome machine. The illumination was from four acetylene burners, a load in itself. We also had to carry two copper tanks of gas as well as a tripod stand, screen and a heavy wooden box of 3 x 4 glass slides.

In those days the use of projected aids was so uncommon that I was able to finish the University of Wisconsin in 1921 without being exposed to any such aids. The exception might be my use of an opaque projector in a seminar class to illustrate a plan of rural school consolidation around my home town of Fennimore.

## 1923: Yale Chronicles

In 1923 . . . the Yale Chronicles came out in 35mm silent. I took the matter up with my teachers. They thought it would be wonderful if the children could see these films. We thought they would be a real aid to an understanding of early American History, so we sent for "Daniel Boone." We had no projector in the Blackduck School, but arrangements were made with the owner of the Bijou Theater. Of course, every youngster who could find a nickel was a "history student." The teachers found nickels for youngsters who might otherwise have been



denied the history lesson. School was dismissed early and the bus drivers obligingly waited until after history class to begin their seven mile jaunt to the pupils' homes in the country. Four such history lessons were enjoyed that school year.

The next year I received an appointment as Director of the newly created Department of Agriculture and School Gardening at Hibbing. This position I accepted with enthusiasm not only for the opportunity to work out some ideas I had on teaching with pictures but also because the 12-month job paid \$50 a month more than the Superintendency at Blackduck.

### 1924: Progress in Hibbing

Hibbing High School had two 35mm Zenith projectors in the auditorium booth and the S.M.P.E. men had the key. That worked out all right when we wanted films for the High School and Junior College; but Hibbing had nine other schools in the Village, eleven in the mining locations and seven in the farming areas. The Junior High School had an Acme Portable,

so-called (it weighed 94 pounds), which we could use in the other village schools but not in the farm location schools, which had 32 volt light plants. One location school was supplied with 220 volt D.C. current from the Railway Shops.

We were determined that all children in the district should have equal opportunity to share in the advantages of this new aid; so a 32-volt, 35mm suitcase model DeVry was purchased. The chief sources of films were the University of Minnesota for Yale Chronicles, University of Chicago for the Erpi Science films, USDA for Agriculture and 4-H Club films.

We rented a few sets of 3 x 4 class slides from the University of Minnesota, and, of course, used USDA and IHC free slide sets on agriculture subjects. "Free," but the transportation could run as high as \$2.40 . . . when the USDA put their lecture sets on 35mm filmstrips and we could purchase five strips for the cost of transportation on one set of slides, we thought it was time to purchase a film-strip projector!

Of course, we still used the Keystone Geography Slides, and the Bausch and Lomb Opaque was the delight of teacher and pupil alike. I wonder if the most modern of projected aids will ever afford an equal thrill to the youngster who saw his drawing or his work sheet projected on the big screen in color!

### 1926: 16mm Is Here

And then came the 16mm! . . . I had the unique experience of producing 16mm films before we used the 16mm films in the classroom. Our elementary supervisor had promised to take motion pictures of her primary library excursion to the NEA meeting scheduled for Boston in February of 1926. To the library excursion film was added a Junior Red Cross Christmas Activity and an Intermediate Grade student assembly program.

Because I had taken so many still pictures of my school garden and 4-H Club Livestock activities, they thought I could take the movies! We borrowed an Eastman hand-crank box movie

*(Continued on page 32)*



Left to right: M. I. Smith, Supervisor of Audio-Visual Projected Aids, Board of Education, Duluth, Minnesota; K. Spelletich, Jr., Sales Manager, Victor Animatograph Corporation, Davenport, Iowa; and Lee W. Cochran, Director, Bureau of Audio-Visual Instruction, State University of Iowa, Iowa City, Iowa. Mr. Smith is presenting a 1912 model of the Edison Home Kinetoscope projector to the DAVI archives, located in the State University of Iowa Library. The men are comparing the Edison Home Kinetoscope projector (22mm-three-picture type) with one of the first 16mm projectors manufactured in 1923 by the Victor Animatograph Corporation and presented earlier to the archives by S. G. Rose, Victor President. The 44-year-old Kinetoscope projector was obtained for the archives through the cooperation of President Rose.



# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

is the sound of exploding dynamite rapidly intercut with the deafening noise of close-by jets. The aftermath: one lone baby fox crying fitfully as he tugs at the dead body of another fox. Since there is "so little time for grief, and joy is short-lived too," the otter playfully provides relief.

In the symphonic structure of this film the preceding action has been an introductory "statement of theme." Now Anders and his six-year-old brother, Kjell, explore the wild outdoors, for to them "each day is a great adventure." The mysteries of nature are at once beautiful, enticing, and fearful. The owl preys on the mouse. The surviving fox cub goes to forage in the same barnyard his mother had visited. A chained dog struggles in an effort to free himself as the cub pulls a pair of hose from a wash line. When the fox steals food from the dog's pan, the dog pulls the chain loose from its nail and chases the fox. In the wood, the dog's chain becomes entangled with a fallen limb long enough to ensnare him as prey for the quietly waiting lynx. The fox cub goes on to play with the otter.

The seasons change. By December the lake is frozen and the entire landscape is blanketed with snow. The otter re-introduces himself by pulling a plant beneath the snow from underneath. Similarly, the otter steals fish from the fisherman's lines set in holes chopped in the ice. The fisherman chases the otter across the snow until the otter finds asylum in a burrow too small for the old fisherman to enter. Since it is almost dark, the fisherman decides to place an alarm clock at the entrance, because the ticking noise will keep the otter in the burrow until the next day when he will have time to capture it.

To obtain an alarm clock, the fisherman goes to Anders' house, where both Anders and Kjell hear the details of the otter's predicament. Anders is determined to save the otter from the fisherman, so he attempts to leave the house alone after Kjell is asleep, because he is afraid that "Kjell would get us caught." He even wears his father's boots to conceal the identity of his own footprints in the snow. But Kjell wakes up and follows Anders. He offers his sweater to improvise a sack when Anders finds it hard to carry.

*(Continued on page 28)*

mals might witness it on an early morning. The delicate and sad folk-song theme of the opening title music is transformed into an orchestration of indigenous forest sounds, a counterpoint to the misty stillness of the lake, the forest, and the field. But this beautiful serenity is disturbed by noises coming from the barnyard where the audience discovers a vixen escaping with a chicken. The angry farmer, protecting his living, gives chase, but the fox eludes him. The mother fox gives her quarry to her hungry cubs who savagely fight each other for each mouthful. With chicken for an appetizer, the fox family continue their feast by raiding a tern's nest while the helpless wailing birds circle overhead. The sandpipers are slated to be the next victims, but when the lynx appears to threaten the foxes, they scurry to their den.

The vengeful farmer carries a gun with him everywhere as he performs his farm duties, hoping that the vixen will show herself again. During the autumn harvest the farmer sights the fox as she carries a hare across the field. She pauses to nibble when she enters the forest, for if she waited until she reached the den, her cubs would leave her no food. This time the farmer's aim is sure. The unsuspecting target, fatally wounded, dashes panic-stricken into the woods where she expires. Close by the dead body the farmer finds the den of cubs. Dynamiting is an efficient and modern way of destroying them. As he prepares to dynamite the den, there is an ominous sound in the air. The birds are alarmed. The owl looks up to see jet trails in a turbulent sky pattern. The fizzing of the burning fuse is blended with the noise of jets. The owl waits in suspense. Suddenly there

## THE GREAT ADVENTURE

(Louis de Rochemont Associates, 380 Madison Ave., New York 17, N. Y.)  
78 minutes, 16mm, sound, b&w, 1956,  
\$150 lease for life of print. Produced  
by Arne Sucksdorff.



### DESCRIPTION

In *The Great Adventure* a film artist reveals the universal experience of living. Arne Edward Sucksdorff, in the realistic tradition of Swedish film makers, creates a lyric film poem about the moods of the seasons, the moods of forest animals, and the moods of little boys.

Sucksdorff had originally intended to make a film about the four seasons as seen through the eyes of a Swedish lynx, but the film that finally emerged has the philosophical viewpoint of a human adult reflecting upon scenes of his childhood. Anders, during the summer that he is ten, wakes up to the life around him, life as the forest ani-





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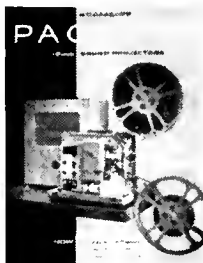
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### 2. HANSEL AND GRETEL

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### 3. LITTLE GARDEN

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the screaming otter by the tail so as not to be bitten. The boys fix up a home for "Otty" in an unused hayloft. Kjell is sworn to secrecy. Anders and Kjell sneak food from the dinner table for "Otty." They take "Otty" to the forest and secretly play with him in the snow. On occasions the young fox joins the otter in momentary fun. However, there is "no happiness without heart-ache, no love without anxiety and care." The otter eats a great amount. Anders uses up the money in his piggy bank buying fish at the store. He becomes worried. He is inattentive at school. On the lake he breaks the hard ice of March to fish for "Otty." But fishing becomes less troublesome near the close of winter. Nature once more seems good — until the boys discover a deer that has been killed by the lynx.

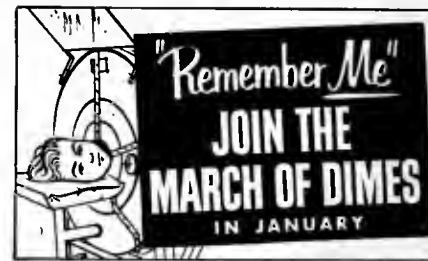
Heralded by single drops of water forming on a twig, the thaw bursts forth with its turbulent waters rushing past the ice. With spring at hand "nothing would remain unchanged." The otter becomes restless. The wood grouse court and fight. The plants burst into bloom. When it comes time to gather wood for the May Day fire, Kjell prefers to go along with the country folk rather than fish with Anders. When Anders returns, Kjell has told the secret. Amused people have invaded the hayloft to see the otter. Anders is shocked. Kjell denies telling the secret. Since Anders cannot stand this invasion of privacy, he takes "Otty" to the woods. "Otty" is his only friend who has never let him down. As "Otty" quietly swims in a small pool, Anders makes plans to live forever in the woods with him. After watching a flight of cranes, Anders discovers that "Otty" is gone.

Anders is in no mood for the May Day festival. Kjell, too, is downcast. But when Kjell asks Anders for forgiveness, neither can feel sad any longer. Here fades the memory of Anders' youth "when tears were so close to laughter."

### APPRAISAL

Those who have seen *The Great Adventure* agree almost unanimously that it is a film of rare beauty. It was awarded an international prize at the Cannes Film Festival. Its initial theatrical run in New York lasted a month. The *New York Times* reviewer declared it a masterpiece that "we will cherish for years and years."

Showings of the film in both 35mm and 16mm indicate the film's appeal to general and adult audiences. *The Great Adventure* is potentially useful in schools which consider the provision of aesthetic experiences for children worthwhile. The extent of use of this film in schools, however, may depend



upon the ingenuity and imagination of persons responsible for film use because two deterrents to classroom use are readily evident: (a) it is too long to fit into the traditional class period, and (b) as an instructional tool the film does not fit easily into the usual compartments of curricular subject matter. The second deterrent would not exist for courses in film and film appreciation and for courses in communication arts which include film with literature. Thus, on the high school level, the film will probably be used for special convocations (which would likely include family audiences) and special meetings of extra-curricular activities, such as film societies, camera clubs, and possibly nature and conservation clubs.

In *The Great Adventure* younger children are provided with a story film and with fascinatingly real portrayals of animal life. Some children may find identification with Anders or Kjell. A rural child from the Northern United States will not find this Swedish setting strange. Elementary teachers and children who have seen Sucksdorff's short films which were commissioned by Encyclopaedia Britannica Films (*The Story of a Baby Fox*, *The Hunter and the Forest*, and *A Tale of the Fjords*) will already have some idea of the film maker's style.

The film is highly recommended for study and analysis by film societies and college students of cinema. First, they might note the film's integrity. In showing things as they really are — nature's ugliness as well as its beauty is portrayed. A fox is a fox and an otter is an otter. Animals are not personified "characters" out of *Uncle Remus* or *Beaver Valley*.

*The Great Adventure* answers any diehards who may insist that the development of film as an art form halted with the coming of sound. There are few examples of a more complete integration of filmic elements. Exceptionally fine nature photography and indigenous sound are skillfully wedded to a sensitive and descriptive musical score which was composed to Sucksdorff's exacting specifications. The translation of Sucksdorff's personally written commentary has the quality of poetry. The way in which this commentary is sparingly used is an object lesson for film makers.

The skill with which continuity is maintained, especially during changes of mood, is worth studied observation. The film furnishes interesting examples of the use of the subjective camera. The camera becomes the racing wounded-vixen until the very moment of her death. It becomes the otter looking up at the fisherman, the stumbling fisherman chasing the otter, the cranes looking down at the earth during flight. Notable examples of indirection are to be found in this film. For instance, the lynx is not shown pouncing upon the ensnared dog. Having seen the waiting lynx and then the tangled chain of the dog, one only needs to see the startled reactions of the owl and the hare while he hears the anguished cries of the dog. Montage is used to indicate the change of seasons and to give the feeling of Anders' anxiety during the nightmare sequence.

Cinema students and critics will no doubt take notice of the fact that Sucksdorff personally wrote, directed, photographed, and edited this film. He also acted the part of the father of Anders and Kjell (the part of Kjell is played by Sucksdorff's own son whose real name is also Kjell). The assistant producer and sound director was Nils Gustaf Orn. Lars Erik Larsson composed the musical score.

By the time Sucksdorff was thirty-four, he had already produced 36 short films, many with international distribution such as *Shadows on the Snow* and *Symphony of a City*. Now he is thirty-nine, the age Robert Flaherty began his second film (after completing *Nanook of the North* the year before). Let us hope for many more achievements of the master film artist who in many ways is Flaherty's successor.

—Ledford Carter

## MILK (Second Edition)

(Encyclopaedia Britannica Films, Wilmette, Illinois) 11 minutes, 16mm, sound, black and white, 1956. \$50. Teacher's guide available.

### DESCRIPTION

This revised edition of the film, *Milk*, shows the handling of milk, the making of milk products, and finally the distribution and consumption. It covers dairy activities on both extremely modernized and less modernized farms.

The film opens with a sequence showing a pioneer American family traveling westward in an ox-drawn wagon. Tethered to the wagon is one of the family's most highly prized possessions—their cow. The narrator explains that even in pioneer days, milk



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was considered to be the most nearly perfect food.

After the family settles on their new farm, the two small children are seen watching eagerly while their father milks the cow. Then a close-up view shows a big earthenware churn in which cream is being churned into butter by hand.

The scene now shifts to a modern dairy farm where an excellent herd of cows is kept. Here the cows stay in a special barn called the loafing parlor when they are not grazing in pasture. At milking time, morning and evening, the cows are brought to another building—the milking parlor. In this barn, the cows are prepared for machine milking. Other scenes show how the warm milk is pumped through glass pipes to refrigerated tanks where it is cooled quickly before it is shipped in cans or in special tank trucks to the dairy plant.

Next laboratory technicians are shown testing milk samples for purity and butterfat content. The milk is traced through the dairy plant, and the homogenizing process is shown and explained. The film shows how the dairy plant is kept spotlessly clean and how the machines and pipes are carefully sterilized daily.

An automatic bottle-washer which can wash and sterilize 12,000 bottles an hour is shown in action, and finally the bottles are shown being filled, capped, and sealed.

The film also shows other milk-handling machinery in operation—a huge dairy churn in which butter is made, a machine which wraps butter automatically, large vats freezing ice cream, an immense container making cottage cheese, and dairy trucks delivering milk and other dairy products to homes and stores.

#### APPRAISAL

As one of a series of basic films on food, clothing, and shelter, this film should be particularly interesting to teachers and to pupils in primary and elementary social studies classes. Good photography and clear narration help to hold interest at a high level throughout the film. The close-up views of the

### Special Church Section in February

The February issue of **EDSCREEN & AVGUIDE** will include an enlarged church section, with articles and reviews of special interest to church users of audio-visuals. The issue will also include the regular features of interest to all audio-visual users in school, church, and community.

cows at milking time and of the baby calves should be especially appealing to youngsters. The film gives an excellent overall view of the many and varied activities which take place in a modern dairy plant. This is a highly informative film and is one that might be used as an introduction before planning a field trip to a dairy or as a culminating activity in a dairy unit of work.

— Pearl Walker Headd

### THE EYE OF THE BEHOLDER

(Stuart Reynolds Productions, 9110 Sunset Boulevard, Los Angeles 46, California) 25 minutes, 16mm, sound, black and white.

#### DESCRIPTION

The thesis that men see largely what they want to see is demonstrated in this dramatization of an episode in the life of an artist, Michael Gerard.

Introductory scenes present a number of examples illustrating the questionable character of man's perceptions: the shell containing the pea is "lost" among the three moving shells; the crown of a top hat, while seeming taller than the brim, has actually the same dimension: pattern of squares is "structured" to contain six or seven cubes; and an ink blot may assume the form of an animal, a man, a tree, or an atomic cloud. All of these cases are used to suggest that man may see all, part, or none of the "truth." The next sequence of the film presents the problem situation to be surveyed—the scene is Michael Gerard's studio where the artist stands menacingly over the apparently lifeless form of a woman on the studio couch, and an easel, paints and brushes, and a long-bladed knife lie scattered on the floor.

The film traces the preceding twelve hours of Michael Gerard's life in terms of the impressions of five different people who have observed his behavior. To the waiter in a bar, Michael is a lady's man who succeeds in an apparently bold, but nevertheless smooth, approach to arrange a meeting the following morning with a strange woman. In support of his judgment,

the waiter confides that he himself knows how to get along. Michael's mother, the next morning, fails to persuade her preoccupied son to have some breakfast before leaving the house and must admit to the viewer that Michael doesn't hear a word she says. To the cab driver, who is brusquely "ordered" to take Michael to his office and is told a number of times en route to "shut up," Michael Gerard is a "hood." Why? Because the cabbie also wears a bulge in his coat that is caused by a revolver strapped to his chest. The proprietor of the office building, Mr. Coppermeyer, with his seemingly harmless greeting of "Good morning," arouses in Michael an unsolicited discourse on the relative character of things and people, ending with the claim that the man in Michael "does not exist." Since several cases of lunacy in his family make Coppermeyer an "expert" in such things, he confidently labels Gerard a "lunatic." The scrub-woman, generally obsessed with fear and suspicion, recognizes in Michael's cold look that morning something ominous and foreboding. Accordingly, she sees "murder" when the pleading of a woman, a scream, and a crash bring her upon the scene in Michael's studio.

For the "truth," the film depicts the same developments through Michael's "eyes." The artist is striving to paint a "Twentieth Century Madonna" and thus seeks a woman to act as his inspiration and his subject. Upon the suggestion of his lady companion who is actively sympathetic to this aspiration, Gerard goes to a bar one evening and succeeds in finding and gaining the cooperation of his "Madonna." The inattention of his mother to his preoccupation and excitement the following morning convinces Michael that she hadn't heard a word he said. En route to his studio Michael makes repeated sketches on a pad in preparation for the sitting. The persistent and disturbing monologue of the cab driver evokes firm but polite appeals from Michael to "please keep quiet." Likewise, Michael's contact with Mr. Coppermeyer takes more the form of a friendly parrying of remarks rather than an aggressive tirade against the man's common-sense realism. For the scrub-woman who sees sinister forebodings in

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his demeanor, Michael really intended a "smile."

Once in his studio, Michael hastily prepares for the arrival of his prospective sitter. To his utter dismay and disillusionment he finds her in a drunken stupor following a night of partying and, in a fit of anger, repels her feminine advances and throws her upon the studio couch. The scrubwoman's entry at this point brings from her a cry of "Murder!" and a call for the "Police." Upon leaving the studio the rejected woman characterizes Michael Gerard as a "square" while Michael observes rather dejectedly, "My Madonna."

#### EVALUATION

In a dramatized treatment of a basic human phenomenon, the film deals informally, yet convincingly, with the problem of accurately perceiving the behavior and motives of others. Perceptual distortion has its roots in what is known as "projection," a process whereby one attributes to others behavioral tendencies manifest in one's own personality. In this regard the film portrays rather neatly the relationship between the accusations, labels, and claims offered by the reporting observers and their own respective behaviors and motives. Hence, the film could be used not only to improve understanding of the nature of the perceptive process but also to induce restraint in ascertaining prematurely the character of human motives and behavior. High school classes, teachers in training, college classes in the behavioral sciences as well as adult groups would find this film informative, stimulating and entertaining. Some feeling prevailed among the previewing group that the five versions of Michael's behavior contrast excessively with the "true" description as provided by Gerard himself, thus making the treatment somewhat unfair to the viewer. While some of the versions appear to differ more than seems necessary to illustrate the point, these differences would not be conspicuous if the viewer were sensitized beforehand to the necessity of shifting perspectives throughout the showing among the five orientations. The latter are designed to reflect the impact of an individual's private expectations, desires, attitudes, and fears upon his perceptions of people and events around him. In illustrating this impact the film does exceedingly well. Almost as a happy afterthought, the film reinforces its thesis when the private hopes and expectations of both key actors were rudely shaken in their realization that each entertained distorted perceptions of the other's intentions.

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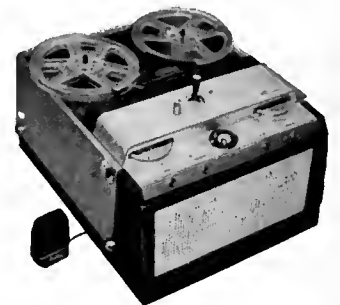
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## AV Reminiscing

Continued from page 25

camera and went to work. The outdoor shots were relatively easy, but "photo floods" were not yet available. The Mining Company came to the rescue. They were using Kleig arc lights in their underground operations, so we brought those into the classroom and the library. The last of our pictures we "shot" with a Victor spring driven mechanism that would expose about thirty feet of film without cranking. We added a set of Haldorson Twin arcs with Pyrex glass shields to protect the actors from the sparks of the arcs. This equipment was acquired during the Christmas vacation which left us about six weeks to complete the three 400-foot subjects in time for the Boston meeting.

From the DeVry Company we rented a series of films in nature study and from the Dudley Company, a series of social studies films. With these films was supplied a very comprehensive lesson plan and suggested follow-up activities. And then in 1928 . . . came Paul Vernor with six 16mm silent Eastman Classroom Films which we could purchase for \$35 each. In anticipation of sound on film, the price dropped to \$24. Now we could really build a library of our own.

We owe a debt of gratitude to these pioneer film and equipment salesmen. They brought us not only the new things but were the only reliable source of information on what other school systems were doing with this new aid to instruction.

## 1930: Full-time VE Director

In 1930, my superintendent thought that we should have a full-time Director of Visual Education. In September, 1930, I was excused from all class work and was free to develop the program. By reason of the new assignment, I was sent to the Detroit meeting of the AASA in February, 1931. This was my first direct contact with Visual Education programs of other systems. This past spring I was again privileged to attend a DAVI meeting in Detroit. It was very interesting to note the changes in the 25 years.

One reason for attending the Detroit meeting in 1931 was to try and find the answer to the question of illumination. Our SMPE people were sure that it was simply impossible to get enough light through a 16mm aperture to give a satisfactory image on the screen. The formal programs did not deal with such problems, but we got our answer in the exhibit section. After closing time one night, the exhibitors set up their projectors in a dark corner

and we experimented to see which machine would produce the brightest light. Ernie Schroeder from Davenport outshone all others. He urged an RCA Victor with Rheostat, and, I suppose, overloaded the lamp filament; but it stood up. I purchased a Victor then, which I still have.

## 1931: The Darkening Problem

Our illumination problem was solved; but what about darkening? The High School Auditorium was fitted with drapes, the lecture rooms for High School and Junior College were fitted with dark draw shades and light flanges; but how could we darken classrooms?

Contrary to rumor, Hibbing did not have surplus tax money, gold door knobs, etc., on the school houses! The school budget could not stand the strain of purchasing draw curtains for classrooms in 26 buildings, so we took the ordinary window shades to the paint shop and sprayed them with blackboard dressing!

In the basement rooms we used sections of fibre-base chalk boards salvaged from the portable buildings or abandoned mining location schools. One permanent visual room in the high school was darkened by painting the storm window panes.

The Hibbing first Visual Aids Bulletin, dated January, 1931, contained fifty pages of visual aids; pictures for opaque projection, slides, filmstrips, industrial exhibits and twenty-two 16mm films (fifteen geography subjects and seven in science).

## 1934: Questions & Answers

By 1934 Erpi released some of their science films on Senior High School and Junior College level in 16mm sound. How should we know what projector to buy? Would more films be available in other subjects? Should we rent or buy?

There were no college audio-visual courses in our area nor were there any institutes where the answers might be found, so I traveled during the spring vacation to visit public school systems in Minnesota and Wisconsin and projector factories in Davenport and Chicago.

The craftsmen in the Victor factory were especially considerate of our interest in the various steps in the production of a 16mm sound machine. They showed us how it worked and how to keep it working. Result—we purchased a Victor sound machine, Model 24B. (And we've purchased fifty and recommended many more.)



including an exhibit of all textbooks and educational supplies, files of pamphlets, pictures, recordings, filmstrips, maps, and other aids is a part of the library suite. There is an audio-visual room for preview and storage of equipment.

Another factor in the growth of the program of instructional materials is the performance of many routine tasks which are non-professional in nature. Whether the audio-visual aids, textbooks, and library programs are separate or united, clerical and technical aid must be provided. The size of the school determines the extent of the need for this, but it is a clear economy to employ workers at nominal wages for routine jobs that too often are performed by professionally trained employees.

As for staffing the instructional materials center, the larger the school, the more numerous are the demands of teachers for service. An instructional materials center in such instances may have a larger staff of professional employees and a proportionately larger number of technical and clerical assistants. These centers may be staffed with both librarians and teachers with audio-visual training. If all the facets of an instructional materials program are to be utilized to the fullest, staff members will need special abilities. One person does not possess, nor can he possess, all the skills and techniques for the fullest fruition of a teaching materials program. Neither can small schools employ a staff varied enough to reach all goals. The library and the librarian offer the smaller schools the fundamentals necessary in the provision of instructional aids, but the larger schools can augment staffs to meet basic needs on a larger scale and to offer additional services.

### The Central Department

Since most schools do not exist as completely separate entities—little islands unto themselves—another echelon of service usually exists—the central department. This office should be the heart of an effective and efficient program of instructional materials. If the teacher can be better served through a one-stop agency in the individual school, the effects of centralization of all instructional materials in headquarters promise much of merit. Critics of centralization maintain that unification of the various divisions of teaching materials is a superficial one, and that libraries, audio-visual centers, radio stations, and textbook divisions are still headed by specialists in these areas and that to unify them merely results

in the creation of a paper empire. If this is true, the superficiality is the result of poor leadership (and no program, whether in the school or central headquarters, will be any better than the kind of leadership provided).

In a system large enough to afford specialists in the diverse ramifications of an instructional materials program, it is well that each section of the instructional materials department be headed by the specialist best trained in his particular area. In the school program as in the community health program there is the general practitioner. In the over-all instructional materials program, degrees of specialization are not only good; they are to be encouraged. What is different about the functioning department of instructional materials is that the exercise of final authority should rest with a general educator, the head of the department, who is able to stimulate growth in the various aspects of the program and provide a healthy balance in the distribution of these results in the schools. This department head ought to be a person trained and cognizant of the fundamental job of the school and able to apply the tools that are needed for the most successful program. His section heads are key consultants in each phase of the total program of instructional materials. The end results of such unification are the provision of instructional tools in a more even flow, the expenditure of time and money in a more equitable balance, and a reasonable uniformity of instructional services in an increasingly complex welter of administration and supervision.

These observations on the centralization of instructional materials and the methods of utilizing human resources in the field have been couched in terms of what could be and in some few instances of what does exist. To return for a moment to reflect on the fact that each instructional materials program is unique, I would like to add that I feel sure that for a long time to come there will be many separate departments of audio-visual materials and separate library departments. This is the way it has been and the way it will be. These separate departments can cooperate and do cooperate to achieve the results that the unified instructional materials program aims to do. Those who feel that centralized instructional materials programs are to be preferred that way because they believe unity brings greater efficiency, economy and non-duplication of effort. They believe that teachers can be better served through fewer and less-confusing channels.

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# SOUND advice

about audio materials  
and equipment

by **MAX U. BILDERSEE**

## How To Get Recordings Into Schools

Aggressive salesmanship is needed — needed badly — if school personnel are to be made aware of the vast potential of recordings in instruction. Record companies have not, and perhaps cannot, undertake this action. The local record dealers cannot afford to keep a schools specialist in the field, nor can they afford to divert other staff members to the school's needs. Finally, it seems unlikely that record dealers will soon be able to assign a schools specialist to the introduction of recordings of instructional merit to the schools and to divert him to other activities so that his total activity will be economically sound.

Is there a solution to this problem? We've been searching for one for a very long time. Is the "record of the month" idea especially tailored for school needs practical? We believe it is — but that the development will be slow. Is the solution to be found through the activities of the audio-visual specialists selling audio-visual materials and equipment to schools? Perhaps, in part, but certainly not exclusively. Is the solution to be found through an expanding audience for this and similar columns? Although we sense an expanding interest through the years, our contribution to the solution of this problem through this column cannot be large.

But there must be other solutions. We have suggested from time to time that record manufacturers prepare and distribute samples and excerpts from which schools could make an appropriate selection. We've called it an "audio catalogue." Expense here is the great deterrent. We have tried to interest local institutions in the development of loan libraries of records so that schools might be served. There are a few such operations with which we are acquainted — but all complain bitterly of mistreatment of recordings by users. Recordings are returned scratched and injured beyond repair.

There is dust (chalk dust) in the grooves and thumb and finger prints adorn the records which are thus returned. There are valiant efforts to establish local, state and even a national tape recordings library. And this is part of the answer — but not the whole answer. There is no whole answer — and not all of the parts have been explored.

We were amazed some weeks ago when we visited several teachers colleges and high schools and discovered (a) that the record collections were widely dispersed through several departments (and therefore available to relatively few teachers) and that the library collections were woefully weak. We carried with us a mixed collection of records for English instruction. Some were designed for work in remedial speech, others for literature. Some were intended for the grades, others for adult students. This random collection included some which are good (in



our opinion) and some which are . . . not! The variety was not infinite — but the collection was broad.

There was just one condition surrounding the visits. We asked the audio-visual supervisors to invite (but *not* demand) the English faculties to come to a specified room at a convenient time to hear whatever they chose to hear. There was no coercion on the faculties, but they were supplied with a list of the records before the demonstration. In private compact with the audio-visual supervisor, it was agreed that money would be made available for the purchase of any records selected. I cannot report either on quantities or varieties selected — and I do not expect information on this aspect because selling recordings to schools is not my responsibility. But this I can report — one of the audio-visual supervisors good-naturedly told me that the one day demonstration had “knocked the audio-visual budget galley-west.” He added that he was delighted that he had had such an opportunity to introduce recorded materials to his staff and colleagues with the assistance of a disinterested person who dealt in ideas and not materials. In his opinion the total audio-visual program of the school will be markedly strengthened through the introduction of recorded materials in the instructional program. And, he added, so will the instructional program of the

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school — and thus the progress of the students will be enhanced.

If the improvement of instruction can thus be served — so too are my primary interests. If any reader wants a copy of the list of recordings I carried to these several institutions I'll be happy to supply it. Please address me at 36 Holmes Dale, Albany 3, N.Y.

This experience, compressed into three days, indicates that schools need and want further information on records and demonstrations of them by disinterested educators. Is it possible that, until provision is made for such activities, interest in records will continue to lag? Is this a function which should be supported by the record companies, or can it properly be supported by agencies reliant on tax monies? Is it sufficient for public education authorities that this potentially can improve the quality and variety of instruction and therefore is appropriate as a governmental function? We do not know

the answers but we are willing to open these columns for any discussion you may wish to offer — either pro or con.

### Highlights of “Julius Caesar”

*Julius Caesar*, perennial favorite of junior high school and senior high school English teachers, is available on a single M-G-M disc, number E 3033. The highlights of the play are taken from the soundtrack of the motion picture which starred Marlon Brando (Mark Antony), James Mason (Brutus), John Gielgud (Cassius), Louis Calhern (Julius Caesar), Edmond O'Brien (Casca), Greer Garson (Calpurnia) and Deborah Kerr (Portia). Most assuredly there is place for this long-playing recording in the instructional program. It will be useful in helping young people understand this Shakespearian drama and in permitting them to hear the lines read by actors and actresses well known to them. Certainly, after hearing this recording and following it in the text, as we believe they should, the youngsters will overcome some of their fear of Shakespeare.

Of particular interest to playgoers is Mark Antony's funeral oration, which is read with great skill by Marlon Brando. No essential lines are cut in this section and it alone may be used



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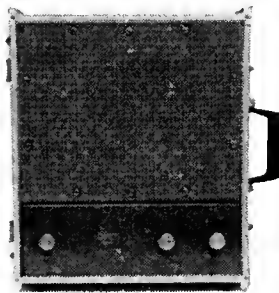
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to motivate listening to the entire recording and reading the play.

Because "Julius Caesar" is so often the student's introduction to Shakespeare, this recording will be of particular interest to them and to teachers alike. We wish, however, that both "Julius Caesar" and "The Merchant of Venice" were available to schools in uncut recordings so that these plays as well as other of Shakespeare's dramas could be introduced to classes by an aural-oral approach rather than in the traditional straight textbook manner.

## Slides in 3 Minutes!

*Continued from page 22*

instances the slides will make it unnecessary for the teacher to duplicate experimental setups and an undue number of times.

(9) In the television field, the uses are many:

(a) Images recorded from a conventional TV receiver screen may be a source of current maps, charts, and pictures for classroom applications.

(b) Schools and institutions invited to plan and produce educational and public relations programs will find the slide technique a good one for narrated portions of the programs. The 3¼ x 4 size is proper for the Balop projector at the station.

(c) Rear-projected images from Polaroid slides can be used to furnish scenic as well as other visual backgrounds for studio sets.

(10) Dental schools will appreciate the possibilities inherent in using close-ups of oral situation existing prior to therapy, with post-operative slides for comparison and follow-up.

(11) Projected slides of fire drills, and other mass formations and movements can be employed for instructional purposes.

It is not intended to imply that the list above is complete. Personal experimentation will suggest many other ways to use these slides that can be projected on a screen within three minutes of the time the actual image has been photographed.



# Church department

by WILLIAM S. HOCKMAN

## Development of the A-V Idea in the United Church of Canada

By Rev. Anson C. Moorhouse\*

As I become increasingly familiar with the audio-visual development in the various denominations in the United States, I find that the history of the movement in the United Church of Canada has been much the same.

Prior to the union in 1925, the movement had its beginnings in the slide departments of the Methodist, Presbyterian, and Congregational Churches in Canada. Around the turn of the century, pictures projected in a stereopticon became very popular in the churches. The medium was the hand painted glass slide. The sale of projectors was big business. There are many retired ministers who can tell you that they paid their way through college by selling magic lanterns. In fact, the occasional enterprising student was able to afford a side trip to Europe in addition.

The projectors of this era were well named "magic lanterns." There was a great deal of glamour and excitement in seeing a big picture projected on a cotton sheet. Some may still be able to remember the excitement stirred up in a town as word travelled on the grapevine that they were going to have "pi-churs in the church." The mere showing of pictures would fill the church! It is important to know this for I think it was one of the contributing factors to the *misuse* of audio-visuals in our churches three decades later.

When you hear of the number of artists employed by church slide departments during the first two and a half decades of the century—some even imported from Europe especially for the purpose—you begin to realize the proportions of this business at the end of the gaslight era. By the '30's the demand for the glass slide had definitely fallen. Those close to the industry may have connected this with an

economic slump. The plain fact is that with the increase in professional quality of photography—still and motion picture—the church pictures didn't keep pace. A new style of telling a story was becoming popular in the motion picture houses. With the exciting addition of sound to the pictures that

moved, the transfer of glamour from church pictures was complete.

This doesn't mean that pictures were no longer used in our church. There were some who always had used the picture to communicate information. These persons still worked on, using the glass slides that were available, and

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\*Director-Producer, Motion Picture Department, Committee on Missionary Education, United Church of Canada, Wesley Buildings, Toronto 2, Canada.



any other picture media that would fulfill their purposes. In reality, the audio-visual instrument was more effective in the hands of these users than it had been generally in the gaslight era. It came to be known as a teaching instrument. This was an excellent preparation for a new era in audio-visuals when films, filmstrips, records and tapes would be commonly used in the church.

The factors that affected us in the decade from '35 to '45 were:

A. The standardization of 16mm film and its acceptance as the non-theatrical medium;

B. The advent of 35mm color film and natural color transparencies, together with a lens refinement that

made it possible to copy the 35mm transparency on the single filmstrip;

C. The war-time teaching program involving audio-visuals with the emphasis on idea and information communication;

D. The improvement in recording of sound on records through the electrical processes, and the subsequent development of magnetic tapes;

E. The professional refinements in scripting for 35mm filmstrips and 16mm motion picture productions. The days are still not too far distant when producers of so-called audio-visual materials expressed themselves in words, and then hung them on pictures, hoping thereby to make a visual instrument.

General practice in the use of audio-visuals among denominations in North America is much the same. Our church is no exception. One point of difference perhaps has been the establishment of a studio — Berkeley Studio in Toronto — for the production of radio and TV programs, motion picture productions, filmstrips, records, and tapes. Radio programs are produced, duplicated and sent out from the studio to radio stations. Television programs are filmed on stage and location, and after duplication, sent out to TV stations. Motion pictures, filmstrips, tapes and records are produced and deposited in the Departmental Library for distribution.

The studio is directed by a new board in our church known as "Information and Stewardship." This board is charged with the responsibilities of informing our constituency on the total mission of the church and of establishing good relations with information and communication organizations outside the church. It produces and distributes publications and audio-visuals on a service basis. It is the responsibility of the board to see that packaged information is used in the most effective and efficient ways. This makes the distribution and cultivation in use of audio-visuals as much a departmental responsibility as production. Our practice of distributing materials from the department is, I believe, another point of difference from many other denominations.

There are certain advantages in a church's having its own production center for audio-visual materials. The delivery of her message is one of the prime responsibilities of the church. The studio makes it possible for us to search for new ways and means of articulating the message, and at the same time seek to avoid styles that tend to type producers. Furthermore, we can help meet a responsibility for Stewardship. Talented young folk can find an opportunity for expressing themselves within the church's production organization. Otherwise, they would have to look to outside agencies for this expression. Finally, like consecrated effort on mission fields, consecrated effort within the studio has brought costs of production within reach of our own church's limited purse. The resulting increased volume of produced material has made the church more vocal.

Advertisement

## HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 31 West 54th St., New York 19, N. Y. 1954. \$6.25.

**AUDIO-VISUAL AIDS TO INSTRUCTION.** By Harry C. McKown and Alvin B. Roberts. 608 pp. McGraw-Hill Book Company, 330 West 42nd St., New York 36. Second Edition. \$5.50.

**DISPLAY FOR LEARNING.** Prepared by Marjorie East. Edited by Edgar Dale, 306 pp. The Dryden Press, 31 W. 54th St., New York 19. 1952. \$3.00.

**AUDIO-VISUAL TEACHING TECHNIQUES.** By F. Dean McClusky. 139 pp. Illustrated. Wm. C. Brown Company, Publishers. 215 West Ninth St., Dubuque, Iowa. \$2.90.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** By Walter Arno Wittich and Charles F. Schuller. 564 pp. Illustrated. Harper & Brothers, 49 E. 33rd St., N. Y. 16. 1953. \$6.00.

**THE A-V BIBLIOGRAPHY.** By F. Dean McClusky. 230 pp. Wm. C. Brown Company, Publishers. 215 West Ninth St., Dubuque, Iowa. \$4.00.

**EDUCATIONAL FILM GUIDE** (comprehensive listing of best 16 mm films on all subjects), 11th completely revised edition, 1953, 1037 pages, with semi-annual and annual supplements thru Spring of 1957. The 11th edition and the supplement service are each \$7.50 unless ordered and billed at the same time when the combination price is \$12.50 (for foreign prices, add \$1.00 in each case). The H. W. Wilson Company, 950 University Ave., New York 52.

**FILMSTRIP GUIDE**, (Comprehensive listing of best 35mm filmstrips on all subjects) 3rd completely revised edition, 1954, 410 pages, with semi-annual and annual supplement service through Fall of 1957. The 3rd edition and the supplement service are \$5.00 each unless ordered and billed at the same time when the combination price is \$8.50. (For foreign prices, add \$1.00 in each case.) Order from The H. W. Wilson Company, 950 University Ave., New York 52.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Harkheimer and John W. Diffor. Eighth Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 16th Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie L. Hanson, M. A. Second Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

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# Audio-visual trade review

by ROBERT E. SCHREIBER

## NEW EQUIPMENT

The following announcements are based on information supplied by manufacturers and distributors. The manufacturer or distributor is indicated at the beginning of each item. Addresses are given in the Index to Primary Sources at the end of this department. For more information about new equipment, use the Service Coupon in this section.

### CAMERAS & ACCESSORIES

#### Amplex PFI (B) Baseless Flashbulbs.

Fits any bayonet-base flashgun through the use of a simple, inexpensive adapter. Available in clear or blue, it is a medium-peaking lamp with a peak duration of 18-20 milliseconds. Output of 7500 lumens. 8 for 49c.

For more information circle 101 on coupon

#### Heitz Dix 35mm Camera \$69.50.

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For more information circle 102 on coupon

#### Riken 35mm Camera \$69.95.

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For more information circle 103 on coupon



Aljac Case & Viewer

#### Standard Praktica 35mm Camera

\$149.50. The internally coupled automatic diaphragm permits focusing at full aperture for maximum visibility on the ground-glass. Constructed of die-cast aluminum; 12 shutter speeds from 1/2 to 1/500th & B; synchronized for flash at 1/40th. Available with either Jenio 50mm f:2.8 or 50mm f:2.8 Westanor lenses.

For more information circle 104 on coupon

#### Willaughbys Eumig 8mm Electric Movie

Camera \$69.50 less batteries. Operates on four penlight batteries — enough for ten rolls of film. Camera is equipped with fixed focus f:2.8 lens; single frame feature. Case \$8.95. Other accessories available.

For more information circle 105 on coupon

### PROJECTION EQUIPMENT

#### Aljac Carrying Case for Filmstrip Viewer

\$2.60. Made of durable imported fibre-board to blend with the deep green

crackle finish of the viewer. Space for storage of four filmstrip cans.

For more information circle 106 on coupon

#### AO Micro Opaque Reader.

Designed for versatility and high speed, it will accept every known type of card with micro data on it. Utilizes an opaque, rather than a translucent, viewing screen for greater eye-reading comfort. Three interchangeable objectives (23X, 20X, 15X), cast steel frame, fan cooling, knurled focusing knob, screen 11" x 13" at 15-degree viewing angle, finger tip switch — foot switch available for photocopy timing, weighs 23 lbs.

For more information circle 107 on coupon

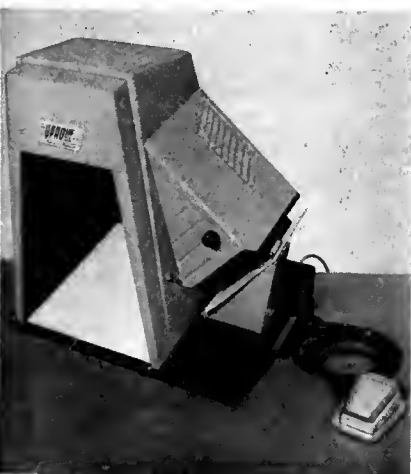
#### Benx Aud-O-Scape Automatic Tape Pro-

jector. Slide or strip film is automatically advanced by inaudible pulse on magnetic tape — tape reproducer and projector incorporated in one assembly. Handles 45 minutes of material; 300 or 500 watt lamps, 3"-5"-7" lens, 5" removable speaker, 3.75 tape speed, dual track. \$273.75. Also available with tape recording feature which makes possible mixing of microphone, phono and inaudible pulse on controlling tape. \$315.

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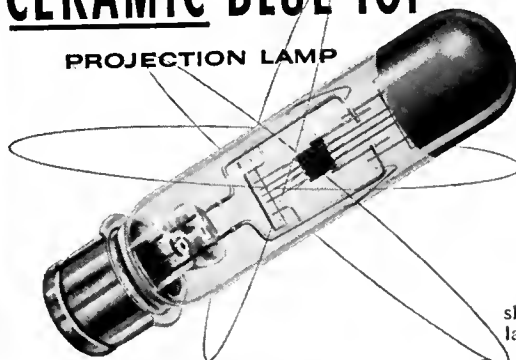
Will also make large prints by direct projection of film image onto photocopying paper. The Examiner handles aperture cards (the Filmsort system of mounting individual frames of microfilm in standard file cards or punched cards) or jacket cards (strips of microfilm housed in acetate or paper jackets). 14" x 14" viewing and printing screen. Magnification of 15X and 20X with one group of lenses; 24X, 30X,



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**Eastman Transparency Viewing Masks** \$2.75 each. For use with the 10 x 10 Kodak Transparency Illuminator, they offer improved viewing of color transparencies by masking out stray light areas and providing a convenient rack for viewing transparencies. Constructed of Royalite plastic in five different models to accommodate twenty 2 x 2 transparencies, nine 2 1/4 x 2 1/4, two 4 x 5, one 5 x 7, one 8 x 10.

For more information circle 110 on coupon  
**Rodiant Multi-Purpose Classroom Screen.** The Du-All is designed for projection in a normally lighted room and far use as a flannel board. An aluminized screen surface is used with flannel backing. Swiv-L Bar adjusts to permit use with tripod floor stand, for hanging from a wall, or to set upon desk or table. Available in sizes 24" x 32", 30" x 40", and 40" x 40".

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**Roy-Tone Black Beauty Screen.** Cam action swivel automatically swings the case at an angle as it is placed in horizontal position permitting a placement of tripod legs exactly 120 degrees apart for maximum stability. Metal parts in buffed chrome except for satin black enamel case and handle; die-cast end caps and swivel; triangular slot bar; flameproof and mildew proof screen in beaded or matte white at same prices. Available in eight sizes from 30" x 40" to 70" x 70" at prices from \$28.50 to \$58.50. The Royal Scot, starting at \$14.95, and wall screens, starting at \$14, are also available.

For more information circle 112 on coupon  
**ACA Auditorium-Size Color TV Projection** \$4250. Produces pictures up to 4 1/2' x 6' for audiences of approximately 500 persons. Also available is a black-and-white unit which produces a picture 6' x 8'.

For more information circle 113 on coupon  
**Westinghouse 1200-Watt Projection Lamp.** The new blue-top T-12 lamp is nearly two inches shorter than other 1200-watt lamps due to a compact

filament. It is interchangeable with present 1000-watt lamps. The new filament construction was made possible by the development of new techniques of drawing tungsten wire and an exclusive floating bridge. Lamp is available with medium pre-facus base, Bell and Howell base, and DC medium ring for base-up burning.

For more information circle 114 on coupon

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**Ampex Console Music System.** Features two-speed tape recorder which reproduces two-track stereophonic tapes and records half-track and reproduces standard half- and full-track tapes; microphone; AM-FM tuner; 3-speed record changer; equalization controls; 2-10 watt amplifiers; two speakers. In hand-rubbed mahogany or bland finish contemporary design \$1470. Same, with stereophonic player and tape recorder with speaker-amplifier only \$1070.

For more information circle 115 on coupon  
**Ampex Tabletop Stereophonic Sound System.** The A121 incorporates the same stereophonic tape recorder as the console model — \$495. Two amplifier-speakers complete the outfit (separately at \$229.50 each) \$895. Accessory microphone \$65.

For more information circle 116 on coupon  
**Ampex Tabletop Monoural Sound System.** The A111 tape recorder-reproducer is \$439.50 less microphone. The single matching A621 amplifier speaker is \$229.50.

For more information circle 117 on coupon  
**Ampex Portable Stereophonic Sound System.** The model A122 places the stereophonic recorder in luggage-type rather than furniture cabinet at \$449.50 less microphone with a weight of 35 lbs. Amplifier-speakers, similarly cased, are available at \$199.50 each. A manual recorder is available at \$395 to which the same amplifier-speakers may be connected.

For more information circle 118 on coupon  
**ACA 4-Speed Magnemite Tape Recorders.** The 610EM has tape speeds of 15-, 7.5-, 3.75-, and 1.87-inches per second while the 610DM has a top speed of 7.5-inches and a slower speed of 15/16" (also 3.75 and 1.87). Measures 7" x 10" 11", weighs 15 lbs. complete with batteries having a life

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**SHAKESPEARE'S PLAYHOUSE**

The 'Edwards Alleyne' Blueprints and Models 'Complete' and 'Stage'

**Loomis Laboratory**  
Seventeen Miller Avenue  
Cambridge 40, Massachusetts



### Benz Aud-O-Scope Projector

of 100 hours, fly-ball governor controlled motor, equalization for all speeds automatically.

**For more information circle 119 on coupon**  
**Benz Multicolor Magnetic Tape Duplicator** \$2595. Single copstan drive tape duplicator will handle full, dual, or stereophonic tapes at 15- or 30-inches per second; makes five copies simultaneously; frequency response 50-15,000 cycles. Units available for handling cartridges.

**For more information circle 120 on coupon**  
**Califone Commander & Director Playbacks.** The 40V-7 features a high fidelity amplifier with an output of 25 watts undistorted, 30-20,000 cycle response, two heavy duty speakers, center-drive turntable with speed range of 16 to 84 rpm with Strobeselector control for exact setting of four basic speeds, mike input. \$214.50. The Model 12V-7 has a 6-watt (undistorted) output, frequency response of 50-15,000 cycles, 12-inch speaker, mike input, and other features similar to the 40V-7. \$127.50.

**For more information circle 121 on coupon**  
**EMC Head Maintenance Kit** \$1.50. Kit contains long life cleaner, long life lubricant — 2 ounces of each — special brush applicators, and head maintenance instruction manual for tape recorders.

**For more information circle 122 on coupon**  
**Ercona Ferroglyph Tape Recorder.** The Series 66 unit is dual-speed, dual-track and may be connected to any 15-ohm speaker system. Amplifier and power pack are unit-assembled in a sturdy metal enclosure and are interconnected for ease in servicing. 2½ watt output. Hysteresis motor powers

copstan and two shaded-pole motors provide takeup and rewind.

**For more information circle 123 on coupon**  
**LTA Jack-Set** \$24.95. Designed to distribute sound to eight headphones, jacks are spaced 3½ feet apart with 8-foot extension cord. Two or more Jack-Sets may be hooked together.

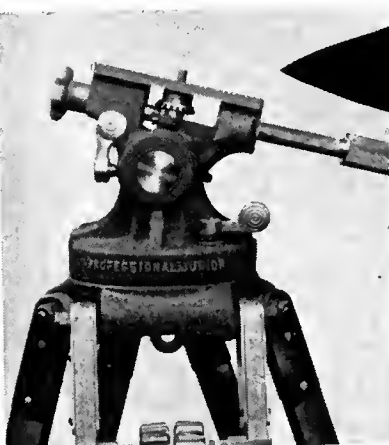
**For more information circle 124 on coupon**  
**MM Scotch Brand Plastic Leader and Timing Tape.** No 43-P is designed for splicing to the beginning and end or a reel of magnetic tape, and the new non-magnetic tape provides a tough protective leader that makes for easier tape thread-up. Can also be inserted between recorded selections to provide "dead air" or to facilitate cueing. Can be identified with pencil or ball point pen. Indicator arrows every 15" and Scotch plaid sections every 7.5 inches assist in timing operations.

**For more information circle 125 on coupon**

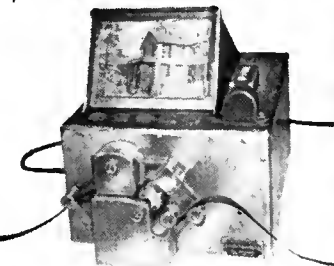
**ORRadio Irish No-Spill Tape Reel.** Now standard for all Irish brand tape being marketed, the reel utilizes two notches on opposite ends of the reel over which a rubber band is stretched — holding tape securely in place.

**For more information circle 126 on coupon**  
**R&D Radio Kit.** \$17.50. Utilizes pre-fabricated printed circuits with modules, making it possible for the average student to assemble the set in less than half an hour. A little wiring and a soldering iron are all that are required to construct the set. Performs with five-tube efficiency.

**For more information circle 127 on coupon**  
**RCA Hi-Fi Tape Recorder.** Features transistors, printed circuitry, and electro-dynamic operation. The SRT-2 is virtually non-microphonic and hum-free and operates with a minimum of moving parts; operates at 7.5 and 3.75 inches; 30-15,000 cycle range. \$495.  
**For more information circle 128 on coupon**



The Improved **PROFESSIONAL JR.** Tripod with the removable head is the world standard of quality among tripods. Features simplified camera attaching method, double let lock adjusting knobs, telescoping pan handle, sockets for left, right and reverse tilts. **\$150.00**



**PROFESSIONAL FILM VIEWER** is portable, views film from left to right on large illuminated screen. Easy threading. **\$350.00**



Full Line of Studio Lighting Equipment.  
**COLORTRAN GROVERLITE "5000" Senior Kit**  
 contains two Senior Lights, with converter. 2 chromed steel stands. Other kits for every purpose. **\$265.00**

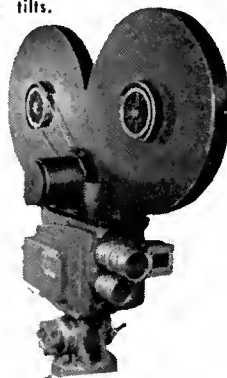
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As Most Pros know, CECO is headquarters for the world's finest cameras, recording and editing equipment and photographic accessories. But CECO is more than that. It maintains the finest service department in the East—**ALSO AN ENGINEERING AND DESIGN DEPARTMENT.** CECO is always happy to consult with film makers—either beginners or Academy Award Winners—about their technical problems. May we help you?

#### AURICON CINE-VOICE

**Conversion Camera**  
 modified to accept 1200 ft. external magazines; includes torque motor for take up; also Veeder footage counter. **\$450.00**  
 Conversion only.



**\$232.00**

**AKG D-25 MICROPHONE** is dynamic cardioid type. Completely shock mounted, weighs only 2 ounces. AKG Models for every need.

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**ADDITIONAL PRODUCTS:** "BALANCED" TV HEAD • MICRO-WAVE RELAY BEAM REFLECTOR HEAD • ALL METAL TRIPODS • Silent & Sound Projectors • Ace Clear Vision Splicers • Electric Footage Timers • Editing Tables • Split Apart Reels  
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POWER  
and  
EARNING  
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Unshackle learning  
 potential with the

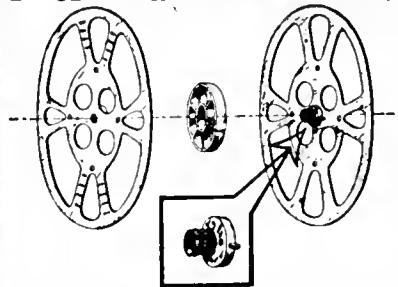
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RATEOMETER**  
 reading  
 accelerator **\$35**

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## F & B SPLIT REELS



### SIMPLE SPLIT REEL METHOD SAVES TIME . . . SPACE . . . MONEY

You can project, edit, synchronize, clean and inspect film on cores, without rewinding by simply slipping them in F&B SPLIT REELS.

400 ft. 16mm \$4.50  
800 ft. 16mm \$6.00  
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1600 ft. 16mm \$9.00

NEW ALUMINUM SPLIT REELS for 16mm and 17½mm MAGNETIC FILM  
400 ft. 16mm \$8.50  
1200 ft. 16mm \$12.50

## RECORDING TAPE

Excellent quality plastic base ¼" recording tape — Purchased in huge quantities direct from factory. Savings are passed on to you. 7"-1200 ft. REEL —

\$1.74 each — 3 for \$4.95

7"-1800 ft. REEL —

\$1.95 each — 3 for \$5.45

Please include postage with order.

Full money back refund guaranteed — if you are dissatisfied — for any reason — just send it back.

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### WATCH YOUR SPLICING PROBLEMS DISAPPEAR

This new film cement took a famous chemical laboratory fully four years to develop and perfect. It contains a new ingredient, never before used in any formula — which serves to make this the most efficient film cement now on the market. Florman & Babb invites you to write for a free sample or place your order now for earliest delivery. Caution: Do not mix F&B cement with any other brand. The ingredients do not blend.

1 oz. \$.40, ½ pt. \$1.50, 1 pt. \$2.50

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- Other Nature Subjects

Also available — 16mm. color sound movie "GARDEN INSECTS"

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**Stephens Tru-Sonic Speaker and Quadreflex Enclosure.** The enclosure front is made of white, scotch-resistant micarta, framed in 1" thick aluminum. The speaker cone is screened by a deluxe color-blended woven saran grille cloth stretched over an aluminum snap-on hoop. Backloaded coupling achieves extended bass response down to 30 cycles. Unit is lined with foamed plastic. 12" Stephens Tru-Sonic 122AX Coaxial Speaker included in the 22" square, 16" deep enclosure. With swivel base \$278; with skid base \$248 (Naugahyde covering). Wood veneer add \$30.

For more information circle 129 on coupon  
**Stephens Three-Way Speaker and Enclosure.** \$540. Includes a 20 lb., five cell mid-range horn with a dispersion of 40 by 100 degrees when extended. The retractable feature allows tuning the speaker to the varying acoustics of any room. The 15" low frequency woofer produces bass realism and the Super Tweeter produces brilliant highs. The enclosure is 30" high x 32" wide x 18" deep, mounted on 1" square aluminum legs. Micarta front with contrasting woods, saran grille cloth.  
For more information circle 130 on coupon

**Telectro 14-Channel Doto Recorder.** The model TF-150-14 magnetic tape recorder-reproducer is specifically designed for recording and reproducing data from telemetering channels; rack mounted; data recorded on and reproduced from a 2400 tape moving at 15, 30, or 60 ips; frequency response (at 60ips) 200-80KC; supplied as five separate units.  
For more information circle 131 on coupon

### MISCELLANEOUS

**Arlington Bulletin Board.** The three panel units are 17" x 22" each and are framed in polished aluminum. Bulletins and posters are attached to the black pegboard backdrop with snap rivets.

For more information circle 132 on coupon  
**AVS Map Projection Outfit.** Transparent map sections illuminated from within and projected to flat and cylindrical, plexiglass attachments provide understandings of flat maps of a round world. Major components include unbreakable plastic base, North and South half-hemispheres, deformed North hemisphere for Secant projection, cylinder for Mercator and Transverse Mercator projections, disc for Gnomonic and Polar Stereographic, cone for Conic, multiple cone assembly for Polyconic, cord. \$108. Globe, base, cylinder disc, and cone only \$89. Polyconic and secant units available as accessories separately at \$15 each.  
For more information circle 133 on coupon

**B&L School Ortho-Rater.** A small, tabletop device for testing student vision. The student is seated and reports oral-

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created to your order by veteran professional producer with outstanding record of accomplishment for national and state health agencies, as well as for Industry and Education.

On any film production project consult  
**SAM ORLEANS and Associates**  
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## Film Strip News

### Democracy In Action

NEW set of 8: Democracy In Action, Democracy Builds A School, Your Flag, Declaration of Independence, Duties of A Juror, Our Country, Day In The Life of a Senator, The Way Our Laws Are Made, \$3.50 each.

**\$28 Set (8) \$19.50**

### The "Flash-On" TACHISTOSCOPE

Fits ANY projector.

All 7 speeds

**\$49.50**

Write for details.

### New Science Set

Set of 19: Compound Microscope, The Cell, Osmosis, Thermometers, Heat, Matter, Humidity, Conquest of Desert, 4 Stroke Cycle Engine, Plants, Plant Project, etc. Request other titles.

**\$3.50 each**

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EXCLUSIVE



**Film Strip PRODUCERS**

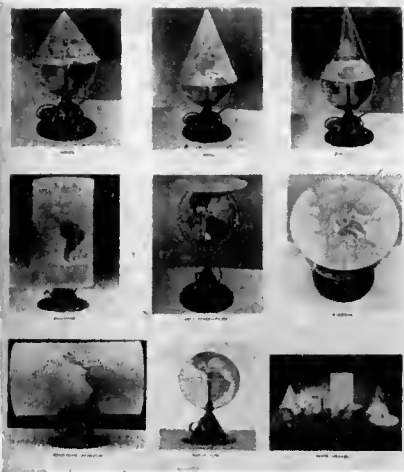
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FINEST QUALITY  
FASTEST SERVICE at REGULAR PRICES

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All 16mm motion picture and 35mm slide and film strip service — radio transcriptions



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**AVS Transparent Globe with Mapping Attachments**

ly on what he sees on a series of illuminated slides. The complete battery of tests can be administered in 1-1½ min. Visual performance of children who have not yet learned the alphabet may be measured. Designed to replace the chart system of checking vision.

For more information circle 134 on coupon

**Binney & Smith Paint Applicator.** Amazart consists of a one-ounce metallic tube with a built-in ball-point dispenser on one end. The paint contained in the tube is easily applied by the ball-point. Designed for craft work, interesting freehand decorations are possible without stencils or masks. Also valuable in marking and coding work, especially on slick surfaces. Available in black, white, red, yellow, blue, green, orange, yellow-green, brown, violet, ochre, and magenta.

For more information circle 135 on coupon

**GB Microscope Slide Box 65c.** Made of rigid cardboard covered with black paper with slide slots of hardwood numbered 1-25 to coincide with index printed on cover (full depth slip-on type).

For more information circle 136 on coupon

**Heitz Bleeker Phase Contrast Microscopes** \$169 and up. Lightweight design coupled with high rigidity, attractive design, and smooth focusing. Built-in stop; dustproof objectives 2X-90X and 5X-28X; available as monocular or binocular; accessories.

For more information circle 137 on coupon

**KCD Film Conditioner.** CLP Cleaner is claimed to be absolutely non-toxic; cleans, lubricates, and protects film surfaces; flammable. Gallon \$6.

For more information circle 138 on coupon

**Neumode Electronic Splicer.** The Shepard Splicer handles 35mm, 16mm, 8mm, magnetic, acetate, and Cronar film. Uses the dielectric heating principle to bond ends into an "indestructible" splice. Overlap of .03 inches.

For more information circle 139 on coupon



**60 FOLK DANCES**

LESS THAN 10c EACH  
\$4.80 Postpaid

Music and Description  
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CHATHAM, New Jersey

**Optics Opta-Vue 300 Slide File \$2.95.**

Available in a choice of four decorator colors; treated with "Film-Gord" to preserve slides against common fungi; air-tight construction; holds 300 slides in 12 compartments with index card; hinged back.

For more information circle 140 on coupon

**Telectra Regulated Power Supply.** The model 922 requires a 105-125V, 60 cps, source, consumes 300VA and delivers from 0 to 30KV, D at 0 to .5 MA. Output voltage and current are read on large 4½" panel-mounted meters.

For more information circle 141 on coupon

**Ward's New Standard Herbarium Cabinet** \$92.50. Constructed of ¾" Masonite with olive green enamel finish; 43" high x 28" wide x 20" deep; flush type door with foam rubber seal; 12 compartments; fumigant compartments under each storage row; cylinder lock.

For more information circle 142 on coupon



**Zenith 14-Inch Portable TV Receiver.**

Uses 14,000 volts to drive the electrons onto the picture tube; coscode tuner; big-set circuitry; 3-stage I.F. amplification; 2 selenium rectifiers; designed for proper performance in fringe areas. May be carried luggage-style, face-up. Measures 12" x 17" x 14". \$129.95-\$149.95.

For more information circle 143 on coupon

## Scratches on Film

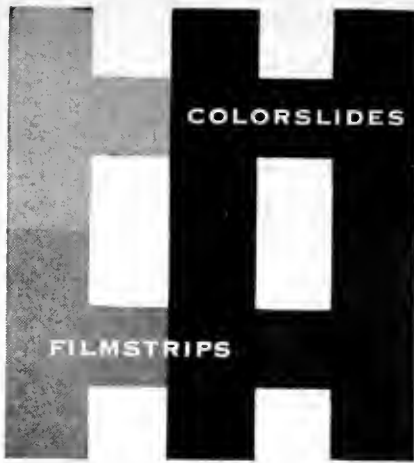
### Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

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FILM PROCESSING CORPORATION  
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Your prints are only  
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**PRESTO** K-8 disc recorder, 33 and 78 rpm, like new demonstrator, with mike and cables, value over \$350.00. Offered way below cost

**SPECIAL \$175.00**

**BRUSH** BK443 1/4" tape recorder, portable model like new, demonstrator. Value \$300.00

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**VICTOR** 16mm sound projector, single case, like new, demonstrator. Value \$375.00

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**AMPRO** 16mm Arc projector, hi-intensity lamphouse, rectifier, amplifier, speaker, stand, projection lens, very fine. Value \$2000.

**SPECIAL \$495.00**

**COLORTRAN** Spot kit, 3 spots, one broad, 4 stands, converter, 2 cases. Value \$313.50

**SPECIAL \$245.00 NEW**

**COLORTRAN** Junior Kit, 2 floods w/stands, converter, case, value \$198.50

**SPECIAL \$145.00 NEW**

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Cable: Cameramart

# NEW MATERIALS

MONTHLY SUPPLEMENT TO THE BLUE BOOK OF AUDIO-VISUAL MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by an abbreviation of the name. Addresses of such primary sources are given in the Index to Primary Sources at the end of this department. For more information about new materials, use the Service Coupon in this section.

## KEY TO ABBREVIATIONS

mp—motion picture  
sl—slide  
fs—filmstrip  
rec—recording  
LP—33-1/3 rpm record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
b&w—black and white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult

## AGRICULTURE

**Partners** mp AIC 29min sd col free. Story of a farmer and his cooperative and how farmer cooperatives benefit everyone the country over.

For more information circle 144 on coupon

**Raising Hogs the Market Wants** mp NFBC 16min sd col \$120 b&w \$80. Feeding and management programs developed at the Central Experimental Farm at Ottawa, Canada, to insure production of lean bacon-type quality hogs.

For more information circle 145 on coupon

**Rival World** mp SHELL 27min sd col free. Development of agricultural insecticides and their use in combatting insect pests.

For more information circle 146 on coupon

**Stem Rust** mp USDA 14min sd col free. How barberry bushes spread this airborne, fungus disease to wheat, oats, barley, and rye; effects of stem rust on these plants; methods of control.

For more information circle 147 on coupon

**Why Grow Fat Hogs?** mp NFBC 14min sd col \$120 b&w \$80. How careful breeding has resulted in a type of hog that nets the greatest profit in Canadian pork products; examination of various cuts; desirability of raising lean rather than fat hogs.

For more information circle 148 on coupon

For more information about any of the materials announced here, use the Reader's Service Coupon on page 48.

## ARMED FORCES

**Admiral Burke Takes Command** mp USN 12 min sd b&w free. Highlights of change of command speeches at Annapolis by the Secretary of the Navy, Admiral Carney, and Admiral Burke as the latter is sworn in as Chief of Naval Operations.

For more information circle 149 on coupon

**Airborne Soldier** mp USA 33min sd b&w free. Basic paratrooper training course as given at the Airborne School, Ft. Benning, Ga., from the time the trainees arrive to completion of training and wing award ceremony.

For more information circle 150 on coupon

**Class of '59** mp USAF 14min sd b&w free. Purpose and program of the U.S. Air Force Academy at Lowry Air Force Base, Colorado: what is expected of a cadet, requirements for entry, places to seek appointment.

For more information circle 151 on coupon

**Cold Logic** mp USMC 14min sd b&w free. Preparation of all Marines for cold weather fighting and survival.

For more information circle 152 on coupon

**Field Training for R.O.T.C.** mp USA 48 min sd col free. A typical summer camp at Ft. Benning from the time of arrival to graduation.

For more information circle 153 on coupon

**Ground Safety on the Flight Line** 2mp USAF 10 & 14 min sd col free. Part I deals with refueling procedures, jet fuels as opposed to gasoline, dangerous vapors, friction and static electricity, driving on flight line, maintenance musts and precautions, and jet aircraft noise. Part II shows a B-47 burning and traces the step-by-step procedures of the investigating board to determine the reasons for this three-and one-half million dollar loss with two men killed.

For more information circle 154 on coupon

**Heart of the Navy** mp USN 15min sd b&w free. How the Navy takes time out from military activities to help children and other people who are victims of earthquakes and flood.

For more information circle 155 on coupon

**A Look at Your Army** mp USA 12min sd b&w free. A personal message from General Maxwell D. Taylor, Chief of Staff, U.S. Army, to every American soldier and citizen. General Taylor's remarks have to do with a career in the Army. Army activities and organization depicted.

For more information circle 156 on coupon

## Film Shipping Cases

Tape Mailers

Record Mailers

Salon Print Mailers

Built to LAST!!!

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FIBRE CASE CO. INC.  
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New York 11, N. Y.



**Marine Air Reserve Technical Indoctrination** mp USMC 14min sd b&w free. Recruit activity at a Marine Air Station during a 30-day training period during summer months for high school graduates who have joined the Marine Corps Air Reserve.

For more information circle 157 on coupon

**Medical Minute Men** mp USAF 9min sd b&w free. The civilian physicians, dentists, nurses, specialists, and technicians who spend two weeks each year at an Air Force hospital to gain new techniques of medical operation.

For more information circle 158 on coupon

**Mission of the United States Marine Corps** mp USA, USAF, USN 27min sd b&w free. Mission and organization of the Marine Corps discussed by General Rondolph McCall Pote, Commandant of the Marine Corps.

For more information circle 159 on coupon

**Pipeline in the Sky** mp USAF 29min sd col free. Air lift service of the USAF Air Logistics Service in transporting necessary parts, medicine, food, supplies, and equipment overseas.

For more information circle 160 on coupon

**Quality Control** mp USAF 25min sd b&w free. Responsibility of the Quality Control Function of the Air Materiel Command with respect to procurement, supply, and maintenance. Shows inspection of materials, shipping, storing, and assembly at North American Aviation Inc.

For more information circle 161 on coupon

**Service to the Fleet** mp USN 15min sd b&w free. Edward R. Murrow describes the activities of the Navy service forces in supplying all items, from a pound of coffee to a 16" shell, to maintain the Sixth and Seventh fleets, thousands of miles from any fixed supply base.

For more information circle 162 on coupon

**Your Future and the New Reserve Law** mp USA 12min sd b&w free. Designed to interest teen-age youths in joining the Army Reserve; defines the provision of the new Reserve Forces Act of 1955; shows how a reservist is trained in military skills, covering the 6-month active duty period and subsequent training at local military reserve units.

For more information circle 163 on coupon

#### ARTS & CRAFTS

**Autumn Fire** mp CONTEMPORARY 17 min si b&w \$100 r\$10. It is a poem in which the body of a woman and the leaves of the trees swing in the same sensual rhythm — an early American experimental film, one of the very first.

For more information circle 164 on coupon

**Designed for Living** mp NFBC 11min sd b&w \$40. What Canada is accomplishing in the field of industrial design and how the National Industrial Design Council is encouraging good design for contemporary living in items ranging from kitchen utensils to living room furniture.

For more information circle 165 on coupon

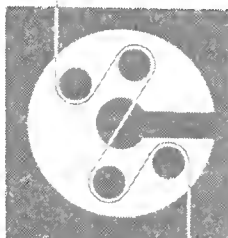
**Festival in Solvang** mp NEUBACHER 15 min sd col \$135. Danish-American town of Solvang, California, celebrating its annual festival: folk dancing, oebleskiver breakfast, arts and crafts. Int.

For more information circle 166 on coupon

**Story of Painting** mp ALMANAC 23min sd b&w \$125. Evolution of styles in painting; techniques involved in tempera, fresco, and oil painting; importance of control of materials in painting; how materials have influenced style and expression. SH.

For more information circle 167 on coupon

## COMPLETE SERVICES TO PRODUCERS OF 16mm MOTION PICTURES, 35mm SLIDE FILMS AND SLIDES



Research and Script	Titling and Animation
Photography, Studio and Location	Release Printing
Processing	Magna-Stripping
Edge-numbered Work Prints	Slide Film Animation
Sound Recording and Rerecording	Slide Duplicating
Editing and Matching	Vacuinating
	Film Library

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GAINS of remedial reading classes (Elementary) through Keystone Tachistoscopic Training, as high as 75%. →

Similar gains have been reported from studies made with Primary, Secondary, and College groups — the latter ranging from 47% to 210%. REPORTS ON REQUEST.



Thousands of Schools are

## teaching MORE with LESS EFFORT

— with Keystone Tachistoscopic Training. Many studies have shown that children taught reading by Tachistoscopic methods make more rapid progress than children who do not have this training.

Reading rates increased 50% to 75% in a few weeks. Invariably in controlled tests, the experimental groups see much FASTER, MORE ACCURATELY, and TAKE IN MORE WORDS at a glance—far outdistancing the control groups.

No teaching procedure has ever had such unanimous approval from Research and Controlled Experimentation. Reports on these studies will be furnished on request. KEYSTONE VIEW COMPANY, Meadville, Pa.

## KEYSTONE Tachistoscopic Services

— especially effective as aids in REMEDIAL and DEVELOPMENTAL READING, TYPEWRITING, SHORTHAND, BOOKKEEPING, CLERICAL TRAINING, MUSIC, ARITHMETIC.

## The Standard of Quality in



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Guaranteed RAPIDWELD process restores used, worn film, removes scratches — RAPIDTREAT protects new film. Add hundreds of showings to any film! Cut costs drastically!  
See how Rapid's unusual low cost saves thousands of film dollars for top-name clients — and precious hundreds for smaller accounts. Send for VALUABLE informative booklet ON FILM CARE.

**"The Film Doctors"**  
**Rapid FILM TECHNIQUE, INC.**  
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**NEW YOSEMITE FILM**

**"YOSEMITE  
HIGH SIERRA  
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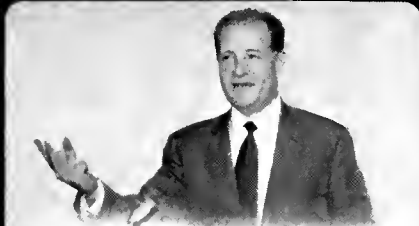
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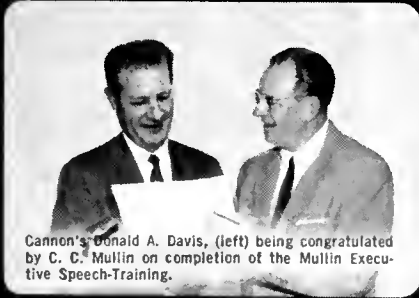




Donald A. Davis, Director of Sales and Engineering at Cannon Electric Company, filmed during Professional Speech-Training at C. C. Mullin & Associates.



C. C. Mullin, (extreme right) and his associate, Sidney A. Jones, join Don Davis of Cannon Electric in reviewing Speech-Training "Talking-Picture" film.



Cannon's Donald A. Davis, (left) being congratulated by C. C. Mullin on completion of the Mullin Executive Speech-Training.

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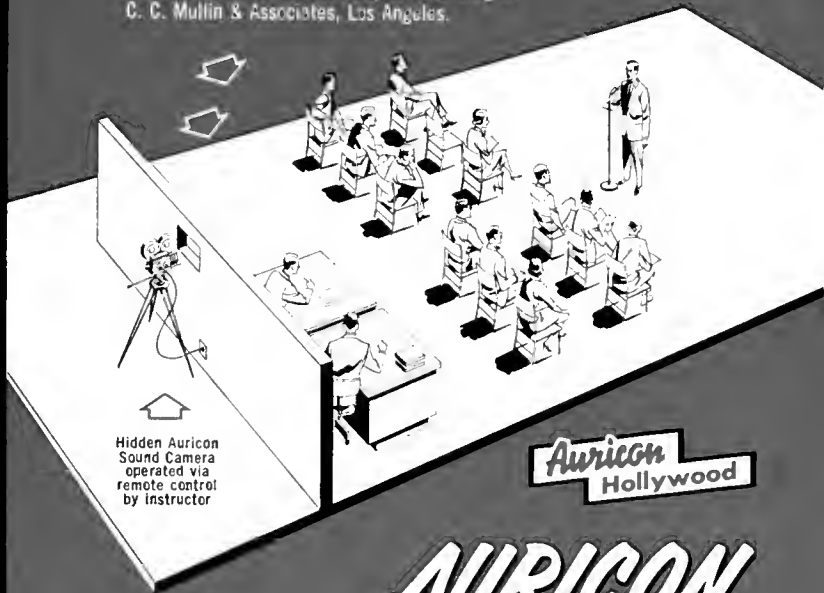
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Sincerely,  
*P. C. Mullin*  
 C. C. Mullin

"Mend thy speech, lest it mar thy fortune."—SHAKESPEARE

Diagram shows Auricon 16 mm Sound-On-Film Camera in use for Executive Speech Training at C. C. Mullin & Associates, Los Angeles.



Hidden Auricon Sound Camera operated via remote control by instructor

**Auricon Hollywood**

# AURICON

## 16 mm Sound-On-Film is

# Speech-Training "Mirror"

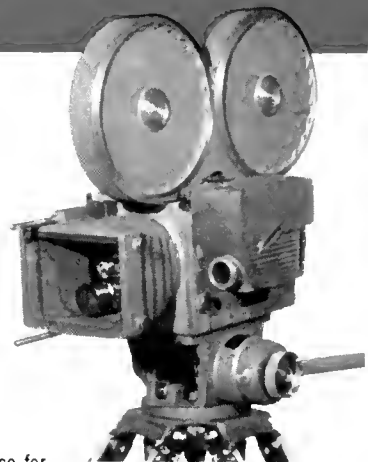
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C. C. Mullin & Associates report that the Auricon 16 mm Sound-On-Film Camera is a unique and valuable "Mirror" for Speech-Training students to see and hear themselves, as others see and hear them.

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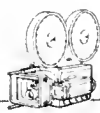
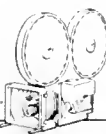

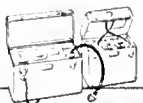
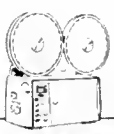


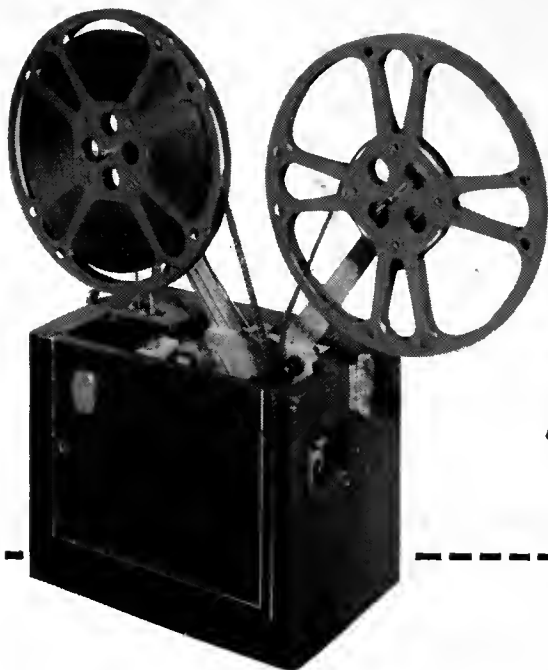
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# How Victor Projectors **WON** in "side-by-side" test

... conducted by the Loyal Order of Moose

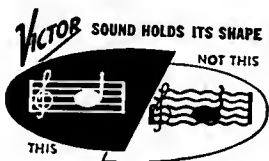
TEST RESULTS	VICTOR	PROJECTOR A	PROJECTOR B
BEST SOUND	1	3	2
BEST PICTURE	1	3	2
FILMS CHANGED	1	3	2
LAMPS CHANGED	1	3	2
LENSES CHANGED	1	3	2
COOLEST RUNNING	1	3	2
MECHANICAL RESONANCE	2	3	1

Victor 16mm projectors recently won a test that *really* was a test. No experts involved — no laboratory equipment, either. And Victor didn't pay to have the test made — didn't even *know* about it.

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A Victor Assembly "10" and the two other leading 16mm projectors were in the test. The Victor showed up so well against the other projectors that members of the committee first thought the difference was in the print. The prints were changed. Still *Victor was far ahead* of the other projectors. Because the Victor picture was so much brighter, one of the committee thought there might be a difference in the lamp. Lamps were interchanged. Still *Victor came out way ahead*. Then lenses were changed. Again *Victor was on top*. And that's why officials of the Moose Fraternity — not experts, but typical users — selected the Victor projector for use by its lodges throughout North America.

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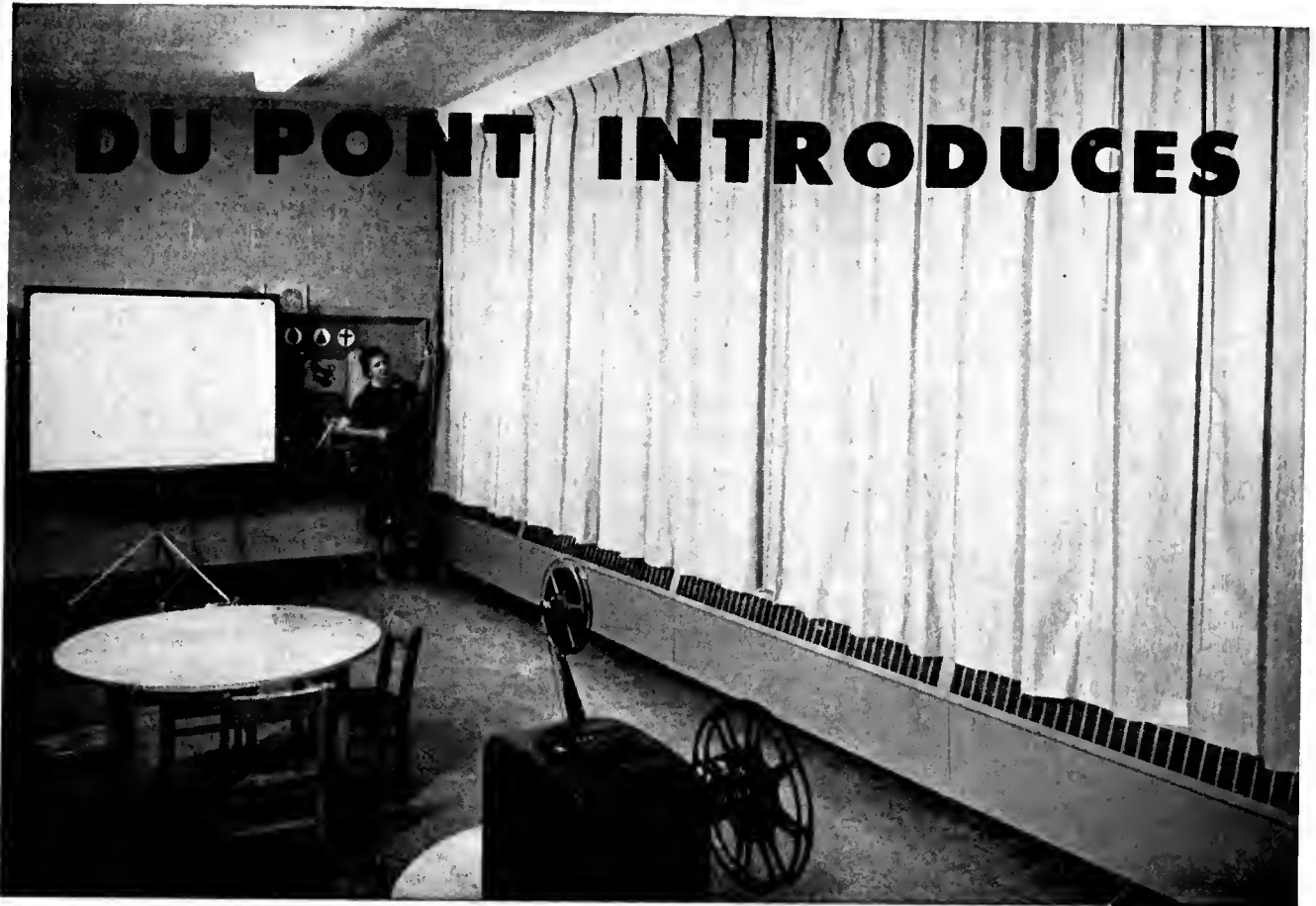
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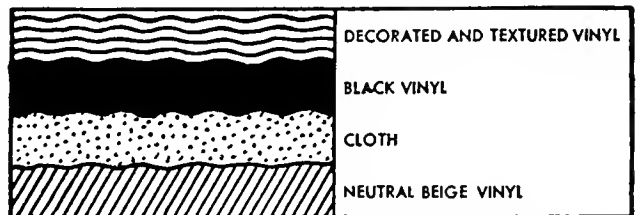
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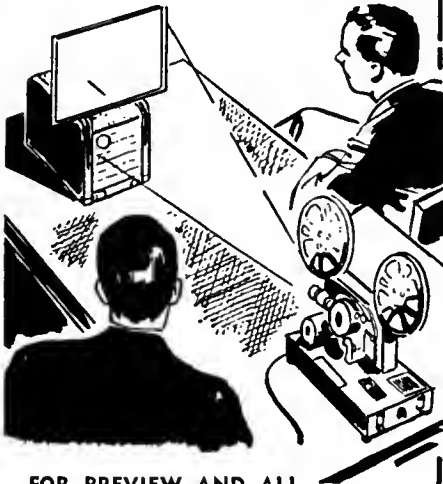
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Founded  
in 1922  
by  
Nelson L. Greene

February, 1957

Volume 36, Number 2, Whole Number 349

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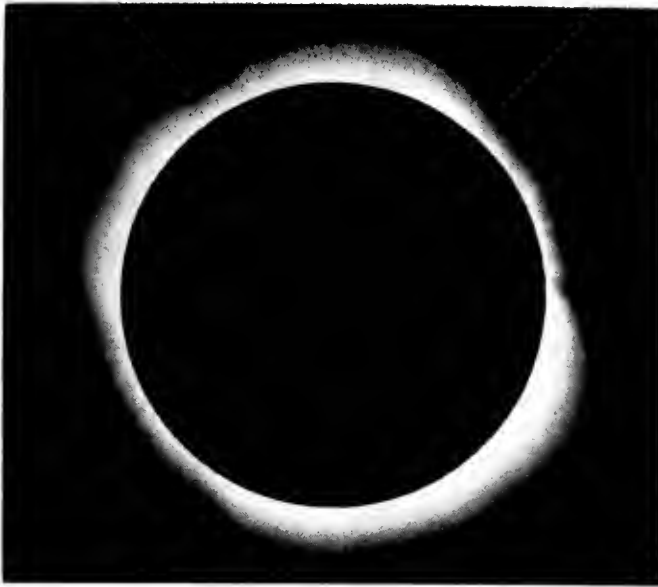
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# new films from Coronet

*add new  
dimensions  
to learning*



Write for preview . . .

If you are seriously considering purchase, fill in coupon for a preview of these Coronet films; or for a list of Coronet film libraries if you are interested in rental.

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### FOR THE INTERMEDIATE GRADES

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This film places emphasis on four countries—Burma, Thailand, Malaya, and Indochina—and shows their importance as sources for vital world products. A close look at a Thailand farm family gives an excellent picture of the people in this region of the world.

### FOR THE PRIMARY GRADES

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Reviewing the weather that accompanies the changing seasons, this film shows how rain, snow, sun and wind help people, plants and animals. Various types of clouds indicating changes in the weather are identified.

Each of these 16mm sound motion pictures is available in true, natural color or black-and-white.

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(Do not check if interested in rental only)

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- U. S. Expansion: The Louisiana Purchase
- Indonesia: The Land and the People
- Southeast Asia: Lands and Peoples
- A Boy of the Netherlands
- How Weather Helps Us

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## On the SCREEN

### Cover: Pro & Con

Cecil B. DeMille's theatrical motion picture *The Ten Commandments* has been called many things. Clergymen and lay critics alike have praised it to the skies. Clergymen and lay critics have damned it to — well, you know where. Everywhere it is shown, people pack the theaters.

Whatever it is or isn't, it is this for sure: a stupendous symbol of the marriage of motion picture and Scripture. For some it may also serve as a symbol of the great historic contributions that theatrical films have made to the development of the educational use of motion pictures in churches. As such, it seemed to us appropriate on the cover of this February issue with its religious emphasis (see church section beginning on page 78).

### Questions & Answers

Can an audio-visual center effectively serve the whole community? See page 70.

Do college libraries need AV materials? See page 74.

Can you recommend an inexpensive, not-too-long, easy-to-read book that will especially help people in churches and community organizations use audio-visual materials? See page 76.

Can you recommend filmstrips helpful in teaching American history? See page 72.

How about recordings for language teaching? See page 94.

Can you recommend some outstanding motion pictures for school and community use? See page 88.

How can I keep up to date on new films, filmstrips, recordings and other audio-visual materials? See page 100.

### D.C. & N.Y.

Those of you who don't always read the Conference Calendar may need this special reminder about two AV conferences coming up. School people will want to attend the Department of Audio-Visual Instruction convention March 3-6 in Washington, D.C. — Sheraton Park Hotel.

All AV users and enthusiasts, whatever the area of their work, should be interested in the Third Annual American Film Assembly at the Statler Hotel in New York City, April 22-26. As in past years it will include the Golden Reel Film Festival and the Sound Slidefilm Conference and Competition. For details, write the Film Council of America, 614 Davis St., Evanston, Illinois.

### How to Read Educational Writing

"Outstanding conference speakers include . . ." — They were all we could get — at least the only ones who could pay their own transportation.

"The most pressing problem in education . . ." The problem the writer is writing about.

"Experimental studies on this question are being conducted across the land . . ." — One study is going on at the University of Vermont, another at the University of Southern California.

"Everywhere people are becoming convinced of the importance of audio-visual methods of teaching . . ." — Audio-visual directors and coordinators are all convinced.

(With thanks in part to the EdPress Newsletter!) — JNS

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# Film Strip News

## New MUSEUM Series

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## Filmstrip Library FILE

Outstanding, nationally famous special, holds 15 filmstrips, leatherette covered, inside & outside index, files and looks like a book, protects against dirt, dust and moisture.

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**Film Strip PRODUCERS**

# The reader's right

Send letters to EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14

## December Reactions

*Editor:* Just wanted to say . . . your December 1956 issue of EdSCREEN is the best copy that has come to my desk since I have been receiving same . . .

Thanks for the good articles by Mr. Hockman. He has a keen observation point of view in your Church Department (and that, of course, is my field, although we have a kindergarten and first grade making up our Elementary School). I liked the Grassell article on the flannel board as well as the article on Tape Recording and Sound Advice by Bildersee . . .

*Ray W. McClung*

Minister Music-Education  
Second Baptist Church  
Hot Springs, Arkansas

*Editor:* We are, of course, very pleased to read Wayne Howell's flattering review of our film *How to Take a Test* in your December issue (page 526). Due to a typographical error, the price of the film is given incorrectly as \$150. It really isn't that expensive; just the usual \$50.

*Godfrey Elliott*

President, Young America Films  
18 E. 41st St., New York 17, N. Y.

should be in constant consultation one with the other. Instructional materials cover both fields and one cannot see it in any other way when he is charged with both jobs in the smaller systems.

I suggest that the writer investigate his own situation more carefully, and he will find that a librarian is much more than a glorified clerk. (Some people would have an AV coordinator no more than a delivery boy.) . . . Let us by all means go to the North Central and legislate for standards for AV that will be adequate . . . This (not tearing down the library) is our task, and it will not be done overnight. Many of us remember well when a library was unheard of in a school . . . I could not be more in agreement, as you can see, with your fine editorial which appeared in the same issue as the letter. Let's see that we have the materials to do the job by working together. Each has its place in the curriculum.

*J. Coleman*

AV Coordinator & Librarian  
Martinsville Community Unit Schools  
Martinsville, Illinois

## Picture with a Purpose

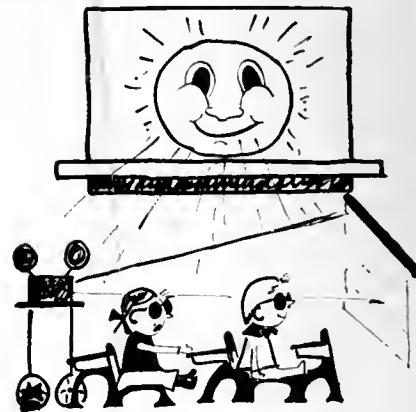
*Editor:* If additional copies of this issue are available (Vol. 35, No. 10, with the cover picture of Mr. Pickwick from "A Charles Dickens Christmas"), I should be very much obliged if you would send me a copy . . . I am interested in this particular number as a Dickens collector . . .

*Theodore Hewitson*

County Public Library  
County of Los Angeles, California

*Editor:* I hope you have been deluged with mail protesting a letter published in the December issue of EdSCREEN (page 529) in which the writer laments the place in the budget, the North Central Standards, and the scope (limited in his mind to checking out books) of the library program in his system. This complaint is then transferred to the library program generally in what I can only consider a reckless manner. The letter seemed to be both short-sighted educationally and founded on a lack of investigation of the facts which could only come from inexperience . . .

Certainly criticism is healthy, but it should be constructive. How can we build our school program by throwing rocks at one another? If there are two people in a system — both a librarian and an AV coordinator — surely these two should be the best of friends. They



"Psst . . . Harvey, these sunglasses don't help much, do they?"

*Editor:* I would like to submit the above cartoon for publication in your magazine. I make no claim to possessing artistic talents but the thought behind the picture is one that is ever present with those concerned with audio-visual instruction. Surely, we all realize the shortcomings of today's schools, both new and old, in providing adequate darkening facilities for projection in the individual classroom. Perhaps we can again emphasize the necessity of such facilities through such a pictorial message.

*George W. Niederhauser*

Audio-Visual Consultant  
Clearstream Avenue School  
Valley Stream, L.I., N.Y.

FRENCH - - - FRENCH - - - FRENCH

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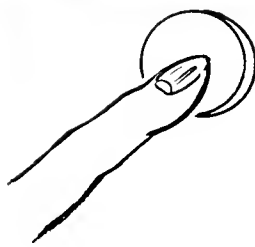
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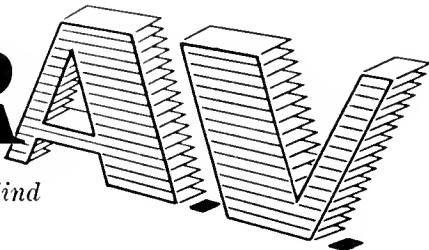
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# Have you heard?

## FCA Promotes Library Film Circuits

Organization of more public library film circuits is the objective of a new Film Council of America project now in the planning stage.

The growth of library film circuits in the United States has been steady. The idea seems to many to be the best solution for the smaller libraries who may want a film collection but who do not have the budget to purchase more than one or two films a year.

In most of the circuits now operating each library pledges a certain amount each year for the purchase of films and for administrative expense. The largest library in a circuit generally serves as the circuit administrator.

Film selection is done by representatives of the libraries concerned. Films purchased are packaged and circulated, usually each month, to the circuit libraries. When a film has been around a circuit two or three times it is cus-

tomary to retire it to a separate collection where it is available to circuit libraries on a spot booking basis.

Yearly schedules are made so that each library in a circuit will know what films it will have during any given month and can reserve bookings accordingly.

Under the FCA plan libraries which agree to form circuits would be supplied with the films to start them on their first year. Titles would be from the collection used for the FCA Film Preview Center Project.

At the beginning of the program each library in a circuit would receive a package of from five to 10 films from FCA headquarters. After one month each library would forward its package to another library in the circuit according to a predetermined schedule. After the films have been completely around the circuit the last library to have them would return them to the FCA.

The plan differs from the Film Preview Center Project in that the libraries participating could book the films

freely for individual or group program use in their communities.

Libraries forming circuits under the plan would agree, at the end of the first program year, to consider purchasing films on a cooperative basis with each library pledging an annual amount set by agreement within that particular circuit. Circuits not organized as film purchasing operations would be dropped from the project at the end of the first year.

Libraries in circuits which do organize as film purchasing cooperatives would be loaned a second and different package of films for 1957-58.

## New Films from Britain

A showing of "New Films from Britain" was held on Wednesday, December 5, 1956, at the Museum of Modern Art in New York City. Presented by the British Information Services, the showing included the following films:

*Challenge in the Air*—demonstration of Britain's ability in military and civil aircraft as seen at the 1956 Farnborough air show.

*Bloodstock*—pictorial account of the raising of thoroughbreds in Britain and Derby Day at the race track at Newmarket.

*Trooping the Color*—historic ceremony occurring on the Queen's birthday at Whitehall.

*Atomic Achievement*—development of Britain's atomic power for industry, science and medicine.

*Suez in Perspective*—description of the Suez crisis from the British point of view.

*On Such a Night*—sights and sounds at the opera summer festival at Glyndebourne, on the rolling Sussex downs.

## New Home for Scripture

More than 2500 friends and well-wishers attended the dedication and Open House at the new two-acre Scripture Press Building, December 7, 8, and 9, 1956. Civic and religious dignitaries welcomed the Scripture Press to the Wheaton-Glen Ellyn, Illinois, area

(Continued on page 64)



This is a scene from the new British Information Services film "On Such a Night," shown recently in New York City. Above we see "David" thanking "Lady Folconbridge," through whose kindly invention he was able to see the opero. She responds by presenting him with a ticket for a forthcoming performance of "Don Giovanni."



## Versatile new projector shows filmstrips or slides—adapts quickly to sound!

From the makers of Filmosound, here's the latest example of audio-visual *versatility*—Bell & Howell's new Specialist multi-purpose projector. Use it in *four* ways: for filmstrips (single or double frame) or 2x2 slides (manual or semi-automatic). Use it with sound as well! The new Specialist unit fits easily into the DuKane Recordmaster case for sound slides or filmstrips.

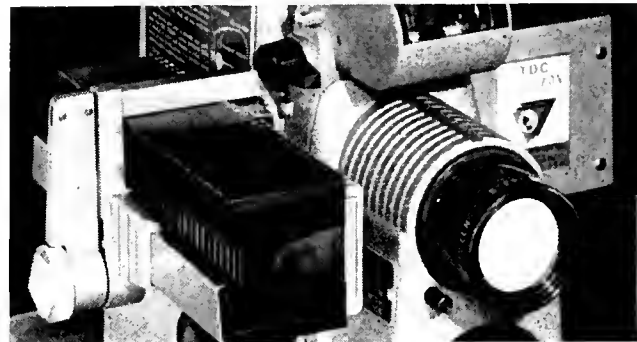
Exclusive wind tunnel action keeps the "Multi-Purpose" cooler than any other projector of its type. Another Specialist feature: film take-up chamber that rolls

your film neatly, keeps it safe from dust and scratches.

See it in action! This new Specialist model (only \$94.95) is now being shown by Bell & Howell audio-visual dealers throughout the U. S. For further information and name of your nearest dealer, write Bell & Howell, 7117 McCormick Road, Chicago 45, Illinois.



**Exclusive airflow case:** the key to wind tunnel cooling—air is drawn through the bottom by a 5" fan, greatly reducing temperatures. This advanced design protects film and assures comfortable operation.



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and assured them of the whole-hearted appreciation the community has for the type of contribution such publications make toward culture and service.

### Coming Conferences

THE 83RD ANNUAL CONVENTION of the American Association of School Administrators will convene in Atlantic City, February 15-20. AASA Executive Secretary Finis Engleman has announced that one of the highlights of the convention will be the first large-scale demonstration of teaching by TV to be given at a major educational meeting. Plans are under way for convention participants to watch, via closed circuit TV, kinescopes of teachers in the actual process of teaching

before the cameras. Monitor sets located in four or five rooms scattered throughout the Atlantic City Auditorium will pick up the pictures, and approximately 100 people in each room will have the opportunity of watching the teaching demonstration simultaneously.

THE ASSOCIATION FOR SUPERVISION AND CURRICULUM DEVELOPMENT will hold its 12th Annual Conference in St. Louis, Mo., March 17-21, with headquarters at the Sheraton-Jefferson and Statler Hotels. The ASCD, a department of the National Education Association, will have as the theme of the meeting, "Education and the Future."

### People & Jobs

JOHN C. KENNAN, formerly SVE vice president and director of sales, has been selected to become president of the Society for Visual Education Inc. W. H. GARVEY, the former president, has resigned to become executive vice president of a nationally known manufacturer of agricultural feed products.

CARL E. LINDGREN is the new art director at Scripture Press, which has recently moved into its new building at Wheaton, Illinois. Mr. Lindgren was formerly display manager for the Charles V. Weise store at Rockford, Illinois, where he won recognition for artistic displays.

McGraw-Hill Book Company announces the appointment of JOSEPH SLEVIN as head of advertising and promotion of its Text-Film and Language Master Departments. Mr. Slevin was formerly associated with British Information Services. He has also acted as producer-director of several independent experimental films.

BEN ODELL has been elected executive vice president of Cathedral Films. This was announced by Dr. JAMES K. FRIEDRICH, president of Cathedral Films at Burbank, California. Mr. Odell has been with this producer of motion pictures and filmstrips for church use since last April.

The appointment of Nobel laureate Dr. GLENN T. SEABORG as senior advisor in the sciences for the Educational Television and Radio Center was announced recently by Dr. H. K. NEWBURN, president, at Ann Arbor, Michigan. Dr. Seaborg is the "star" of the National Educational Television series "The Elements." He will act as senior advisor and consultant to Center program officials in the development of educational television programs in science.

DR. REIGN HADSELL, on leave from his position as associate director of the Audio-Visual Center at Syracuse University, and who is in Iran as audio-visual advisor to the Ministry of Education's Fine Arts Division, has been appointed to a committee to work on curriculum revision for the Iranian teachers' colleges and normal schools. This committee will report to the Ministry of Education on the desired reorganization of teachers' colleges.

MARY MAINWARING is now head of the Audio-Visual Department at Chicago Teachers College.

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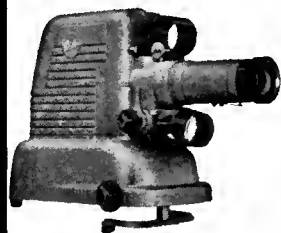
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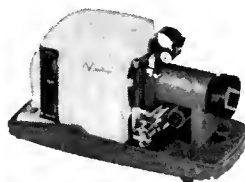
## VIEWLEX VIEWTALK

Plays standard and long-playing records, up to 16" — two permanent needles on twist arm. 33 $\frac{1}{3}$ , 45, or 78 r. p. m. Model WR — 4" x 6" detachable speaker for 150 or 300-watt Viewlex projectors. Model WHD — 6" x 9" detachable speaker for 500-watt projector.



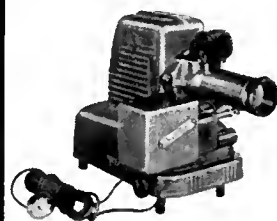
## V-500

For 35mm filmstrip single and double frame, vertical and horizontal pictures. Takes 2" x 2" and bantam slides in any type mount intermixed. New refrigerator cooling. 500 Watt fan cooled. 5 inch F/3.5 Professional lens. Automatic take up reel and optical magnifying pointer. 3, 5, 7, 9, 11 inch lenses available.



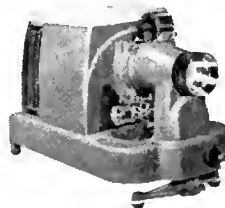
## STRIP-O-MATIC

Remote control 35mm filmstrip advance mechanism. Hand-held push-button. Allows complete freedom of movement. Speaker can stand wherever he wishes, or even sit with the audience. For use with all Viewlex filmstrip projectors (illustrated here with V-25C).



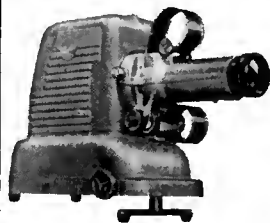
## V-1000

For 35mm filmstrips and 2" x 2" slides. 1000 Watt fan cooled. Perfect for auditoriums, large classrooms and wherever unusually large pictures must be projected. The only J.A.N. (Joint Army-Navy) approved projector. F/3.5 Professional lens. 7, 9, 11 inch lenses available.

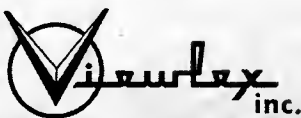


## V-2C - V-22C - V-25C

For 35mm filmstrip single and double frame, vertical and horizontal pictures, 2x2 and Bantam slides, any type mount. Change from filmstrip to slides in seconds. V2C—150-watt, V-22C—300-watt motor fan cooled. V-25C—500-watt motor fan cooled, 3-5-7-9-11 inch lenses.

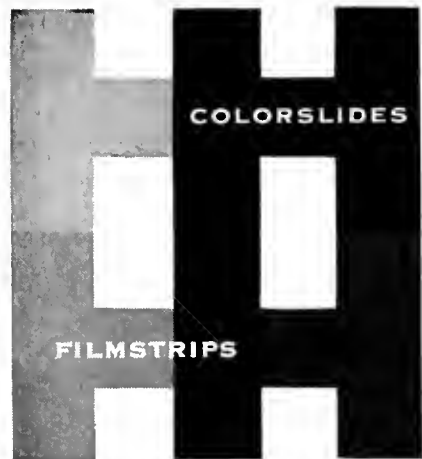


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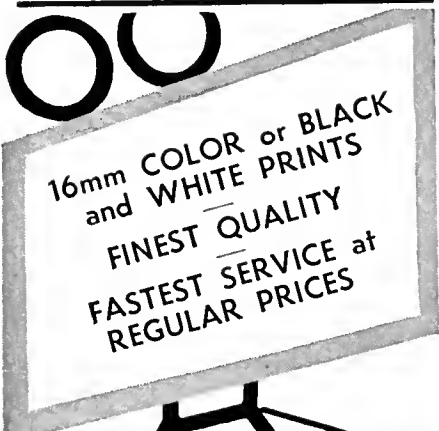


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# Classroom TV at Fisk

**F**ISK UNIVERSITY, Nashville, Tennessee has inaugurated a closed-circuit instructional television program. Part of an extensive new academic development schedule, the teaching by television over the university's closed-circuit system is designed to improve the quality of instruction and to stimulate scholastic achievement by making its courses more widely available.

The majority of the courses to be televised are of the large enrollment or multi-section variety such as survey courses for freshman students. TV will also be used in small-class situations having lecture demonstrations where minute or microscopic objects are to be observed.

In addition to a completely equipped TV studio, a major innovation will be extensive use of classroom program origination. The unattended classroom TV cameras were developed by and installed with the assistance of the TV equipment manufacturer, General Precision Laboratory of Pleasantville, New York.

The adjoining campus of the Meharry Medical College has also been linked by closed-circuit with the viewing of surgical operations by students, interns and the resident staff especially in mind. Complete program flexibility is achieved through the ability to originate programs at any point in the system's coaxial cable distribution.

Basic equipment for the classroom TV installation consists of four vidicon

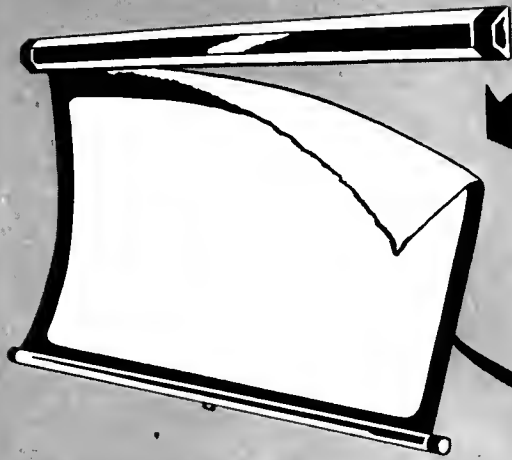
cameras and a switching unit for push-button selection to follow classroom action. A total of 28 receivers will be located in ten classrooms and in Study Centers in five residence halls to bring students educational programs which are not a direct part of class assignments. In one of the university's auditoriums, seating 300, a GPL television projection system will throw pictures up to 16 feet in width on a large screen.

Each classroom will be equipped with two 24" receivers to accommodate 25 to 30 students for ideal viewing conditions. A large Chemistry Building classroom will have four receivers to give close-up views of experiments and demonstrations taking place in the front to students seated in the rear portion of the room. Still another receiver will enable students, teachers, and visitors in the Experimental Nursery School to watch the activities and behavior of small children without being seen. A small camera mounted unobtrusively on one of the walls relays the picture information.

With present enrollment at approximately 800, and an anticipated optimum enrollment of 1200 by 1961, no single facility on the campus is large enough to accommodate the entire student body. However, by using all the classrooms and study centers joined by the closed-circuit loops, all the students can see a televised program at the same time.



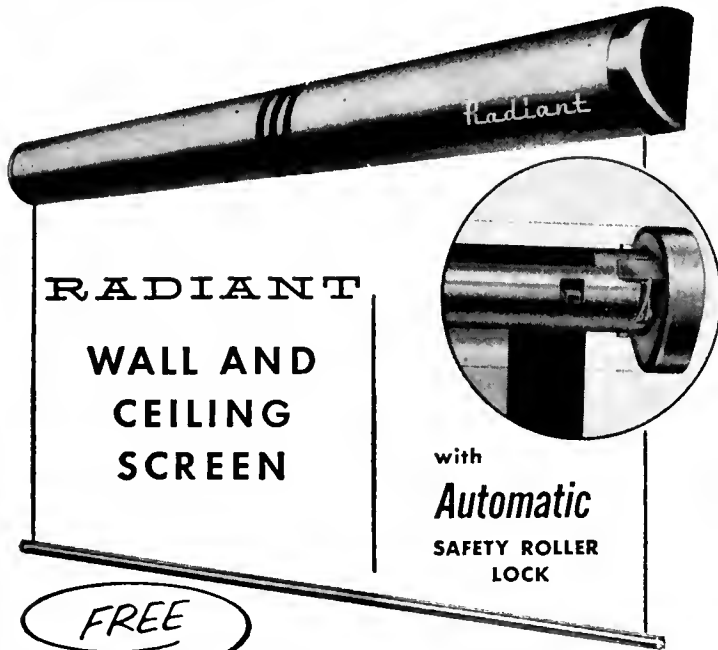
Dr. Vivion Henderson of the Department of Economics of Fisk University lectures to class in originating room while a much larger number of students receive the instruction simultaneously in other classrooms equipped with television monitors. A student aide in the foreground is ready to switch cameras in following the movement of the professor.



This will  
**NOT HAPPEN...**  
to a  
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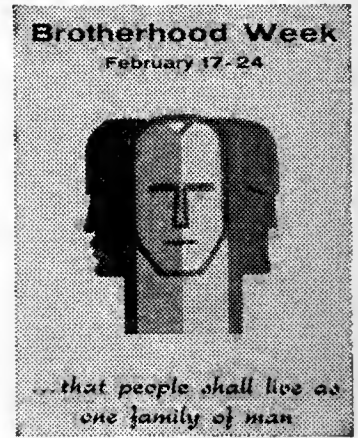
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# Books and Brotherhood



You probably can't see that there's any connection between the love of books and Brotherhood Week. There probably isn't any, logically; but the ideas were thrown together when I began thinking about Brotherhood Week and its implications for the use of films and other audio-visual media.

The book-loving part I must explain first. Just the other day I saw it again stated as a worthwhile teaching objective: "To develop in boys and girls a love of books." You've seen such statements, I'm sure. They're variously worded and are included among the purposes of English and Language Arts teaching, or as one of the objectives for school libraries. It bothers me; it just doesn't make sense. A book isn't something to love, any more than a roll of film, or a reel of tape, or a phonograph disc. Wouldn't it be ridiculous to set down as a worthwhile teaching objective; "To develop in boys and girls a love of television programs!"

Something's wrong when people think of worshipping a medium of communication! A film is so many feet of cellulose acetate with images printed on it. A book is so many pages of paper with words printed on them. Neither a book nor a film, per se, is worthy of anyone's affections.

*The importance of a film, a record, a radio or television program, a book, comes only when it carries a message to people, and when something worthwhile happens to those people as a result of that message getting through.* Audio-visual materials are powerful means of getting messages through to people to achieve worthwhile objectives.

Brotherhood Week, February 17 to 24, should remind us of objectives for human behavior toward which all Americans can strive, and toward which all American institutions should aim. Bernard Baruch calls attention to the unfinished job in these words: "There can be no second-class citizens in America. As

we expect each man, black and white, Jew and Christian, native and foreign born to bear the responsibilities of citizenship, so we demand that each share in its rights and privileges and we seek that all shall live in mutual respect, understanding and friendship."

The achievement of brotherhood is an unfinished job. Brotherhood is a feeling for all other people; it's an attitude; it's a way of behaving in relation to people who are different. Improving human relationships is a continuing objective for all teaching; and this goal is a continuing challenge and opportunity for the greater use of audio-visual materials.

There are many motion pictures, filmstrips, records aimed directly toward brotherhood objectives. But possibly even more important are those materials which indirectly can and do influence attitudes and feelings toward minority groups. Teachers and all group leaders, in their selection and use of audio-visual materials for whatever purpose, should be especially alert to those materials which *indirectly* provide wonderful examples of good human relationships, which show people of different race and creed and nationality living and working together in mutual respect and understanding. Vivid examples, indirectly shown, can provide messages that get through and influence people and their attitudes.

These were some of the things that came to mind when I thought about Brotherhood Week in 1957. Certainly no objectives could be more worthwhile than the elimination of prejudice and the establishment universally of ideals of brotherhood and justice. Film and other audio-visual media have a most important job to do in working to achieve those objectives. In fact, film and other media are only important when they do help to achieve such worthwhile objectives.

*Paul C. Reed*

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Just completed are five new color filmstrips based on LIFE's current series, "The Epic of Man"—and LIFE will release other chapters in this series as fast as they can be produced.

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45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	
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\*Titles starred have lecture guides; reprints of the LIFE articles in the case of the "Epic of Man," "Great Religions" and "World We Live In" series.

# THIS AV

by **ALBERT L. GOLDBERG**

**Assistant Professor,  
Audio-Visual Education  
Wayne State University,  
Detroit, Michigan**

and **CHARLES H. JESSEN**

**Director, Audio-Visual Center  
Wayne County Library**




**AUDIO-VISUAL CENTER, WAYNE COUNTY LIBRARY.** The quarters are in a typical store frontage, which is reported "quite successful."

**W**ITH JUST AN IDEA and two reels of a Civil Defense film the Wayne County Library began the operation of the Audio-Visual Center in August, 1953, to serve the audio-visual needs of the out-county area surrounding Detroit, an area comprising some 750 schools and a total population of approximately 800,000. To start the operation about 300 square feet was allocated in the rear of one of the twenty county branch libraries.

In the spring of 1953, a few months before the Wayne County Library Audio-Visual Center was begun, the Wayne County Board of Education had appointed the first of two audio-visual consultants. They were to work principally with teachers in the out-county area to improve utilization of audio-visual instructional materials. The library and the board of education have continued to work closely to improve instruction and education in the county and, since 1953, a large measure of progress can be observed not only in the extension and improvement of services provided by the Audio-Visual Center, Wayne County Library.

Starting with one professional person with an audio-visual background in school work, the staff has grown to four. In addition to the director, Charles H. Jessen, the Center now has a full-time secretary, a booking clerk, and a filmstrip inspector. As of June, 1954, the Center occupies its own building of some 1100 square feet, including a storage basement. But the Center's growth and development in service are more important than the space it occupies.

Within the structure of the branch libraries the Audio-Visual Center has worked intimately with the community



**Phyllis Talbat handles over-the-counter film requests. Mr. Missig is handling a phone request in the background.**

**Charles Warland and William Miller, Wayne County Board of Education Instructional Materials Consultants, are talking with Charles Jessen (right), Director of the Audio-Visual Center.**





# CENTER SERVES THE WHOLE COMMUNITY

it serves. This community consists of all public, private, and parochial schools, and several hundred adult community groups, clubs, and organizations in the Wayne County area outside of Detroit. The Center's services are also available to a number of county institutions.

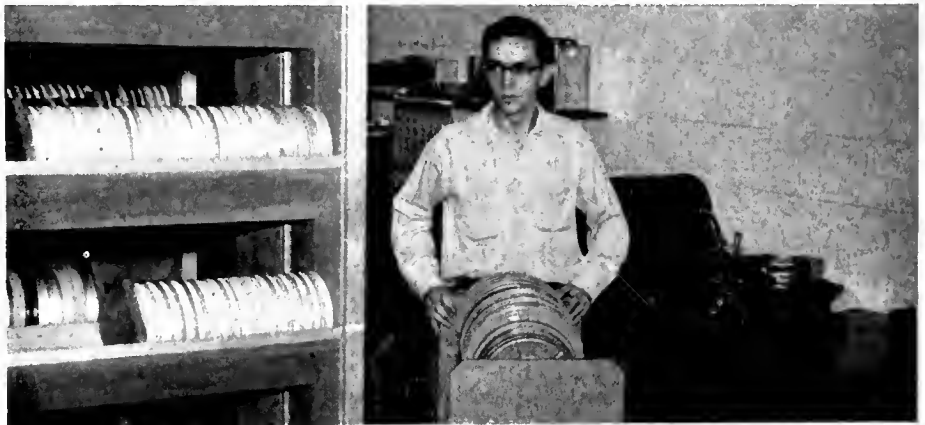
Approximately 80 per cent of the Audio-Visual Center's films are used by schools for instruction. The films may be picked up at the Center or mailed to the user. For classroom use, films are usually booked for a three-day period. Thus, a teacher or group leader can preview the film, use it, and possibly re-use it in the time allotted. If the user can arrange to pick up and return materials to the Center, a week's loan is possible with no additional charge. At the present time, about 50 per cent of the circulation is on a "pick-up and return" basis.

As this flexible service has become known to the community, users have been requesting the Center's materials on a one to three week advance notice. Since many film sources book a year ahead of use, the Center's scheduling and circulation organization works toward more realistic planning and more effective use of instructional films. Helping to make more films available when needed is accomplished by use of phone contact. Teachers can call directly into the Center and in 95 cases out of 100 they can be assured of receiving their films when needed. Orders for schools are handled only through the Center while community groups may order through the Center or the branch libraries.

The Wayne County Library, Audio-Visual Center, selects films for its collection on a cooperative basis where possible. Assisting in making decisions in this connection are the consultants from the Wayne County Board of Education, and many administrators and teachers from the county. A special group of branch libraries has been organized to assist in the selection of films on the adult level. Films which are ultimately made available represent those which are considered the best from a wide range of viewpoints and subject matter interests.

Keeping the schools and community organizations informed as to available materials is a large and important service. Through direct mailings to schools

*(Continued on page 97)*



Here Richard Missig, film inspector at the Audio-Visual Center, is handling recently returned films.



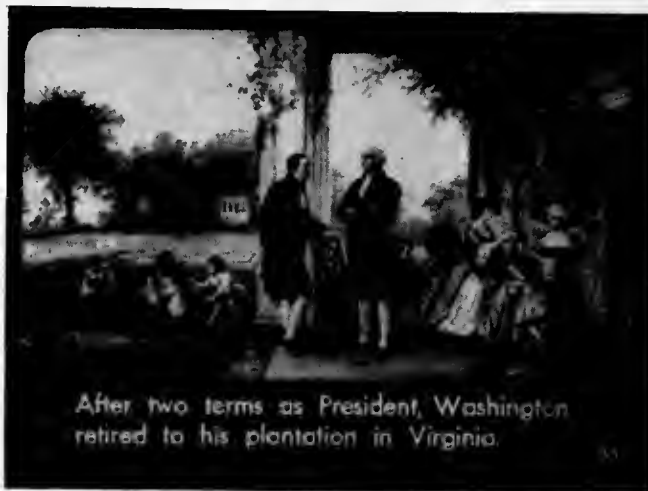
A local teacher requests and gets a film from Dorothy Prince, Audio-Visual Center secretary.

Here a group of rural post office drivers see a driver safety film at the Audio-Visual Center. This is typical of community groups served by the Center.



by IRENE F. CYPHER

Associate Professor of Education, Department  
of Communication Arts, New York University



After two terms as President, Washington  
retired to his plantation in Virginia.

"Free Americans Establish a New Nation"

# PERSPECTIVE FOR

FOR MANY YEARS every artist has known that the key to a painting which has meaning is to be found in the skillful use of perspective. So he strives to depict objects and people in a relationship which serves to give depth and meaning to his picture, and which also enables his viewer to recognize and understand the scene portrayed. If we can grasp something of the importance which adherence to the laws of perspective gives to a painting, it will be helpful in our selection of the types of materials needed for use with pupils in our classes today. We need materials which help these pupils to grasp the meaning in depth of things and events; materials which provide them with a yardstick for measuring the value of happenings and which serve to present these events in relation to people past and present.

Now today's pupils are decidedly "eye-minded." It is not enough to tell them about places and events—they want to see for themselves. It is not sufficient for them merely to read about things in books. The printed word alone does not conjure up complete pictures for those whose learning is as yet meager, and perhaps even sadly lacking. They need to have visual evidence before their eyes in order to gain perspective for their reading and also to serve as incentive to fur-

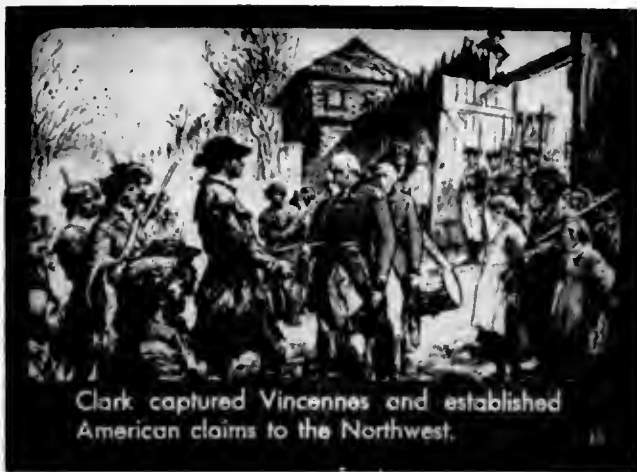
ther study of any kind. In keeping with this fact it has been interesting to watch the preparation and development of a valuable set of filmstrips intended to serve as such visual evidence. Called "The Pageant of America Filmstrips" and produced by Yale University Press Film Service, the series has been five years in the making and is at last complete with the recent appearance of the final six units.

As a set of filmstrips they are both a challenge and an answer to this problem which faces every teacher, namely that of making learning interesting and meaningful. Let me tell you why I think so and see if you agree with me.

By way of introduction you need the following facts: The Yale University Press, through its Film Service, pioneered in creating authentic visual history materials with The Chronicles of America Photoplays. In the same tradition of attention to accuracy and substance, it has now provided us with thirty black and white filmstrips and related teacher's guides correlated to every important phase of the story of the development of America. The Board of Editors consists of Ralph H. Gabriel of the Department of History at Yale; William H. Hartley, Chairman of the Audio-Visual Committee, National Council for Social Studies; Clyde M. Hill, previously Chairman of

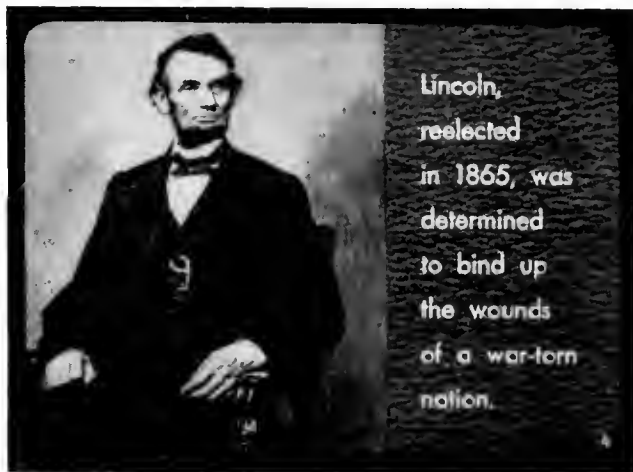
the Yale Department of Education and currently Director of the Yale University-Fairfield Study of Elementary Teaching; and May Hall James, Department of Social Studies, New Haven State Teachers College. Many noted authorities and specialists assisted as associate editors.

The basic pattern of the filmstrips is a chronological one, starting with the story of the American Indian and continuing on through days of French and Spanish exploration, English colonization, struggle for independence, westward expansion, the War Between the States, the period of reconstruction and on to the growth of American democracy and the rise of America as a world power. Each strip is accompanied by a Teacher's Guide which is actually a rich supplementary information source, and which in many cases provides interesting facts not always included even in texts. The pictures selected for use in the filmstrips include a wealth of rare source material drawn from the resources of many museums, libraries, historical societies and print collections. Topics and information included were determined after help and advice were obtained from some sixty state and municipal boards of education throughout the country. There are forty frames in each strip, basically planned and intended for use in the social studies program. The



Clark captured Vincennes and established American claims to the Northwest.

"Westward to the Mississippi"



Lincoln, reelected in 1865, was determined to bind up the wounds of a war-torn nation.

"Union and Reconstruction"

# LEARNING—THROUGH FILMSTRIPS

series is thus a visual resource reference shelf of material pertaining to our country, our social, economic and cultural growth and progress; the effects of the machine age, and the development of America as we know it today.

What does all this mean for the classroom teacher, for the curriculum consultant, for the audio-visual coordinator, for the interested school administrator, and most of all for the pupil? It means essentially that each and every one of them has at his finger tips something that is needed if we are to study effectively and really grasp, in a deep sense, the significance of American history and the social sciences. It means that each and every one of them has a collection of first-hand documentary evidence on which to base examination, consideration and discussion of the forces that have molded and contributed to our American way of life.

First reactions began to come in while the series was still in production, for it was released in units of six filmstrips at a time. As audio-visual experts will be interested to know, these reports stated that the strips were technically well done and were being used to introduce, to summarize, to augment and to review subject content. This was a healthy sign, for it meant that there was a potential range of

utilization that allowed the individual teachers to use them to meet particular class needs.

Initial teacher reactions, substantiated by continuing reports from the field, indicate that teachers do indeed find "The Pageant of America Filmstrips" to be a part of the warp and woof of social studies. But because the content is broadly inclusive it also has value for correlated study in areas of science, English, safety education, conservation, economics, world geography and citizenship education. In other words, this is good solid curriculum meat. The filmstrips provide something which Allan Nevins, in "The Gateway to History," page 3, says is the essential utility of history, namely, "It (history) enables communities to grasp their relationship with the past and to chart on general lines their immediate forward course. By giving peoples a sense of their continuity in all their efforts, and by chronicling immortal worth, it confers upon them both a consciousness of their unity and a feeling of the importance of their achievement."

Last, and by far the best of all, pupils have actually gone on record as finding the pictures interesting as representatives of reality; and of being something to which they could turn to find answers. Actual tests in various cities indicated conclusively that pupils

responded favorably to the wealth of detail and feeling of authenticity. Personally, I think comments from two Buffalo pupils are classics: "I got a kick out of seeing the name 'Cadillac' applied to a person," and "I like Champlain's own drawing of the encounter with the Indians." Such comments are not teacher-directed; they come from the mind and vocabulary of the pupil himself. And this is what we want—pupils reacting to materials in terms of their own experiences and feelings. If filmstrips will do this I, for one, say they are good and should be in our classrooms.

In basic editorial approach this filmstrip series is much like *The Pageant of America* volumes. Each strip, like the individual book, is a unit in itself; each strip is a record of an adventure or episode; taken as a whole the series is almost encyclopedic. That is its challenge to a teacher—a challenge to be skillful enough to use the part which will whet pupil appetites and stimulate them to go ahead on their own. The answers will be given by the pupils in terms of deeper appreciation for the fact that history has been a living thing and is still living. Why not try for yourself, and see what these filmstrips will do for your own pupils' perspective on learning?

THE BASIC THESIS of this article—that there are important relationships between audio-visual communication and college libraries—is based on two assumptions. The first is that important ideas are being expressed, and in many cases expressed better, through ways other than the printed page. The second assumption is that college libraries are concerned with making available ideas, regardless of media.

Please do not misunderstand—there is no intention of belittling the importance of books. On the contrary, growth in use of audio-visual materials is usually accompanied by a growth in use of printed materials, and books can do many things better than these other materials.

The modern college or university is finding an increasing number of valid reasons why it should spread its influence to the people of all age levels in the *community* it serves. Such institutions are finding audio-visual aids of great assistance in this spreading of culture to the community. In many instances, institutions are finding these newer means more appropriate vehicles for ideas. Professors, researchers, and students, as *scholars*, need to get at ideas in the best form available. The task of the scholar is sufficiently difficult without providing, as stumbling blocks, unnecessary limits to best available means to ideas. Professors, as *teachers*, are obligated to use as instructional tools the media most appropriate to the idea being taught. The college professor, who once used primarily lectures, texts, and reference reading, is finding it necessary to use other instructional devices. One reason for this is that more material needs to be covered, and deeper insights need to be gained. Another reason is that as colleges attempt to educate larger and larger masses, other mass media are proving more effective. Still another reason is that as *goals* of education change, the *means* of education must change. By the same token, students as *learners* and as the future leaders of our country are entitled to deal with ideas in the very best form our technology and economy can provide. Because scholars, instructors and students need to get at ideas in the best and most appropriate form possible, it is then reasoned that our colleges and universities *want to provide*

*This article is reprinted with permission from the September 15th issue of the "Library Journal." Author Johnston is Associate Professor of Education at the University of Tennessee, Knoxville.*

# College Libraries Need Audio-Visual Materials

by A. MONTGOMERY JOHNSTON

*the ideas in the best and most appropriate form possible.*

Let us consider for a moment the full scope of audio-visual aids and services *needed* on a college or university campus:

- (1) Selecting, purchasing, housing, organizing, providing for preview, auditing, or display and circulating tapes through:
  - Record collections (disc, tape, and transcription)
  - Microfilm collections
  - Filmstrip and Slide (2" x 2" and 3 1/4" x 4") collection
  - 16mm film collection
  - Flat picture collection
  - Map, chart and poster collection
  - Objects, specimen, models (museum type materials)
  - Paintings, etchings, etc.
- (2) Making and/or assisting instructors to make teaching aids.
- (3) Maintaining and circulating audio-visual equipment and operators.

- (4) Providing consultant service to instructors on the improvement of teaching through audio-visual aids.
- (5) Providing instruction of the general student in an understanding of and ability to use audio-visual aids.
- (6) Providing instruction of students specializing in the details of audio-visual communication.

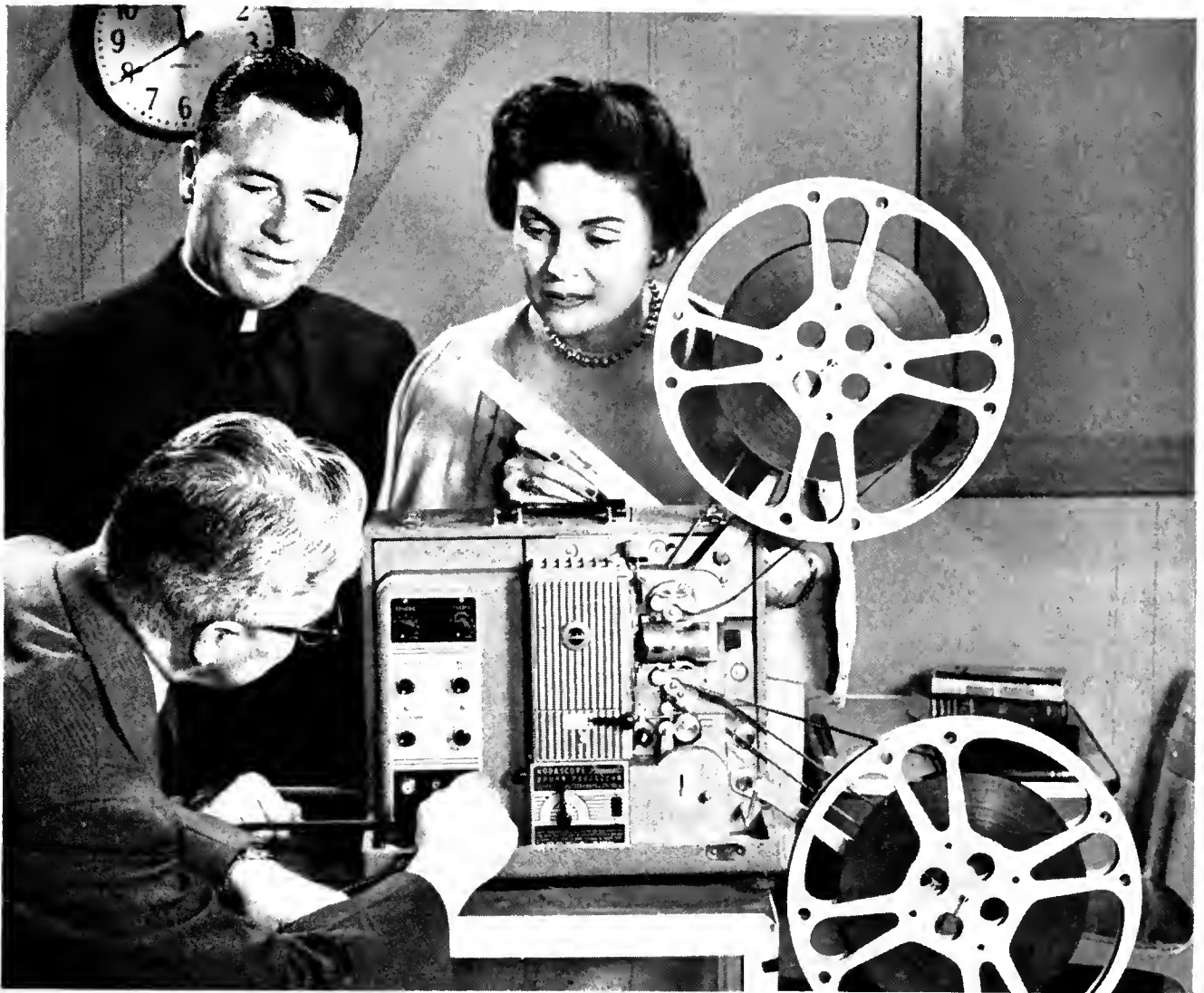
What is the relation of the college library to all these audio-visual materials and services? First, most college libraries are already involved to a limited degree. Many provide microfilm services. Others provide numerous displays of various arts and crafts. Many house collections of flat pictures, charts, maps. Still others have collections of recordings, as well as large and small slides. A few college and university libraries provide their institutions with a complete audio-visual service including the six kinds of services previously listed. The University of Omaha is an example.

A second point in considering the relation of the college library to audio-visual aids is that the library wants the aids and services to be provided for its professors, scholars, and students in the best way possible in its institution. In other words, the library wants *that part of its institution* to do the job that has the *personnel* who are trained and interested; that has or can get the *money* to do the job; and that has the *space and facilities* to do the job.

A third point in the relation of audio-visual aids to the college library is that, other factors being relatively equal, the library is interested in providing for its clientele a *one-stop service*. A service where students and staff can track down ideas in various forms or media without having to shuttle from building to building.

A fourth point is that librarians have many understandings and skills about handling printed materials that will readily *transfer* to the handling of audio-visual materials. Such skills as using selection aids, processing, cataloguing, and circulating materials, for example. Librarians *do not*, as a rule, however, have certain other skills and understandings which are desirable, such skills as operation and maintenance of equipment, understandings of media possibilities and limitations, how to fit instructional aid to teaching methodology, production techniques for aids not commercially available, and how to instruct the general and special student in audio-visual communication.

(Continued on page 98)



## ...now let's pick the right 16mm sound projector

Educational leaders who know the value of films as a teaching tool know, too, how important the right projector is.

Here are some of the questions they ask—and answers that can help you make a wise choice.

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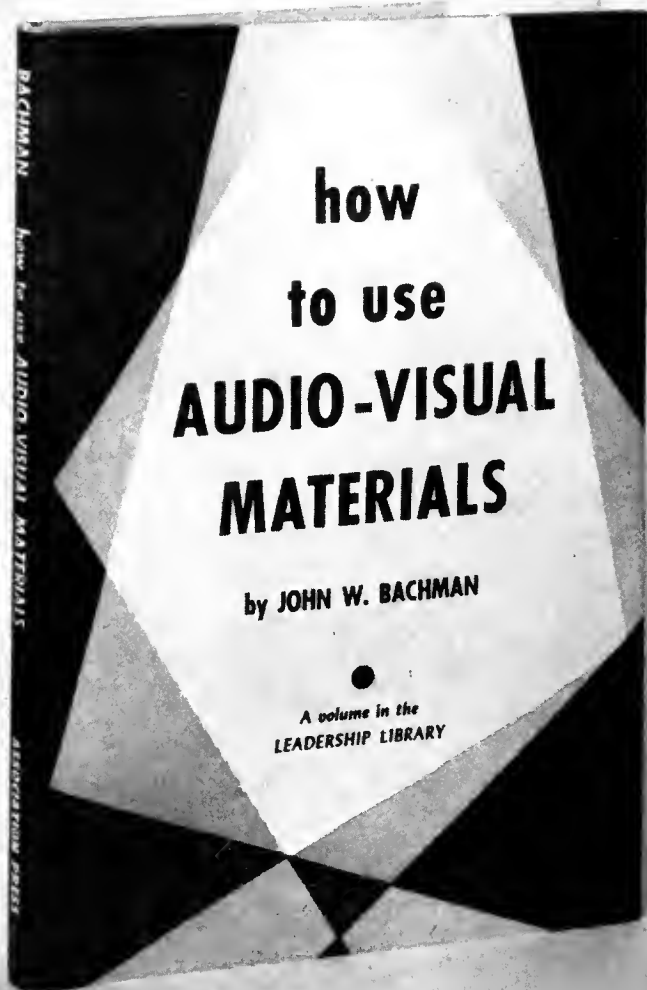
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TRADE MARK





## ... an excerpt from the book

The following "article" is excerpted with permission from the book "How To Use Audio-Visual Materials" by John W. Bachman (Association Press, 291 Broadway, New York 7). This inexpensive little book (price: \$1) is an excellent guide to the why and how of audio-visual use, one all group leaders — in church, school and community — should know about.

**E**SSENTIALLY, audio-visual materials can be helpful because of one basic characteristic: they can provide sensory experiences. Whether they are offering a new experience or recapturing a forgotten one, they may convey, through eyes and ears, a more realistic and vivid impression than words alone are likely to create or recollect.

You may, for example, extend a person's environment by acquainting him with *places and customs* miles or centuries away. Much of the current front-page news is date-lined from parts of the world few of us have visited; both Jewish and Christian heritages have geographical, historical, and cultural foundations foreign to most of us. Good pictures and films can bridge the gaps of space and time with a realism beyond the descriptive power of the word.

*Learning to know people* usually requires more than reading about them. Neither physical descriptions nor biographical data are adequate to communicate personality. Through radio and television, tape and film, your group may become acquainted with

persons otherwise scarcely known to them. Parents and teachers can use the same means to observe children at various ages. A series of films portraying the activities of adolescents will help older leaders to remember that behavior which appears to be very unusual may instead be typical.

As the armed forces have learned from careful research, *skills* may be taught more effectively by showing how, rather than by telling how to perform them. Whether you are training young people to drive a car, or older men to be church ushers, or children to make lantern slides, there are films, filmstrips, models, or mockups for your purpose.

More complex experiences are the *actions* which bring us into relationship with other people. Here, too, there are "packaged" materials in the form of films or recordings which portray many different situations. Citizens facing problems in their own locality may thus study the efforts of groups elsewhere to meet similar issues. Or, instead, you may wish to undertake field trips and personal interviews, which are closer to being first-hand experiences. You may also consider encouraging your group to engage in forms of creative drama, such as psycho-drama or socio-drama, which enact common personal and social experiences. These may involve participants to the point that they are scarcely removed from original life-experiences.

### Some Are Substitutes

All the experiences above are, in some sense, substitutes. They are not original and unedited but somewhat contrived and selective. These characteristics give them certain advantages over most firsthand experiences:

1. They are most likely to be available at the time desired.

2. They are likely to be more comprehensive. By careful selection a documentary film or recording may pack into thirty minutes the high points of hours and days of direct observation.

3. They may make possible a sense of perspective seldom achieved in direct participation. A person who is hesitant to discuss his own situation, after seeing a relevant film may be willing to discuss what appear to be the problems of another and gradually come to realize that they are his own also.

### Some Are Firsthand

It is not enough, however, to say that audio-visual materials provide vicarious experiences. Many of them, because of their form, provide new, firsthand experiences. Charts and diagrams may visualize relationships in

original and distinctive ways. A dramatic production or animated film need not merely *represent* an historical event; it may artistically *create* an event or suggest new interpretations of historical events.

### All Are Attractive

The very fact that audio-visual materials are experiences in sight and sound makes them attractive. Every teacher who has shown motion pictures in a classroom has observed that passers-by often pause at an open door and occasionally even slip inside. Few lecturers add members to their classes in this way! Human nature makes sensory experiences attractive. Most people prefer, when possible, to see actual mountains, or at least pictures of mountains, rather than the mere word, "mountains."

This attractiveness makes audio-visual materials suspect among some academic purists who seem to maintain that education must be dull to be valid. Admitting that learning is far more than the pursuit of entertainment, most educators and virtually all students believe that there is often a direct relationship between attractiveness and effectiveness of teaching. In the case of audio-visual materials the same characteristic which makes them distinctive and attractive, their ability to provide sensory experiences, also makes them valuable in the learning process.

### How They Contribute

Experiences provide a *foundation for learning*. To learn, a person must be able to classify his experiences and be able to generalize upon them; he must be able to translate objects and actions into concepts which will allow him to reason, to formulate attitudes and convictions. But first, he must have the experiences. To climb into the atmosphere of abstraction he must have a solid point for his take-off. The child who prayed, "Give us this day our jelly bread and lead us not into Penn Station" was simply unable to leap from nowhere to abstraction such as "daily" and "temptation."

Does this imply that audio-visual materials are useful only for children and illiterates? After we have developed a fairly comprehensive vocabulary, are concrete experiences unnecessary? Not so long as words can be misunderstood or misused. Long-known and frequently used words often need *reorientation*. Such a common term as "loyalty" may have one connotation for an army officer, another for a teen-age member of a New York street gang, and still another for a poet. "Love" has been portrayed in

terms of moonlight, roses, and tooth-paste until it is difficult to attach any deeper significance to the word without reorientation. The same can be said about freedom, justice, power, peace, sin, salvation, and many others you can list. So much has been written about the causes and effects of juvenile delinquency that an unaided group discussion may bog down in jargon. A film, however, depicting the struggle of a child who feels unwanted, will restore focus to the problem. After watching the child's confusion, along with efforts toward rehabilitation, members of a group are less likely to have difficulty in finding meaningful terminology. Common experiences contribute to common understanding.

Similar reorientation is needed to combat the use of words in stereotyping. Most Americans know there is a "migrant problem" but how much is known beyond this? Films and recordings of the experiences of migrant families reveal their needs as people and not just their classification as census figures. This power, of course, is a two-edged sword; concrete presentations can be used to perpetuate stereotypes as easily as to destroy them, as witnessed by the habitual portrayal in the mass media of certain minority groups in nothing but servile positions. Stereotyping of ideas may be perpetuated in the same way; confining illustration of the term "immorality" to a scene in a bar may reinforce a narrow view of a comprehensive term. To communicate accurately the meaning of an abstraction usually requires more than one concrete reference, and extremely careful selection of those which are used.

Audio-visual materials with their sensory experiences provide, therefore, not only a point of departure but also a point of return for the learning process. Both are needed regularly. Dr. Edgar Dale of Ohio State University explains:

Learning is a process in which the concrete and the abstract interact. We move from the concrete to the abstract and back again to the concrete. It is a shuttling back and forth in which generalizations help us to understand new concrete experiences and the concrete experiences in turn help us to enlarge or refine our generalizations.\*

A child accidentally touches a heated iron and learns the meaning of the abstraction "hot." If the original experience is vivid enough he may be able to apply the abstraction to other concrete expressions of "hot," such as a lighted match. Still other experiences will later allow him to define the meaning of the word.

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# COMMUNICATION

by **GEORGE GERBNER** and the Rev. **JOHN G. HARRELL**

Special

Church

Section

*Workshops and courses in audio-visual teaching methods aimed specifically at the church worker are not new. The Green Lake Workshop, for example, has annually broadened and deepened the knowledge of those already "converted" to AV. This year again the International Workshop will tackle at Green Lake, Wisconsin, AV problems of urgent concern (see comments on page 82).*

*Besides the annual Green Lake Workshop, every year there are many one-day or two-day regional workshops, arranged chiefly under the auspices of the National Council of the Churches of Christ. And there are many excellent audio-visual workshops and courses under Catholic, Jewish, Unitarian, and other religious auspices.*

*For this special religious section, however, we have singled out for feature attention a religious AV workshop*

*held last spring at the University of Southern California. The board of directors of Cathedral Films gave a grant to the University to establish a graduate workshop for seminarians and specialized church workers in the use of audio-visual materials. Fifteen scholarships were awarded together with an additional hundred dollars each for travel or living expenses.*

*The workshop met for a period of six weeks. Three courses were offered: a course in research and theory of audio-visual education conducted by Dr. William Allen, a course in evaluation by Dr. George Gerbner and one in utilization by the Rev. John Harrell.*

*Here Dr. Gerbner and the Rev. Mr. Harrell report on the workshop in general and in some detail on one aspect of it which, in their opinion, may turn out to be the most significant achievement of the session.*

**W**HAT PROMISES to be a significant contribution to the training of clergy and seminarians in Christian education got under way this past summer. Because the leadership of this program is convinced that it is important for educators and the church at large to understand and promote the continuation of the workshop, we propose to review its structure and content in this article.

The workshop met from June 25 to August 3, a period of six weeks. Three courses were offered. A course in research and theory of audio-visual education was conducted by Dr. William Allen. Evaluation and utilization of audio-visual materials were presented by Dr. George Gerbner and the Rev. John Harrell.

Dr. Allen's class met for lectures and exchange of student research daily at 10:00 A.M. At 11:00 the workshop met for the balance of the school day, adjourning at 4:00 P.M., allowing, of course, for a lunch period at noon. During the longer sessions an effort was made to find a framework in which to set audio-visual materials, a basis for evaluation, and modes of utilization. Extensive use was made of the

audio-visual laboratory at the University, their Department of Cinema facilities, and field trips were made to the Hollywood studios.

One interesting aspect of the workshop was the dual leadership provided by the communications expert and the minister of education. They contrasted one another in another fashion. One was from a university background, the other from motion picture production. While their origin and approach represented such contrasts, they came to a point of meeting in most respects. Their exchange during the workshop provided an excellent opportunity for the students to participate and come to understandings of their own.

## Division of Work

The bulk of the work of the workshop could be divided into three broad categories: (1) Construction of communication materials by the students; (2) operation of equipment; (3) practice in selection, utilization, and evaluation of techniques and materials.

Under the first heading students constructed exhibits, demonstrations, posters, bulletin boards, flannel board materials, lantern slides, and recorded

# IN CHRISTIAN EDUCATION

presentations. These projects were done with materials provided in the laboratory, and for actual use "back home" as well as for the practice.

Equipment available at the lab included standard makes of motion picture and still projectors, tape recorders, and record players. Each student was "checked out" on each piece of equipment after a few practice sessions.

Location and selection of materials were facilitated by an extensive file of catalogues available for constant use, but was somewhat handicapped by a shortage of time for extensive previewing. Here the emphasis necessarily had to fall on intensive evaluation sessions rather than extensive coverage of the field of available materials.

## Summing Up

The balance-sheet of the workshop could be gleaned from student and leadership comments crystallized during the last few days of the session. It could perhaps be summed up best on the credit side by saying that it has

achieved its purpose of helping to integrate communication materials and techniques with religious instruction. On the debit side, there was a chronic shortage of time to pursue, often even to take up, ideas and techniques many felt were needed. Because of the pressure of time, there was little opportunity for joint planning and stock-taking about general policy and direction. All in all, by the time we came to the close of the workshop we felt ready to begin and do it so much better. But is there any other way to end a successful workshop?

## A Good Theory

While the orientation of the workshop was primarily of a "practical" nature, it became apparent already on the first day that the most practical thing is a good theory. What is the nature of Christian education? What is the role of a study of communication materials and practices in Christian education? These are fundamental conceptual questions. They must be an-

swered in some way so that we might view, select, organize materials, use techniques and equipment not only efficiently but also effectively and intelligently.

The beginnings of a theory that might help at least place these questions in perspective, even if not answer them immediately, emerged from the give and take of the workshop. As the more theoretical formulations emerged from the workshopers' attempts to clarify and justify "practical" techniques, they were diagrammed on the chalkboard and flannel board and continued to serve as a framework for discussion.

During the final week, the workshopers were engaged in making a pictorial record of the summer's experience, and perhaps significantly, in arranging for a photograph in the laboratory, two diagrams were sketched on the chalkboard. To the workshopers they represented the framework of our explorations and continually, throughout the six weeks, we had had occasion to return to the diagrams for clarification

**WORKSHOP AT WORK.** Shown here are seminary students of many denominations participating in the audio-visual Christian education workshop sponsored by Cathedral Films, Inc. The workshop was held in the Cinematography Department of the University of Southern California, Los Angeles. Cathedral Films is now planning to expand the workshop idea to other campuses across the nation.



and direction. It would seem important, therefore, in this article to consider the two diagrams at length although it must be understood that in doing so an exaggeration will appear, for during the summer they did not occupy in time the same proportion as they will in this article.

It seemed to us, if audio-visual materials were to be considered in terms of their educational use, that at the outset there needed to be a firm understanding of Christian education itself. This, of course, seems extraordinarily obvious, but also obvious is the difficulty in coming to a common understanding, if not agreement, of what precisely each of us considered Christian education to be. Indeed, when the topic for discussion was first presented, the workshoppers, representing many traditions and points of view, found it amusingly hopeless. We were able, however, to come to a tentative definition: Christian education is a purposeful direction or guidance in which the redemptive power of Christ is introduced into the experience and life of the pupil. This is actually a very inadequate definition, but it was one with which we could all agree and it provided the basis for further exploration.

It should be said that besides the two diagrams, there was constant reference throughout the workshop to a role-play situation which was intended not only to provide experience in this technique of education, but also to enlighten the problem of Christian education. It is necessary to consider this role-play story.

### A Role-play Situation

Freddie, a junior age boy, is the unfortunate sufferer of a broken home. His father, an alcoholic, had frequently abused his mother and on one occasion had struck Freddie. Now that his parents were separated, Freddie tried to play the role of the good husband. Then, for several weeks, he failed to attend church school and his teacher made a call at his home. Freddie stood in the doorway and explained that his mother was ill. And to the teacher's assurance of God's care of us and as an explanation for his absence from church school, Freddie announced that he no longer believed in God.

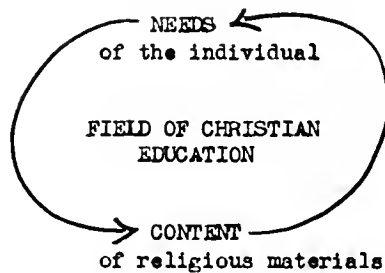
Execution and discussion of this role-play occupied several days. The curious thing was that while in discussion the workshoppers saw the necessity of entering the house (and the symbolic implications of this), invariably in acting the roles the teacher remained on the doorstep and discussed the arguments for God's existence!

We were able to see, however, that:

- (1) Freddie needed help now;
- (2) His expressed needs were not his real needs; and
- (3) Content teaching, unrelated to needs, apart from failing to reach Freddie, failed to do much more than raise his resistance.

While the Freddie role-play is an exaggerated situation, it is clear, however, that every boy and girl in every church school class carried with him needs which similarly must be uncovered and met with the redemptive love and grace of God.

Christian education, we determined, was, to use an analogy from physics, a field created by two foci: needs and content. In no way, in this analogy, are the two to be considered as either/or, but rather that education involves both in a dynamic field of interaction. The beginning of our diagram was taking shape.

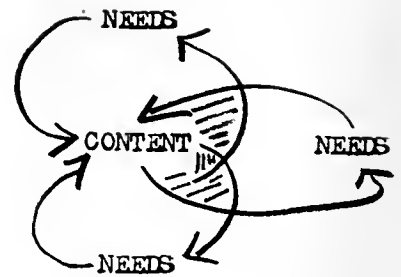


While the Freddie role-play had done much to reveal the nature of needs, both conscious and unconscious, content necessarily needed exploration as well. It was determined that we imply three things by content:

- (1) Facts of the faith, together with the enrichment of "religious" appreciation (somewhat analogous to "music" appreciation, etc.)
- (2) Skills, such as use of the Bible, how to pray, and so forth. And,
- (3) Something far more difficult to define—grace, by which we meant the love and forgiveness and concern Christians have for one another in the fellowship of the church, as well as the mediation of grace through worship (and sacraments).

It also became clear that needs not only became the selective element of content, but that there was a true interaction—that the content of faith had something to say about the nature of man and illuminated the needs of the pupils. But it must be said that the needs were considered as present ones and Christian education, we felt, necessarily must concern itself with *redemption now* and not be exclusively or primarily concerned with redemption sometime in the future.

Our diagram was now to be extended so that it represented, not a single individual, but the nature of a class.



It is clear from the diagram that we conceived the content of Christian education as a single factor—"there is one Lord, one faith, one baptism, one God and Father of us all." While, on the other hand, each child in the class brings his own individual needs. There is, therefore, the shaded areas of shared needs, in relation to content, and it is very largely these which form the true field of classroom education.

In the development of this diagram of Christian education, and while understanding audio-visual materials as being elements introduced into this field, the workshoppers found that they had come to agreement and had deepened their own understanding of Christian education.

But the curious thing was this. Just as in practice, in the Freddie role-play, the teacher never got to Freddie's real needs, continually members of the workshop could obviously be seen to have an inner struggle with the diagram, for while it represented to them the profound nature of what Christian education should be, nevertheless denominational traditions of catechetical instruction repeatedly surged up and caused conflict. One workshopper, convinced of the diagram but unable to dispel the catechetical approach to Christian education, confessed in an emotional moment, "There must be something wrong with the diagram somewhere!" Old modes of thought die hard!

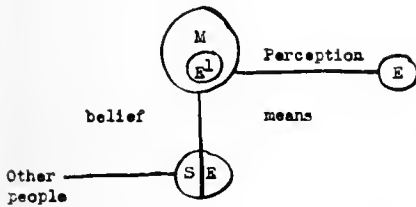
The second important diagram was intended to illuminate the problem of communication. As such, as we will presently indicate, it served not only to guide us in the evaluation and utilization of audio-visual materials, but to provide us with a keener insight into Freddie's, and any other pupil's, needs.

The process of communication, it seemed to us, was briefly defined in the statement, "Someone perceives an event and makes a statement about it." We proceeded to diagram this by drawing a large circle for "someone," labeled M (man). Then another large circle for "event" labeled E. The two were connected horizontally by a line that stood for perception.

Considering the nature of perception, the fact that it is creative and



interpretive, not only reproductive or reflective, we found it necessary to draw a smaller circle inside M. This smaller circle inside M represented the way in which M perceived event E. Therefore we labeled it E' — i.e., event E as perceived by M. Obviously what M says or does depends not only on the nature of the event to which he reacts, but also on the way in which he perceives the event. Hence the vital significance of E'.



Now when someone (M) perceives (E') an event (E) and proceeds to make a statement about it, his statement reflects each of these aspects of communication plus his beliefs and values, plus the means he has used to make his statement (voice, graphic, cinematic, etc.).

This relationship is the vertical line of the diagram. It leads to the statement itself, the divided circle SE (statement about event). This "communication product" is what another person perceives, and thus this link in the chain of communication leads to another, similar link. SE, the communication product, can be divided, for more technical purposes, into S, the signal — its form, style, etc. — and E, the actual content (i.e., reflection or representation of event E), which, when perceived by another, becomes what we call meaning.

Now let us return to Freddie. He is standing on the doorstep, explaining to the teacher that his mother is ill and arguing his consequent disbelief in God.

The role-play situation can be easily diagrammed on our communication model. Freddie is our M, the communicator. His statement reflects (a) his current beliefs; (b) the particular way in which he perceived his situation (E') and the actual event that concerns him, i.e., his mother's illness (E).

What does that show us? It shows that the teacher in the role playing did not penetrate deeply enough into Freddie's statement even to get his foot in the door. It shows that the theological argument at this point did not meet the real and pressing need; the source of Freddie's concern was the actual event (E) in the bedroom, his mother's possible plight. It shows that the immediate problem was not even Freddie, but the objective situation (E) in which he found himself. The circum-

stances demanded help. Freddie's beliefs would change when they reflected changed circumstances, as well as a new point of view.

With the help of the two diagrams, and such considerations as these, many communication situations and materials were subjected to searching scrutiny. A picture, film, filmstrip, recording represents "content" in terms of the first diagram, and SE or communication product on the second. How is it related to needs? To the actual events it reflects? How was the event perceived by the producer? What built-in beliefs and values does the

material reflect? What means or combination of means produced it? In what form? How is its actual content perceived by the individuals for whom it is intended? What further perceptions, statements, and effects does it elicit?

Much thinking and research are needed along these and similar lines before we can reliably discuss the use of communication materials in religious — and all — education. The fruitful experiences of this summer's workshop did not provide all the answers, but did break some ground in developing a theoretical approach to asking the most pertinent questions.

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# Church department

by WILLIAM S. HOCKMAN

## AV in the Evangelical and Reformed Church

by OSCAR J. RUMPF

Director, Bureau of Audio-Visual Aids  
Evangelical and Reformed Church

THE EVANGELICAL AND REFORMED CHURCH, like most Protestant churches, began the use of projected audio-visuals before there was an Evangelical and Reformed Church. (The merger occurred in 1934.) For we, too, used the standard stereopticon 3 1/4" x 4" slides to tell the story of missions. In addition, the Board of Christian Education and Publication of our church purchased the Albert E. Bailey standard slide collection in 1938 and made these high quality slides available for rental and purchase.

Actually, there was never any letup in our promotion and use of audio-visuals from that time on. In the early days of our merger, more than fifteen years ago, we set up a library in the Board of Christian Education in Philadelphia and another in the Department of United Promotion in Tiffin, Ohio. These were merged in 1948 and located in the identical rental and sales libraries in Philadelphia and St. Louis.

Our Evangelical and Reformed Church has always been in the forefront of cooperative enterprises. We were charter members of the RFA (The Religious Film Association, Inc.) and now the new RFL (Religious Film Libraries). We united with other Protestant denominations in various production enterprises, first through the Protestant Film Commission, then the Broadcasting and Film Commission, releasing films on Christian education, stewardship, and missions.

The Evangelical and Reformed Church and the Congregational Christian Churches began planning approximately ten years ago for the release of audio-visuals designed to visualize aspects of the basic quarterly study

material, ages primary through adult, which the two communions were publishing.

Since that time we have completed and released two three-year cycles of filmstrips and are now issuing the twenty-sixth quarterly filmstrip. What is most important to note is that these filmstrips have been designed purposefully to be of use to Protestants generally. They are used by most Protestant groups in the U.S.A. and are sold in seven foreign countries. Each of these filmstrips has been accompanied by specific guidance for each church school age group; and by two scripts, one for children and one for adults.

Our denomination has had one audio-visual agency—the Bureau of Audio-Visual Aids—with two outlets: one at Philadelphia and one at St. Louis. This agency has directed the making of twenty-six filmstrips for curriculum in the past eight years and has made approximately fifty other filmstrips; and has produced seven sound filmstrips and ten films.

*Second Chance* was the first in a well-known series of six stewardship films which we helped produce through cooperative effort.

For the last three years we have made annual filmstrips for each of these agencies of our Communion: National Missions, International Missions, and World Service. They were developed in direct relationship to the annual emphasis and work of each agency. Pastors could order (free to keep) a filmstrip on the work of each.

For two years every pastor has received one copy of the annual United Promotion filmstrip telling about the total program and work of our denomination.

The Evangelical and Reformed Church prefers cooperative production and distribution. It believes that Protestants ought to work together even more closely.

Our own productions include the films *Life of Christ*, *The Right Hand*, *A Train of Action*; the filmstrips *Amos*, *Christian Symbols*, *Summertime Activities*, *I Work With Junior Highs*; and the curriculum filmstrips *The Growth in Our Idea of God*, *The Bible Through the Centuries*, *Palestine in Jesus' Day (I and II)*, *Life of Christ (I and II)*, *Life of Paul*, *The Growing Household of God*, *The Church in New Testament Times* and many others.

## Work for the Workshop

The leaders of the audio-visual movement in the field of the church have some pressing problems to tackle, and we ask if there is a better place than the annual Workshop to be held at Green Lake, Wisconsin, September 4 to 11 this year? We shall suggest several areas of concern, and the list can easily be extended:

In general and specifically, what audio-visual media should be used for any given part of the church's total message. If we have something to communicate, into what media should it be cast? After the general medium has been chosen, what particular type, or structure, of that medium should be used for this particular message? We need to develop criteria and points of reference to guide those responsible for AV productions. Now we are operating by guess and by garsh.

From top to bottom, from script conception, to promotion, distribution and utilization, it is high time that we get some educational vitamins into the AV movement in the church field. Now pretty well dominated by preachers, this educational innocence is showing all the way from top denominational brass right down to the staff of most local churches. If AV materials are to

be of much educational use in the local church, they must be conceived and created as well as used by educators.

Again, it is high time that we look at the whole production-distribution process. Films especially are costing too much all along the line: to produce, to release, to distribute, to rent. Without a doubt price is a factor in the failure of usage graphs to rise with those of production. This means more and more "broader" films in the local libraries, and more and more dealers wondering if the whole thing is worth the bother. It takes usage to produce rentals, and rentals support the whole AV structure in one way or another. Can the leaders of the churches come up with something new and revolutionary in this area?

The vested interests of church publishing houses to the contrary notwithstanding, the time is ripe for some downright integration of AV materials into church school curricula. A beginning has been made here. These efforts should be appraised, and the fundamental gumption involved in integration should be defined and elaborated. Garnishing the curriculum with visual aids like a roast with parsley is not enough, for like the green stuff, it is easily pushed aside.

And very soon the leaders of the church charged with AV responsibilities will need to do a real job of thinking on the whole problem of Biblical visualization. The findings of a prior study need to be evaluated anew, and many new facets of the problem examined. Quicker than most of us think, we shall need to face the implications of critical textual, theological, and historical study for the audio-visualization of Biblical materials. The going here will be rugged, but the job can't be put off forever.

No doubt every reader will want to add to this list, and your reactions will be welcomed cordially whether in formal articles or informal letters.

## Living in Bible Days

In "Living in Bible Days," SVE has produced a good and useful series. *School in Capernaum* presents a typical day in a synagogue school for Jewish boys during New Testament times. *At Home in Nazareth* shows a typical first-century Palestinian household and its daily activities. *The Sabbath in Capernaum* tells of the special activities in a typical home in the observance of the Sabbath. *Market Day in Galilee* shows a father and his two sons visiting the market, observing its trade and commerce. *A Trip From Nazareth to Jerusalem* shows a family making the

trip for the Passover, indicating travel conditions and general geography.

The full color artwork, about 30 frames in each and by four different artists, is uneven in general qualities, varying from fair to good and to very good in the last title. In a series such as this, the pictures should harmonize, not contradict each other as they do from time to time. It's asking a great deal, we know, but the same objects should look a lot alike as we go from title to title, and both children and adults will expect it. Here and there it is difficult to identify quickly and easily those pictured. Sometimes the color tones are badly balanced and clothing is often too vivid.

The "scripts" are nicely printed and contain useful background materials. The commentary by Melba Petersen has good general qualities, but needs smoothing out in quite a few spots. A good deal of checking and research went into this series and it is recommended for the Primary-Junior level in church, vacation, and week-day schools.

## Know Your Neighbors Series

Produced by the late Alan Shilin, the "Know Your Neighbor Series" of six 13½-minute color films on missions and world brotherhood is now distributed by the Broadcasting and Film Commission of the National Council of Churches, 220 Fifth Ave., New York 1, N. Y. The rental on each is \$6.00.

The primary audience for these films is children, but young people and adults too will like them and get much from them. Their structure is simple. It varies in detail from film to film, but we are always seeing good photography and listening to a commentary that makes mighty good sense.

*African Cousins* gives us a typical day in the life of Endoli and his cousin who attend a mission school, with a nice emphasis on the basic similarities in the lives of the world's children.

*Bantu Girl* presents Dolly, some nine years old and a real help to her mother. She goes shopping, plays with friends, and wanders to the seaport where she sees a big ship and wonders about boys and girls in other parts of the world.

*Cayambe's Children* tells us of Anelida, an Andean Indian girl, who lives and works with her family on the slopes of Cayambe, deep in Ecuador, but not so deep that there is not a mission station not so far away.

*Honshu Holiday* records a day in the life of a Japanese farmer and his family as they enjoy a great Japanese festival in the city some miles distant.



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**IN THE FACE OF JEOPARDY** (produced for the Joint Commission on Missionary Education under the supervision of the Broadcasting and Film Commission of the National Council of Churches) is a dramatic film story of the present-day struggle between communism and Christianity and the contest in one man's heart between fear and faith.



Warned by his Chinese houseboy, Doug Crane, an American tin minder, detonates a land mine planted across the path of his car by Communist terrorists.



The jungle terrorists came to Ah Chin's village and attempted to persuade him to come over to their side.

**WHAT PRICE FREEDOM** (Broadcasting and Film Commission, NCC) tells the story of a gallant Christian girl whose faith and fearlessness should influence free peoples everywhere to rededicate themselves to freedom. It is based on a real life experience.



Krause reveals a concentration camp number tattooed on his wrist. "Five years at Dachau and a thousand tortured memories . . . Then starvation and the hope held out by Communism. I no longer believe in the creed. But there is no way out."



When Elso refuses to vote on a resolution to condemn Western capitalistic democracies, her fellow workers are fearful that the whole factory will be penalized for her lack of cooperation.

*Luzon Mountain Boy* takes us to Northern Luzon, Philippines, where the rice paddies climb the steep mountains and every family must work faithfully and well if there is to be a good harvest — and when it does come, they give thanks in festive manner.

*Plains Indian Girl* will help children see something of the present reservation life of a lovely girl as well as show them how it was in olden days, according to the stories of the mission-

ary and the tribal dances she sees enacted.

These films have good photographic qualities. The wise user will preview them carefully and plan his introductory remarks so they will help his group see what he wants them to see and think what he wants them to think: That is, he must have a purpose for the film and help the film accomplish that purpose.

In one way these are not "missionary" films. In another way they are fine missionary films. In each the life

of the people is in some way being touched by Christian missionary work and love. This artful and oblique approach is needed. We have had plenty of clumsy, head-on presentations.

Being short, these films will be easy to use — in the church school, in the weekday schools, in the vacation church schools, in schools of missions, and in summer camps. It is hoped that they will be used on the TV stations. If they are, they will surely win their audience.

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**Two Timely Films**

*See pictures on facing page*

If you want to give the people of your church, or your service club, a deeper understanding of the place of religion and conviction in the life of refugees — Hungarian, Polish, East German, etc. — show them the 40-minute intense and dramatic film, *What Price Freedom*. Shot in Berlin and East Germany, it shows something of the courage and intrigue behind the Iron Curtain. It is based on an actual incident. And if you need to "say" something on Southeast Asia, try saying it via the film *In the Face of Jeopardy*, a 28-minute color film which tells dramatically how an American mining engineer learned about the moral and spiritual texture of life in Malaya. Ours is a revolutionary faith in a revolution-prone world, so don't miss these two films. (From your local AV library or dealer; and if not, try Broadcasting and Film Commission, NCC, 220 Fifth Ave., N.Y. 1. Rentals for color versions: \$15 and \$12 respectively. Utilization guide on latter, by this reviewer, for 15c from Friendship Press, 257 Fourth Ave., N.Y. 10)

**Missionary Uses Mass Media**

In all corners of the world the mass media of communication are being used by missionaries and fraternal workers to carry the Gospel to all kinds of people under all kinds of circumstances. This is vividly shown by the following letter from Lars M. Ingulrud, Shizuoka Ken, Japan.

"Thank you for EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE. It is a very great help to me in my work. I am using the visual method to teach Christianity to the Japanese in rural villages. These people are conservative and resist evangelism as such. But we have found that if we show slides and movies their interest overcomes their doubts and they come. I am able thus to reach about ten times as many people.

"We have a panel truck with a large 60 amp generator and a 35 watt power plant. We also carry a 16mm magnetic tape movie projector, a 750 watt slide projector, a tape recorder and various amplifiers and speakers.

(How far we have come from the missionary of a generation ago with his Bible and a few charts and colored pictures!)

"I have a problem. The roads are terrible and the equipment shakes apart, especially the tape recorder. I



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use it to teach hymns and play recordings in Japanese to go with the movies. I need it; what can I do?"

We happened to see the letter in which the service department of a tape recorder company gives him some advice. It goes like this: "A padding of several inches of foam rubber under the tape recorder may help. Also, you could rig up a hammock and set the tape recorder in it for these trips. This would probably offer the most protection. Again, you could have a carpenter build you a platform on springs, and attach the recorder to this."

If any of our readers have solutions they would like to suggest to Mr. Ingulsrud, send them along to him at 222 Kamikegawa Cho Hamamatsu Shi, Shizuoka Ken, Japan. He will be pleased to hear from you.

## Structured Interview Films

When will the mission board executives have the wit to produce short movie interviews of missionaries and fraternal workers and their families when they return on furloughs?

We still follow the old pattern with variations, of course. But pretty largely they are trotted here and there to meet speaking engagements and tell "the churches" about their work and drum up support. And this is good, as far as it goes.

In wearing out missionary personnel, and their families, it sometimes goes too far. In getting what these wonderful people have to say out across the church, it does not go nearly far enough.

With a little planning and know-how these missionary people could be interviewed before movie cameras and the resultant films be made available to churches and TV stations all across the country.

Of course these interviews would need to be structured. A definite purpose and emphasis for each will need to be formulated to guide all who work out the details. All aspects of a missionary's life and work need not be treated in one film. Let different interviews accent the various phases of his complicated vocation.

While spontaneity must be achieved, there must be planning and structure to give compactness and punch. If the questions are formulated ahead of time and studied by the missionary, he will be able to answer more readily. He can have on hand the objects, pictures and charts which will be needed to give increments of interest and reality.

It is altogether possible that in some instances the whole family will be interviewed. Children and young

people can have interesting and important things to say, given a little sympathetic guidance by an interviewer with know-how and time to prepare.

And these productions need not be expensive. They should be kept to 13½ minutes in order to fit into church utilization easily and be available for TV. They should, of course, be shot in a studio with good equipment.

According to the Rev. Anson Moorhouse, of the Berkeley Studios of the United Church of Canada, some pioneering in this type of film has already been done. He says, "The sky is the limit for techniques. We have done only four, but we can see where they will have tremendous value. We expect to improve as we go. With films like this, more churches can be reached, the missionary and his family can be spared a great deal of travel, and his furlough time used for rest, study, recreation and renewal. He will, of course, continue to speak before many groups in person."

What board will be the first to produce these structured interview films in the States? Perhaps this is a task that the Broadcasting and Film Commission of the NCC should undertake since it should be able to muster easily the people with the imagination and the know-how to get the job under way.

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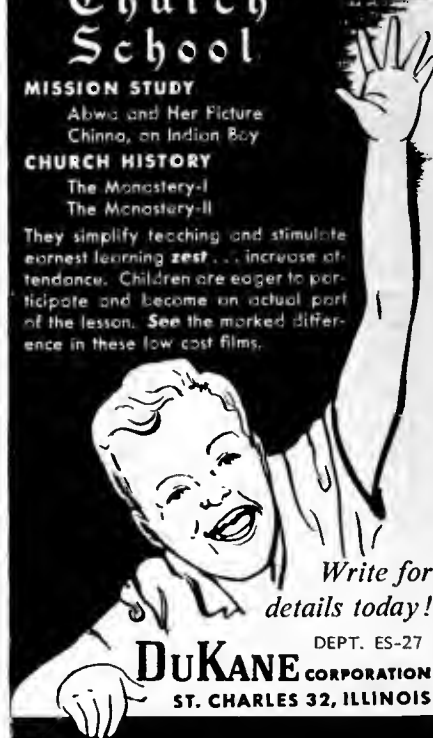
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## Film & Filmstrip Notes

• The men of your church will like the 18-minute film, *The Suez Canal*, available from the Louis deRochemont Associates Film Library, 13 East 37th Street, N. Y. 16, or your local film library at a rental of \$10 for color; \$6 for B&W.

Contents: Historic overview on basic purpose and construction and documentary shots of present day operation and maintenance. This film is not geared to the present situation but gives excellent perspective for its understanding.

Highly recommended for the adult groups and clubs of the church and community, especially to give background for forums and speakers dealing with aspects of the present difficulties in the Near East. It has good technical qualities from beginning to end.

• *Gift for My Son* was produced by the Missions Council of the Congregational Christian Churches, 287 Fourth Ave., N. Y. 10. It deals with that broad and complicated theme, stewardship. In it we see a Mr. Edgar, important man about the town and a kingpin of many laudable causes and projects, failing to carry over into his church and home relationships the basic attitudes of Christian stewardship. How he gets straightened out is the stuff of the film. There is too much rambling, too much talking, too much general looseness of the mental joints for the film to be as effectual as it should have been. This reviewer gets the impression that the client failed to formulate a hard-core statement of purpose for the film which could guide both him and the producer.

• SVE's "Meaning of Christmas" is a good and useful series. Beamed at Juniors and Junior Highers, these four filmstrips can be adapted to meet the needs of Primary children, and standing as they are, they will be appreciated by adults.

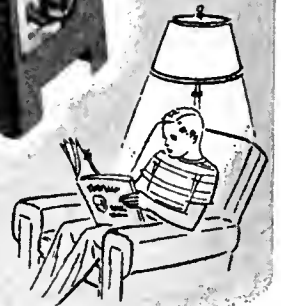
• *Indians for Thanksgiving*, produced by SVE, is a 49-frame color filmstrip with an LP recorded commentary. It's for children 6-11 whether in church, school, or community clubs. The art is pleasing (by Janet Smalley) and the commentary is interestingly spoken.

The story concerns several little Pilgrim girls in New England in "Indian Days." When their parents are away, a little Indian boy wanders to their house. They take him in, warm and feed him, and when he falls asleep, they, too, doze a bit. That's the picture the Indian father sees as he peeks in.



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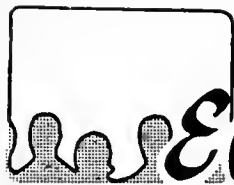


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# Evaluation of new films

by **L. C. LARSON**  
Director, Audio-Visual Center  
Indiana University

**CAROLYN GUSS**  
Associate Professor, School of Education  
Indiana University

and **JOHN FRITZ**  
Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent direct-ly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

concerned, many attics yielded apparel of fifty years ago; however, the lace shawls worn by the women of that day are still being worn today. Even Bastille Day was recreated in the town square of Auvers just as Van Gogh might have seen it several decades ago; it was complete with a colorful band, puppet show, merry-go-round, and street dancing.

Many of the world-renowned paintings of Van Gogh are shown in all of their exaggerated colors. One sees such masterpieces as "The Potato Eaters," "Sunflowers with Yellow Background," "Starry Night," "Blackbirds in a Field of Wheat," "Yellow Bridge at Arles," several self-portraits, and many others unidentified by the narrator. In addition to viewing Vincent's interpretations of the many sights he loved, one sees the actual buildings, trees, fields, and locations which inspired him. There are the yellow bridge at Arles, the gnarled roots of the olive trees, the courthouse at Auvers, the 200 year old vicarage at Neunen, the inn in Auvers which he called home, and the yellow house in Arles which he shared with Paul Gauguin; the viewer even meets an old lady who knew the great painter and had seen one of his paintings.

The film points out that of the hundreds of paintings he created, Van Gogh sold only one of them during his lifetime and concludes with the fact that he committed suicide at Auvers after completing his last painting, "Blackbirds in a Field of Wheat."

## Appraisal

*Van Gogh: Darkness Into Light* is not the story of the painter's complete life, but, rather, a combination of the problems encountered in the filming of biography and a brief account of some of the important events in his life from his role as an evangelist in the Borinage coal-mining district to his ultimate destination as a creator of pictures with compelling beauty. Indeed, his artistic growth which ranged from the somber hues of his Dutch period to the unreal brilliance of his later works tended to be analogous with his hope for the coal miners of Belgium, in whose behalf, he said, "To take the trail from darkness into light, that is the path I have chosen." The producers of this film admit that it serves dual purposes — to publicize *Lust for Life*

## VAN GOGH: DARKNESS INTO LIGHT

(McGraw-Hill Book Co., 330 West 42nd St., New York 36, N. Y.) 20 minutes, 16mm, sound, color, 1956. Produced by Metro-Goldwyn-Mayer Pictures. \$100. Film Guide available.

### Description

*Van Gogh: Darkness Into Light* contrasts the vivid colors of Vincent Van Gogh's paintings with the actual Belgian, Dutch, and French scenes which inspired him. In doing this, it shows the many problems confronted by a motion picture company when it filmed *A Lust for Life*, the biography of Van Gogh written by Irving Stone. Dore Scharly, studio executive and narrator for the film, recounts these many difficulties and serves as guide while the

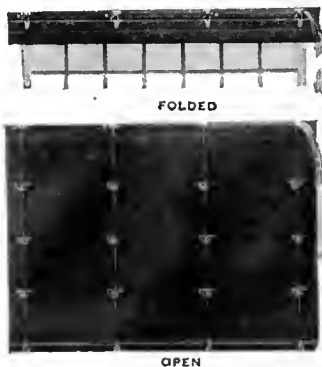
camera takes one on a tour of the actual locations in Europe which Van Gogh painted.

As Mr. Scharly points out, this was not an easy task. Many of the locations had to be re-built as was the case with the yellow house in Arles. Using one of Van Gogh's paintings as a blueprint, workmen reconstructed the front and side walls of the house on the exact spot where it had stood in the painter's day. In two instances, they had to plant large trees which no longer exist but appear in "Vincent's" paintings. Character actors had to be secured who resembled those appearing in Van Gogh's pictures. Such was the case with the superintendent of the asylum at St. Remy. After much searching, the producers found such a man by the flower stall in the busy market place. As far as costumes were

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and to impart information about Van Gogh. In this dual role it shows many complexities of modern motion picture making plus the fascination of Van Gogh's life and paintings. As an introductory film in the study of Van Gogh's art, it is useful for groups from the junior high through adult levels. It is equally valuable as a method of illustrating some problems and techniques of film production to college classes. For advanced study of art, the film does a skillful job of showing Van Gogh's paintings in comparison with the actual locales painted. Technically, the film has little to decry; although, in one or two scenes which were taken directly from the feature length production, the differences in the quality of the color are obvious.

— O. E. Bismeyer, Jr.

## LET'S MEASURE: PINTS, QUARTS, AND GALLONS

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 11 minutes, 16mm, sound, color or black and white, 1956, \$100 or \$55. Teacher's guide available.

### Description

When the film opens, Ricky is returning from the store with the ingredients for punch for his sister's birthday party. He has one quart of pineapple juice and a quart of orange juice concentrate which the grocery clerk has assured him will make into a gallon. Watching Mother dilute the concentrated orange juice in a gallon jug, Ricky wonders what quarts and gallons are. Mother explains that they are measures of things that pour, things called liquids. Ricky remembers hearing his father talk about gallons: five gallons of gasoline for the car, ten-gallon cans of milk at the dairy farm.

Left alone in the kitchen, Ricky wants to know if all quarts are the same. He finds a quart milk bottle and uses a quart measure to check. Pretending the water from the faucet is orange juice, Ricky fills the milk bottle and both juice cans from the measuring cup and is convinced all quarts are the same, regardless of shape. As he counts the quart marks on the side of the gallon jug, he realizes that his four containers—the two cans, the milk bottle, and the quart measure—would just fill the jug.

Now Ricky starts wondering what makes up a quart. With a pint milk bottle and using orange juice from the tap he finds it takes two pints to make a quart. While superimposing numerals and figures over each container, the film explains that since each quart



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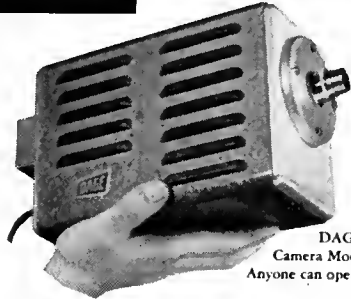
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is made up of two pints, it would take eight pints to fill the gallon jug.

An animation sequence reviews the relationships considered to this point in the film. First a gallon jug is filled with orange juice. While the narrator points out that this is enough juice to make four quarts, the jug empties and the four quart bottles fill. Then, as the quarts empty and the eight pints fill, the narrator explains that since each quart holds two pints, all four contain enough juice to fill eight pints.

Ricky recalls another measure his mother has used. When Mother wanted to measure a cup of milk for the birthday cake, Jane handed her a coffee cup. Mother explained that only a special cup, a marked measuring cup, should be used while following a recipe. Ricky stops pretending the water is orange juice so he can empty the quart measure. He finds that two of the measuring cups fill the quart measure to the one pint line.

On the next shopping trip, Ricky and Jane find bottles of milk larger than a quart but less than a gallon. They decide these must be half-gallons. When they read the label on the bottle, "one-half gal.," the narrator explains that "gal." is sometimes used to mean gallon. As they inspect the other shapes and sizes of milk containers, both bottles and paper cartons, the narrator explains the abbreviations used for the other measures covered. Ricky and Jane decide to start a collection of different measures and the narrator encourages the viewers to start one of their own. The film concludes with the question, "Wouldn't you like to learn more about measuring liquids?"

### Appraisal

Primary teachers ready to discuss the relationships of liquid measure with their classes will find this film useful. The committee felt that in classes with arithmetic areas where children can examine and compare these measures the film will be useful to introduce and to summarize this concept. Classes without facilities for first hand experiences should find it even more helpful, for the presentation is vivid and the principal points are emphasized several times by different approaches. The kitchen setting is believable for it is neither more or less elaborate than that to be found in many suburban homes. There is plenty of room for self-identification, for Ricky is a normal appearing, primary-age youngster who does all the pouring and comparing himself while alone in the kitchen.

Technically, the sound, photography, and color are very good. Most of the committee did not feel that color is essential though it does make the "orange juice from the kitchen tap" sequence more believable. It also re-

veals a brief moment when the tap runs water while the bottle fills with orange juice.

Two other films in this measuring series are *Let's Measure: Ounces, Pounds, and Tons* and *Let's Measure: Inches, Feet, and Yards*.

—Fred E. Williams

## FOOD GETTING AMONG ANIMALS

(Moody Institute of Science, Educational Film Division, 11428 Santa Monica Boulevard, Los Angeles 25, California) 14 minutes, 16mm, sound, color or black and white, \$90 and \$45. 1956. Teacher's guide available.

### Description

This film is primarily concerned with the eating habits of five rather unusual animals and the unique ways in which they get their food; it shows that though the need for food is universal, the eating habits of animals are one of the most diverse studies in nature. "God has employed a seemingly endless variety of physical differences to accommodate his creatures to their environment."

The film opens with the food selections of some of the more common animals. The major portion of the film, however, deals about equally with the quest for food of the anteater, the rattlesnake, the gooseneck barnacle, the archer fish, and the chameleon.

The anteater sequence depicts the anteater's long razor sharp claws which are just the tools he needs for tearing open old stumps and tree trunks loaded with ants and termites. In addition, he has a long flexible tongue which he uses to thrust deeply into insect burrows, trapping the tiny creatures on its sticky surface and drawing them into his mouth. The anteater climbs a tree where he is able to catch and eat his food while holding onto his perch with his powerful tail.

The rattlesnake sequence shows that man has long observed that the rattlesnake has been able to strike at and hit prey in the dark. A laboratory experiment shows how this feat is made possible by the presence of a set of organs which are located in pits or depressions on either side of the snake's head. These organs are sensitive to heat thus enabling it to locate its living food. Using an anesthetized, blindfolded rattlesnake with platinum electrodes attached to the nerves connected with these sensitive pit organs, the film shows the response of the snake's nervous system to the closeness of a human hand, a lighted match protected and unprotected alternately by a piece of heat absorbing glass, and an ice cube. This phenomenon was accomplished by converting the electrical impulses



of the snake's nervous system by the various stimuli into audible sound by means of an attached amplifier and by attaching a connection from the snake's nervous system to a pen which charted the intensity of the stimulation upon a moving graph.

The gooseneck barnacle sequence opens with a scene of the rolling sea, a view of microscopic plants and animals, a location where barnacles may be found, then a close-up of a cluster of barnacles. The picture then narrows down to an individual barnacle. The narration states that the sea barnacle spends its entire adult life permanently fixed in one place, and the main part of its body is encased in a protective shell. Shows that when water covers the animal, the plume-like legs of the animal are extended to trap tiny planktons. The legs (cirri) are drawn into the shell, and the food is carried into the barnacle's mouth. The barnacle has been described as, "an animal that stands on its head and kicks food into its mouth with its feet."

The archer fish is seen demonstrating his remarkable ability of being able to shoot a jet of water from his mouth like a bullet. The prey is stunned by the force of the water and drops to the surface below. The film points out that, "the computations necessary for such a feat seem utterly fantastic, but the archer fish has been endowed by the creator with an inborn skill that enables it to obtain food that otherwise would be completely out of reach."

The fifth major food-getting sequence describes the chameleon as the only animal that can lasso its food more than a body's length away without moving anything but its tongue. This lizard's tongue is "something like a lariat shot from a cannon." With close-up photography, the eyes are shown as being much like ball turrets in that they protrude and operate quite independently. While one eye may search for an enemy, the other may be hunting for a tasty morsel of food. The narration explains that the chameleon's skin is a heavy plate of armor. The film shows that it is able to respond to exterior stimuli by rapidly changing color. "Baby chameleons, just a few hours old, are already out on their own, making use of all the specialized equipment that God has given them."

The film closes with the thought that, "everywhere in nature we see the unmistakable evidence of God's creative wisdom. The eating habits of His creatures are among the commonplace things that speak so eloquently of God's desire and thoughtfulness." The film ends with a scene of the family at the dining table; "Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God."



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## Appraisal

The committee felt that the film was appealing and beautifully produced with excellent close-up photography, appropriate music, effective narration, and expert editing. The five rather unusual creatures which are presented as examples of the diverse eating habits of animals help to make the film an interesting teaching device. It should delight and hold the attention of any group from elementary school through adult education and probably adult church groups. Its primary audience seems to be junior and senior high students. The committee judging the film felt that the producers used materials that the teacher could not easily duplicate in a classroom. It should be noted that some of the statements in the film which are part of a general truth are presented in such a manner as to cause the viewer to think that the whole of the matter has been discussed when it has not. It should also be noted that the film approaches the subject matter of natural science stressing more the great broad plan behind the existence and the unusual adaptations of these creatures to life, rather than enumerating the facts that mankind knows and understands about these animals. It is concerned with such questions as: Why is the anteater so perfectly equipped and protected for his pursuit of his peculiar diet and why does the rattlesnake have organs that give it its peculiar sensitivity to heat? The answers to such questions probably never will be fully explained, for they are basically the ancient and yet unsolvable question of the nature of life itself. The film never loses sight of this

fact — that the nature of life itself is in the being of God the Creator. The producer states that this film, which is one of a series, is intended to be, "a science teaching tool that will reinforce the moral and spiritual values of the science curriculum and direct the student to (1) wonder and beauty in the commonplace, (2) awe-inspiring natural laws, and (3) design in nature." The committee felt that it did seem to be intended mainly for appreciation of science generally, and for motivation in that field, rather than for detailed instruction, and that for these purposes it succeeds admirably.

— Wayne Howell

## THE UNION OF SOUTH AFRICA

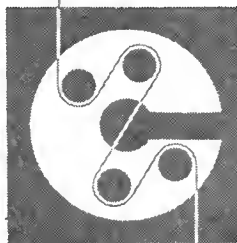
(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 17 min, 16mm, sound, black and white or color, \$75 or \$150. 1956.

### Description

This film tells the story of the Union of South Africa — its people, land, products, and industries. The opening scene is a map of Africa, and attention is directed to the Cape of Good Hope where three oceans meet. The harbor of Capetown, a port which links sea trade between the West and the Orient is shown next.

The narrator gives a brief history of the rugged country and describes it as a land of variety — one which has steep mountains and a vast inland plateau that is partly grassy veld and partly barren desert. The narrator tells us that the Union has approximately

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twelve million inhabitants, and we see representatives of the various racial groups. It is also pointed out that there are less than two million people of European origin living in the country.

Through the camera we now see a native village on one of the reserves. Here we meet a family household—N'gana the husband, his three wives, and their unmarried children. We get a more intimate knowledge of native tribal life as we see the family's group of huts, one of which is set aside for each wife and her children. Next we see a tribal dance ceremony where adolescent boys are being initiated into the responsibilities of adult life. We are told that the men and boys tend the cattle while the girls and women do the housework and harvest the crops.

The scene changes to show local tribal government in action under the leadership of a Paramount Chief. The chief rules according to tribal customs which are subordinate to the laws of South Africa.

The next shift in scenery takes us to the farm country of Transvaal, the land of the European farmers. These people are the descendants of Dutch settlers who came to the country more than a century ago. Here we see activities on the three-thousand-acre farm

of Jan Van Niekerk. He is master of the fifty native families who work for him. Corn is his chief crop, and he raises great herds of cattle and sheep since wool provides one of the major exports.

The Van Niekerks live in a large, comfortable, well-furnished house, have native domestic servants, and own several late-model automobiles. Much of the farm work is done with tractors and other machinery which has been imported from Europe and America.

We see something of the family life of the natives who work for Mr. Van Niekerk. In exchange for their labor, they receive small wages, rations of food, houses to live in, and vegetable garden plots. The narrator explains that these natives work on a contract basis, cannot leave the farm without a pass, and must get permission before moving from one farm to another.

Our attention is now directed to a map which shows the location of Johannesburg, the largest city in South Africa. Through the narration we are told that this great city is a center for the gold and diamond mining industries of the region. As the narrator points out the fact that the Union of South Africa furnishes sixty per cent of the world's gold supply, we see molten gold being poured into molds to cool. Labor in the mines and re-

fineries is done by natives who come from the reserves. The narrator explains that these workers must live in compounds built by the mine companies and that their lives are closely regulated. According to South African law, no native can leave company property without permission.

Natives who are employed in other industries and in domestic households are required by law to live in special sections set apart from the rest of the city. We now see some of the things which make city life more and more attractive to the natives. These allurements include recreational places for adults, theaters, libraries, and free schools for the children.

As the film continues we see scenes which are typical of urban life among the Europeans. These include some of the up-to-date schools, beautiful churches, modern apartment buildings, and attractive, well-stocked stores. Another change of scenes takes us to Durban, a settlement for many Asiatic people who have come to the country. In the surrounding fertile region citrus fruits and grapes for wine are grown. Two other important cities of the Union are shown—Pretoria, the administrative capital, and Cape Town, the legislative capital where the South African Parliament meets. The narrator tells us that the dark-skinned peo-

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ple of the Union have little representation in their country's government.

As the film closes we see a nurse giving instructions to a group of natives, and the narrator reminds us that South Africa is one of our good neighbors.

#### Appraisal

This film will undoubtedly give a new and favorable impression to many persons who might have had a distorted concept of the Union of South Africa. This is especially true of the part which shows the large modern cities with their wide streets, lovely

park, beautiful residential areas, and up-to-date schools. The narrator refers to the happy state of the natives who are rapidly taking on the white man's way, but one is led to wonder about this when in contradiction he refers to severe restrictions on their freedom of movement from place to place, and the rigorous measures which force them to live on special reserves or compounds. In spite of this, the film should have a strong appeal to elementary and secondary teachers of geography and social studies.

—*Pearl Walker Headd*

class which has already passed his own point of accomplishment.

#### Songs in French

One of the most charming records we have heard in a long time, "Songs in French for Children" (Columbia Records, Bridgeport, Connecticut) consists of twenty familiar folk songs magnificently delivered. This recording is fine for class use with elementary or junior high groups studying the language, or studying folk songs. Although no text is supplied with the record, none is really needed because the performance is so very delightful. American children particularly will recognize "The Farmer in the Dell" and "Who's Afraid of the Big Bad Wolf" although the words will be strange. Other songs of interest to the language teacher include "Sur le pont a'Avignon" and "L'Alouette." Particular credit must be given to the performing artists, Lucienne Vernay and Les Quatres Barbus, whose delivery gives this recording its great charm.

Another Columbia recording, "French for Travel" (Columbia Records, Bridgeport, Connecticut), is useful only to the adult reviewing the French language with travel anticipated. The school uses are limited, although as a quick review for travelers, it has some merits.

"Listen and Learn French" (Dover Records, New York) is an entirely new album in the language instructional field. Dover has been publishing, and continues to publish, short recordings for quick study which are of limited school value. However, their "Listen

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#### Foreign Language Recordings

The abundance and variety of foreign language recordings suitable for instructional applications continue to surprise us. We have in the past offered rather complete reports on the discs available; we recently had reason to re-investigate the field and found several new recordings worthy of your consideration. In the foreign language field there is an "embarrassment of riches" which is at once a comfort and a challenge to the language instructor.

It is comforting to know that much is available. It is comforting to know that so much attention has been paid to the foreign language field and that more than two dozen manufacturers have issued records for language instruction. And it is a challenge—a challenge to know the field and to make the correct selection. And it is a challenge to use the correct records at the right time with the most telling effect.

In general recordings designed to accompany particular recognized school texts, and consequently increasing in relative difficulty, will be most useful for classroom instruction. Recordings essentially designed for individual or home study are in general less applicable to the classroom situation, al-

though in libraries these recordings may be very useful. As supplementary material they offer many advantages, for they may be used to encourage the precocious student to expand his vocabulary. They may be used, too, to help some students catch up to a

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and Learn French" may be useful in many classrooms and in library collections. These recordings are most useful for individual study and are deliberately oriented to travel situations. Pronunciation and enunciation are excellent, and the vocabulary offered is practical and useful.

The Dover Publishing Company has announced that similar albums will soon be ready in German, Italian and Spanish for students of those languages.

## Introduction to German

"Introduction to German" (Wilmac Recorders, Pasadena, California) is designed to accompany, and is useful when employed in conjunction with, the text of the same title, revised edition, by Harry Steinhauer and William Sundermayer. The text is published by the Macmillan Company and is available from them. The recording offers classes an opportunity to hear German well pronounced, and to imitate what is heard. This recording is a creditable first effort at cooperation between a record publisher (Wilmac) and a book publisher (Macmillan).

Language study must be fun to be successful. The student who drags through any study may learn the necessary data to pass an examination and fail completely to understand and appreciate what has been learned. The German student can learn words, sen-

tences and grammar, he can memorize poetry and sing German songs and still not learn German. For if the student doesn't enjoy the learning experience he cannot readily apply the learning. The recording, "Gems of Wit, Wisdom and Beauty in German" (SMC, Pro-Arte, New York), can be used to add part of the ingredient of fun in learning. It offers very good delivery of interesting and miscellaneous material not associated with any textbooks. This is a potpourri of proverbs, songs, tongue-twisters and so forth and in instruction should be used a little at a time. The record will be useful in class, in language laboratories, and in library record collections. It may be used for extra curricular listening, for class enjoyment and by advanced students listening alone it may be used for comprehension practice. This is one of a number of foreign language recordings offered by Pro-Arte and sold by the Spanish Music Center, 1291

Avenue of the Americas, New York 19. It may be worthwhile to investigate their complete catalog of language recordings. Some in Spanish are reported on below.

## The Hebrew Language

But before we list and report on some new Spanish records, we would like to mention one of the finest recordings we've heard lately. This is a language recording which can be appropriately used not only in specialized language classes, but in English classes and History classes as well. It is titled "The Hebrew Language" and is available on disc from Folkways Records and Service Corporation and on tape from Phonotapes, Inc., both of New York City. The recording is mostly in English and is a thoughtfully prepared lecture in comparative language by Professor Theodore H. Gaster. The recording is an interesting, even engrossing, and useful history of the language. It can be used by secondary schools and more adult students.

## Beginning Spanish

"Beginning Spanish Course" (D. C. Heath Company, Boston and New York) is designed to accompany the textbook "Beginning Spanish Course" by Donald K. Barton and Richard W. Tyler. The recordings offer a good

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variety of male and female voices demonstrating excellent Latin-American pronunciations. There is opportunity for class participation through repetition of recorded statements. The recordings also include sections intended for aural comprehension only.

D. C. Heath also publishes "Pasos por el Mundo Espanol" intended as a companion to Book One of the textbook of the same name by Switzer, Woolsey and Harrison. These recordings do not include sections intended for aural comprehension only, but they do offer a good variety of male and female voices demonstrating Latin-American pronunciations and there is opportunity for the class to participate through listening and then repeating what has been heard. Both sets of recordings have good school potentials, and used with the appropriate textbooks offer much to the instructional program. However, if other textbooks are used, the value of the recordings is severely limited unless they are incorporated, with the

text, in a library collection or language laboratory situation.

The Spanish Music Center offers two recordings which will interest school personnel. "Mexican Folk Songs" is an excellent recording of ten well known Mexican folk songs, with appropriate and excellent guitar accompaniment. High school students will enjoy this recording, and it will serve the end of adding pleasure to the study of the language. More mature students will thoroughly enjoy and appreciate "Antologia Poetica por Federico Garcia Lorca." This is a magnificent reading of Federico Garcia Lorca's poetry by Jose Jorda with an excellent guitar accompaniment by Juan Martinez. Students of the language will thrill to these superb dramatic readings. The pronunciation offered, most appropriately, is pure Castilian and the performance will of course serve to arouse interest in fine Castilian poetry. Conversely "Panorama Poetico Espanol," also offered by the Spanish Music Center, lacks drama and rhythm. It is

poetry, read as though it were prose, and will be of minimum interest to schools.

Spanish classes in senior high schools and in colleges may find the new recording, "Spanish Pronunciation" (Wilmac Recorders, Pasadena, California) useful for laboratory practice. This is a recording intended for beginners and is therefore quite simple and limited in scope.

Spanish Music Center's "Literatura Columbiana" is mainly useful for college classes and for adults listening alone. It offers a literary recital of high quality. There are fifty minutes of reading from the works of Columbia authors. The recitalist, Andrés Berger-Kiss, is a native of Colombia and has written several of the selections offered on the disc.

### The Latin Language

"Caesar (Folkways Records and Service Corporation disc and Phonotapes, Inc. tape) is an excellent lecture on Julius Caesar featuring eleven readings from the "Gallic Wars," making a total of several pages of Latin text. The Latin text is extremely well read by Moses Hadas. The recording may be used in many ways but should be extremely effective in arousing interest in Caesar and the Latin language. The recording may also effectively be used as an excellent model of Latin pronunciation.

### In Three Parts

The language recordings we have reviewed, and they now amount to more than two hundred, fall into three easily definable classes. First, from the school standpoint, are those associated with recognized textbooks. Secondly, there is the group which offer both entertainment and cultural enrichment, and finally there are those which are most akin to "cram sessions" and may be useful in language laboratories, and library collections. They are useful also for adults studying alone and in small groups. It would seem that, in the selection of language textbooks as well as in other curricular materials in all study areas, it should be the responsibility of those making the choice to be aware of and to evaluate the recorded materials available before any final decisions are made.

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Continued from page 71

and over the desks of the branch libraries the Center distributes subject area supplements. In the past, special areas covered in this manner have been Safety, Health, Speech, Industrial Arts, English Language, Art, and Commercial Education. In the planning stages is a supplement on Driver Education. While the Center's master catalog includes some 1100 film titles, additional catalogs have been prepared for the Primary Grades, and a special Adult Catalog is available. These specialized listings and supplements have met with wide approval among the library's clients.

With a wealth of information available for the potential film user the Center provides previewing privileges. On a few days' notice a film may be previewed at the Center, itself. Otherwise, a film may be picked up and returned on a one day basis for preview elsewhere.

While the bulk of service to the community will continue to be in terms of motion pictures, the Center is perceptive to the needs of the ever-growing Wayne County population. The increasing use of the tape recorder in education has stimulated the development of a master tape operation. The Center has obtained tape duplication equipment this year and master tapes from educational sources throughout the country are being collected. Schools and other institutions may send a blank tape to the Center and indicate which program is desired from the catalog. For a small service charge the program will be recorded and returned to the school.

Against the two reels of film which inaugurated the Audio-Visual Center, Wayne County Library, in 1953, the film collection now boasts a dollar inventory value in excess of \$100,000, with approximately 1100 film titles. Monthly circulation, per film title shipment, has been rapidly approaching the thousand mark.

Income from film services of the Center revert to the Wayne County general fund. However, the operating budget of the Center is part of the County Library budget which in turn is derived from Wayne County taxes.

In order to provide immediate availability of many films which would otherwise be prohibited in cost, the budget of the Center has included the purchase of many films on four-year contracts.

In the light of increased population and wide acceptance of the value of the Center to community well-being,

the Wayne County Library system is planning a new headquarters building. This building will be closer to the center of the out-county population and its facilities will serve the central library staff, the extension department, the department for the blind, and the Audio-Visual Center. With this move in the future, the Audio-Visual Center will have about four times its present space for work and storage, or about 4000 square feet.

Increase in space and expansion of services suggest the addition of staff on the professional level. The Center will continue to explore those possible services which are necessary and which are capable of community-wide application and use. Even now the Center has developed the beginning of a motion pictures archives collection.

The operation and growth of the Audio-Visual Center, Wayne County Library, are in many ways still a pioneer venture. Its future is assured, however, by the continuing recognition it receives. While this pattern of growth and organization of audio-visual service closely tied in with a county library system has limited application to many areas throughout the county, it nonetheless demonstrates the successful solution to a community problem.

Audio-visual instructional materials have been brought close to the user, located near him, and made available by phone. Through this operation the library gets maximum utility of its prints, and can still provide most films a day in advance of the expected use in the school or community group. Personal knowledge of film users in the community makes for better relationships for the library and helps toward more effective programming for specific needs. Through the mail and the 20 branch libraries the Audio-Visual Center has many fingers of rapid distribution in the community. Located on a main thoroughfare the Center is within a few minutes of practically everyone.

In three short years the County Board of Education and the County Library Audio-Visual Center have effected a strong, and valuable, right arm to the school and adult populations, not only in making available a large variety of films to almost a million people in an urban area, but also in making sure that those who use such materials, whether for education, information, or research, in school, club and the like, are getting the best out of the library's materials.

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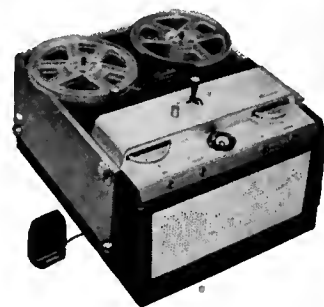
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**PRESTO** K-8 disc recorder, 33 and 78 rpm, like new demonstrator, with mike and cables, value over \$350.00. Offered way below cost

**SPECIAL \$175.00**

**BRUSH** BK443 1/4" tape recorder, portable model like new, demonstrator. Value \$300.00

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### FILM HANDLING SUPPLIES

**ETHYLOIB** film cement, pint \$1.80.

**ECCO SPEEDROLL APPLICATOR** for cleaning film \$29.50

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## College Libraries Need AV Materials

*Continued from page 74*

There is probably some advantage in the college library as an organizational unit providing audio-visual aids and services to the whole institution so that students and staff may obtain a one-stop service. However, many institutions of higher education have provided such audio-visual services satisfactorily through a variety of other administrative organizations including:

- (1) An independent department, bureau, service, or agency reporting directly to the president, as at the University of Buffalo.
- (2) A department in the extension division, as at the University of Oklahoma.
- (3) A department in the college or school of education, as the University of Connecticut, or at Pennsylvania State University.
- (4) A branch of bureau of educational research and school services, as at Ohio State.
- (5) A department of the library, as at the University of Omaha.

A particularly important consideration in assuming responsibility for audio-visual aids functions is the training of the personnel who will carry on the work. The functions should exist where there are trained personnel, or where existing personnel are willing to undertake the necessary training.

As an illustration of some of the things a college library may do with audio-visual aids, part of the plans for the new College of Education building at the University of Tennessee may be of interest. In this building is to be provided an education library—a room containing almost 5000 square feet of space. In this room there will be the reserve and other education book collection, bound and current periodical collection, education reference tools, and the Library Service Department collections of materials normally found in elementary and high school libraries. All these will be housed on open shelves or in open

stacks. In addition in this same room will be a phonograph record collection and space for six students to audition records, a tape recording collection also with space for two students to audition tapes, a filmstrip collection with two individual previewers provided at the tables, a slide collection also with an individual previewer at a table. A vertical file for pictures and pamphlets will be provided.

A large case for unfolded maps, charts and posters will also be provided. Just outside the entrance of the library room will be a 26' lighted and glass enclosed display case. Adjacent to the library will be an audio-visual laboratory, a combination projection room and sound recording room, a dark room, and an audio-visual work and storage room. Thus is found a wide range of materials available to staff and students from 8:00 a.m. until 10:00 p.m.

For perspective, let us take a brief backward look at the essence of what has been said:

First—Here is a job to be done—the provision of the audio-visual materials and services listed, to professors, researchers, students.

Second—Here is how some do it—by an independent bureau; by the extension division; by the College of Education; by the bureau of school services; by the library; or by a combination of these.

Third—Here are some cautions: Above all let's be sure the materials and services are provided somewhere in the college; let's be sure there are trained personnel where there are functions to be performed; let's put the functions where there are sympathetic, interested persons who can get the money to do the job; let's centralize where practicable for the sake of the user and for economy.

Fourth—In cooperation with the administration and departments concerned, libraries may find it wise to move in one or two steps at a time, making sure that a good start is made before biting off too big a chunk for the personnel and budget. This year one may want to start a tape collection or a map collection—next year it may be filmstrips or slide.

Finally—Do not fear that books and library budgets are in danger—they are not. The important point is that professors, researchers, and students be given ready access to ideas in all forms.

A  
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# Audio-visual trade review

by ROBERT E. SCHREIBER

## NEW EQUIPMENT

For more information about any of the equipment announced here, use the Reader's Service Coupon on page 108.

**Bell & Howell Electric Slide Changer** \$33.50 with cord, remote control and push button. The changer fits into TDC Streamliner, Headliner 303, Professional, Model D, Mainliner, and Showpak models. Provides remote control slide changing.

For more information circle 101 on coupon

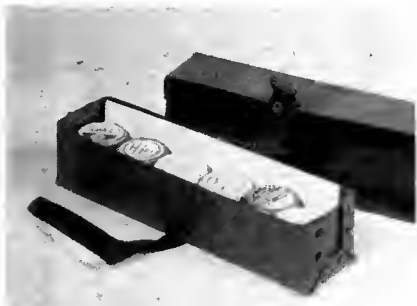
**Broadman Teaching Picture Display Stand** \$3.50. Accommodates pictures up to 12 1/4 x 17 1/8 in a 15 1/2 x 19 1/2 stand constructed of blue-gray steel. Pictures are stored in a pocket 1/4" thick and are then brought to view as each preceding picture is pulled up and out of the stand.

For more information circle 103 on coupon

**Califone Incorporates Strobeselector on Some Models.** Consists of a full vision control and a stroboscope window which is illuminated when phonograph power is on. The arrow indicates the desired speed on a graduated scale which has the standard speeds printed thereon. Stroboscope lines appear beside each speed, guaranteeing correct speed selection and attained revolutions per minute.

For more information circle 104 on coupon

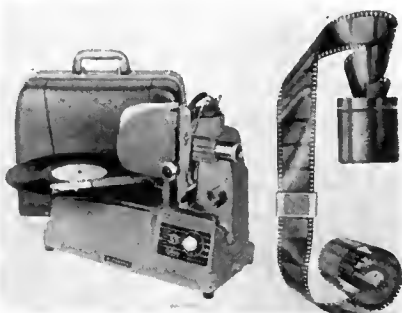
**Coffey's Fibre Mailing Case for Filmstrips.** The new mailer holds six film-



strip cans with space for teachers' manuals. A strong web strap permanently attached holds the lid on in transit.

For more information circle 105 on coupon

**DuKane's New Micromatic Projector Features.** The well-known soundslide model now includes a new type of forced air cooling, said to reduce film heat by 30%, and a revised system of film feed and takeup. Under this system, the film is taken up by winding on a hub in a clock-wise direction. The film may then be slipped



New DuKane Model

off the hub and inserted into the upper magazine which is so constructed as to permit the film to unwind from the center of the roll.

For more information circle 106 on coupon

**Eastman Medallion 8 Camera** \$129.50. Magazine loading, fixed focus f: 1.9 lens, variable speeds, 16 to 48 frames, single frame, provision for continuous runs, 24 ounce weight.

For more information circle 107 on coupon

**EdnaLite Golden Miracle Movie Lens** \$24.95 with case. Available for most movie cameras, the lens serves as a wide angle lens when mounted in one position or as a telephoto lens in the other. No light compensation is required.

For more information circle 108 on coupon

**GoldE Remote Control Slide Projector** \$114.95 with case, lamp, slide magazine, and 15-foot remote control cable. The 500-watt machine can be operated by remote control or manually and also handles individual slides without using magazines or accessories. f: 2.9 lens. 17 lbs.

For more information circle 109 on coupon  
**Heitz Filmsto "C" 2x2 Economy Glass Binders.** Box of 20 \$1.95. Built-in masks permit mounting of all 38mm by 38mm transparencies taken with Rolleiflex and Rolleicord cameras. Two easy-to-handle connected sheets of extra-thin, finest optical pre-cleaned glass make this a simple 4-step operation.

For more information circle 110 on coupon  
**Kalimor Rangefinder** \$6.95. The exact distance of the object from the viewfinder appears in the lower part of the field of vision making it unnecessary to remove the rangefinder from the eye to read the correct distance being viewed. Clips on all cameras.

For more information circle 111 on coupon  
**Paillood Accessories for Bolex.** The Underwater Case holds any Bolex H-16 camera and is designed for use at depths down to 330 feet with all necessary controls and counters operating or seen from outside the case. \$600. The Bolex 8mm Titler features simple centering of camera, provisions for making vertical and horizontal flips, scroll

## The KEYSTONE Overhead Projector

An Efficient Classroom Projector of Many Uses. It will service for —

Photographic and Hand-made standard (3 1/4 x 4") Slides.

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titles, and turning titles, available for Bolex B-8, C-8, and L-8. \$37.50. Accessory kit \$61.50. Complete \$99.

For more information circle 112 on coupon

**RCA Color TV Camera for Educational Use.** Engineered for completely remote operation and maximum operating economy, the RCA medical TV camera is designed around three vidicon camera tubes and special circuitry which makes possible full color detail with the kind of lighting normally supplied in operating rooms. Design permits long periods of exposure to a single scene without danger of image burn-in and virtually eliminates halo or overloading effects caused by reflections from instruments.

For more information circle 113 on coupon

**University Powpage Portable Electric Megaphones.** The Madel PP-1 weighs only 7½ pounds with seven standard size "D" flashlight batteries. It incor-

porates a University-built microphone and drives a weatherproof speaker. Eleven feet of microphone cable supplied. The PP-2 weighs only 4¼ pounds with batteries. Can also accommodate an external 6-12 volt D.C. supply.

For more information circle 114 on coupon

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by an abbreviation of the name. Addresses of such primary sources are given in the Index to Primary Sources at the end of this department. For more information

about new materials, use the Service-Coupon in this section.

## LANGUAGE ARTS

**American Literature: The Westward Movement** mp CORONET 11 min sd col \$100 b&w \$55. How the people and themes of the westward movement have served as a source of material for writers from the early 19th century to the present day. Scenes characteristic of the adventurous spirit of the movement are combined with quotations from the works of poets, historians, and novelists. SH.

For more information circle 155 on coupon

**English Grammar Series** 19fs TEXAS si col \$60. **How to Write a Theme** (3 parts), **Making Better Outlines, Parts of Speech, Phrases and Clauses, Agreement of Subject and Verb, Tenses & Principal Parts of Verbs, Resources of the Verb, Diagrams, Verbals, End Punctuation, Uses of the Comma, Restrictive and Non-Restrictive Elements, Sentence Fragment, Comma Splice & Run-on Sentences, Primer and Overlong Sentences, Parallel Structure—Periodic Sentences—Transitions, Position of Modifiers, Pronoun Problems.** SH.

For more information circle 156 on coupon

**Legislative Reporter** mp OHIO 20 min sd b&w \$60. Techniques of on-the-spot coverage of House and Senate sessions and committee meetings; role of the wire services; local slanting of legislative news.

For more information circle 157 on coupon

**Mark Twain: Background for His Works** mp CORONET 14 min sd col \$125 b&w \$68.75. Using authentic backgrounds, quotations, and re-enactments, film indicates the variety and color of Twain's boyhood on the Mississippi to be a source of his major writings. SH.

For more information circle 158 on coupon

**Walt Whitman: Background for His Works** mp CORONET 14 min sd col \$125 b&w \$68.75. Presents Whitman as a true American poet, whose works were strongly influenced by significant facets of the changing 19th century America in which he lived.

For more information circle 159 on coupon

## LANGUAGES

**Aspects de France** mp-sl-rec WAYNE. Kit includes 5-10 min col motion pictures, 5 sets of 2"x2" color slides, and 5 accompanying tapes (at 3.75) \$475. Individual motion pictures \$85, slide sets of 10 each \$5, each tape \$7.50, additional guides 50c. Titles include *Bretagne, Pays de Lo Mer, Le Haut de Cognac, Paris a Mon Coeur, Le Mont Saint-Michel, Les Baux de Provence.* The tapes provide specially paced commentary and additional practice exercises. Vocabulary is taught by joining verbal symbols and visual representations.

For more information circle 160 on coupon

## SCIENCE FILMSTRIPS

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MADE BY TEACHERS FOR TEACHERS  
**BIOLOGY** **HEALTH & SAFETY**  
**PHYSICS** **GENERAL SCIENCE**  
**CHEMISTRY** **MICROBIOLOGY**  
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ProType photographic type is the ideal answer for visual presentations. You get clean, razor-sharp type up to 90 points — without complicated machinery, expensive cameras or darkrooms! All you do is expose the type at a simple easel under regular room lighting conditions, then develop the ProFilm or ProPaper there! That's all there is to it! More than 10,000 type sizes and styles are available to suit any need, from text to headlines of compelling interest and impact. ProFilm is ideally suited for use in making projection slides, and ProType, on both ProFilm and ProPaper, fits in perfectly with all phases of the Diazo-type Process.




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**Comedie Francaise Taped Plays 5rec**  
**FRENCH** Recorded single track at 3.75 inches per second. **Britannicus** (2 hours on two reels \$15), **L'Ecole des Femmes** (1½ hours on two reels \$15), **Hernani** (2 hours on two reels \$15), **Cyrano de Bergerac** (2 hours on three reels \$20), **La Reine Morte** (3 hours on three reels \$20).

For more information circle 161 on coupon

**Der Knaben Gluck** mp WAYNE 10min sd col \$85. Experiences of two little boys as they take part in their daily routine of church, home, and school; work, play, and study. Narration spoken in the authentic dialect of the Rhens River people. Int.

For more information circle 162 on coupon

### MATHEMATICS

**Learning New Numbers: Fractions** 8fs FH 30fr ea si col \$40 ea\$6. Series relates each fraction fact to whole number facts previously learned. Features a boy and his whimsical pet, Gerry-Graph in the strips. **What is a Fraction; Working with Equal Fractions and Reducing Fractions; Working with Like Fractions and Improper Fractions; Adding with Fractions; Subtracting with Fractions; Beginning to Multiply and Divide with Fractions; Multiplying with Fractions; Dividing with Fractions.**

For more information circle 163 on coupon

### MUSIC

**Conducting Good Music** mp EBF 13min sd col \$125 bGw \$62.50. Shown is the conductor's intense communication of musical signals to the orchestra, as the narrator points out significant highlights. The signs which the composer writes into the score as a guide for the conductor are clearly explained. Portions of Brahms's Second Symphony, Haydn's Military Symphony, Tschai-kowsky's Sixth, and Dvarak's New World are played. Three conductors interpret the opening passages of Beethoven's Fifth.

For more information circle 164 on coupon

**Folk Songs from Armenia** rec WESTMINSTER 1-12" LP. Soloists and Chorus of the Armenian Radio State Ensemble of Armenian Folk Song and Dance.

For more information circle 165 on coupon

**On the 12th Day** BRANDON 22min sd col \$225 r\$17.50. Humorous fantasy from the old English Christmas ballad.

For more information circle 166 on coupon

**Songs from Brazil** rec WESTMINSTER 1-12" LP. Clara Petraglia, songstress-guitarist, in a repertory of hauntingly beautiful Brazilian folk songs.

For more information circle 167 on coupon

**Stravinsky: L'Histoire du Soldat** rec WESTMINSTER 1-12" LP \$7.50. Scared for violin, bass, clarinet, bassoon, trumpet, trombone, and a fantastic array of percussion. Ars Nova conducted by Robert Mandell.

For more information circle 168 on coupon

### Two Notable Burton Holmes Films "AUSTRIA"

A 22-min. study in courage and faith. Color, \$190; b&w, \$95; Secondary.

### "COASTAL BRAZIL"

An 11-min. sequel to "Rio." Color, \$100; b&w, \$50; Elementary.

Your preview prints are ready. Write now

### PARK FILMS

228 N. Almont Dr., Beverly Hills, Calif.

### PHYSICAL EDUCATION & SPORTS

**Football Parade of 1956** mp UWF 10min sd bGw \$22.95. Castle Films' annual review of the highlights and noteworthy plays of the college football season. Available at camera stores. For more information circle 169 on coupon

### PRODUCTS & INDUSTRIES

**Aluminum on the March** mp ASSOC 28 min sd col free. Story of aluminum, from the mile-high bauxite mines of Jamaica to the mile-long rolling mills of the midwest.

For more information circle 170 on coupon

**Natural Rubber: A Product of Nature Plus Science** fs VEC 31fr si bGw \$3.50. How scientists have developed a product of nature, with emphasis on bud-grafting of high-yielding trees. Int. For more information circle 171 on coupon

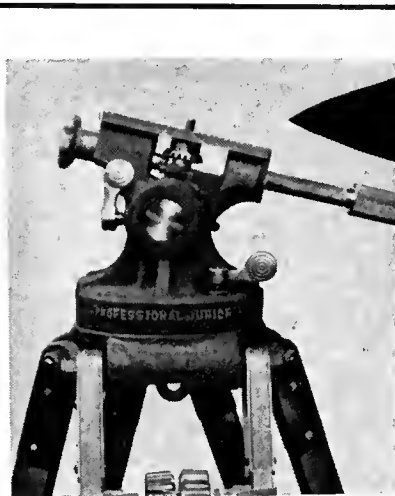
**Our Nation's Resources: Natural Gas** fs VEC 28fr si bGw \$3.50. Photographs and drawings show how natural gas was formed and trapped in underground vaults of sand and stone; gas fields in the U. S.; how gas fields are found, drilled; building of pipeline networks.

For more information circle 172 on coupon

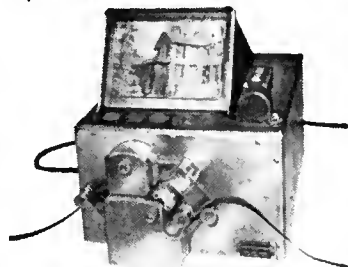
**Shaping of Things to Come** mp ROTH-ACKER 36min sd col free. Plastic molding process from basic phenolic, melamine, and urea through hand, semi-automatic, transfer and injection molding to the finished product.

For more information circle 173 on coupon

**There is a Difference** mp CAMPUS 28min sd col free. Different design and construction features to look for in purchasing luggage (Amelia Earhart). For more information circle 174 on coupon



The Improved PROFESSIONAL JR. Tripod with the removable head is the world standard of quality among tripods. Features simplified camera attaching method, double let lock adjusting knobs, telescoping pan handle, sockets for left, right and reverse tilts. \$150.00



PROFESSIONAL FILM VIEWER is portable, views film from left to right on large illuminated screen. Easy threading. \$350.00



Full Line of Studio Lighting Equipment. COLORTRAN GROVERLITE "5000" Senior Kit contains two Senior Lights, with converter. 2 chromed steel stands. Other kits for every purpose. \$265.00

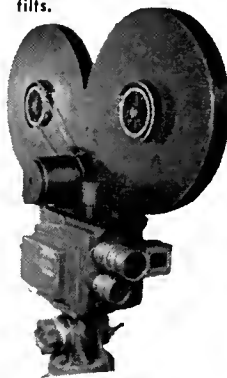
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Conversion Camera modified to accept 1200 ft. external magazines; includes torque motor for take up; also Veeder footage counter. \$450.00 Conversion only.



AGK D-25 MICROPHONE is dynamic cardoid type. Completely shock mounted, weighs only 2 ounces. AGK Models for every need. \$232.00

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## RELIGIOUS EDUCATION

**Assassin of Youth** mp NEW LIFE 40min sd b&w r\$10. How marihuana is harvested and peddled in cigarette form; experiments on white mice and on the human brain showing effects of the drug; the Gospel as the only real solution to the problem.

For more information circle 175 on coupon

**Broken Mask** mp BFC 30min sd col r\$12 b&w r\$8. Paul, a white boy, meets George, a Negro, in a college-age summer conference. He discovers that George is planning to enroll in his university and invites him to his church. Here the conflict begins. Its resolution goes straight to the heart of our current racial difficulties.

For more information circle 176 on coupon

**Light in the Hills** mp BAPTISTA 30min sd col \$225 b&w \$125 r\$8-\$12.50. The missionaries of the Scripture Memory Mountain Mission and their activities among the mountain people of Kentucky.

For more information circle 177 on coupon

**Living Christ Series: Latest Releases** 4mp CATHEDRAL ea 20min sd col r\$13 b&w r\$9. **Fate of John the Baptist, Retreat and Decision** (Transfiguration, miracles of healing, raising of Lazarus, commands by Jesus to His disciples), **Triumph and Defeat** (Palm Sunday entry, cleansing of the Temple, schemings of Caiaphas and Judas, Last Supper, and trial), **Crucifixion and Resurrection**.

For more information circle 178 on coupon

**Living in Bible Days** 5fs SVE si col \$25 ea \$6. Everyday life of boys and girls in Palestine about the time of Jesus. **School in Copernum** (30fr), **At Home in Nazareth** (39), **Sabbath in Copernum** (28), **Market Day in Galilee** (29), **Trip from Nazareth to Jerusalem** (28). Pri.

For more information circle 179 on coupon

**Meaning of Christmas** 4fs SVE sd col \$27.50ea fs \$6ea rec \$3 (two narrations). Full-color original artwork, recorded narration with incidental and background music by full orchestra, narrated by Fohey Flynn. **World that Needed Jesus** (40fr), **Enrollment at Bethlehem** (42), **Shepherds Out in the Field** (43), **Good News to All People** (43). Int.

For more information circle 180 on coupon

**Second Son** mp 8FC 30min sd col r\$12 b&w r\$8. How Jiro, a second son in Japan, discovers what belief in Christ can do for him and his people.

For more information circle 181 on coupon

**Sun and Shadow** mp BAPTISTA 30min sd col \$250 b&w \$150 r\$10-\$15. A Japanese boy struggles from the shadow of Communism into the light of the gospel of Christ.

For more information circle 182 on coupon

**What Happened to Honnah?** fs NCCC sd \$10. A church deals with the social and economic problems of a "problem" member.

For more information circle 183 on coupon

**What Mean Ye by this Service?** mp BAPTISTA 80min sd b&w \$195 r\$15. Designed to attempt to prove that Jesus is the Messiah to those groups who believe otherwise.

For more information circle 184 on coupon

## SCIENCE: Biology

**Amphibians** mp CORONET 11min sd col \$100 b&w \$55. Frogs, toads, and salamanders—how they live, eat, and the changes they undergo in their development and metamorphosis. Follows the frog through its life cycle. Int.

For more information circle 185 on coupon

**Dog Brain Stem Microscope Slides.** GB Set of 25 \$65. The angle of cut is

directly transverse in the pons region, sections at other levels being parallel to this plane. Fixation and staining (Weigert-Pal) are the same as used on the human brain.

For more information circle 186 on coupon

**Natural Enemies of Insect Pests** mp UC 27min sd col \$195 r\$6. In microscopic views shows the use of beneficial insects in controlling harmful species.

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**Tweedy Transparencies for Vu-Graph Projectors.** 56 are available, at \$1.85 each, in three sizes: 5"x5", 7"x7", and 10"x10". The Tweedy catalog includes diagrams of protozoans, earthworms, starfish, grasshoppers, plant structure, moss life; skeletons, muscular system, digestive system, heart; general scientific group; athletic series. Package prices include a steel case. Transparencies are mounted and grommeted.

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## SCIENCE: Chemistry

**Techniques of Organic Chemistry** 4mp YAF. Script and demonstrations by Professor Louis F. Fieser, Harvard. Part I (11min sd col \$100 b&w \$50) shows equipment, fractional distillation, melting point determination, Rast determination of molecular weight; Part II (20min sd col \$200 b&w \$100) details equipment, solubility tests, procedure for crystallization, clarification, cholesterol from gallstones, collection of a precipitate, super-saturation; Part III (12min sd col \$100 b&w \$50) shows extraction, countercurrent distribution, elution chromatography, Part IV (19min sd col \$200 b&w \$100) shows preparation of Martius Yellow.

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## SCIENCE: Elementary

**Beginner's Fossil Set.** Ward's \$2.50. Set of nine small fossils set in a unique 3"x5" foam-plastic box covered with a clear, removable plastic case. Pieces of coral and dinosaur bone, complete trilobite, brachiopods, clam, snail, crinoid stem, and bryozoan colony. Descriptive text.

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**How Animals Help Us** mp YAF 10min sd b&w \$50. Visualizes and explains the many ways in which man benefits from the products and services derived from animals. Int.

For more information circle 191 on coupon

**Our World of Science** mp EBF 10min sd col \$100 b&w \$50. Planned as a first film in science, in simple terms it introduces the concept of an orderly universe and describes a working procedure for problem solving in science. Pri.

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**Plants and Animals Series** 5fs YAF si col. **Plants and the Things We Use, Plants Help Us, Animals and the Things We Use, Animals Help Us, Man Improves Plants and Animals.** Int.

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**Seed Dispersal: 2nd Edition** mp EBF sd cal \$100 b&w \$50. Illustrates the dispersal of seeds by wind, water, animals, man, and mechanical means. Int.

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**Puerto Rico Today** fs VEC 31fr si b&w \$3.50. History and discovery, climate

and topography, resources, agriculture, education, relationship to U. S., and current problems. Int.

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**Suez** mp IFF 14min sd col \$125 b&w \$60  
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**Suez** mp MH 55min sd b&w \$180. Sur-  
veys the canal's history from its con-  
struction to its recent nationalization  
by Nasser, its operational problems,  
and the effect that Nasser's move of  
nationalization has had on the nations  
using the canal.  
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**Willingly to School in Thailand** fs VEC  
39fr si b&w \$3.50. How the Buddhist  
religion affects the lives of children;  
classroom scenes discuss music, dan-  
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**Mr. Withers Stops the Clock** mp STER-  
LING 30 min sd col free. Vital role  
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ress of the communities and people  
they serve.  
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covery of early human camping sites  
in Southwestern Nebraska . . . what is  
known of the climate, behavior of  
streams, the animals and men.  
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**Plainsmen of the Past** mp NEBRASKA  
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man to the arrival of the Europeans  
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**Foragers** mp NEBRASKA 29min sd b&w \$85. The poverty-stricken peoples of 2000 B.C. to 500 A.D.; story of their changing fortunes revealed by buried fireplaces and other finds.

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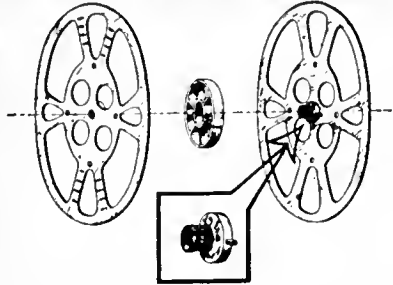


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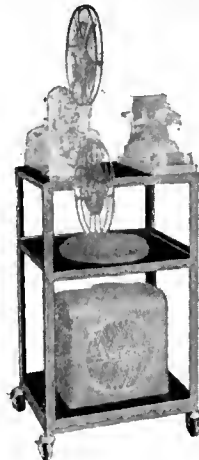
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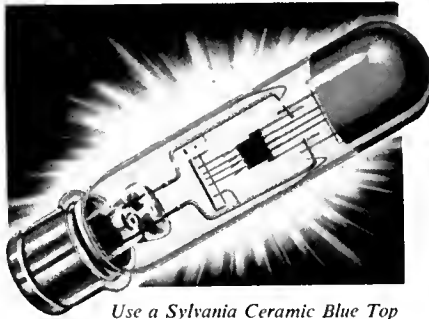
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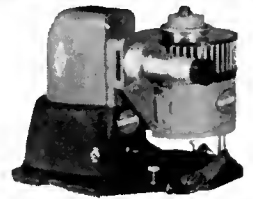
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**AUDIO-VISUAL AIDS TO INSTRUCTION.** By Harry C. McKown and Alvin B. Roberts. 608 pp. McGraw-Hill Book Company, 330 West 42nd St., New York 36. Second Edition. \$5.50.

**DISPLAY FOR LEARNING.** Prepared by Marjorie East. Edited by Edgor Dole, 306 pp. The Dryden Press, 31 W. 54th St., New York 19. 1952. \$3.00.

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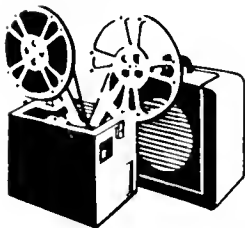
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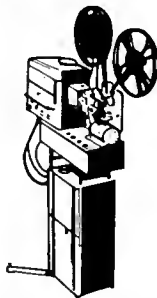
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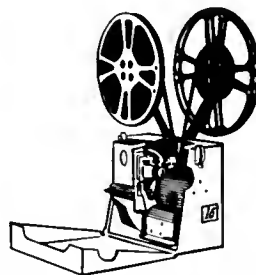
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Founded  
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March, 1957

Volume 36, Number 3, Whole Number 350

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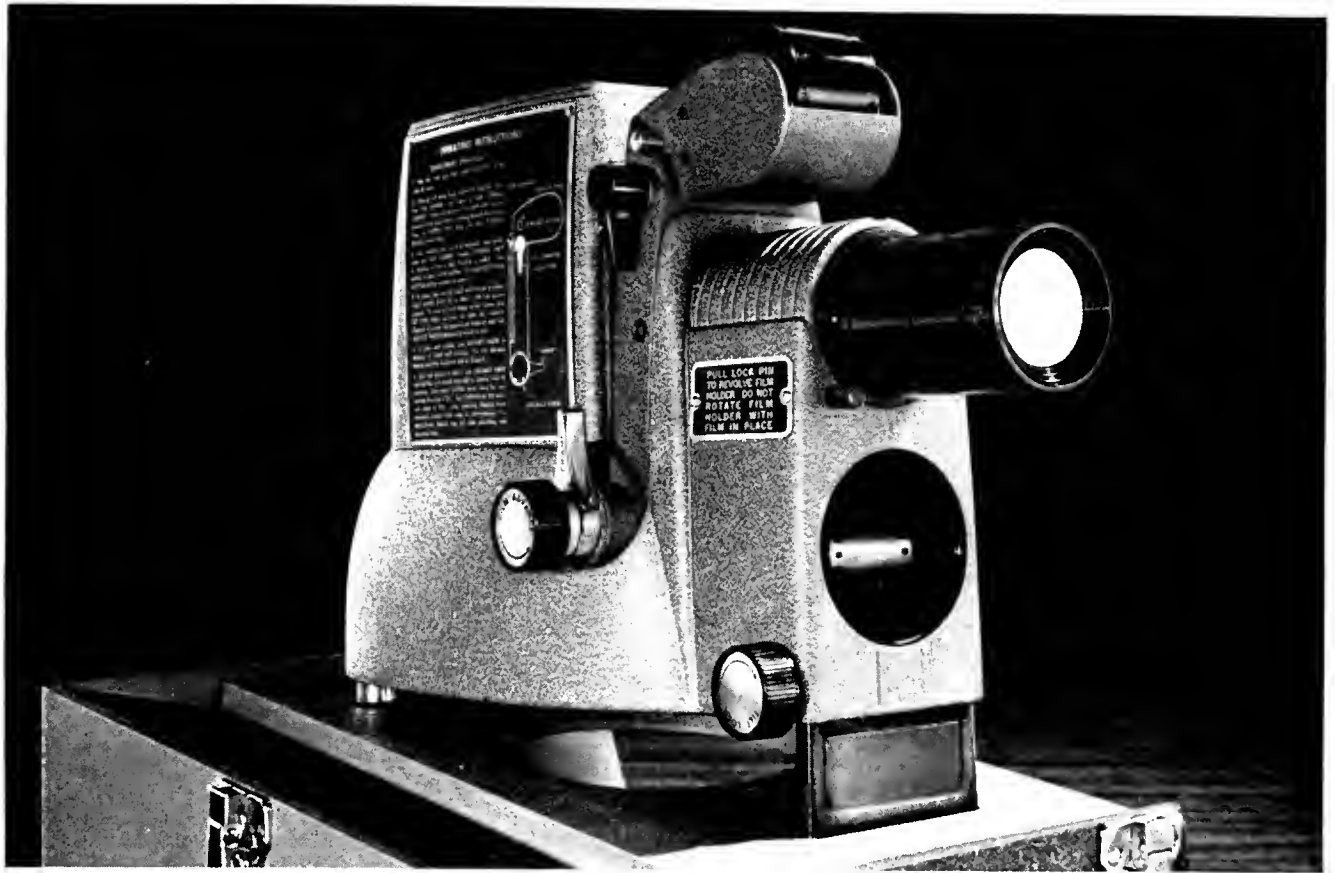
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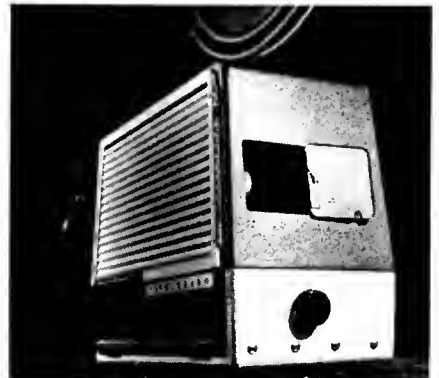
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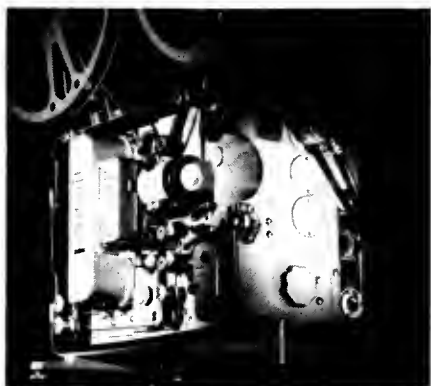


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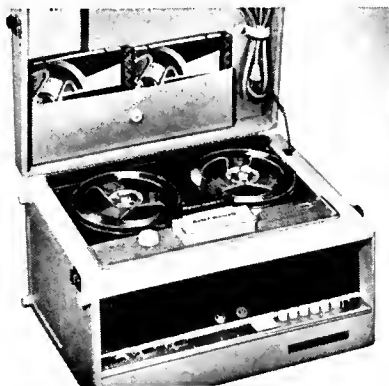
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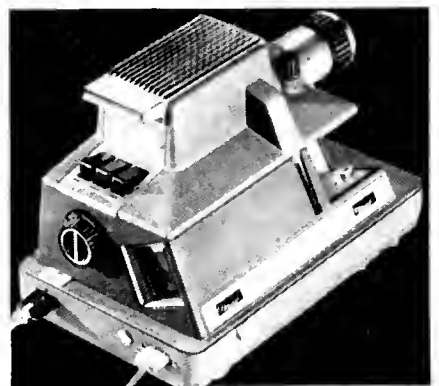
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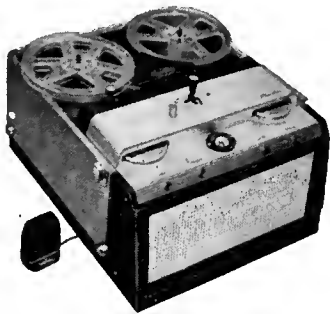
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## On the SCREEN

### Cover: Man & Mouse

White rats demonstrate how alcohol destroys coordination in *None for the Road*, a new film for teenagers on drinking and driving being readied for spring release by Young America Films in cooperation with the Yale Center of Alcohol Studies.

### Comments on Contents

We think readers will find exceedingly interesting the talk by Walter Crewson printed on page 130. Mr. Crewson is a former school superintendent and was just recently appointed Associate Commissioner in the New York State Education Department. It is refreshing and encouraging to find a person so high on the educational echelon with so much understanding of audio-visual problems.

Francis Noel's "Letter from Paris" (page 134) was written to summarize his experience abroad and to follow up the letter he wrote us earlier (published in the October, 1956 *EdSCREEN* & *AVGUIDE*). This second letter was written shortly before he left Paris. By now he should be back on the job in the California State Department of Education.

"AV on the Double" (page 132) tells about one college where stimulation of further AV use is something of a joke, according to author Camille Baxter. We're sure that Miss Baxter herself is in no small way responsible for the lively use of audio-visuals she describes.

### Filmstrips on Review

As another step in expanding its service to readers, *EdSCREEN* & *AVGUIDE* presents in this issue (page 149) a new filmstrip review department under the editorship of Robert

Church, Walter Pilditch, and Harold Ward.

Mr. Church is Audio-Visual Coordinator at Herman Felsenthal Elementary School in Chicago. He has been a public school teacher for the last six years and has also taught audio-visual courses. He is a free-lance motion picture photographer.

Mr. Pilditch — co-coordinator at Felsenthal — has been an audio-visual assistant at Chicago Teachers College and has been teaching in the public schools for several years. Mr. Ward — also a Felsenthal co-coordinator — is an AV librarian and has taught in both high schools and elementary schools.

With the help of other teachers in Chicago, this team of reviewers will preview and briefly describe and evaluate new filmstrips for *EdSCREEN* & *AVGUIDE*. Review copies of filmstrips should be sent to Robert Church, Herman Felsenthal School, 4101 South Calumet Ave., Chicago 15, Illinois.



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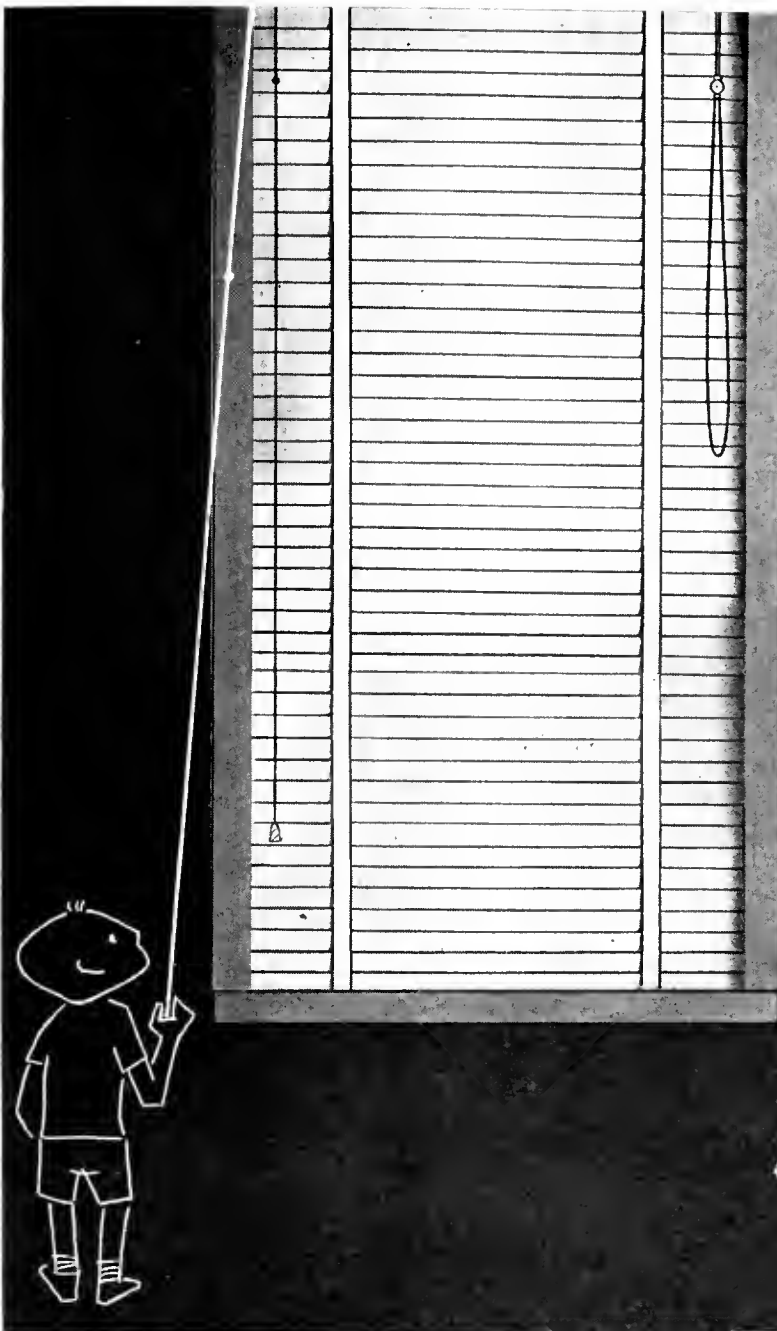
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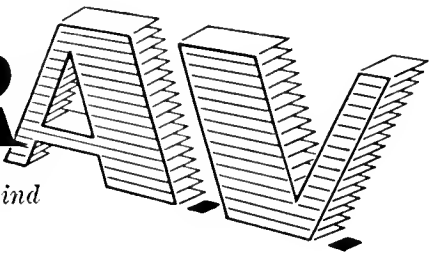


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**The reader's right**

Send letters to EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14

**A Lot of Good**

*Editor:* Congratulations on the excellence of the December, 1956 issue of your magazine. I enjoy each issue and get a lot of good from it. My occupation is teacher and AV Coordinator at the Des Moines Technical High School. Also for the last eight years I have been in charge of the Visual Aids Service of Westminster Church, whose membership is around 3400 . . . Tell Mr. Hockman that we appreciate his Church Department in your magazine.

Harry R. Peterson

Des Moines, Iowa

**Nail on the Head**

*Editor:* I should like to compliment you on your editorial in the December, 1956 issue of EDUCATIONAL SCREEN ("A Key to Greater Use of Audio-Visual Materials"). I think you hit the nail on the head in giving an explanation of why teachers do not make greater use of audio-visual materials. So many times I have heard teachers say, "I don't use films because there just aren't enough hours in the day to even cover the material in the textbook."

Donald Scott

Madison, Wisconsin

**How's That?**

*Editor:* In regard to the T. Robert Bassett article ("How to Run a Non-stop Show on One Projector") in the January issue, how's that again?

William T. Peters

Chief, Educational Film Division  
Detroit, Michigan Public Library

*Editor:* On page 14 of your January, 1957 issue (Mr. Bassett's article) appears some shocking advice that renders a great disservice to all who are interested in better film care. The writer, an obvious tyro, advises people to run "two or three minutes of film . . . onto the floor." I need not elaborate on the serious damage this sort of thing can do. May I urge that you consider rigid screening of similar advice in the future?

Frederick G. Beach

Manager, Visual Aids Department  
Remington Rand, New York, N.Y.

*Editor:* I would like to say a few words regarding an article appearing in the January, 1957 issue of your magazine, written by Mr. T. R. Bassett, entitled "How to Run a Non-stop Show on One Projector."

Speaking as a professional motion picture cameraman, I would like to point out that the procedure advocated in this article is not an accepted practice in professional circles and certainly

should not be attempted by anyone else.

In item 4 of Mr. Bassett's article he says, "When there remain about two or three minutes of film on the first reel, turn the handle on the spindle arm and run the film onto the floor until you reach the end of the reel." Mr. Bassett evidently does not realize the seriousness of this statement, because three minutes of film would total a length of 108 feet. This is unbelievable, because, for obvious reasons, no film should ever come in contact with the floor.

He further states that he removes the trailer (commonly referred to as "tail") from reel one and splices the end of reel one to reel two. If this procedure became common practice, the end and beginning scenes of each would eventually be destroyed. Mr. Bassett says that he uses Scotch tape to reinforce this splice, or "connection." Why does the splice need to be reinforced? The use of Scotch tape is of questionable value, also, due to the fact that Scotch tape may leave a deposit of adhesive which will accumulate dirt on the film and in the gate of the projector.

In item 5 he states that "Meanwhile, the film has been coming up off the floor from under the pile and you must keep an eye on it to catch any kinks that might form and carry a bunch of film toward the projector. This won't happen often and then only when the film is in poor condition. A simple shaking motion will loosen the film." ?? I wonder how many people have tramped on it, how many pieces of gum, hairpins, etc., etc., are also carried on to the projector?

By the time I read through item 7 and realized that reel 2 was going on  
(Continued on page 122)



"Are you sure you belong to the projectionists' club?"



*New films for the classroom  
from CORONET  
the world's largest producer  
of educational films*



**Early American Civilizations (Mayan, Aztec, Incan)**  
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**How Trees Help Us**  
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The three instruments of the string trio—the violin, the viola, and the cello—are fully examined and heard. The instruments' functions, differences and methods of producing sound are explained. Skilled musicians demonstrate fingering, pizzicato, and playing with the bow. Produced by Gateway Film Productions Ltd.

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- Life of A Primitive People (Africa)
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- The Truck Farm
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## Cement that sticks quick and stays stuck



Craig Formula #7 film cement is specially formulated to weld all color or black and white film in strong, smooth, permanent splices that do not show in projection. Equally strong with Triacetate as well as the older Diacetate film base. Does not deteriorate with age — always fresh and fast-acting. Handy brush applicator in 1-oz. bottle.

1-oz. bottle 40¢; 8 oz. \$2.45; 16 oz. \$3.50 . . . Craig Projecto-Editor, complete with rewinds, splicer, viewer and cement, \$79.50 . . . Craig Accessory Frame Counter for Projecto-Editor of Viewer (above), \$37.50. Available at all better camera stores.

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the floor, I was amazed that your magazine could condone this practice. Such procedure can only lead to mass destruction of prints, and by the publication of this article I believe that a great disservice has been done to the entire field of audio-visual aids. I would appreciate your printing my letter—to at least show the average projectionist the fallacies of such a practice.

John Viazanko

Boalsburg, Pennsylvania

### Copyright Violations

*Editor:* Let me express my sincere appreciation for what you say in your editorial in the January issue of EDUCATIONAL SCREEN. You express very simply and very cogently the problem that exists with respect to use of film in closed circuit television situations.

Godfrey Elliott

President  
Young America Films

*Editor:* It's been several years since I have had the privilege of visiting with you. I've missed seeing my AV friends and acquaintances. I wouldn't be writing you now if you hadn't written the editorial "Copyright Violations and TV" in the January issue of EDUCATIONAL SCREEN.

The question of using copyrighted materials in school is a very large one and I expect as time goes on additional clarification of certain cloudy areas will come about. However, I feel the editorial presents a too restricted position. Indeed this position is, I believe, largely in error. I do not pretend to expertise in the area of copyright law. But as you have done, it is an area about which I have thought a great deal. In addition I have consulted with Dr. Siebert, here on the University staff who has made a study of copyright law. (Siebert has a law degree). I want to give you what I believe is a more correct interpretation than what was presented in the editorial. I base my different opinion on two facts and an opinion. First is the right of a school (or other renter or purchaser of copyrighted materials) to use, i.e., to exhibit the material. Second is the nature of closed circuit television. The opinion concerns a definition of the word "reproduce."

When a school purchases or rents a copyrighted film or book it buys the right to use, or exhibit the film or book. The film can be exhibited (projected) before a few students, or hundreds. The film showing can be made at one time in an auditorium location or over many days in small classrooms. The film copyright holder (exception

(Continued on page 124)

# RCA VICTOR sends High Fidelity to school



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Color... Brown leatherette  
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## Reader's Right (continued)

TFC films) does not tell the school how many times the film may be exhibited or say how many or what individuals may view the film at one time. The number of exhibits and size of audiences are a right the film purchaser or renter has. That exhibit right is what the school purchased.

As you know the same facts apply to a copyrighted book. It may be read by one person at a time, or the book may be read by a teacher over the school building PA system for hundreds of students to hear at the same time. These students may be in one large room or in many rooms. Similarly parts of the book may be projected by an opaque projector. All this falls within the right of the school to use and/or exhibit the book. In all the exhibitions mentioned it was assumed that the purpose was to inform or teach from the copyrighted materials.

When a school with closed circuit television wishes to use (i.e. exhibit) a film or book over this television system it is exercising a right it purchased. True, the transmission system is new. But basically the school is continuing to exercise its right to use the copyrighted materials to instruct. The CCTV is a more efficient system of ex-

hibiting the film or pictures in the book. A more efficient system of exhibition does not invade the right of the book publisher or film producer. If increased efficiency in exhibition invaded the right of the copyright holder then schools should be stopped from employing arc projectors for films as this equipment is more efficient resulting in larger brighter images which can be viewed by larger numbers of people. Both of us recognize and urge the use (in certain circumstances) of opaque projectors because they are a more efficient means of exhibiting pictures or passages in a book. If this more efficient method had been an invasion of the copyright holder schools long ago would have been stopped from showing copyrighted materials with an opaque projector.

Next, let's briefly consider the nature of closed circuit TV. CCTV signals are not telecast so that anyone who wishes may tune in. It is like signals carried by a school's PA system and not like radio signals broadcast to which a receiver can be tuned. CCTV is carried on a school owned cable and as such is a private system of information distribution. If copyrighted material is carried over such a school system the school is simply exercising its right of exhibition. The method of exhibition

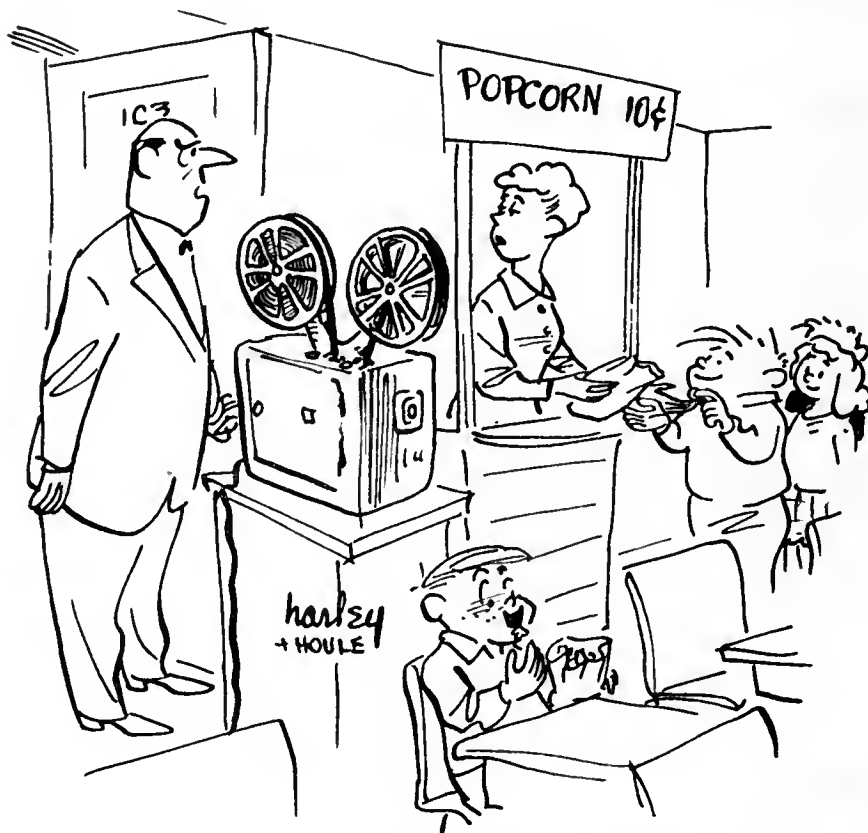
is not of concern to the copyright holder so long as the school is engaged in its duty of instruction and the method of exhibition is available only to students of the school.

There is some difference of opinion regarding the word "reproduction" as used in the editorial and what I shall describe. The creation of an optical or electronic image is not the reproduction of copies of a copyrighted book or film. Reproduction which results in additional copies of a copyrighted piece we know is forbidden by law. But a school in exercising its right to exhibit a copyrighted film or book is not forbidden to exhibit images of the film or book which has been purchased outright or rented. Again this exhibition of images is assumed to occur before classes. If a school could not exhibit optical images of a film or book then the film could not be projected and the book could not be placed in an opaque projector.

Well, for not having written you in years, I've made up for the lost time in one letter. However, I do feel a contrary position to the one presented in the January editorial should be published in EDUCATIONAL SCREEN. We both realize I haven't said anything (save by implication) regarding the use of kinescopes. But anyway I've had fun writing you.

Lewis V. Peterson

Producer-Supervisor  
Television-Motion Pictures  
University of Illinois Broadcasting  
Urbana Ill.



"I realize your salary is not very high, Miss Gerard, however . . ."

## Lost: 22 Subscribers

*Editor:* Two weeks ago I asked our business office to place an order for 22 subscriptions to EDUCATIONAL SCREEN, one for each of our buildings. Yesterday after reading Ed Schofield's article ("Read . . . See . . . Hear," January, 1957 EdSCREEN, page 18), I decided that it would be more appropriate to wait until we can turn 35 youngsters out of one classroom in each building so that we can have a building library, so that we can have a building librarian, so that we can get the materials out of the classrooms where the teachers want them and into an instructional materials center where a jack-of-all-trades can administer them.

This order will be held until a similar article is published written by a person who believes in self-contained classrooms with a building AV coordinator.

Vernon McKown

Director, Audio-Visual Instruction  
School City of New Albany  
New Albany, Indiana

**EDITOR'S NOTE:** We invite someone to submit such an article—to EDUCATIONAL SCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

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“No film we’ve seen more effectively portrays the wonder and beauty of a child, the loving patience and devotion of a teacher, the indescribable delight of both when learning takes place.”—EDUCATIONAL SCREEN MAGAZINE



This Academy Award winner for the best Documentary short subject has received high praise wherever it has been shown both here and abroad. We take special pleasure in the quotation above because we, too, think “Thursday’s Children” is the most moving film about teacher and child that has ever been produced and think every teacher, every administrator, everybody interested in teaching as a vocation ought to see it.

A large group of educators and film librarians at the EFLA Convention described the film as “excellent not only for specialized education but particularly useful in teacher training for its remarkable study in teacher-pupil relationship.”

“A fine sensitive documentary” — Thompson, N.Y. TIMES • “It is beautiful, an inspiration and no honors can do justice to its moving glow” — Winsten, N. Y. POST • “Emotionally moving and intellectually stimulating” — Hart, FILMS IN REVIEW • “Excellent” — THE EXHIBITOR • “Remarkable for its astonishing intimacy, for its force of feeling” — SIGHT & SOUND • “A joyous, compassionate film” — Kass, CATHOLIC WORLD.

22 MINUTES

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The only film biography of Sir Winston Churchill, recalling the highlights of his life from his entry into the British army in 1895 to the celebration of his eightieth birthday. Included are many historical scenes of World War II, his many inspiring speeches and the conferences with Roosevelt, Truman and Stalin.

21 MINUTES

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# Have you heard?

## IAVA in April

The Illinois Audio-Visual Association will hold its annual spring meeting April 11 and 12, 1957, at Western Illinois State College, Macomb, Illinois. Sessions will open Thursday noon with a discussion of the educational values of closed circuit television by Dr. J. Lloyd Trump of the University of Illinois. A tour of Western's FM radio facilities will include an explanation of the objectives, operation and programming of Station WWKS. This

tour will also include the Visual Education Department — the Photographic Division, the Audio-Visual Center, audio-visual classrooms and laboratory, and facilities for closed circuit television. Maurice Mitchell, President of Encyclopaedia Britannica Films, Inc., will be the dinner speaker. His topic will be "The Technological Era—What Will It Do to the Classrooms of Tomorrow." Friday's session will open with a presentation of "What's New" in films and equipment, followed by a

discussion of "School Programming on KETC - St. Louis." A business meeting will close the session at noon Friday.

## "Pageant" Filmstrips Completed

The Yale University Press Film Service has announced the release of the final six units in its series of 30 authentic filmstrip documents, "The Pageant of America Filmstrips." This culminates five years of scholarly and intensive work on the part of distinguished historians and educators as well as specialists in the field of visual education and expert technicians.

## People & Jobs

DAVID SCHNEIDER, for many years a contributing editor of EDUCATIONAL SCREEN, died recently. As audio-visual coordinator at Evander Childs High School in the Bronx and as a local film production specialist, he made many contributions to the audio-visual field.

WILBUR S. EDWARDS has been elected vice-president of distribution for Encyclopaedia Britannica Films.

JOHN MAURER, well known in the motion and sound recording industries, has established the JM DEVELOPMENTS, INC., after terminating his connections as president of J. A. Maurer Inc. and of Precision Film Laboratories.

PHILIP T. HALL, owner and operator of the Phil Hall Buick Company of Hollywood and a longtime civic leader, has been appointed to the board of directors of Cathedral Films, Inc.,

NORMAN COUSINS, editor of *The Saturday Review*, has been appointed to the board of directors of the Educational Television and Radio Center.

THOMAS A. ERHARD has joined the headquarters staff of the NEA Press and Radio Division as assistant director. He was formerly public relations director of the Albuquerque (N. M.) schools.

ALBERT BRANGWYNNE, JR. has been named by the Victor Animatograph Corporation as regional sales manager for the states of West Virginia, Virginia, Delaware, Maryland, western Pennsylvania, and western New York.

## A Print Fouled Up with Dirt and Oil...

## Can It Carry Your Message Properly?

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165 WEST 46th STREET, NEW YORK 36, NEW YORK  
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The beginnings of our country, from discovery through the establishment of a new nation. Written by J. G. Kerwin, Ph.D., Prof. of Political Science, The University of Chicago.

#### "Establishing the Republic"

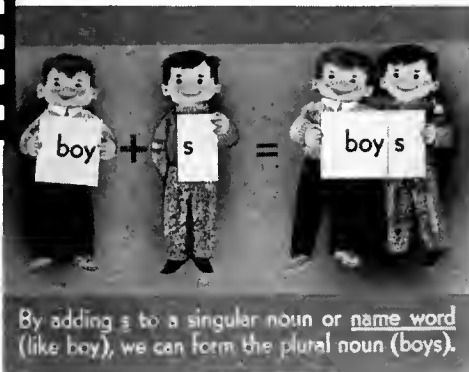
- A367-1 A New World and a New Hope (51 frames)
  - A367-2 The English Settlements (53 frames)
  - A367-3 Establishing Social Life in a Wilderness (49 frames)
  - A367-4 Revolution and Independence (45 frames)
  - A367-5 A New Experiment and a New Nation (48 frames)
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- Each filmstrip, in color, captioned . . . \$ 6.00  
A367SB complete set, 6 filmstrips, boxed . . . \$33.00

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#### "Using Good English— in the Middle Grades"

Intermediate Color



Basic English concepts graphically illustrated to capture interest and stimulate learning. Written by Harold G. Shane, Ph.D., Professor of Elementary Education, Northwestern University.

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  - A130-6 Making Oral and Written Reports (47 frames)
- Each filmstrip, in color, captioned . . . \$ 5.00  
A130S complete set, 6 filmstrips, boxed . . . \$28.50

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To help beginners form good habits . . .

#### "Be Healthy, Go Safely—the Primary Way"

Primary Color



Each strip has been checked by specialists for accuracy and authenticity. Authors are Hester Beth Bland, Hs.D., and Malcolm J. McLelland, M.S., Health Education Consultants, Indiana State Board of Health.

- A567-1 Let's Have A Party (43 frames)
  - A567-2 Let's Visit Our Friends (30 frames)
  - A567-3 Let's Get Ready for School (30 frames)
  - A567-4 Let's Stand Tall (35 frames)
  - A567-5 Let's Visit the Dentist (approx. 35 frames)
  - A567-6 Safe and Sound At School (38 frames)
  - A567-7 Safe and Sound Along the Way (37 frames)
  - A567-8 Safe and Sound At Home (35 frames)
- Each filmstrip, in color, captioned . . . \$ 5.50  
A567S complete set, 8 filmstrips, boxed . . . \$39.50

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# It's an Idea

In fact, it's such a simple idea we hesitated at first even bringing it to your attention. It may already have occurred to you, and you may already be doing something about it. On the other hand, we've talked about the idea to dozens of people, and all of them responded enthusiastically and thought it was something well worth thinking about.

Simply stated, the idea is this: *filmstrips are an extremely valuable and practical medium for individual learning.* Now, this does not preclude the use of filmstrips with groups. Filmstrips are and always will be primarily useful when projected for group instruction; however, additionally they can and should be made readily available at all times for individual pupil use. This is more important than the simple statement of the idea—actually making filmstrips available for individual use.

The instrument that makes individual filmstrip viewing a practical classroom technique is the misnamed "filmstrip previewer." There are three on the market we know of: the Standard, the Aljac, and the more recently announced previewer made by SVE. It's true that these simple devices may be used by teachers for previewing filmstrips before projecting them in the classroom, but this is only one use, and maybe a minor one. These instruments are not only previewers, they're *viewers*. They make it possible for individual pupils to learn from filmstrips right in the classroom without distracting others.

We know this is a practical idea. We've tried it and it works. Filmstrip viewers have been placed in the reading corners of elementary classrooms. An ample

---

**One way to encourage variety and difference in child development is to increase sharply the use of self-instruction materials. We could provide a cafeteria of self-teaching materials in all fields by the intelligent use of filmstrips, tape recordings, textbooks written on at least two levels of complexity, self-testing materials. Much of the job lies ahead and will require ample financial support.**

— EDGAR DALE, "The Individual and the Group,"  
The News Letter, Jan. 1957

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variety of carefully selected filmstrips, closely related to curriculum and pupil interests, has been placed with the viewers. Filmstrips have thus been made as readily available for pupil use as books. Pupils are as free to use filmstrips as books. Filmstrips are for reading, too! Some pupils are readier to read the bright and vivid frames of a filmstrip than the pages of a book; and the viewer can be operated by a six-year-old.

"But won't the children damage the filmstrips?" The answer to this question also comes from comparing filmstrips with books. Children damage books; the pages get soiled and torn from use — and sometimes misuse; but we don't deny children the use of books because this happens. We expect it and provide for book replacement. We try to help children grow in their respect for and their care of property.

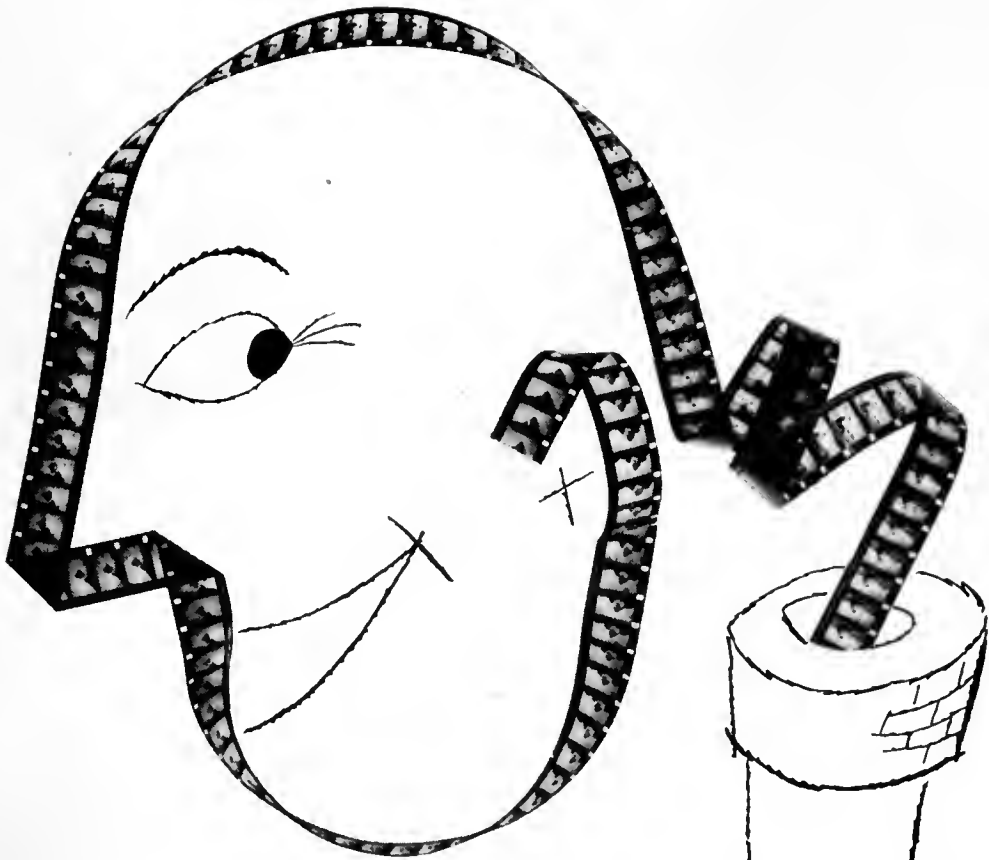
It is a simple idea — letting pupils individually learn from filmstrips; but its acceptance carries with it tremendous implications for the instructional program and the audio-visual industry. Bringing about its acceptance requires a changed point of view for a lot of people.

Teachers are probably the ones most ready to recognize and use filmstrips for individual pupil learning. They are skilled in directing and guiding individual pupil interests. They know the need for a variety of materials. They readily see the appeal and value of filmstrip and viewer for pupil reference use.

Principals, superintendents, and others with budget-making responsibilities may have greater difficulty in accepting the idea. But it's a logical idea, and it makes sense. They may want to try it out on a small scale first. With an open mind, conviction follows.

We audio-visual directors have the biggest hurdles to overcome in our thinking. We are so accustomed to limited budgets, to a single projector for a school, to limited materials that must be shared by many schools, that it is extremely difficult to scale our thinking to new dimensions. Filmstrips in every classroom may seem impossible, but, really now, doesn't it make sense?

*Paul C. Reed*



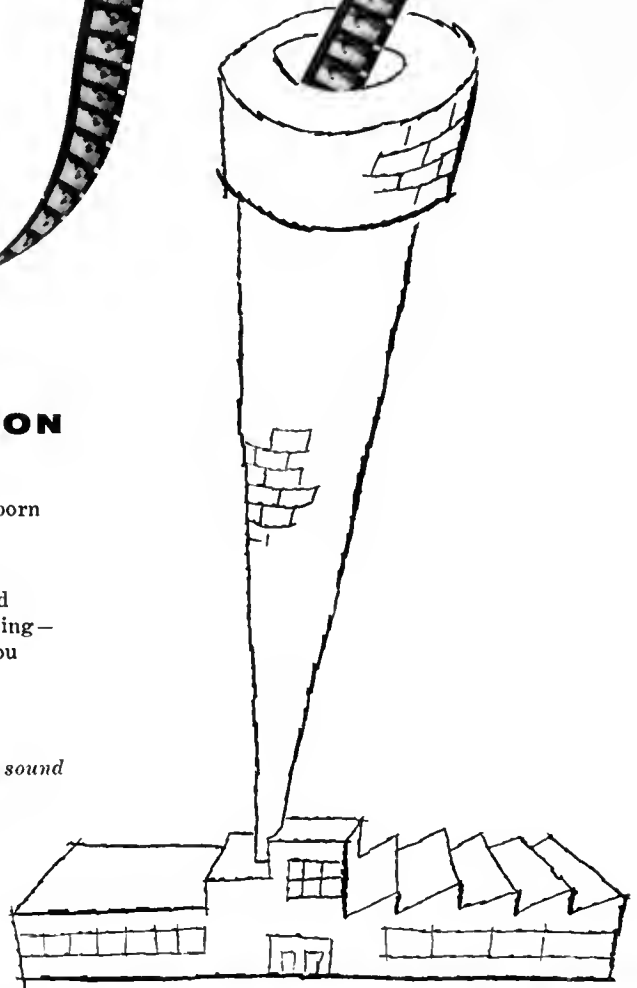
## FOR A HAPPY PRESENTATION

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Camille Baxter, AV chairman, and instructor Reg Sundin discuss the possible uses of a travel poster.

# AV "On the Double"

by CAMILLE L. BAXTER

**I**N THE COURSE of attending many a meeting that has been geared to stimulating teachers to "do something (whatever happens to be in vogue), I was bound to come to the one that discussed "How to Stimulate the Use of Audio-Visual Materials in Your School."

---

*Camille L. Baxter is Audio-Visual Chairman at the Los Angeles Harbor Junior College.*

I was fascinated.

To show you how much a babe-in-the-woods I was, I hadn't known it was a necessary, possible, or even desirable way to spend time. The use of AV on our campus is so integrated to curriculum, needs and methods that it is a tacitly accepted tool. The instructor on our campus who says: "Look here, young man . . ." is taking apart a working model or pointing to a wall chart, not indulging in an 1850 style of pedagogy.

Statistical records kept this past school year indicate a film use frequency of almost one per student enrolled. Use of recordings exceeds one per student enrolled. Filmstrip usage runs a close race with film usage and all types of projectors have to be scheduled to meet classroom demands. "Stimulate" use, indeed! I've become a fair-to-middling traffic cop. In the evening classes especially, we find it necessary to move equipment from room to room



**Photographer doesn't bother student Margorito Garcia in the least as she works with speed dictation records.**

on rigid schedules in order to keep up with the needs.

As previously reported in this publication, Los Angeles Harbor Junior College is not large compared with many schools, the student enrollment being about 3,000 each semester. However, we are organized chiefly around a technical curriculum, making the use of audio-visual materials mandatory.

A student who is training for employment with the petroleum industry (we are geographically in almost the dead center of the major refineries) finds at his disposal not only those of the 3,139

*(Continued on page 152)*

**Instructor Richard Noble and student Gwen Moc Quot check the threading of a projector.**





Walter Crewson, Associate Commissioner, New York State Education Department. At his right is Mox U. Bildersee, of the New York State Education Department.

*The following article is based on the banquet speech made at the winter meeting of the New York State Audio-Visual Council by Walter Crewson, now Associate Commissioner, New York State Education Department, and formerly school superintendent at Levittown.*

**I**NSTEAD of starting this educational talk with a discussion of the child, if you don't mind, I'd like to begin with the school and the superintendent who is responsible for building it.

I'm going to assume that the superintendent I'm talking about knows his job and that he has sense enough to know that surrounding him are a great many creative and artistic people who are as dedicated as he is to the task of giving children good sound education. So when he gets to the point of planning a school, he draws upon the creative capacities of his staff, and they work with him to design that school.

Let me see if I can put this into the form of a simple principle. If I were talking to the superintendents tonight, I would say, "Fellows, when you go to make a major decision, put down on a white sheet of paper, where you can look at it, the names of everybody on your staff who has any conceivable concern with that decision. Then see to it that each one gets a chance to have his say about it."

Having served twelve years in the superintendency, I think I can speak now with some assurance of knowing the problems. This good superintendent I'm speaking about will certainly call in his audio-visual man, and he'll ask, "If I'm going to design a building that'll make sense audio-visualwise, what have I got to do?"

Now right there is where audio-visual people get recognized as professionals, or get relegated back to clerkships. If the superintendent has the good sense to call you in and ask, "What have I got to do to get a right audio-visual environment into a building?" and if you've got the pearls of wisdom to hand to him, you're a professional.

I had this experience one time. When I was superintendent out in southwest Ohio, we were designing a number of elementary school buildings. Indeed, we built eleven buildings in six years in that district. We didn't build any obsolete new schools by just copying the old ones. We started from scratch and built new ones. One of the principals was especially creative and on the ball enough to say, "I'd like to see that the school to be built over here in the southwest corner of town will be a model school to show what you can do with audio-visual aids."

So we worked with the architect night after night. That principal was there and also key members of his staff. When we came out, we had what

*we thought was a good school from an audio-visual standpoint. It had a good audio-visual environment.*

Now what do we mean by that? Well, very simply—the rooms were large enough. They were spacious. They all had a fine balance between chalkboards and bulletin boards. As a matter of fact, in some of the rooms about half of one wall was bulletin board. The chalkboards were green because the authorities have told us that's a little easier on the eyes.

We used the Harmon technique for lighting all the classrooms. Now that simply means that we had good reflectance, but not glare, from all the surfaces, and we didn't have any relationship in brightness contrast of greater than 3 to 1. That is, we didn't have a real bright area alongside a real dark area because those authorities who have worked with the human eye have learned that if the human eye has to make such sharp adjustments as from a white area to a black area, or similar contrasts in short distances, it contributes to fatigue.

Then we darkened every classroom. We did it very simply. We built a traverse rod into the ceiling. Then we provided a fibre glass curtain that closed off the whole light wall of the room. With minimum effort in just a few seconds you could darken the classroom—every classroom.

We did this because we believed that

**The Commissioner  
speaks out . . .**

# AV DIRECTORS

# CLERKS OR PROS?

by WALTER CREWSON

audio-visual aids ought to function as closely as possible to the point where the teacher and the pupil usually meet. Now we had an awful hassle with some of our taxpayers about this. When they came to look at the building after it was completed, some said, "My gosh, our poor, aching pocketbooks. You've darkened every classroom. Why in the dickens didn't you build a single audio-visual room." This they asked in a big public meeting. I was sitting up on the platform—the superintendent's always on the chopping block, you know. Some taxpayer said, "That was a waste of money. You should have built one room for that stuff. Then you wouldn't have had to put all this faldralin in the other classrooms." Well, fortunately we had the cost sheets there. The architect was also on the platform, and I turned to him and asked, "What would it cost to build an audio-visual room say as big as two classrooms?" "Oooh," he said, "about eighty thousand dollars." And I said, "What did our curtains cost?"

"Well," he said, "they cost \$400 a classroom." Well \$400 times 19 classrooms meant that we had spent \$7600 to put the curtains up, so we answered the taxpayers without much trouble.

But any-way, every one of those classrooms was equipped so that when a teacher got to the point where an audio-visual aid functioned, she could darken the classroom. On every level

of that building there was a projector, and that principal was enough on the ball that he was able to get all the teachers to accept the notion that each one ought to learn how to run a projector. They didn't have to have the custodian come and do it for them. These teachers felt that this extra skill put another facet on their professionalism.

This building also had its own basic film library. It had a library of recordings too. There was a little music corner in the library with files of record albums and turntables with earphones so that children could go and listen to music while others were reading in the library without anybody's being disturbed. This building that I've been talking about is the Jefferson School in Hamilton, Ohio, and I am still just as proud of it as I can be. It's a beautiful school and it illustrates, I think, the very finest in design for the best application of audio-visual devices.

Audio-visual directors should actively help to build buildings like this one. But if the audio-visual director is nothing more than a co-ordinator of maintenance, then he's a clerk and he ought to be paid like a clerk and ought to quit this talk about being a professional. If he's just a distributor of films and a deliverer of projectors, well you could get a \$35-a-week clerk to do that just as well; you don't need a professional.

I hope I haven't stepped on anybody's toes, but if the shoe fits, put it on.

I think it's important that the audio-visual director be a leader in instruction. Audio-visual belongs to the curriculum; it is *not* a special isolated service. It's a part of the curriculum. So I think an audio-visual director ought to have some notion about what curriculum is about. I think your most important function is to plan with the principals and the teachers so they know *where* in the curriculum to use audio-visual materials; where are the points where they can function best; how do they fit into the total program.

Have you seen the Oklahoma State Education Department brochure on audio-visual aids? This fall I wrote to all the forty-eight states asking them for their administrative organization and their plan of operation in the audio-visual field. I should tell you that about half the states don't do anything about audio-visual. That is, the State Education Departments say, "Well, some university over here handles that; we don't do it." What did this tell me? It told me that the Commissioners of Education in those states don't think that audio-visual belongs. They think of it as a special service.

Well, anyway, there was one state that seemed to me to have just a little edge on the others, and that was Oklahoma. Oklahoma, I thought, really went over the keyboard and pointed out crystal clear what AV aids are and how they should be used.

There's a whole section in that book on the fieldtrip. I guess there's nothing so revolutionary about thinking of a fieldtrip as an AV aid. But just as taking the children clear across the building to see a film breaks the whole continuity of what you're doing in a classroom, so a fieldtrip that doesn't have real correlation with the curriculum is not much good. And I think it's the function of the AV director, if he's on the ball, to work with whoever is planning the curriculum in the school system so that the teachers have some sense of direction and know how to fit their fieldtrips and all audio-visual resources into the meaningful context that they deserve in the curriculum.

These are big assignments. But they're the hurdles you're going to have to go over if you are to be recognized as a real professional. *Professions are always based on creative service, seeing service, helping service;* and we're going to have to jump these hurdles if we're going to be recognized as something other than clerks and maintenance men and distributors of films and carriers of projectors.

What are you? Clerk or professional?

*Francis Noel has just returned to the United States after a year abroad serving in the Audio-Visual Section of the European Productivity Agency. His State-side job is Chief of the Bureau of Audio-Visual Education, California State Department of Education. Here is his last letter from Paris.*



# Letter From Paris

by FRANCIS W. NOEL

6 rue Massenet. Paris 16, France

Mr. Paul C. Reed  
Editor, EdSCREEN & AVGUIDE  
Chicago, Illinois, U.S.A.

Dear Paul:

Our stay here in Europe is almost over. In less than another month we will have returned to America. Soon this adventure, part of it a sort of international AV education Odyssey, will live with us only in our memories. And some things are memories even now. These are already helping us to appreciate both Europe and America more. Our experience has sharpened our realization and appreciation of the vast heritage that is America's because of Europe.

We wondered before coming, as do thousands of others, what our firsthand impressions of Europe would be. Now, somewhat amusingly, after one short year, we are wondering what our returning impressions of America will be?

Collecting my thoughts for this letter is turning out to be a difficult job. The total European situation bears heavily on my consciousness, with many powerful and distracting factors which do not make it easy for me to confine my writing to audio-visual education. With each new start of this letter (and there have been several to date), I get involved with such topics as the Hungarian revolt, the action at Suez, the wide cracks appearing in the Communist ideological structure, the effects of gasoline rationing, the cold buildings and the general economic disruption resulting from insufficient supplies of oil, and more personally my efforts to wind up work with the European Productivity Agency (EPA), the amusing incidents attendant to our preparations for leaving incomparable Paris, and finally the "au revoirs" as the day of departure approaches.

But I cannot pass by these concerns without observing that perhaps the Hungarian revolt and the unrest apparent in the other satellite countries, as well as within Communist Russia

itself, may have some special significance for us in audio-visual education. We note the fact that it is the youth and the intellectuals who are threatening the status quo and who dare to protest and take action against the intolerable results of Communist ideology. Today we are no doubt reaching many of them through the "Voice of America" radio broadcasts. When we are able to reach them more directly and openly (the time may be closer than we realize), there will remain the language barrier. But perhaps the universal language of visual communication—film and television and other audio-visual devices—may well prove to be an intellectual atomic bomb, another instrument for exposing the Communist lie.

Now I must forego the impulse to write more of these things and take pleasure in writing further about au-

dio-visual education hereabouts. In my first letter<sup>1</sup> I wrote of problems which are peculiar to European AV education and then contrasted them with ours. Now I'd like to mention briefly some things—American—which seem to be affecting its development here on the continent and in the British Isles, I do so with humbleness and with the perspective that comes from my one year's work in Europe, but also with pride in the AV leadership which America has given and is giving.

American influence in AV stems from three areas of activity—the written or published word, film productions, and people. None of these influences would have been felt if the United States government, working through

*(Continued on page 153)*

<sup>1</sup>See "Letter from Paris," October, 1956 EdSCREEN & AVGUIDE, page 326.



Francis Noel and Mrs. Inge Millar, Director of the Norwegian Productivity Agency Audio-Visual Section, Oslo, Norway.



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# Tape Method for Transparencies

by MARY E. SPEAR

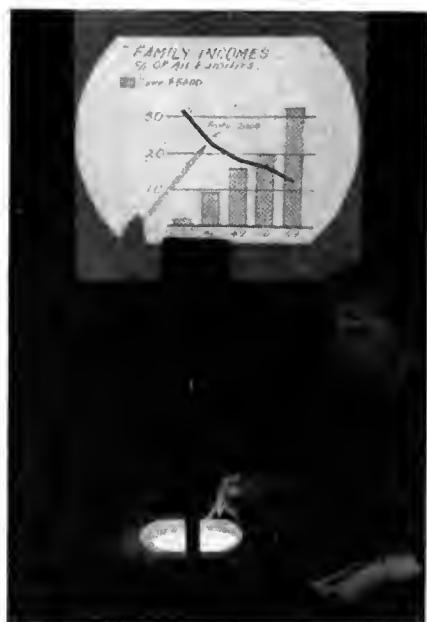


Figure 1

**D**URING each term when I am teaching "Graphic Presentation of Statistics" at The American University, hundreds of charts must be shown for discussion. They are gathered from company reports, newspapers, books, magazines, government and private publications and miscellaneous sources.

The problem of showing this material to the class as a whole depends upon the objective of the lecture. At times it is advisable to pass around

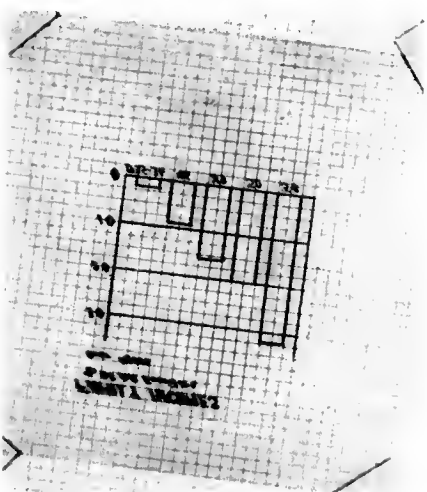


Figure 2

originals or photostat copies so that the students may study them individually. On other occasions slides showing types of charts will answer the purpose. But when a specific problem is to be worked out for class discussion, transparencies used on the overhead projector prove most graphic. The immediacy and action of the charts can be shown as each problem develops.

To make these transparencies as accurate and attractive as possible without involving a lot of time and drafting materials, I found the use of pre-printed patterned tapes to best meet the need. Charts are made quickly and neatly in class. When a deletion is necessary, it is cleanly "erased" by merely peeling off the tape. Their pressure-sensitive adhesive backing leaves a clean surface for the next application.

The tapes used are a product of Chart-Pak, Inc. (Leeds, Massachusetts). They come opaque or transparent, both of which are suitable for transparencies. There is a good selection of line, cross-hatched and dot patterns. Their varying widths, 1/32" to 2", make them suitable for either trend or bar charts. They not only give a professional flare to the charts but do away with the use of drafting tools, inks and



Figure 3

the unevenness of the marking pencil on acetate or plastic surfaces.

The chart (Figure 1) shown on the screen was first laid out on a Chart-Pak Transgrid with a 5B pencil. The Transgrid is a transparent (translucent) plastic planning board printed with black grid lines at 1/4" intervals. The matte finish of the board permits soft pencil markings which can be easily removed with plastic cleanser.

Because several trend lines were to

be compared one at a time with this basic column chart, the Transgrid with the penciled chart was turned over, making the layout reversed (Figure 2). Then a piece of clear acetate, cut to fit the projection machine, was fastened over the reversed chart and "drawn" with the adhesive tapes. This made the column and grid lines on the underside of the acetate when it was turned to the positive position for projection. It also left the upper surface of the acetate free for further plotting or marking.

To cut the tape (Figure 3), hold the tape knife in one hand, at an angle of approximately 30 degrees against the adhered tape at the cut-off point. Pull the roll end of the tape against the blade with a sharp diagonal movement. Never attempt to cut by drawing the blade over the tape.



Figure 4

The charts were lettered with a red marking pencil, which can be quickly removed with a Q-Tip or piece of cotton wrapped around a small stick. For a pointer the plastic Chart-Pak chisel used for lifting the tapes is excellent.

In addition to the tapes there is a good selection of transparent symbols which may be used in many ways. These Picto-Pak symbols come on 8 1/2" x 11" pressure-sensitive sheets. Each sheet contains symbols in three sizes, so you can select just the size you need.

The smallest size symbol was used on the 3/4" x 4" glass slide (Figure 4). When making the slide, cut a piece of lightweight acetate the size of the glass. The piece of acetate used for this slide was cut from the wrapper of a

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box of candy. The title and numerals were typed on a sheet of paper to estimate spacing for the final layout.

The acetate was then placed between Peerless typewriter carbon which is especially prepared for making slides. These red carbons are cut, and folded ready for use. They have the slide frame imprinted on them so that titles or layouts may be easily spaced and planned. After typing the titles and numerals the acetate was fastened lightly to the Transgrid which served as a guide for adhering the tapes.

The required symbols were then cut from the sheet and the protective backing removed. They were then lined up on the chart and 1/16" opaque tape formed the base lines. The symbols were touched up with water color pencils which gave them more interest and better visibility of outline when projected.

Patterned tapes used on slides are also effective. They come in black and colors. When trend lines cross each other in plotting, it is best to adhere the most irregular curve first. The second trend should be cut wherever the two colors meet as they appear dark or opaque on the screen when they cross over each other.

At times when the need is more for the showing of nontransparent materials on the opaque projector, overlays can be made for the few exhibits requiring a direct comparison or action.

The illustration in Figure 5 shows a base map on which a hurricane overlay is pictured. This overlay can be replaced by other pre-made overlays which can be slipped on or off as the story progresses.

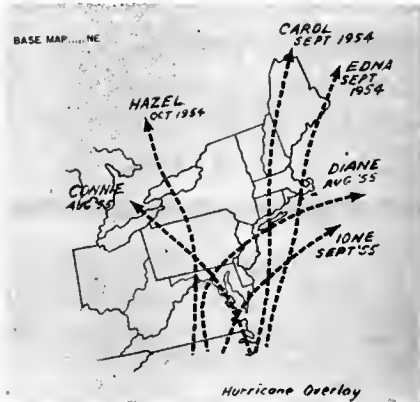


Figure 5

The advantages of the tape method are their ease in handling, the neatness and visibility of the graphs on projection, the simplicity of making changes or corrections, the reuse of the acetate as the tapes leave a clean surface, and the few tools and materials needed as they require no professional drafting ability. The effective results show their versatility and make them an invaluable asset to the classroom.

# Puppets Put Punch Into Point 4

by FRANK SHIDELER

*The following report came from the International Cooperation Administration, Washington, D.C.*

**B**OLIVIAN Indian farmers and their families are so attracted to puppet shows that this audio-visual medium is being given priority—even over movies—by the Agricultural Extension Information Section of the Point 4 program in Bolivia.

Initial successful use of puppets has brought to light possibilities of this means of mass communication which were not entirely anticipated when the program started. At the start, who knew that Province (County) Agents would prefer puppets to films?

The Province Agents say puppets are better adapted to their work. They create a better local approach. The agents can make their own puppets from locally available materials and produce an instructive show once a week or oftener. This contrasts with the problem of waiting for months for a movie to come to their outlying province. In addition, puppet shows can be produced in any community regardless of whether or not electric power is available.

Use of puppets—reaching a cross language and cultural barriers to teach the people—is now a proven effective technique in Bolivia. Puppet shows interest 4-H (it is “4-S” in Bolivia) club-age youngsters.

This medium can be used now because a Bolivian, Jaime Cusicanqui, was recently trained in puppetry techniques at the three-month Regional Audiovisual Workshop in Panama under the auspices of the International Cooperation Administration. Soon after his return to Bolivia, Cusicanqui began to make puppets and plan puppet shows for the Indian farmers. He fashioned several puppets, a portable stage for presenting the shows, prepared several scripts and wrote an instruction book for the Province Agents.

Simplicity is the keynote—in materials used, in script language and in presentation.

First puppet performances were given early last fall on the 13,000 foot altiplano before various groups of In-



Miss Olinda Croci, of ICA Washington, D.C., shows off two of the puppets made in Bolivia which are being used so successfully as educational tools in rural areas.

dian farmers and in rural schools. Presentations had to be given day and night to fill the demands.

In one of the first puppet shows produced, use of an insecticide was demonstrated. It showed how the Province Agent could be of help to farmers and others working in farm communities. Included also were humorous skits for both young and old. Cusicanqui, prior to giving a show, talks with the Province Agent to find out something about the most progressive farmer in the area. During the show one puppet mentions this farmer by name. Usually the farmer is in attendance and the puppet strikes up a conversation. Through this farmer-puppet exchange, the farmer is led into explaining in his own words some of the things he is doing or how he does them. He talks directly to the puppet—that's natural—just get yourself in the same situation with a puppet or a ventriloquist's dummy and see how you react! Cusicanqui's puppets have names and of course before the show is over the whole audience can identify the main character by name. But most important of all, the message of Agriculture Extension Agent is gotten across.

As children have always known, and adults are just learning, puppets have punch!

## NEW COURSE OF STUDY IN PHOTOPLAY APPRECIATION

Shall we teach boys and girls how to shop for movies?

The answer to this question is a new book entitled "Standards of Photoplay Appreciation." The authors are William Lewin, former head of the English Department at Weequahic High School, in Newark, N. J., and Alexander Frazier, Assistant Superintendent of Schools, in Houston, Texas. The book is an outgrowth of committee activities of the National Council of Teachers of English. It is priced at \$4.75 for single copies and \$3.75 a copy for 20 or more.

Supplementing the book is a periodical called "Photoplay Studies" at \$3 a year, which selects a recommended film each month for classroom discussion, and also a series of photoplay filmstrips in color at \$7.50 each, providing a basis for classroom discussion. Filmstrips available thus far are based on the following photoplays: Alexander the Great, Greatest Show on Earth, Knights of the Round Table, Adventures of Robinson Crusoe, Romeo and Juliet, Ulysses, Hansel and Gretel, The Glass Slipper, Richard III.

The publisher of these materials is Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, N. J. This organization is headed by Dr. Lewin, one of the authors of the new text. He is a past president of the N. E. A. Department of Secondary Teachers and is generally regarded as the founder and leader of the photoplay discrimination movement in the schools.

Educational & Recreational Guides, Inc.  
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# Evaluation of new films

## EGYPT - ISRAEL

(The McGraw-Hill Text-Film Department, McGraw-Hill Book Company, Inc., 330 West 42nd St., New York 36, N. Y.) 90 minutes, 16mm sound, b&w, 1956, \$275. Produced by Edward R. Murrow and Fred W. Friendly through Jefferson Productions for SEE IT NOW: CBS Television.

### DESCRIPTION

Edward R. Murrow, assisted by Howard K. Smith, probes the issues involved in the troubled relations between Egypt and Israel. Interviews with Nasser, Ben-Gurion, and other leaders are set in backgrounds of geography, history, economics, religion, and cultural traditions.

The film is divided into three parts. Part I (31 minutes), subtitled *Egypt-Israel*, is devoted almost entirely to Egypt. Prime Minister Nasser makes a six-point statement of the aims and

by **L. C. LARSON**  
Director, Audio-Visual Center  
Indiana University

**CAROLYN GUSS**  
Associate Professor, School of Education  
Indiana University

and **JOHN FRITZ**  
Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

principles of his administration. Displaced Arabs in Gaza tell how they feel about Israel and the United States (the only sequence in the film which requires an interpreter). A publisher of a Cairo newspaper explains historically the anti-American sentiment. He believes that the Arabs will now accept the 1947 proposal for the partitioning of Palestine which they formerly rejected, but that the Arabs will not ac-

cept this proposal "two years from now." The head of the Arab League gives its history and purposes. There is a description of Egypt's military forces.

Part II (38 minutes), subtitled *Israel*, begins on a "kibbutz," or collective farm on the Israeli side of the Gaza strip and describes the adjustment of the young inhabitants to a regimented frontier life. Tel Aviv and Jerusalem are contrasted. The treatment of Arabs in Israel and of new Jewish immigrants at Jaffa is considered. Particular attention is given to the resource development of Israel. Creating one's own home out of practically nothing is what Zionism means to Prime Minister Ben-Gurion. An American Point Four advisor tells how the Israelis have taken to farming and cattle raising. Fishermen on the Sea of Galilee describe the basis for their strained relations with Syria. Foreign Minister Sharrett explains the deadlock between Israel and Trans Jordan over the plan to divert and utilize the water of the Jordan river for the benefit of both countries. He also answers the accusation that Israel is a threat to the Arab countries and he tells what Israel proposes to do about the Arab refugees. Chief of Staff General Dayan explains the role of the "kibbutz" in the Israeli defense program and Air Force Colonel Weismann describes the equipment and extent of Israel's air force. He views with alarm Egypt's acquisition of bombers, an offensive weapon. To a member of Parliament, the idea of a preventive war with Egypt has no meaning, because he believes that war already exists. He warns Nasser that he is vulnerable to the same fate as Farouk.

Part III (19 minutes) is subtitled  
(Continued on page 142)

## A New Film for Teacher Education . . . Social Studies Teaching Techniques



Produced by  
**Ruth O. Bradley**

Associate Professor  
of Education

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San Jose, California

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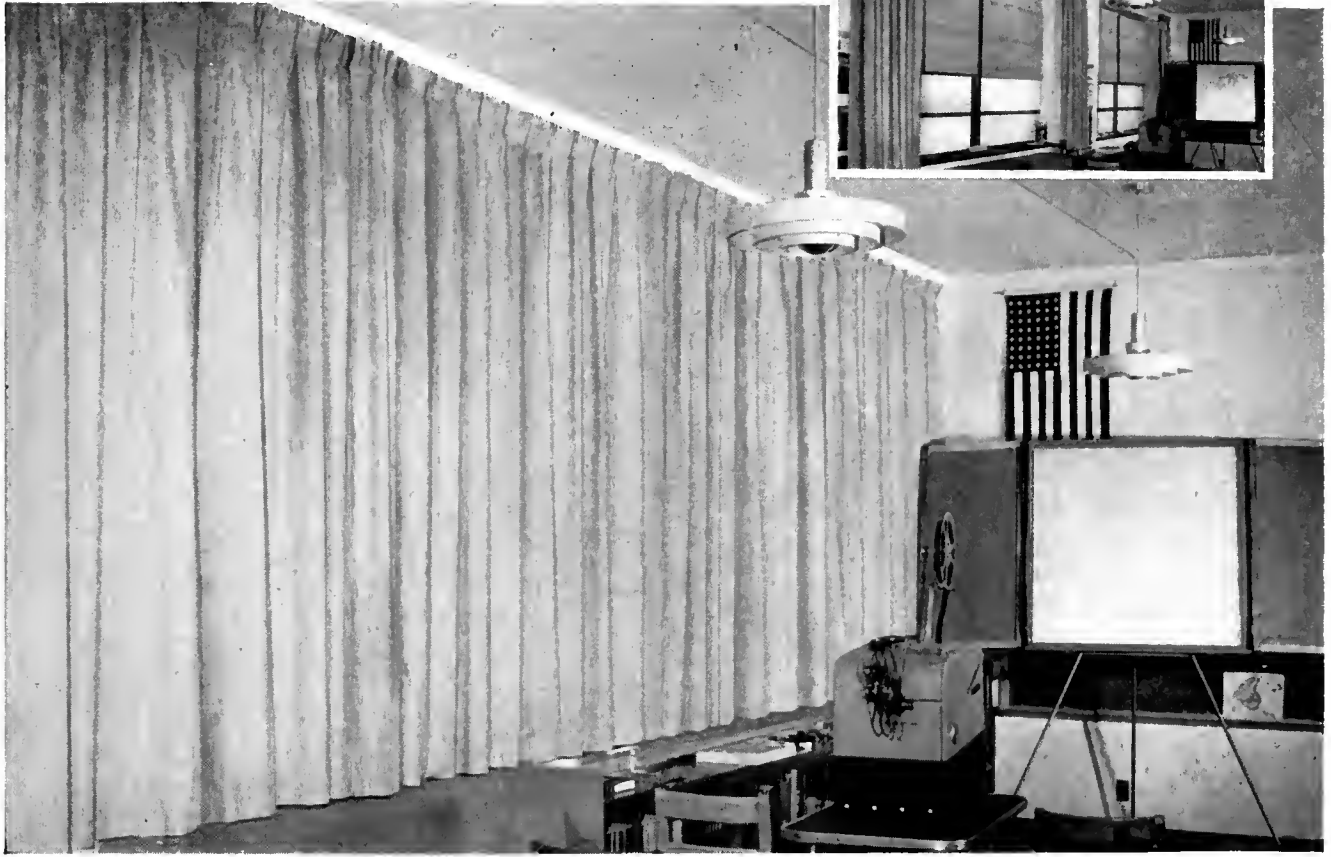


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Cairo, but it is devoted almost entirely to discourses by Nasser and Ben-Gurion. Nasser defends his action of buying arms from Czechoslovakia, reiterates his fear of aggression by Israel, expresses his antipathy to domination by Great Britain and France, disclaims any problem of future domination by the U.S.S.R., and calls for the partitioning of the former Palestine (as he had proposed at the Bandung Conference) as a prerequisite to peace. Ben-Gurion is ready to talk peace with Nasser, but he feels that in the cause of peace it is imperative that Israel acquire arms from the United States of a quality equal to those that Egypt has received from Czechoslovakia. He is convinced that through education, health services, and attention to the other humanitarian needs of both Arabs and Jews, peace will be the final outcome.

visually as to their cause by the coincident puffing of the Prime Minister's fluffy white hair. In addition, Mr. Murrow alludes to the "windswept Negeb" where Mr. Ben-Gurion lives. After all, the location scenes in this film give a feeling of presence which is rarely obtained in other films about these countries. The informal and spontaneous interviews with Nasser and Ben-Gurion lend authenticity and immediacy. More than that, they approach the nature of historical documents.

—Ledford Carter

## ANGER AT WORK

(International Film Bureau, Inc., 57 East Jackson Boulevard, Chicago 4, Illinois) 21 minutes, 16mm sound, black and white, 1956. \$125 includes statewide educational television privileges. Produced by University of Oklahoma. Sponsored by Oklahoma State Department of Health.

### DESCRIPTION

*Anger at Work* explains the "headache switch," one of the mental mechanisms of man's personality which induces displacement of anger onto other men and impairs one's efficiency in everyday living. Several incidents are presented depicting some of the techniques people have developed for handling such overwhelming feelings as anger, resentment, and frustration.

Ed Wilson had just begun in his new job as draftsman when his boss smudged a drawing that he had been working on for several hours. As a result, he vehemently let his boss know how he felt about the matter. Frank McCoy, a fellow worker, explained to Ed that he was using the "headache switch" when he lost his temper with the boss and contended that he was just "letting off steam" caused by the pressure of a new job and the flat tire he had had on the way to work. Frank suggested that he try several methods for getting the same emotional release without outbursts of anger. The validity of this advice was strengthened when Ed went home and lost his temper with his wife and child. At the time he had forgotten what Frank had advised, but, upon reflection, concluded that his suggestions had merit.

The film points out that some people use different techniques to combat emotional tension. In the case of Mike O'Shea, the firm's top salesman, this tension was worked off on the golf course or tennis court. Volpae, the company janitor, accomplished this by working in his garden. Frank McCoy

### APPRAISAL

After exposing divergent viewpoints in a well-balanced format, Mr. Murrow states his own opinion that "time is running out," that America, too, has a stake in the question of war or peace in the Middle East, and that "what we do or do not do may do much to determine the outcome." If this be true, it is important that Americans know the background which this film presents.

In view of the fact that this film was prepared for a CBS television presentation on March 13, 1956, some may ask if the film is dated. Certainly it is dated, a circumstance that the skillful user of the film will make clear to his audience, but as background information the film is not obsolete. In giving meaning to more recent and more dramatic events in the same area. EGYPT-ISRAEL is even more timely now than it was a year ago.

How will the film be used? Public affairs forums and adult discussion groups might use the film as an introduction or as source material for a series of programs on the Middle East disputes. The film is easily correlated with college courses in political geography, international relations, and modern history. High school teachers can integrate it with history and social studies. The units of the film are discreet enough to be used separately. Yet they are flexible enough to be used by a skilled leader in any combination.

The technical quality of this dramatic film is generally excellent, the most obvious exception being the wind noises in the microphone of Mr. Murrow's outdoor interview with Mr. Ben-Gurion. Even so, the speech is intelligible enough and interviewers are cued

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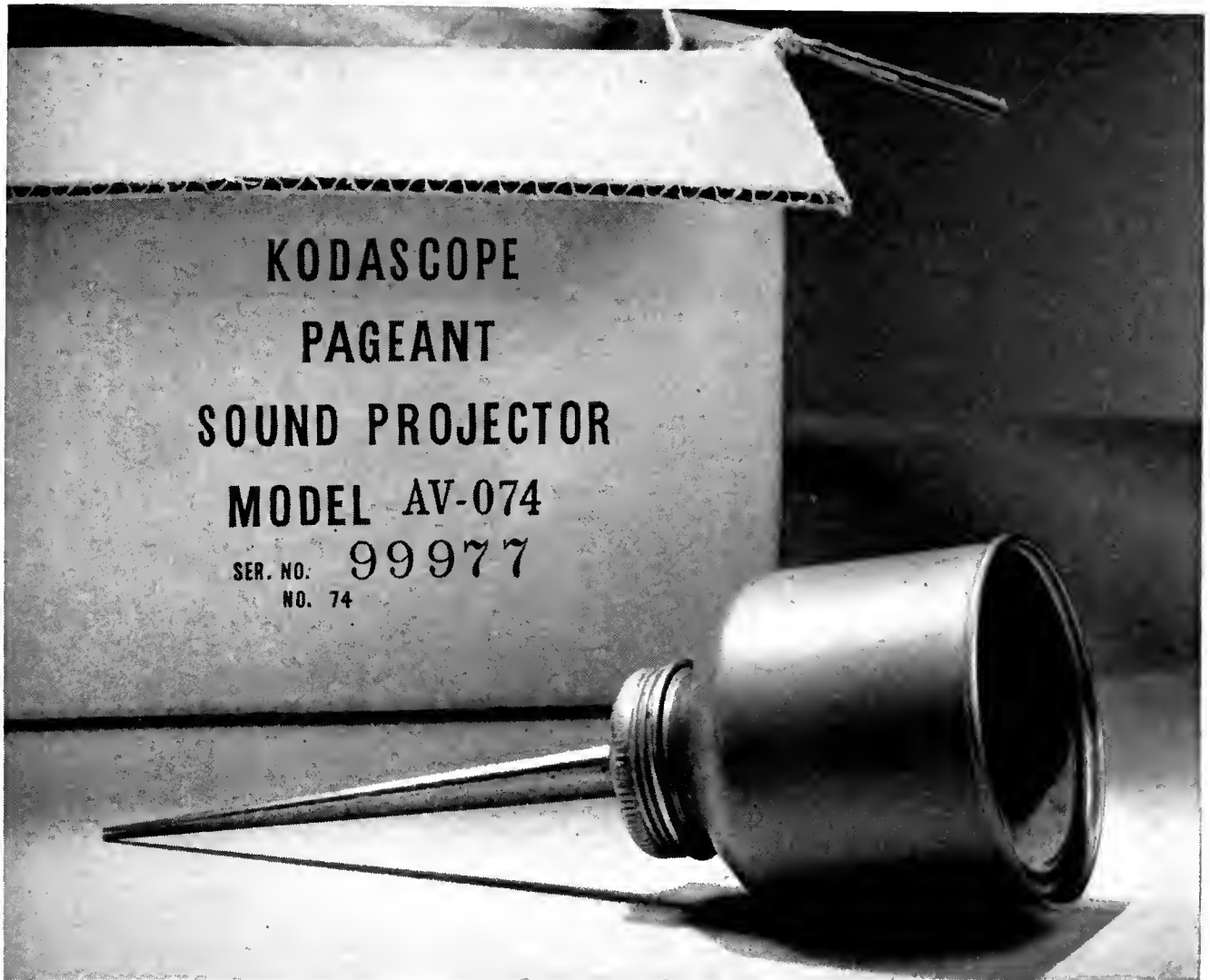
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laughed about his problems and made a joke of them. Gus Peterson put all of his energy into his love for the job he was doing and the achievements he made.

Another example of emotional stress concerns Mrs. Nugent who had lost an advancement to another person. As a result of her disappointment, she let her appearance get untidy, her work become inadequate, and her attitude with co-workers became surly. Her displacement of anger was evidenced in the form of severe headaches which forced her to go home early so many times that eventually she was replaced. Still another example describes Tony Luciana who became so careless and

unable to concentrate on his work when his boy was arrested that he lost a hand when it was smashed in a drill press.

The concluding sequence shows Ed Wilson attempting to advise a new man about the "headache switch" when he noticed the man's anger over spilling a bottle of India ink on a new drawing.

#### APPRAISAL

Despite the fact that this film was originally made as part of a series on the emotional problems in industry, **ANGER AT WORK** presents principles and techniques which might be successfully applied to almost any type

of activity or situation. It is not too difficult to identify some of your own actions in the examples given in the film. Much useful information is offered for high school guidance and psychology classes; however adult groups, college classes, and vocational education workers will probably utilize it to a greater extent as the problem is treated from an adult viewpoint. The authenticity of the film is attested by the fact that the educational authors include a commissioner of health, a psychiatric consultant, and a consultant in industrial medicine.

— O. E. Bismeyer, Jr.

### HUMAN HEREDITY

(E. C. Brown Trust, 220 S. W. Alder Street, Portland 4, Oregon) 18 minutes, 16mm, sound, color, 1956. \$170. Produced by Churchill-Wexler Film Productions. Sponsored by E. C. Brown Trust. A film guide is available.

#### DESCRIPTION

This film uses live-action photography and animation with touches of humor to present basic facts and principles concerning human heredity and the influence of culture and environment on behavior and attitudes.

Opening scenes show teen-age identical twins at bedtime. One is paging through the family album and notices resemblances between some of her features and those of her relatives. The other is drawing a human egg cell.

The next day they arrive at school and observe similarities and differences in the physical features of their classmates. The narrator poses several questions including "How are our human qualities inherited?" "What do they mean to us?"

Answers to these questions are examined in the animation scenes that follow. We see that the hereditary link between parent and offspring is not by blood but by chromosomes carried in sperms and eggs. The relative sizes of sperms and eggs are then discussed by an explanation of fertilization.

Next shown is that each of the 24 chromosomes of the father is matched by one from the mother. The sex of the offspring produced from the fertilized egg is determined by the two sex chromosomes. If the fertilized egg receives two X chromosomes, a girl will result; if it receives an X and a Y chromosome, a boy will develop.

The next sequence is introduced by live-action, but animation is used to explain the determination of certain physical traits, such as eye color and hair color. The function and pairing

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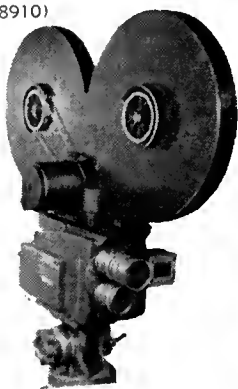
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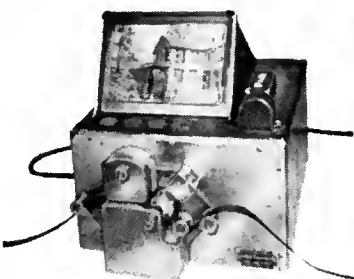
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of genes are shown as the narrator explains that the genes in a human fertilized egg form the design or pattern of human heredity. Also, each living thing has its own unique pattern of chromosomes and genes in each cell because as the egg cell divides to form new cells, the chromosomes and genes divide also.

The film then considers culture as a determiner of some of our characteristics but also mentions that it cannot transcend basic human heredity. Similarities in the human pattern of inheritance are seen in an American baby and an African baby, but also shown are differences in the way the mother of each feeds and carries her baby.

The concepts of cultural, biological inheritance and dominant and recessive genes are then treated. The children of a brown eyed Japanese mother and a blue eyed Scandinavian father are seen to all have deep brown eyes because the gene for brown eyes is dominant to the gene for blue eyes. If one of the girls grows up, and marries a man with a recessive gene for blue eyes their child may have blue eyes but the possibility of its being brown eyed is greater. This combination of dominant and recessive genes determines family resemblances and differences.

Over a live-action sequence showing a Japanese-American boy playing with

his friends, the narrator states that clothes, customs, and beliefs may change but the imprint of heredity remains.

The scene shifts to a classroom where the narrator is seen to be a teacher. Using a flannel board, he reviews the information concerning sex chromosomes. The twins, Betsy and Karen, then explain, in response to a question, how identical twins are formed. This is followed by the teacher's explanation of the formation of fraternal twins. A girl then asks the question, "Are there genes for fighting?" To answer this question, the teacher holds up a picture of a baby with no clue to its sex. The class has a difference of opinion regarding the sex of the baby until a toy gun, a truck, and a doll are held beside the picture. The teacher then holds a fan and flower beside it. All in class then identify the baby as a girl but quickly the teacher tells them that in Southern Asia a young man's role is to be quiet and graceful, he may wear flowers and dance with a fan. One reason for boys fighting is because people expect them to.

Following this, many other questions are asked by the students. The teacher then steps forward and invites the student viewers to discuss these and other questions with their teacher.

## APPRAISAL

An excellent combination of live-action, photography, animation, and humor presents these provocative social, biological facts and principles in a clear and interesting manner. Not only does this film present information concerning the basic pattern of human heredity but it also shows how culture and environment may determine some of our characteristics. It is similar in format to its predecessor *Human Growth*; in fact, the words of the narrator at the conclusion in which he invites the viewers to discuss further the subject are identical in each film. This invitation plus the unanswered questions posed provide an excellent stimulus for post-showing discussion.

Most junior high students will find this film informative and interesting; however, before seeing it they would need to understand the meanings of certain words used in the film and would need to have some knowledge of the basic features of sexual reproduction. Some junior high teachers may find that additional preliminary reading on their part will be necessary.

This film also has much educational value for senior high students. Some college professors, however, may find the animation overly simplified.

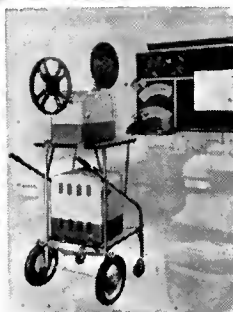
— George Vuke

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# SOUND advice

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## Why AV?

We have been hard put lately to express in simple and yet effective language the reasons for the emerging importance of audio-visual education in schools today and, even more, the true function and place of the audio media in instruction.

Somehow we have likened audio-visual materials to the mechanical devices of industry, admittedly a bad parallel, and we have interpreted the functions in terms of instructional outcomes. We do not believe that the audio-visual device has yet been discovered or developed which will make teaching or learning easier—that is—easier for the lazy teacher or student. Similarly there is fallacious thinking in the precept that appropriate use of these machines for instruction will appreciably reduce either educational budgets or the need for teachers.

Today's student must learn more than did the schoolboy of no more than a generation ago: And it must be learned in no more time. The teacher must excite new interests, maintain a higher level of student application to the tasks of learning over a longer period of time, and she must actually teach new facts and skills that were not considered a scant twenty years ago.

It is not appropriate to claim that education had reached maximum efficiency twenty years ago—or that teachers then were better equipped to instruct, better trained for classroom teaching, or more interested in their tasks. But it is true to state that today's parents, and their children, demand more of the schools than did the parents and children of the middle thirties.

These demands are served, in part, through the proper application of modern tools of communication to modern instructional problems in today's classrooms. Automation, through audio-visual materials and devices, does not make it possible for us to teach more to more students—but rather en-

ables teachers to help the same number of students learn more in the same or in less time. The current effort to double, triple, or quadruple the teaching load can only end in ineffective push-button education which may be less expensive, dollar-wise, but which will be far more expensive in terms of the relative value of the product.

## Campaign — '56

If the audio-visual devices and materials thus add to the teacher's efficiency, wherein do the purely audio materials, and the recording in particular, serve?

First, recordings can serve as a source of historical information. In this connection may we draw to your attention the new recording "Campaign — '56" (Yale Audio-Visual Department, 1779 Yale Station, New Haven, Connecticut). This is a recording of edited material beginning with the Democratic National Convention and culminating with the statements of Eisenhower and Stevenson after the polls had closed on November 6, 1956. The internal struggle of the Democratic convention is realistically and honestly reported as is the smoothness of the Republican meeting which followed. The campaign, unfortunately, is not as well summarized although certain vital statements are given adequate emphasis. The first forty-five minutes of this hour-long disc are devoted to selecting candidates for nomination, the last fifteen are given over to their respective efforts to gain the election. We feel that this imbalance is unfortunate, but not that it is damning.

We listened closely to the recording seeking political bias which would hamper honest reporting—and it is not there. But highlights abound and the voices heard are those of the men who made history—from the support given Mr. Harriman by Harry S. Truman (and his consequent open admission of defeat) to the Nebraskan who attempted to nominate "Joe Smith" for the Vice-Presidency.

Professors Lamar and Blitzer of Yale

University who edited the recording, producer Douglas R. Daniels, and narrator Gilliam all deserve credit for a difficult job well done.

### Heritage U. S. A.

While we are discussing recordings as a source of historical information, let us not overlook the recreations of events through which students may participate in actual situations and through which they actually vicariously observe events long past. In this category are many older discs, and many new ones. For example may we cite without appraisal new recordings as yet unheard by us titled "Heritage U. S. A." (Folkways) which include such items as speeches by Daniel Webster, John Brown, Edward Everett (at Gettysburg) and Abraham Lincoln and such documents as the Declaration of Independence and the Bill of Rights. And then there are the Enrichment Materials recreations which have been reported upon here from time to time.

### Speak Up

Second, recordings can serve as a source of information for personal training. One need only listen to the multitude of foreign language recordings designed to teach grammar, vocabulary and speech to recognize this. But this area is not the only one in which recordings serve. Any person, listening alone, can profit from the audio exercise. There are recordings designed to assist in speech training. May we draw your attention to a superior album titled "Speak Up" (Sonant Corporation, 6605 Hollywood Boulevard, P.O. Box 2807, Hollywood 28,

California)? These two twelve-inch 33-1/3 rpm recordings represent a simple direct approach to speech improvement. They can be used by classes working and progressing together, or they can be used by individuals to develop or to enlarge upon techniques of personal speech as well as public speaking. Dr. Frank C. Baxter, Professor of English at the University of Southern California says, in part, "I cannot fail to see how anyone who is in need of training and encouragement in public speaking or even in conversation, could not profit tremendously from the exercises so ingeniously presented on these records. . . . In recent years there has been a tremendous growing emphasis upon the basic arts

of communication." We can only echo this succinct statement and suggest the recordings to speech teachers in high schools and colleges.

### Literary Heritage

Third, recordings are rapidly becoming another manifestation of our literary and intellectual heritage. The "Talking Books" program for the blind is an immediate example. Further, there are many literary gems which are available for hearing at the pleasure of the listener. Examples of plays include a wide, increasingly wide, variety of Shakespearian documents. We need mention only such plays as "Macbeth," "Julius Caesar," "A Midsummer Night's Dream," "Othello," and,



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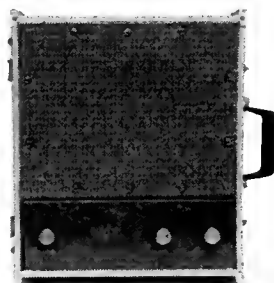
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of course, "Hamlet." But modern plays are being recorded, too. These will include "Waiting for Godot" and "Don Juan in Hell," among others.

Books and stories, too, are available in the audio form for classroom listening or for home reproduction. Kipling's "Just So Stories" is represented as are such classics as "The Three Musketeers," "Oliver Twist," "Treasure Island" and "Robin Hood." This cannot be considered as other than a mere beginning to a long list.

It is obvious to all interested in the art forms and literature that most of the poetry with which we are acquainted is intended for hearing, not for reading. The lover of poetry often reads to himself—aloud. And he enjoys listening to the wide variety of poetic offerings on disc. If you wish examples, there are "Pleasure Dome," "An Evening of Elizabethan Verse," "The Poetry of Keats and Shelley," "A Round of Poems," "Worlds of Literature" and Carl Sandburg's "The People, Yes" to mention just a few which come to mind. Add to this, if you wish, such titles as "Early English Ballads," "English Lyric Poems and Ballads," "The Song of Hiawatha" and "Readings from 'The Leaves of Grass,'" which have been released within the past few months and which we anticipate reviewing shortly.

## New Art Form?

An area which is yet to be fully explored, but which is slowly opening, is the development of audio material for recording without passing through the hands of the printer. We expect that a new literary art form will develop, and that sounds will be prepared for listening and perhaps never published in the usual sense of the word. Authors, particularly those who have had broad experience in developing material for broadcast presentation, will lead this movement. And we believe that publishers of records who know sound, respect it for what they know it can mean, and who have purpose beyond the mere sale of another disc will lead in the publication of this purely audio material.

## Another Responsibility

These, then, are a few of the functions admirably served by audio materials in the classroom. Yet there is another responsibility we as teachers face and fully comprehend. And we must use every device of audio communication if we are to even partially discharge our obligation to pupils and parents.

In this world of instantaneous communication, ideas and precepts can be attractively "packaged" and can sweep across communities, states, regions, and nations literally with the speed of light. And unless the child is trained not only to hear but to listen and appraise critically, the broad generalities of the rabble rouser may indeed engulf us who are proud in our defense of freedom of speech. A soundless Hitler, or a non-communicating Mussolini, is a threat to a few—just as a widely heard Roosevelt, Eisenhower or Churchill can rally the peoples of the world to the defense of the liberties of us all. All must be heard, for in denying speech to one while granting it to another, we defeat the principles we argue.

The listener is the key. He must select the wheat from the chaff, the

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true from the false, the good from the bad. He must be a discriminating listener—and able to comprehend ideas and their implications in this day of instant communication. We strike out against the printed dissemination of false ideas—and we teach literacy, the selection of material to be read,

and ideas to be accepted. Similarly we must practice children in listening so that the words "literate" and "audiate" become parallel in the highest intellectual sense. We must stress "audiacy" as the antidote to the audio idiocy just as we stress political participation as the antidote to domination.

# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenfhal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## FARM & CITY SERIES

(Young America Films, 18 E. 41st St., New York 17, N.Y.) Color. Subject area: Social Studies. Grade level: 2-1.

**Life on a Small Farm** (38 frames): Story of Johnny and Linda Hall, children on a small farm in Green Valley. Emphasizes duties of each member of the family. Shows hobby developing from duties. Excellent color.

**Life on a Large Ranch** (42 frames): Contrasts life on a ranch with life on small farms. Shows relationship of jobs and activities, but difference in scale of operation. Betty and Bobby, the main characters are about ten years old.

**Life in a Small Town** (34 frames): Story of life in a little town. Depicts life in a small town as friendly. Good concept of neighborliness.

**Life in a Large City** (36 frames): Contrasts life of boy and girl in a large city with life in a small town. Brings out the large number of industries and workers needed to support life in a city. Good frames on transportation.

## A DAY IN THE LIFE OF A SENATOR

(Visual Education Consultants, 2066 Helena St., Madison 4, Wisconsin) Black and white, 29 frames. Subject area: American Government. Grade level: 7-8.

Pictures duties in daily routine of a senator such as taking care of mail, attending committee meetings, work in the senate chambers, radio interviews, consulting with his constituents, meeting with the president, and consulting with his colleagues. Includes vocabulary study of words used throughout filmstrip.

## WORLD HISTORY SERIES

(Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Ill.) Color. Subject area: History. Grade level: 6-8.

**The Old Stone Age** (39 frames): Gives a good pictorial study of the beginning and development of man through this age. It correlates well with following filmstrips in this series. The pictures are good and the words used easily comprehended. The various pictures offer good discussion points with charts added to demonstrate and compare the various levels and periods. The strip shows important periods of age very clearly.

**The New Stone Age** (41 frames): This and above filmstrip fit together and the comparisons are made between the early and later periods. This film finishes up with very good pictures showing examples of people who today are living in a Stone Age! Also of merit is that each film shows contributions made to mankind during these periods.

**The River Cultures—Egypt** (49 frames): Strip covers prehistoric. Old Kingdom. New Kingdom or Empire, and later Egyptian periods in Egyptian history during the years of 3400 B.C. to 30 B.C. Facts about the importance of the Nile River and building are presented. Transportation and important contributions to civilization are included. The reading matter was the level that upper grade children could understand.

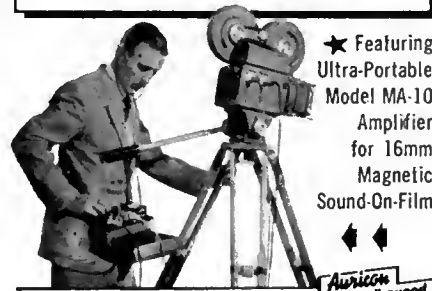
**The River Cultures—Mesopotamia** (48 frames): Strip covers periods including Old Babylonian, Small State, Assyrian, New Babylonian, and Persian Empire periods during the years covering 4000 B.C. to 333 B.C. Material includes maps of areas with diagrams and photographs of art, armies, and writings of the various periods. Information on farming and religious personalities of the ages is included. Strip covered the material required in the course of study.



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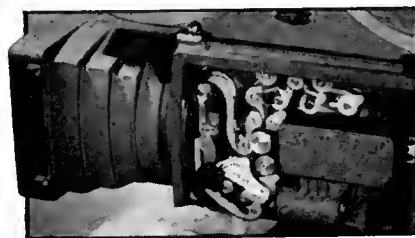
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# Church department

by WILLIAM S. HOCKMAN

## AV Usage in a Large Church

What is the volume of AV usage in a large church? In the run of a year, how many AV items would be used, and how would they be distributed across the various media? In terms of attendance, what would the total of all AV audiences amount to in a church of 3400 members?

The answers to these, and other interesting questions, can be found in the year-end report (for 1956) of the AV Co-ordinator of the Westminster United Presbyterian Church of Des Moines, Iowa. Mr. Harry R. Peterson, AV Co-ordinator for the Des Moines Technical High School, must keep pretty accurate records if he can submit on December 31 a summary of AV usage in his church for that year. Having been at it for eight years, he had developed know-how and know-what, and communicated a lot of both to the leaders of his church.

He says, "The presentation of a total of 170 different items last year was a record for us. You will notice that we are using more sound filmstrips than motion pictures. We are building up our AV library and it is paying off, but the training and instruction of our church school teachers is a continuous procedure."

Here is a breakdown of that 170 items referred to above: films, 49; sound filmstrips, 81; filmstrips, 28; sets of slides, 8; recordings, 1; taped material, 1; opaque material, 2. Thus over 50% of all material was used in one medium, the filmstrip. (For a church of this size we might have expected the use of more material in the last three media.)

This usage reached a pretty large audience: 3,080 saw films; 11,073 saw sound filmstrips; 1,677 saw filmstrips, and 580 were present when the other four media were employed.

What were the sources of this material? Significantly, only 15 of the 49

film usages were on a rental basis. This means that free films were used in 33 instances. The church's own AV library was the source of material in 122 instances, indicating something of the size of their library, which is being built up rapidly.

Who is using this material? Grades 4 through 9 are listed as "frequent users." Listed also are: The Advanced Primary, Primary, Mariners, High School, Vesper Hour, Supper Club, Men's Club (where some of those "free" films were used, without doubt), Nursery Mothers, Boy Scouts, Teacher Training, New Members Class, Vacation Church School, and the Open House program.

The church owns a print of the film, *Martin Luther*, lending it to other churches and institutions 7 times and showing it three times within the church—Ninth Grade, Supper Club, and Vesper Hour. Twelve times the church loaned AV material and equipment to other churches, and that great old classic film, *King of Kings*, was featured at a Pre-Holy Week Service.

This is a fine record, and we congratulate both the church and Mr. Peterson.

## No Need to Visualize

When?

Well, to capsule the whole idea: when the "customer" has had his head full of images already!

In the run of a year I see quite a bit of material cast into audio-visual media when it really should have been given audio form.

I refer to certain types of filmstrips and films. The image-stream is familiar and weak; the word-stream is new and strong. Trying to show and tell at the same time, they are doing neither with real psychological impact.

I am thinking of a certain expensive color motion picture. The target audience is high school youth. Everything in the image-stream is familiar to such

young people. There is nothing new, and the structure of the pictorial flow is old hat.

Not so the auditory! It's doing the work. It has traction with the mind. It bids for attention and gets it. All the way it is driving the message home. But not so the visual, the audience is familiar with every scene; produced head-on, and with the stare of a calf seeing a new gate for the first time.

Take another film—how lepers live in a colony in India. Here an image-flow will be needed. Why? Because the target audience (of youth) can't supply the pictures. They need to see *and* hear, and in a good audio-visual the burden of meaning will be loaded somewhat equally onto the pictorial and the auditory if the producer knows his stuff.

Have we a principle, then? I think we do: if the target audience can supply reasonably satisfactory pictures, why not concentrate our efforts on producing a well-structured, first-class audio aid rather than waste money supplying pictures to those who already have a head-full of images on the subject which will bob into consciousness as the auditory stream of ideas engages the attention?

That's how it strikes me, at any rate!

## Green Lake in 1957

The Fourteenth International Conference on Audio-Visuals in Christian Education will be held at Green Lake, Wisconsin, the week of September 4-11, under the general auspices of the National Council of Churches and the specific guidance of the Committee on Audio-Visual and Broadcast Education with the Broadcasting and Film Commission cooperating.

Yes, that term "conference" belongs. It was chosen as a better umbrella word than "workshop" to cover the multitude of activities and interests of the week at Green Lake.

The overriding theme for this year's



conference will be, "Re-thinking Basic Issues in Audio-Visuals," and the subjects chosen for critical presentation and discussion at the morning assemblies are:\*

*Choosing the Best Media for Specific Jobs and Purposes.*

*Re-thinking Biblical Visualization.*

*Strategy in the Use of the Mass Media in the Total Work of the Church.*

*Critical Reappraisal of Distribution Patterns.*

*Integrating Audio-Visuals Into the Curriculum Production.*

After the morning assembly, five seminars will meet and ten work groups will get under way, each meeting again in the afternoons. This year the evening review sessions will be structured differently from other years, and as usual the day will end with opportunity for group and individual previews.

## Film & Filmstrip Notes

• Southern Films (179 Spring Street, N.W., Atlanta 3, Ga.) is the source of three color filmstrips, each treating two subjects, with about 12 frames to each. The titles are: *I Know My Sheep and Beasts of the Fields* — the work of an Eastern shepherd and the common animals of Palestine. *Man Goeth to His Work and Birds of the Air* — workers of the Bible and some of its birds. *A Sower Went Forth and Men of Skill* —

\*Subject to slight change and refinement as promotional material is evolved.

the story of bread from field to oven and craftsmen mentioned in the Bible.

The commentary is printed in booklet form. It faces its picture, making study and preparation by the user much easier. It is accurate and informative. Useful for all ages, this series is recommended especially for the lower grades in vacation, week-day, and church school. They come at \$6.00 each, and deserve your consideration as possible additions to your AV library. If you can afford only one, let it be the last title.

• *Solomon's Temple*, an 18-frame color filmstrip, has pictures of a model by E. G. Howland and mimeographed commentary notes by Paul Leslie Garber. While popular, this presentation is based on scholarship. Acceptable qualities; available from Southern Films (address above).

• If you are making notes on filmstrips to have on hand for next Christmas, you can put down this title in your little book: *Christmastide*, a 38-frame, full-color, LP-recorded high-utility production by Cathedral Films, Inc. (Burbank, Calif.). It presents the Lucan story first and then adds Matthew's coming of the Three Kings. The artwork is good all the way; excellent in spots. The commentary, one side of the record for children and the other for young people and adults, is a nice blending of explanation and Biblical text, and well narrated in each version. The background music, lovely Christmas tunes, adds greatly to the effectiveness of the presentation. It is highly recommended. (Since the above was written, this filmstrip has been

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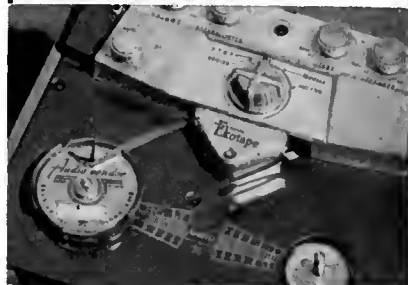
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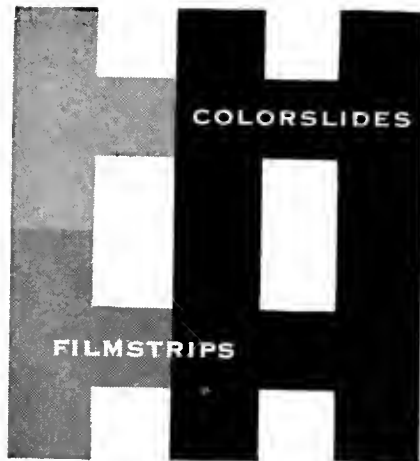
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So. Calif.—Ariz. Conference, The Methodist Church, 954 W. 37 St., Los Angeles 7, Calif.

used in my church school and lent to a neighbor church, winning nothing but praise and appreciation in each instance. — WSH)

• *The Growing Household of God*, a 77-frame full-color photographic filmstrip with printed scripts for adults and children, is a recent curriculum release by Christian Education Press (E & R) designed to give adults a kaleidoscopic view of the work and growth of overseas churches as they share the Gospel in word and deed with all races and conditions; and to emphasize for children the common experiences of Christians throughout the world. Selected from many sources, these pictures lack harmony and vary considerably in intrinsic qualities. In this type of filmstrip most of the burden of meaning is brought to the pictures, some of them actually "saying" nothing until quickened by the narration.

It is quite possible that the producer could have conveyed his message in a neater, shorter, and more attractive package if he had designed pictures to carry increment after increment of this total message, and then constructed a commentary to accent and supplement what the pictures "said." Even with highly selected photographs, there is much in every picture which is *not* precisely germane to what the filmstrip is trying to say and show at that particular time.

To this reviewer the pictorial and the auditory were not psychologically integrated, with the result that the attention of the viewer oscillates between the two foci of the filmstrip—the visual and the auditory, the latter dominating. When this happens to the viewer, the progression of meaning and the impact of the filmstrip are seriously weakened. And this brings us to the problem of when to use art and when to use photographs in making filmstrips.

## AV "On the Double"

Continued from page 133

sound films owned by the Los Angeles City School Districts that apply to his work, but also a large number of technical films secured from industry itself. A large part of the service of the audiovisual office on campus lies in the negotiations for use and safe return of these industrial films.

A student who wishes to increase her shorthand speed comes to the department and signs for use of an auditing room. Gregg dictation records at speeds suiting her needs are furnished and the only possible drawback to her increased proficiency up to this point has been the personal factor involved in her application to the task.

All the usual classroom uses of audiovisual aids are carried on as a matter of course. We show on our statistics an average of 1.3 uses for every film received on campus within the week we have it. I should explain here that, in common with other schools of the Los Angeles City School Districts, we draw from a central AV collection. Films are delivered and picked up after one week. Other AV aids remain for two weeks. This 1.3 average is not great until examined in the light of the fact that sometimes the press of class time doesn't permit the use of a film that has been ordered and delivered. We can easily see, then, that some other film ordered and delivered has to be used 2 or 3 times to make the average.

Another service rendered is that of preview. New films and filmstrips are selected from the host of material offered by film distributors, AV centers and private industry. Our AV center on campus obtains preview prints and instructors who are concerned with the subject matter involved view them in the preview room. Suitability and grade

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level are considered as are presentation, technical aspects of production and ultimate possible uses (the more the merrier). Recommendations to purchase or not to purchase are made on two levels: (1) for the Los Angeles City School Districts, as a whole and (2) for our local needs, since our campus has some courses no other junior college in Los Angeles offers. On occasion, one print only of a film or film-strip may be purchased and sent out on "permanent loan" to a junior college.

Especially in our night program, we have a large number of instructors who come in from local industry, i.e., aviation, petroleum, diesel motors, and marine engineering. Added to these are men from various municipal services such as the Department of Sanitation, and the Police and Fire Departments. They bring many AV aids to our students from their own AV libraries. In effect, this extends our AV services, since equipment to show these is our standard school equipment, and since they add their AV resources to ours.

A further service rendered by our school AV office is that of instructing students and teaching staff in the use of any equipment with which they are not already familiar. Many students come to us from high schools in the Los Angeles City Schools and bring with them cards certifying their training in the use of audio-visual equipment. They can assist greatly in the classroom presentation, and often do so. However, if their training and experience have been confined to one model or to the products of one company, we find it advisable to check their use of equipment BEFORE something happens.

Our latest activity involves the making of some aids of our own, directly applicable to our particular campus situation. One is a series of training films showing athletic techniques and body actions involved in the major sports. These will be filmed by instructors trained in filming as well as in kinesthetics. The other is the making of a series of slides to accompany a sound tape to be used in orientation work and with adult evening classes for the purpose of introducing the library and library procedures.

On our particular campus, AV services are housed in the library and administered by the library staff assisted by an audio-visual technician. We are looking forward to the greater service we may render students and faculty by having catalog cards in the main library catalog to cover AV holdings.

As for "stimulating the faculty" to increased AV use — not until we catch our breath from this on-the-double cycle we're in, please!

## Letter from Paris

Continued from page 134

the Marshall Plan, had not invested large sums of U. S. dollars in the development of audio-visual education centers for helping industry and economic recovery. Recognition of this fact is of great import; and as a post-script, it should be added that Europeans are very appreciative of this help.

## The Published Word

Now as to the influence of the published word: In my first letter I mentioned that one of the first magazines to which my attention was called when I started working with EPA was EDUCATIONAL SCREEN. Now I can report I have seen it in many places in Europe. For example, while in Vienna this summer a student from the University of Vienna at an AV seminar referred to several articles in this magazine as he held up two issues. Later I learned that he has a complete file for several years back and that it is regularly read by many education students in the University. (This young man made me feel especially good by telling me he knew me through reading EdSCREEN!) A friend in Finland writes that he avidly reads EdSCREEN each month from cover to cover. And so it goes. Another publication which is widely read and popular among AV workers is *Business Screen*, and I shouldn't fail to mention that *Communication Review* is held in high regard by the "fraternity" here. The book most in demand is Edgar Dale's *Audio-Visual Methods in Teaching*; there are a good many copies of it in use. It appears to enjoy the

highest reputation of any American textbook in this field. All these things are evidence of American leadership in AV.

## American Industrial Films

The influence of American-produced industrial films is great. In many ways these are the cornerstones of the National Productivity Centers' film libraries in many of the countries. True, this may be a natural consequence of using Marshall Plan funds in helping to set up the film libraries, but there are other reasons for their being in such demand. They are well produced and show advanced production methods. The fact that sound tracks in many languages have been put on these films further attests to their value. It should please our American film producers to know that they have and are contributing to bettering the standard of European living — at least indirectly.

There is a block of American films, even though produced during the war period, that are still so fundamental and so sound that they are being widely used more than a decade later. These are the United States Office of Education training films in the areas of machine operation, supervision, agriculture, and measurements. Many of these have been translated into every Western European language and are being used to help develop basic skills in vocational schools and in on-the-job training programs.

## Now as to People

The first group of people are those who, though not present, have by their

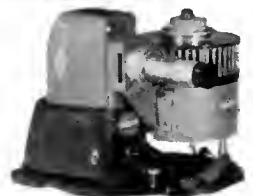
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efforts elsewhere affected the situation. This list, as I've already implied, is rather easily made, and the salutes go to you Paul Reed as editor of EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE, to Ott Coelln, as editor and publisher of *Business Screen*, and to William Allen and Kenneth Norberg as co-editors of the *DAVI Communication Review*. Then there should be recognition for Edgar Dale as author of *Audio-Visual Methods in Teaching* and for Floyd Brooker, presently the Executive Secretary of DAVI, who was formerly with the U. S. Office of Education in charge of its training film production program. Of course, none of these persons worked alone to make this contribution, and so the unnamed co-workers must take satisfaction from the fact that they also helped.

There are about a dozen American audio-visual education leaders, who have visited Europe for periods ranging from a few months to several years and who without question have left their mark. In some countries this is true to a remarkable degree, for example, Norway. To mention all of these persons and describe their contribution would be too involved for this letter and would run the risk of slighting some. However, none of these persons could have done an effective job without some inspired leadership for the entire project, and the person who has exercised a profound constructive influence on European AV education is Howard Kresge,<sup>2</sup> now with the United States Regional Office covering Western Europe.

Howard Kresge is the one American who by his presence here over a period of years in the discharge of his official AV responsibilities, by his appreciation of the fundamental elements of audio-visual education that are pertinent to European conditions, and by his tact, his persuasion, patience and perseverance, has easily, in my opinion, made the major contribution to the development of audio-visual education in Europe.

I can report to you that the contributions of our resources and our people are deeply appreciated by those Europeans I have talked to and worked with. They have helped mightily in the efforts of western Europeans to keep free from Communistic economic and political domination. There is of course much more to be done, but we can be grateful for the progress made to date.

Cordially,  
Francis W. Noel

<sup>2</sup>See "Story of the ECA Film Project," October, 1952 EdSCREEN, page 322. See also "The Oslo AV Workshop," March, 1954 EdSCREEN, page 102. Both articles were written by Howard Kresge.

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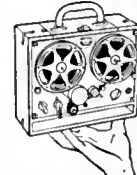
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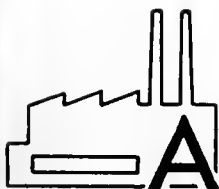
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# Audio-visual trade review

by ROBERT E. SCHREIBER

For more information about any of the equipment announced here, use the Reader's Service Coupon on page 160.

**Admiral Folding Viewer.** For 35mm slides and filmstrips, the pocket-sized viewer features a dual lens system for maximum magnification and color realism. Folds flat for lens protection. In two-tone plastic case.

For more information circle 101 on coupon

**Allied Impex Ultrablitz Jet Flash Unit.** \$69.95. Lightweight and compact, the Jet pack weighs 3 lbs., 9 ounces and measures 8½ x 6 x 2½. Full power gives 8-watt seconds of consistent output with guide number of 250 for b&w, 65 for daylight color. Speeds at 1/1000 second at full power; 1/2000 second at half power.

For more information circle 102 on coupon

**Bell & Howell's New 16mm Magnetic-Recording Projectors.** The 302E in a single case with built-in 8-inch speaker is \$734; the 302D is available with a 12-inch speaker at \$814 or with a 25-watt speaker at \$884. A 50% power increase with distortion free sound are features of the new models.

For more information circle 103 on coupon

**Bell & Howell Wide Angle Attachment.** \$22.95. Affords 125% more field coverage than the regular 10mm lens, the new wide-angle attachment is available for all Wilshire and Manterey 8mm cameras. Price includes



Bell & Howell Magnetic Projector

filter-holder and retaining ring for a size 5 filter. Threads directly into lens barrel of all B&H Sun Dial 8mm cameras. Requires no exposure increase and yields sharp images as close as six inches.

For more information circle 104 on coupon

**Beseler Glassomot Dryer.** \$245. The Model 400 has a capacity of 50 8x10 prints per hour. Rotary drum is made of highly polished, seamless stainless

steel; has a built-in squeegee, variable speed drive connected to thermostatically controlled heat element; can produce glossy or matte finished prints.

For more information circle 105 on coupon

**Beseler Miniature Enlarger.** \$139.75 less lens. For smaller negatives from 8mm to 2¼ x 3¼, the Model 23C uses any size negative without changing condensers since the negative stage remains stationary and the condensers move up or down. Permanent built-in guide assists in adjusting to pre-selected positions. Counterbalance springs completely hidden and protected. Horizontal projection at 90 degrees with automatic lock.

For more information circle 106 on coupon

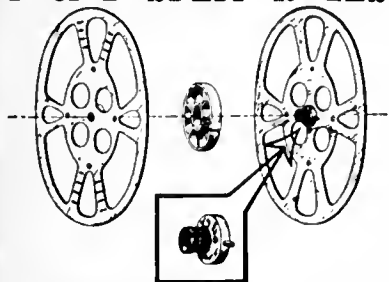
**Brumberger Automatic Slide Changer.** The Model 140 handles 2¼ x 2¼ transparencies in all types of mounts. A simple push-pull of the changer handle centers slide for projection and removes last slide to pick-up platform. For any Brumberger 2¼ x 2¼ projector.

For more information circle 107 on coupon

**Comero Specialty Edixa Camera.** \$99.50. The Edixa 6 x 6 is a fully automatic twin-lens reflex camera in the 2¼ x 2¼ size with f:2.8 Steinheil lens. Features two coated 80mm lenses, built-in magnifier in viewfinder, built-in strobe, body release, focusing from 3.3 feet to infinity, stops down to f:22.

For more information circle 108 on coupon

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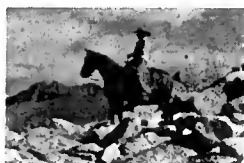
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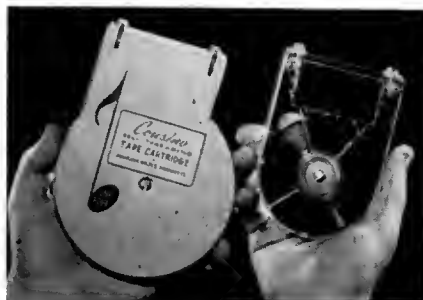
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**Cousino's New Self-Threading Tape Cartridge.** The new unit is compatible with the original standard cartridge and provides one hour of recording time. Threading is accomplished by pushing the cartridge into the playing slot of specially designed playback units. Cartridge is ejected automatically with the tape re-wound ready for next play. Application in office dictating equipment, juke boxes, automobile playbacks, and other possibilities are now on the drawing boards.

For more information circle 109 on coupon



One-hour Cousino cartridge (left) is compatible with original cartridge on the right.

**DuPont TV Recording Film.** Faster, finer-grained, low-contrast photographic film for television use is the new Type 834. It is approximately 2½ times faster than type 824 and is designed for photographing either negative or positive images on television monitor tubes. Its use permits either a reduction in the drive on the kinescope tube to reduce image flare or use with a smaller f-stop to improve depth of focus. Available in 16mm and 35mm sizes.

For more information circle 110 on coupon

**Enteca Polari-Vue Screen.** With color films, it yields a spectacular rendering of subjects against a dark blue sky; can also control reflections from glass, water, wood, and other nonmetallic surfaces; or can be used for movie fade-ins, fade-outs, and lap dissolves. Threaded to accommodate adapter rings and lens hood. With viewer.

For more information circle 111 on coupon

**Exakta Wide Angle Lens.** \$149.50. The new f:2.8, 35mm Flektogon is the first wide angle lens with automatic diaphragm for 35mm photography. Computed for the Exakta VX, this six-element lens has a 64-degree angle of view. Lens is operated by a clutch-control sweeping lever which opens diaphragm to its widest aperture. A single pressure of the release button closes the lens to pre-selected aperture and trips shutter.

For more information circle 112 on coupon

**Graflex Projector Slide Timer.** \$14.95. An accessory for the Constellation Projector, the unit provides completely automatic operation of the 35mm projector and will hold slides on the screen for intervals from 5 to 30 seconds. Also applicable to any projectors equipped with an Airequipt magazine and remote operation.

For more information circle 113 on coupon

**Hudson Master Kit for Reflex Cameras.** \$3.95. Designed to assist reflex camera owners in composing, cropping, binding, and projecting the new 1½" x 1½" transparencies. Viewfinder mask of transparent material is applied to ground-glass finder to aid in



Chicago Board of Education's Dr. Omer S. Williams, Director, Bureau of Instructional Materials (left), and James Fitzwater, Director, Division of Visual Education (center), discuss the Bell & Howell electric slide changer with B&H institutional sales manager George Myles. Occasion was the all-day demonstration, "Teaching and Training with Sight and Sound," held at Chicago's Sheraton-Blackstone Hotel. Nearly 600 industrial, educational and church leaders attended the session, which was sponsored by four Chicago area AV dealers and Bell & Howell.

composing pictures. Stainless steel composing-cropping template, steel tipped film scribe, and 25 special slide binders complete the kit.

For more information circle 114 on coupon

**Interstate Ultrablitz Rocket "D" Flash Unit.** \$99.95 with batteries. Lightweight and compact, the unit has a guide number of 310 for b&w, 78 for daylight color; a variable flash beam reflector that adjusts to any lens angle, lifetime flash tubes, and ready light on flash head. Operates on battery or A current.

For more information circle 115 on coupon

**Kalimar Aires 35mm Camera.** \$99.50. Features a rangefinder focusing down to 20 inches, coupled range and viewfinder in single eyepiece which enables photographer to see image accurately even though he wears glasses. Lens is fast enough for indoor pictures in overage light without flashbulbs.

For more information circle 116 on coupon

**Leitz Lenses for Leica.** \$135 and \$198. The RF Summaron lens is 35mm f:3.5 for wide-angle applications. It is designed to function through the viewfinder-rangefinder system of the Leica M-3 camera. Focusing range as close

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as 26 inches with automatic porallax compensation. The Dual-Range Summicron lens is 50mm f:2 operates in a focusing range from 2'10" down to 19".

**For more information circle 117 on coupon**  
**Minneapolis Premier Camera Outfit.** \$54.95. Heiland Premier Camera has f:2.8 Steinheil Cassar lens with speeds from 1/25 to 1/200 second, mounted in a Pronto shutter provided with X-contacts and built-in self-timer. Rapid-wind, thumb-operated lever which advances the film and cocks the shutter in one stroke, and double-exposure prevention. Foto-Mite flash unit, designed for 22½ volt BC operation, locks into accessory clip.

**For more information circle 118 on coupon**  
**Nea-File Chest for 2 x 2 Slides.** Model CH100 holds 200 gloss slides, \$28.50; Model CH250 holds 1500 reedy-mounts. Solid walnut chest designed with top lid and bottom drawer with solid brass hardware and name plate.  
**For more information circle 119 on coupon**

**Ocean Easternflex Reflex Camera.** \$34.95. Case \$5.95. New 2¼ x 2¼ camera features f:3.5 80mm lens stopping down to f:22, 80mm viewing lens, 9 shutter speeds, FZ synchronization, Pronto type flashtip, built-in self-timer, eye-level sportsfinder, and ground glass magnifier.

**For more information circle 120 on coupon**  
**Pentron Stereophonic Conversion Kit.** \$16.95. Enables the Pentron recorder owner to add stereophonic sound to any Pentron tape recorder sold in the past five years with the exception of models RWN and CT-1. Sound is recorded on two separate channels and played back through two separate amplifier-speaker systems.

**For more information circle 121 on coupon**  
**Riken Ricoh 35 Camera Packaging Improved.** The 35 outfit is now packaged in a new, handsome, 4-color carrying kit with convenient handgrip for compact and easy portability. Kit includes Ricoh camera with 45mm f:3.5 lens, and Ricoh flashgun at \$59.95.

**For more information circle 122 on coupon**  
**Rockbar Goodmans Loudspeaker.** The new 12-inch Axiom is a twin-coned unit with frequency response from 40 to 15,000 cycles and handles 20

watts. Recommended baffle enclosure: 4½ cubic feet.

**For more information circle 123 on coupon**  
**Stancil-Hoffman Detachable Flange Reels.** The quick-loading reels for recorders, projectors, laboratory processing, and editing equipment are available for 16mm, 17.5mm, and 35mm sizes. Made of aluminum. Round and square hole types available.

**For more information circle 124 on coupon**  
**Standard Camera Rapid-Sequence Spring Motor.** \$69.50. Designed for use with the Praktina FX camera, the motor makes it possible to take ten consecutive pictures in less than five seconds. The entire unit weighs only 20 ounces and has a heavy-duty motor mechanism.

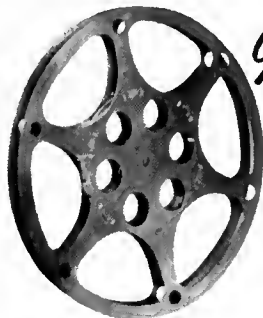
**For more information circle 125 on coupon**  
**Standard Camera 35mm Single Lens Reflex.** \$149.50. The Praktica FX2 automatic has internally coupled automatic diaphragm which permits users to focus at full aperture for maximum visibility on ground-glass. Body is die-cast aluminum finished in black leather with sotchrome trim. 12-speed shutter from 1/500 second to bulb and synchronization for electronic flash. Available with either Jens 50mm f:2.8 Tessar lens or Westanar lens.

**For more information circle 126 on coupon**  
**Stewart-Trans-Lux Luxchrome Rear Projection Screen.** Featuring fine grain, proper color rendition, durability, and seamless in any size. Said to provide unprecedented picture brilliance under normal room lighting. Smaller sizes, from \$15.50, available in frame. Larger sizes may be laced into demountable wood or metal frames.

**For more information circle 127 on coupon**  
**SVE E-Z Viewer Filmstrip Viewer.** \$14.95. Small and compact, it may be used on a desk or table or held in the hand. The unique lens system with two polished lenses provides clear, brilliant, sharp pictures. Single-frame filmstrips are enlarged three times. Stand assures recommended 45-degree viewing angle. Positive sprocket advance. Operates on 110-120 volts using 7.5 watt night light bulb.

**For more information circle 128 on coupon**  
**Tech Magna Titrer Outfit.** Set includes a 12"x18" easel with velvet surface and red and black backgrounds, 380

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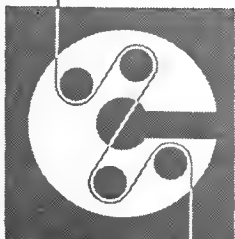
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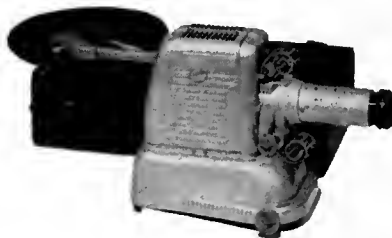
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**Tech 1-Minute Timer for Polaroid.** \$4.95. Of functional design with no levers or other protrusions, the bell case is the winding key for the timer movement. Timer is of all-metal construction. One turn of the bell starts the timing period. An audible buzz during the entire timer operation serves as a constant reminder. At the end of one minute, the Tech Timer signals with a clear bell tone.

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**Testrite Professional Enlarger.** \$99.95 with f:4.5 Elgeet lens with iris diaphragm and click stops or \$69.95 less lens. The model 100DC handles material 4 x 5 with four parallel, rigid arm construction. Two heavy duty coil springs for counterbalance make raising and lowering easy. Perfect alignment of negative to baseboard. Accommodates films from 35mm to 4 x 5. For more information circle 131 on coupon

**Viewlex Viewtalk.** An efficient sound slide unit that will play standard and long



Viewlex "Viewtalk"

playing records up to 16" size in any of three standard speeds. It accommodates most all Viewlex projectors and the projector or sound system can be used independently. Uses 4"x6" speaker with 2-watt output. Viewtalk unit only 12 lbs.; with projector 20 lbs. Also available with 6"x9" speaker and 3½ watt output, 15 and 26 lbs. For more information circle 132 on coupon

**Zeiss Case for Shode and Filters.** \$275. Lens shade and three filters carried conveniently in hard leather case which can be attached by means of a loop to the strap of the Contaflex and Contina camera cases. For more information circle 133 on coupon

Use Readers' Service  
Coupon on page 160

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by an abbreviation of the name. Addresses of such primary sources are given in the Index to Primary Sources at the end of this department. For more information about new materials, use the Service Coupon in this section.

### GUIDANCE

**Building Tomorrow's Leaders** fs JA 20min sd col free. Story of the far reaching effects of Junior Achievement on the teen-agers of America, showing how young people learn about business by being in 'business for themselves. The benefits of Junior Achievement to the teenagers, to the business advisers who counsel them, and the overall impact on the community are outlined. For more information circle 134 on coupon

### HEALTH & SAFETY

**I'm No Fool with a Bicycle** mp DIS '56 8min sd col. Cartoon presentation of safety rules for bicyclists, featuring "Jiminy Cricket." For more information circle 135 on coupon

**I'm No Fool with Fire** mp DIS '56 8min sd col. Cartoon presentation of fire safety rules, featuring "Jiminy Cricket." For more information circle 136 on coupon

### HOME ECONOMICS

**What We Eat We Are** mp IVT 15min sd col free. Shows how the banana supplies nourishing and vitamin-supplying food in salads, how bananas add variety to meats and vegetables, and its use in elegant desserts, puddings, and surprise dishes. For more information circle 137 on coupon

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**Here it is! Just Released!**

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**"VISAGES de la VILLE LUMIERE"**

Film # 4 of the  
**ACCENT AIGU**  
Conversational Film Series

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1385 Westwood Blvd. Los Angeles 24, Calif.

## HEIDENKAMP BIRD FILMS

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Thanks to Beef mp UW 14 min sd col  
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roast, short ribs, spare ribs, beef stew,  
corned beef, steak, and standing rib  
roast.

For more information circle 138 on coupon

### LANGUAGE ARTS

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bGw \$55 r \$5. Satire on the produc-  
tion of a TV commercial bringing to-  
gether the talents of Dizzy Gillespie,  
father of Bebop, and John Hubley  
UPA cartoon animation specialist.

For more information circle 139 on coupon

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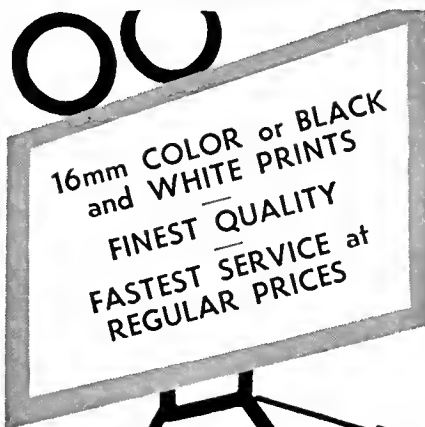
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# TRADE DIRECTORY FOR THE AUDIO-VISUAL FIELD

KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

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214 Third Ave., Pittsburgh 22, Pa.  
1239 SW 14th Ave., Portland 5, Ore.  
18 Sa. Third St., Memphis 3, Tenn.  
1205 Commerce St., Dallas, Tex.  
54 Orpheum Ave., Salt Lake City, Utah  
219 E. Main St., Richmond 19, Va.  
1370 S. Beretania St., Honolulu, T.H.
- International Film Bureau** (PD)  
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- Knowledge Builders (Classroom Films)** (PD)  
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420 Plum Street, Cincinnati 2, Ohio  
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5244 Santa Monica Blvd., Los Angeles 12  
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642 Smithfield St., Pittsburgh 30, Penna.  
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- Bell & Howell Co.** (M)  
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Radio Corp. of America, Camden, N. J.
- Technical Service, Inc.** (M)  
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- Flormon & Babb** (MD)  
68 W. 45th St., New York 36, N. Y.
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- Folkways Records & Service Corp.**  
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- Keystone View Co.** (PD-4)  
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- Radio-Mot Slide Co., Inc.** (P-2, 4)  
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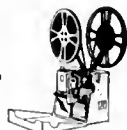
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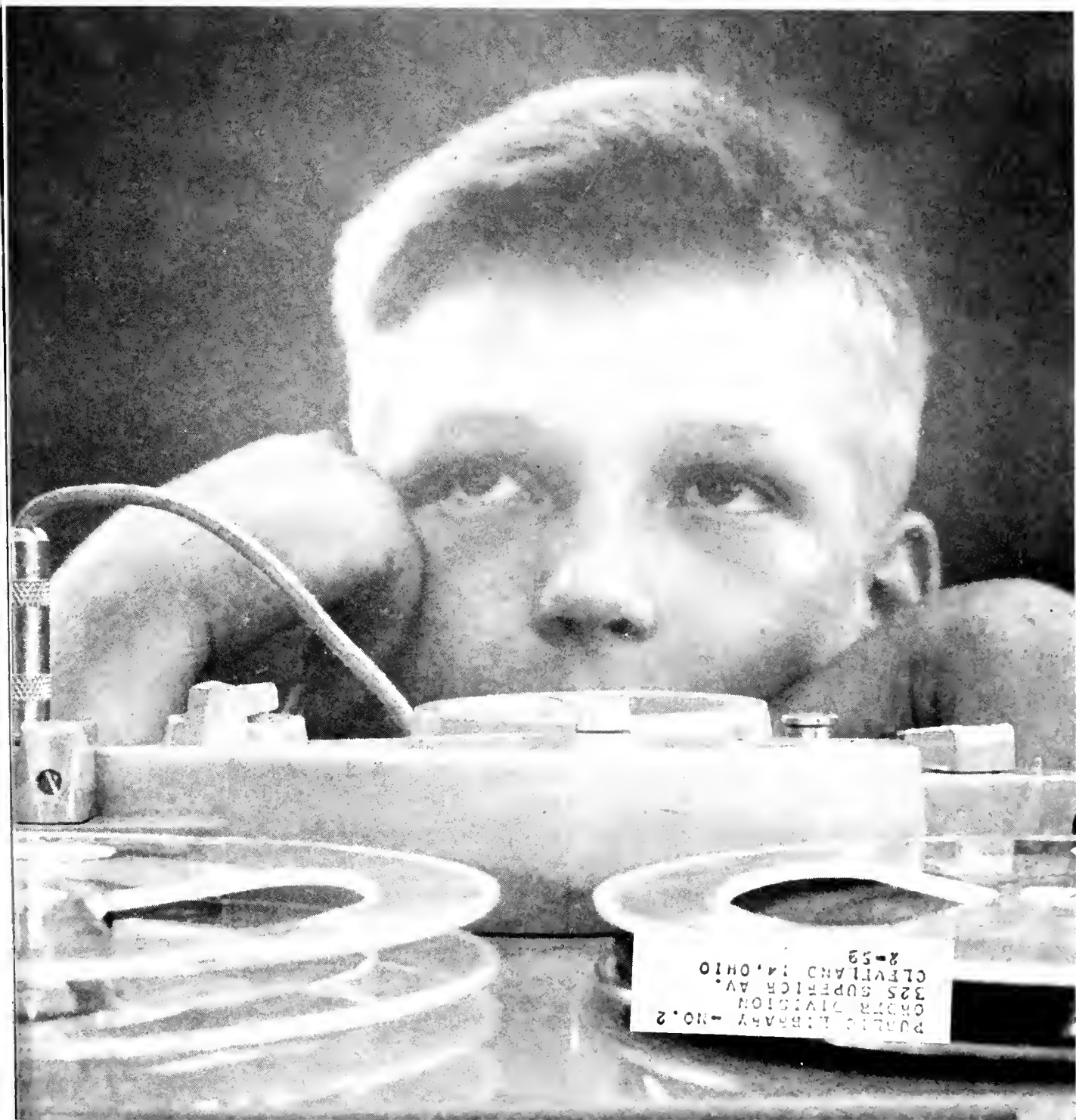
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VOL. 36, No. 4

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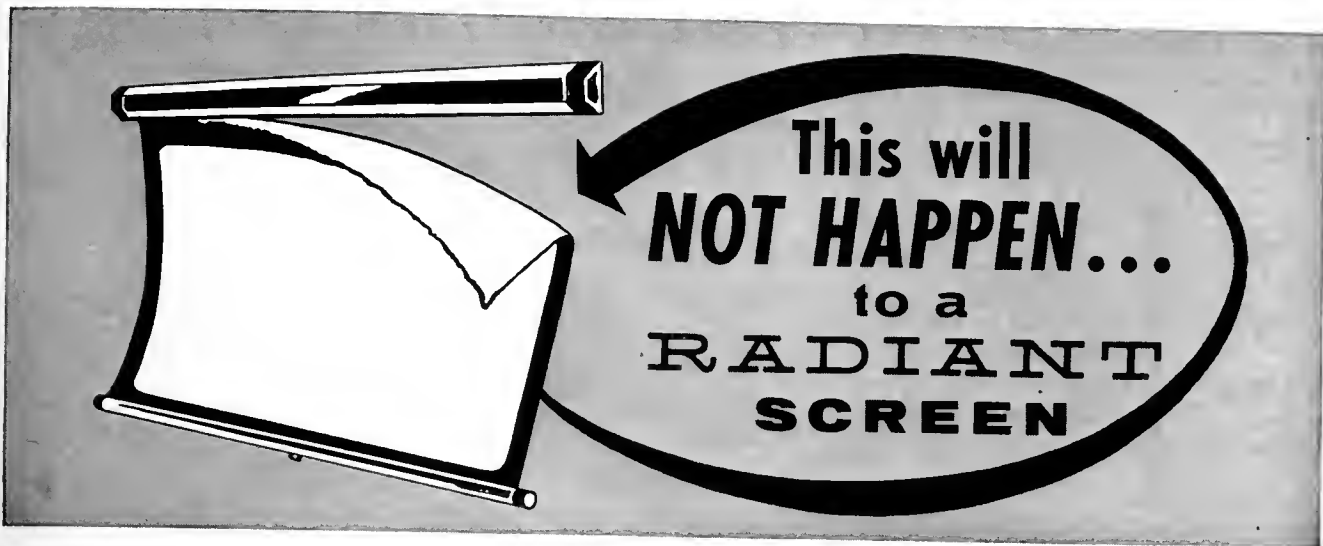
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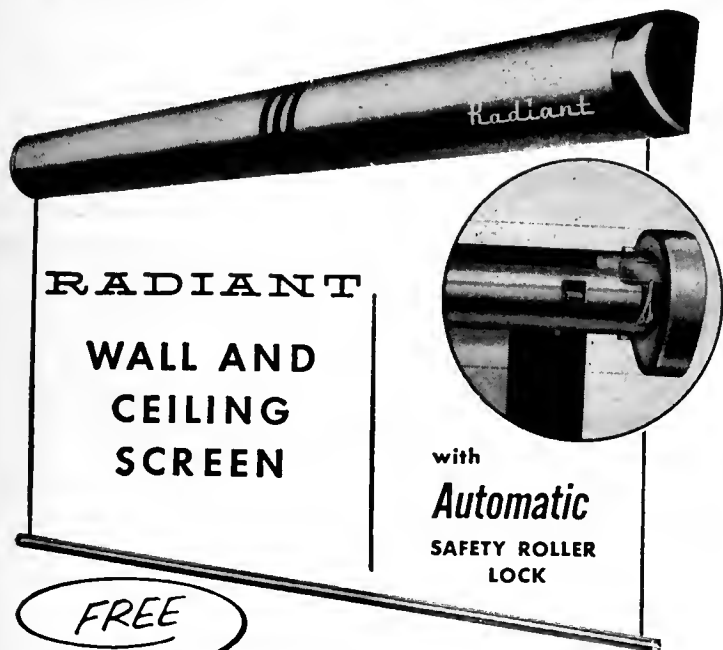
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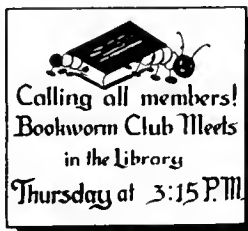
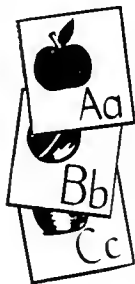
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded  
in 1922  
by  
Nelson L. Greene

April, 1957

Volume 36, Number 4, Whole Number 351

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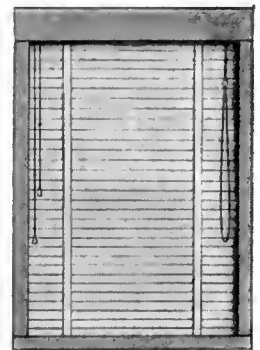
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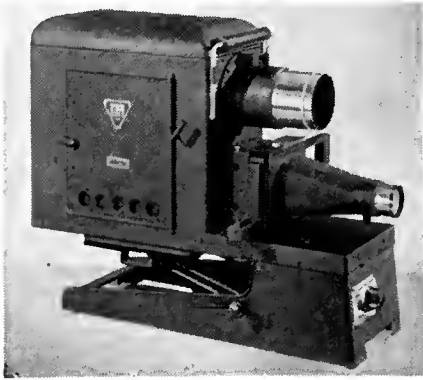
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# On the SCREEN

## Cover: A Boy Listens

It may seem that boys are just not made to listen. To talk, to yell, to run, to jump, yes—but not to listen. In today's classroom, however, some boys are learning to listen. Who wouldn't be interested in hearing how he sounds on a tape recording he made himself?

The cover picture is one of many illustrations in a booklet titled, "The Tape Recorder in the Elementary Classroom" (Minnesota Mining & Manufacturing Company). For more about the booklet, see page 180.

## April Is Audio

Audio-visual enthusiasts are often accused of overemphasizing the visual, especially the projected visual, and of underemphasizing the audio. No such accusation can be made against this issue of *EDSCREEN & AVGUIDE*. True, you will find herein many of the regular features covering the visual media of communication (Evaluation of New Films, page 192; Church Department, page 200; New Filmstrips, page 205; New Materials, page 206). But in the feature articles of this issue we have given special emphasis to the strictly audio teaching tools: the tape recorder (pages 180, 182, 188); intercommunication systems (page 184); disc recordings (page 186), and radio (page 191). In addition you will find, of course, Pat (short for Max) Bildersee's monthly "Sound Advice" (page 196).

Although the articles don't pretend to cover *all* the exciting uses of audio teaching tools in and beyond the classroom, they do suggest some significant ways in which audio equipment and

materials can make communication and learning more fun and much more effective.

## May Is Coming

The May issue will bring the first of two articles on the production of audio-visual materials within school systems. And you'll find an excellent (we think) report on the audio-visual facilities and activities at the Harvard Business School. The new Business School building provides not just *one* fancily equipped audio-visual room; *all* rooms are well equipped audio-visually.

In the May issue also you'll find an article about how Johnny can and is learning arithmetic—with the help of old and new teaching tools. Audio-visual directors will be especially interested in a provocatively presented description of what they are or ought to be—"10 I's for Audio-Visual Directors."

## June Is Going

With this April issue of *EDSCREEN*, I am leaving my editorial responsibilities in the very capable hands of others in order to devote full time to my work with mentally handicapped young people in a private school in Oak Park, Illinois.

After almost a decade at my *EDSCREEN* desk (and more than that since I entered the audio-visual field via SVE), it is not easy to say goodbye. So I won't. The many friends I've made I shall hope to continue to see and hear about in and out of the pages of my favorite audio-visual magazine.

My warmest thanks to all of you in the audio-visual field for some of the best years of my life. — JNS

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Writers of the Romantic period gave voice to a changing world and the dramatized selections from their works, presented in this film, will give students an eye-witness view of this revolutionary age. Burns, Wordsworth, Coleridge, Blake, Byron, Shelley, Keats and Scott—the leading lights of the romantic literary movements—are shown in all their individuality and independence of spirit.

**English Literature: The Victorian Period** (1¼ reels)

The literary giants of the Victorian period verbalized, defended, and questioned the ideas of an unusual age. This film discusses the works of the most prominent among them—Macaulay, Carlyle, Darwin, Huxley, Newman, Dickens, the Brontes, Hardy, Ruskin, Arnold, and Carroll—and draws the student into a world of literary genius, originality, and intellectual ferment.

**Fossils: Clues to Prehistoric Times** (1 reel)

This film is the exciting story of fossils—where they are found, how they were formed, and what they tell us about the development of life on earth. Science pupils will find this a clear and dramatic explanation of the work of scientists and of their findings as they view museum dioramas, animation, and a large variety of fossil specimens.

**Australia: The Land and the People** (1½ reels)

This study of the "land down under" seeks to answer a number of important questions about the world's largest island continent, questions about climate, major economic activities, a huge land mass and a small population. The film also lays stress upon the British heritage of English-speaking Australians.

**How Birds Help Us** (1 reel)

Birds provide us with food, destroy harmful insects and rodents, eat weed seeds, and give us pleasure with their bright colors and happy songs. Youngsters will gain an appreciation of birds through this interesting, charming film.

**How Insects Help Us** (1 reel)

When Bill and Jack go fishing, they become aware of how insects help us: some destroy harmful insects, some provide food for fish and birds. Bees carry pollen and make honey, silkworms make silk, and many other insects are fascinating and beautiful to observe.

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FOR THE PRIMARY GRADES

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- Fossils: Clues to Prehistoric Times
- Australia: The Land and the People
- How Birds Help Us
- How Insects Help Us

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# Have you heard?

## DAVI in Washington

The NEA's Department of Audio-Visual Instruction held its 1957 convention at the Sheraton Park Hotel in Washington, D. C. March 3-6. Day-by-day themes included "Meeting Local Needs Thru Local Production," "Curriculum and Audio-Visual Education," and "Audio-Visual Information Services for Professional and Lay Publics." Major speakers were Lawrence G. Derthick, U. S. Commissioner of Education; L. C. Larson, retiring president of DAVI and Director, Audio-Visual Center, Indiana University; Floyd E. Brooker, DAVI Executive Secretary; Richard B. Hull, Director, Radio and Television Broadcasting, Ohio State University; and Stephen M. Corey, Dean, Teachers College, Columbia University. In addition to the general sessions and discussion and workshop sessions, there was a trade show of nearly 100 exhibits of the latest audio-visual equipment and materials. (For further comments on the DAVI meeting, see editorial, page 178.)

## DeKieffer Now President

Robert deKieffer, Director, Bureau of Audio-Visual Instruction, University of Colorado, Boulder, took office as president of the Department of Audio-Visual Instruction at the close of the Department's annual convention in Washington, D. C. Dr. deKieffer succeeded L. C. Larson, Director of the Audio-Visual Center, Indiana University, Bloomington.

More than 1500 DAVI members voted in an election by mail which preceded the convention. Elected, in addition to Dr. deKieffer, were: Charles F. Schuller, Director, Audio-Visual Center, Michigan State University, East Lansing, vice-president, and three delegates-at-large for three-year terms. They are: Walter S. Bell, Director, Audio-Visual Education, Board of Education, Atlanta, Ga.; Mendel Sherman, Audio-Visual Center, Indiana University, Bloomington; and Paul W. F. Witt, Professor of Education, Teachers College, Columbia University, New York, who was re-elected for another three-year term.

## AVDO's Spring Conference

The 8th Annual Spring Conference of the Audio-Visual Directors of Ohio (AVDO) is being held at Ohio State University in Columbus April 11-12. The theme is "Audio-Visuals in Curriculum Development." Speakers include Floyd E. Brooker, Executive Secretary, Department of Audio-Visual Instruction, NEA, and A. Wells Foshay, Director, Bureau of Educational Research, Ohio State University. Dr. Brooker will discuss, "Audio-Visuals: Education's Frontier." Dr. Foshay's subject is "The Relation Between Curriculum Development and AV Materials."

## The First Medical Motion Picture Workshop

The top men of the medical motion picture field — both in production and utilization — were the principal speakers for the First Medical Motion Picture Workshop. All Workshop sessions were held on the Calvin Company sound stages in Kansas City February 4, 5, and 6 — plus an impressive and interesting tour of the University of Kansas Medical Center on Thursday with a wealth of demonstrations of various audio-visual methods in use.

The speakers included: Mr. Ralph Creer, Director, Motion Picture and Medical Television, American Medical



At the first Medical Motion Picture Workshop, J. Edwin Foster, of the Medical Audio-Visual Institute of the Association of Medical Colleges, spoke on "Motion Pictures in Medical Education."

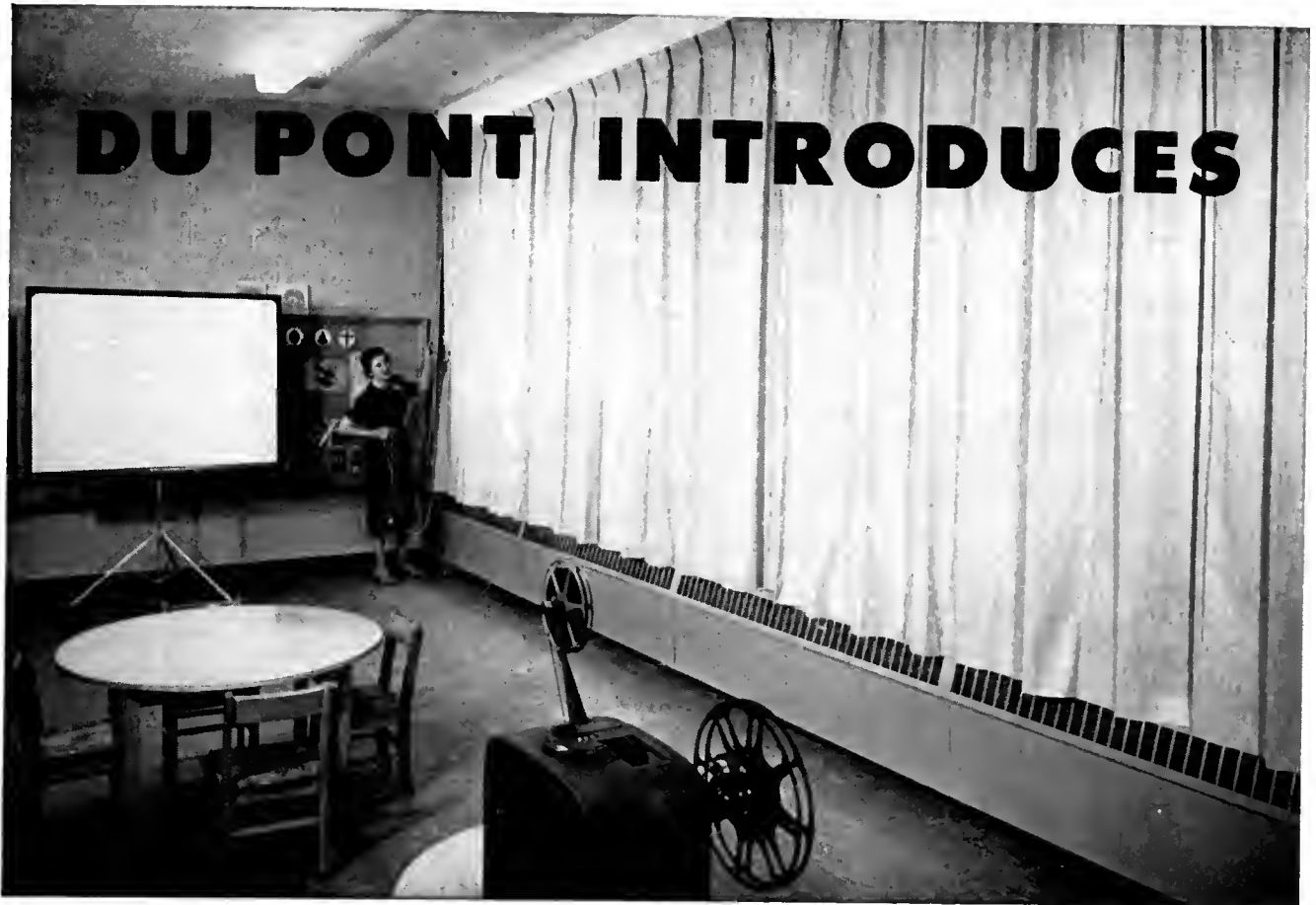
Association; Mr. C. Graham Eddy, Chief, Medical Illustration Division, Veterans Administration; Dr. J. Edwin Foster, Director, Audio-Visual Institute, Assn. of American Medical Colleges; Mr. Mervin W. La Rue, Sr., Producer; Miss Helaine S. Levin, Director, Film Library, American Dental Assn.; Dr. Joseph E. Markee, Department of Anatomy, Duke University School of Medicine; Dr. John L. Meyer, II, U.S. Public Health Service Hospital; Dr. David S. Ruhe, Head, Department of Audio-Visual Education, University of Kansas Medical Center; Mr. Warren Sturgis, Sturgis-Grant Productions Inc.; Mr. Sy Wexler, Churchill-Wexler Film Productions.

The men and women attending came from all parts of the country and represented various types of film interests. They included some eighty photographic department heads from as many Veteran Administration hospitals, a dozen representatives of the major pharmaceutical houses, faculty members of a dozen medical colleges, producers who specialize in the medical and public health field, staff men from the medical corps of the Armed Services, the American Medical Association, American Dental Association, the

(Continued on page 174)



# DU PONT INTRODUCES



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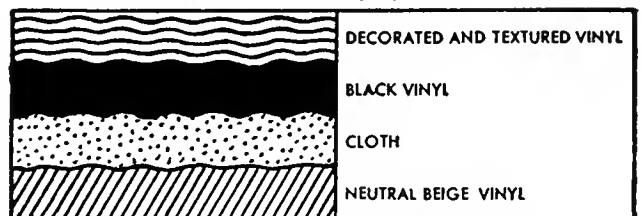
Now you can specify an opaque drapery material that complements the décor of rooms used for audio-visual work. "Tontine" flame-resistant vinyl drapery material comes in a selection of attractive patterns and colors on its textured side (see diagram) and in neutral beige on the smooth side facing the window. Soft and pliable, drapes of this new fabric gracefully draw up into minimum space after use. And there's no "boardiness" in low temperatures, or "tackiness" in high.

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## Have You Heard?

(Continued)

American Nursing Association, Public Health Administration, Doctors of Medicine who are also producing film materials, and a number of other organizations and individuals.

### Typewriting via TV

Typewriting can be taught more effectively by television than by an instructor in the classroom, according to results of a study by the Bureau of

Business Research at Michigan State University.

The experiment was conducted by William R. Pasewark, now at Texas Technological College, while he was an instructor in business education at M.S.U.

He found that television-taught students, with no instructor in the room, not only learned to type faster but also made fewer errors than students taught by the conventional classroom method.

"Contrary to some opinion, the absence of an instructor may have contributed to this superiority of tele-students for they may have assumed

more personal responsibility for their learning," Pasewark reported.

The novelty of learning through television may also have motivated the experimental action beyond normal expectation, he said.

Two groups of 22 students each were used in the experiment. They were matched almost identically for intelligence and were given the same course, by the same instructor, in half-hour periods, five days a week for 48 days.

One group was taught in the classroom. The other students were arranged into groups of three and four and were instructed only by open circuit telecasts from Michigan State University station WKAR-TV.

Students instructed by television typed faster on all nine timed-tests during the course, Pasewark said. The experimental group on the final test averaged 35.4 words a minute and 4.5 errors per student while the conventional group averaged only 29.3 words per minute and made an average of 5.9 errors per student.

Although Dr. David Luck, head of the Bureau of Business Research, believes conclusions concerning TV-teaching of other subjects should not be drawn too hastily, he said the distinct success of the experiment should spur increased research into further educational uses of television.

"... as spectacularly far-reaching as American history itself . . ."

# THE PAGEANT OF AMERICA FILMSTRIPS

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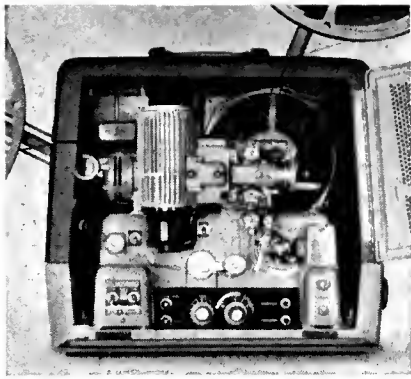
### New Home for Holmes

Frank Holmes Laboratories, Inc. have moved into their new color film plant in San Fernando, California. The plant will afford expanded facilities and the latest equipment in film testing, optical printing, and continuous motion picture processing equipment. A complete machine shop in which the firm's specialized equipment is manufactured and a fireproof vault for storage of customer's originals are parts of the new plant.

### People & Jobs

MARGARET CROSS has been appointed film officer for the midwest area of British Information Services. She succeeds Mrs. L. JOHNSTON LEARY, who has retired to devote full time to her job as a housewife. Mrs. Cross came from England to the Chicago office a year ago. Until her present appointment she served as secretary to Sir Stafford Barff, midwest BIS director, and to Mr. Frank Mitchell, who succeeded Lord Barff when he was transferred to a post in India.

WILLIAM M. WELBORN has joined the Film Council of America as a member of the "Rushes" editorial staff and assistant director of the American Film Assembly.



New audio system in  
Bell & Howell  
magnetic recording projector



## New FILMOSOUND 302-E has 50% more output— high fidelity response—at no increase in price!

Bell & Howell pioneered low-cost sound movies through magnetic recording on film with the Filmosound projector. Now the new 302-E (Bell & Howell's third magnetic model) introduces still more improvements that add the thrill of hi-fi sound to your 16mm films.

Its powerful 15-watt amplifier has 50% more output. The wide-range frequency response — like an expensive high fidelity instrument — will reproduce any sound in the audible range. Microphone sensitivity has been tripled. An additional "peak" indicator light and automatic switching of input circuits help to make recording even simpler.

The Filmosound 302-E not only enables you to create and enjoy top-quality sound movies — it also brings out the best in magnetic tracks previously recorded! And, of course, you get brilliant, sharp projection of either

optical or magnetic sound films. The 302-E is lighter in weight, easier to operate — all at *no increase in price!*

**\$100.00 trade-in bonus!** For a limited time, your old projector is worth *\$100.00 more* than its "Blue Book" value when you trade it in on a versatile, new Filmosound 302-E. And your Bell & Howell dealer will soundstripe up to 400 feet of your favorite 16mm film *absolutely free* — just to demonstrate 302-E performance.

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# Bell & Howell



## Have You Heard?

(Continued)

### ETV for Your Community

Steps involved in establishing and operating an educational television station are graphically outlined in a new booklet published by three national organizations involved in the development of ETV in this country.

Entitled "Educational Television for Your Community," the booklet details costs of establishing an educational station, offers case studies of present stations and indicates staff needs for ETV units.

The brochure was published jointly by the Educational Television and Radio Center, Ann Arbor, Mich.; the Joint Council on Educational Television, Washington, D. C., and the National Association of Educational Broadcasters, Champaign-Urbana, Illinois.

Programs now being seen on educational television are described and pictured in the new publication. It is pointed out that educational TV can provide training for adults, non-violent entertainment for children, programs which will satisfy adult leisure interests and citizenship programs.

The brochure also points out the use being made of TV to provide enrichment type programs and actual courses for viewing within schools.

A large part of the booklet is devoted to a discussion of the steps necessary to activation of one of 258 TV channels reserved for educational television, from application for construction permit to actual operation of a station.

Copies of the booklet can be obtained by writing the Educational Television and Radio Center, Ann Arbor, Mich.

### U. S. Films Abroad

Arthur Larson, Director of the U. S. Information Agency, has reported that during 1956 the Agency almost doubled the total of countries abroad in which it produced foreign-language documentary films to tell America's story.

In 1955, Mr. Larson said, the Agency's Motion Picture Service utilized the services of native-born people in their homelands to produce documentary films in 22 countries. Comparably, in 1956, the Agency directed the production of similar films in 41 overseas countries.

"These locally produced motion pictures are particularly effective in that

they are directed to specific audiences, and tell their stories against a background completely familiar to those audiences," Mr. Larson said. "In these films the direct benefits of the U. S. foreign policy to a given country and its people are emphasized in relation to their own self-interest and national aspirations."

In addition to the films produced by the Information Agency, 44 films made by American companies for use in the United States were acquired by the Agency during 1956 for translation and distribution in the overseas information program.

One of the highlights of the Agency's film activities during the year was the production of films that carried to the world the heroic and tragic story of the Hungarian people's revolt. *Hungarian Fight for Freedom*, a film produced from the earliest motion pictures of the strife in Hungary, was quickly assembled into 27 languages and distributed in 81 countries by the Agency. Shortly thereafter, *Our Times*, the Agency's monthly news review on film, devoted an entire issue to the Hungarian story. This was distributed in 32 languages to 81 countries. A third picture, *A Nation in Torment*, showing how the revolt was ruthlessly suppressed, is being readied for early 1957 release, as are two films about Hungarian refugees.

### Archives Request That Came Too Late

In line with an official resolution by the National Audio-Visual Association urging support for the audio-visual archives project sponsored by the National Education Association's Department of Audio-Visual Education, Don White, NAVA Executive Vice-President, wrote to Mrs. C. R. Reagan suggesting that her late husband's files would be of major interest to historians of the AV field. Mrs. Reagan's response to Wm. F. Kruse, archivist of the project, was that the request had unfortunately come too late. The files had been destroyed.

The loss of the Reagan papers can never be made up. This loss, like those suffered in the destruction of the files of other giants of our field—Thomas E. Finnegan, William H. Dudley, George Kleinc among them—can only be minimized by vigorous cooperation on the part of the whole field to prevent similar losses.

Everyone who knows such a veteran should make it his personal responsibility to help preserve this source material. Correspondence concerning possible accessions should be conducted with Wm. F. Kruse, DAVI-NEA Archivist, 45 Ingleside Shore, Ingleside, Ill.

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# New *Flexalum*® Audio-Visual blind keeps out 30 times more daylight!



Field tests just completed by a leading independent testing laboratory\* show that the new Flexalum Audio-Visual Blind keeps out 30 times more daylight than a fully-closed conventional blind. With the flick of a cord, it turned a sunny classroom into a dark auditorium—easily meeting the requirements of

the Illumination Engineers Society for *motion picture theaters!* (Even with an opaque-type projector, the image was reported "clear, sharp, with good color"). Here, at last, is the blind that meets your daily classroom needs for audio-visual instruction at a moment's notice.

\*Complete 20-page report of tests conducted by U.S. Testing Company sent on request. Write to: Hunter Douglas Aluminum Corp. Division of Bridgeport Brass Company, 405 Lexington Avenue, New York 17, N.Y. Dept. ES-4.



# Dissatisfaction

***"The decision to change is based upon dissatisfaction.  
This decision is not only the first  
but the most important single aspect  
of the change process."***

If I were challenged to pick out the most important words from DAVI's 1957 Washington Conference, here are the ones I'd choose: "The decision to change is based upon dissatisfaction."

Now I hope that Dr. Stephen M. Corey, Dean of Teachers College, will not think I have done an injustice to his thinking by thus quoting just a part of one of his sentences. But this small part was to me the very heart of his most significant keynote address. His handling of the topic, "Changing Professional Practices: The Process," reached deeply for fundamental principles. What could be more fundamental and significant for an audio-visual leader or administrator than consideration of just what it is that causes people to change.

Every day, and at every turn, the audio-visual leader is concerned with changing people. He's trying to convince a decision maker there must be an increased appropriation for audio-visual activities. He's trying to lead an instructional supervisor to change his attitude toward the use of audio-visual materials. He wants the educational and other leaders of the community to work together for an educational television station. In working with teachers he's trying to bring about change in the quantity and quality of their use of audio-visual materials. *What causes people to change?*

It was good once again to hear Dr. Corey addressing an audio-visual meeting. His unusual ability to single out really fundamental problems and, using understandable language, to discuss these problems in relation to sound principles of psychology, always results in a unique and highly valuable contribution. This time was no exception. Here was a really stimulating keynote.

The process of bringing about change is more than using persuasive words. It is more than just telling the story about audio-visual. It is more than just tell-

ing people of the importance of audio-visual materials to effective teaching. Getting support for an audio-visual program is also more than just getting people to respect and like the person who is responsible for the program. Changing people in favorable ways so that good audio-visual programs will develop is not a simple task.

"The decision to change is based upon dissatisfaction." Furthermore, "this decision is not only the first but the most important single aspect of the change process." In other words, then, if my superior is going to change the appropriation, and provide more audio-visual funds, he must become dissatisfied — as I am — with the amount now appropriated. It is my task to help the school principal to become dissatisfied with the facilities provided for using audio-visual materials in his school so that he will scream and insist upon change. It is my task to demonstrate to the people of a community how unfortunate they are not to have the advantages that educational television brings to the people of other communities. It is my task to help teachers become dissatisfied with the way they are teaching so they will change their methods and perhaps give greater attention and emphasis to the use of audio-visual materials in their teaching.

Dissatisfaction is but the first step in the change process. But it is an essential first step. Once there is dissatisfaction, there will be a readiness to change and to improve. It is at this point, then, that others will be most ready to be persuaded and convinced about audio-visual. First, dissatisfaction, then the presentation, followed by — we hope — conviction and change.

Thanks again, Dr. Corey, for your stimulating thoughts; and please don't wait so long between the times you speak to us.

*Paul C. Reed*



## How to use a classroom tool to win friends and influence parents

PTA again! But what a pleasant evening, with your story well told, well received.

To you it was another "regular" Kodascope Pageant Projector performance. Setting up and threading were easy. That reverse switch let you start with the *picture*—no distracting focus frames. Screen images were sparkling; sound, clear—with minimum projector noise to take attention away from the real show.

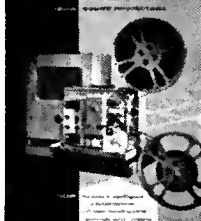
You had no worries about the projector being ready to go. You knew you could depend on the Pageant.

It was a pleasant and rewarding meeting.

Perhaps you've been missing out on the important benefits that *only* the Kodascope Pageant 16mm Sound Projector offers. If so, see a nearby Kodak Audio-Visual dealer. Let him give you the full story on:

1. **Simple setups** with folding reel arms, printed film path, single-switch reversing.
2. **Extra-bright pictures** from the Pageant's Super-40 Shutter. (It puts 40% more light on the screen at sound speed than ordinary shutters.)
3. **Clear, true, comfortable sound**—With a Pageant you get a *sound* system—tone and volume controls, baffled speaker, fidelity adjusting lever.
4. **No more worries** over breakdown or maintenance due to improper oiling. Pageants are permanently lubricated at the factory. And you have a choice of three different models, one exactly suited to your showing requirements. *Let a dealer demonstrate. Or write for literature giving full details. No obligation either way.*

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**Kodak**  
TRADE MARK

# Here is a helpful guide to HOW



The wonder — and dismay — of hearing one's own voice as others hear it can help a child improve his speech habits.



Fieldtrip sounds can be preserved on tape for classroom discussion later. Recorded sounds (and pictures) make it possible to relive fieldtrips.

**T**ODAY there are undoubtedly few school teachers who have not heard of the tape recorder as a teaching aid. Many have had experience in actually operating a recorder, either at home or in the schoolroom itself.

But how many of these — not to mention those who have never seen a recorder demonstrated — are aware of its wide range of possible uses as a “teacher’s helper”?

The answer probably is “too few.” Nor is the answer today far different than it was several years ago when Gwen White Geer reported on the status of audio education in American elementary and secondary schools (summarized in *AUDIO-VISUAL GUIDE*, December 1953).

At that time, Miss Geer discovered that “Education of prospective teachers for audio-visual competencies was not satisfactory,” and that audio education in particular “has been neglected in the study of instructional materials” for teachers.

“Techniques for selection, preparation, utilization, and evaluation have not become a part of teacher or director preparation,” she concluded.

And the situation today remains about the same, not only for the teacher whose audio-visual education was needlessly neglected and who now finds a tape recorder available for her use, but also for the teacher whose college training was completed before audio-visual aids appeared and who also finds that she has access to a tape recorder.

*How to use* is the question. At present, it would seem that short-term education in the use of the tape recorder is most practical — at least until long-term, as well as in-service, training programs are more widespread.

One of the pioneer efforts along these lines is a 58-page booklet, “The Tape Recorder in the Elementary Classroom: A Handbook of Tested Uses” (available from the publisher at 25c a copy).\*

This book is especially designed to meet the “what-to-do-and-how-to-do-it”

\*Educational Division, Minnesota Mining & Manufacturing Company, St. Paul 6, Minn.



# TO USE THE TAPE RECORDER

problems of grade-school teachers who have had neither formal nor extensive training in the classroom possibilities of the tape recorder.

In language for the beginner, it suggests more than three dozen tested uses for the recorder as an elementary teaching aid. These are classified by subject—for example, "Reading (Voice Discussion and Analysis, Reading Readiness, Reading Development, Parent Conferences, etc.)," "Creative Dramatics (Recording Skits and Playlets, Puppet Plays, Establishing a Dramatic Workshop, Class Play Try-Outs, Pantomime, etc.)." A sample "use" reads:

*Introducing New Songs.* Teachers who find it difficult to introduce new songs can be helped by having a music supervisor make a tape recording. This can be played until the song is learned. At first the children listen and later they sing with the recording. Finally they have the pleasure of making their own recording of the song.

In a section on "Audio-Visual Tips," suggestions are given for coordinating silent films, slides, and filmstrips with a running commentary on tape.

The "General Information" section takes up such pertinent matters to the school use of tape recorders as "Tape Recording Libraries" and "Tape Recorder Clubs."

Say the editors in their preface: "Although there has been an abundance of articles in educational periodicals covering many uses of the tape recorder in the elementary school classroom, this is the first time these uses have been systematically catalogued and presented as a whole."

The booklet makes the point that the tape recorder is not a substitute for the teacher, but that tape recording can be to the student's ears what blackboards have been to his eyes.

Many candid photo illustrations in the book show teachers, children, and parents engaged in the processes described.

**Recording "oldtimers" brings local history to life. Those who can't visit the classroom can still be brought into the classroom.**



Pictures courtesy Minnesota Mining and Manufacturing Co.

# LWV TAKES TO TAPE

by HAZEL HANSON

IT WAS DUTY rather than inspiration that brought members of the radio committee together one warm, humid evening to set up a schedule of programs to begin in October. Even high-minded personnel of a League of Women Voters' committee wilts under the vagaries of Illinois weather. But who can determine when or where the seed of an idea may germinate and grow. It was on that evening a plan came to birth. The idea was not original, but old and tried. However, it was new to our experience in broadcasting and the committee played with the idea enthusiastically as with a bright, exciting toy. Plans for a serialized educational soap-box opera grew and flourished. "At Home With the Herricks" took shape and form.

Voter education has been the responsibility of the League of Women Voters for over thirty-five years. In its quest to enlighten people to the obligations of self-government, the League reaches out to use every possible channel of communication. Radio, of course, is a powerful instrument for public enlightenment and Leagues everywhere attempt to make full and effective use of broadcast time. Committees pour their resources into programming.

Once a week for three years, the local radio station had allowed free time, and Leaguers here had produced an assorted variety of live informational programs. There had been no special continuity or format. Speakers and panelists had been presented, interviews held, skits dramatized. However, the programs failed to capture "the eager ears of a listening community." We talked to ourselves or the three hundred members of the local league. The broadcasts did not help to widen the political vision of the woman next

door or her neighbor across the street. In their desire to escape the tedium of household routines, these ladies remained tuned for entertainment. So the committee pondered entertainment techniques, and it was decided that for laywoman appeal we'd apply sugar-coating to our informational material. Educational soap-box was a fresh venture. We admitted to lack of professional know-how, but not to courage. Here was a challenge to develop new skills.

Our need was a tape recorder. We felt entertainment qualities would be improved with the dramatic voice balance of both sexes. At 10:15 in the morning there is a scarcity of men. Husbands are off on practical pursuits. It is only after work hours that designing wives can activate their other talents. Theme music and sound effects are difficult and nigh impossible for amateurs to introduce and accomplish without full cooperation at the studio. Recording at home allows time without pressures to devise, rehearse, and perfect these extras.

In support of the program, the Board voted appropriations for the recorder, and the committee set about to learn how to capitalize on this electronic genius whose capacity to reproduce is fantastic. We learned by doing. Before the season of broadcasting terminated, "At Home With the Herricks" had beamed forth simply and light-heartedly with lessons in government, information on issues, and persuasive appeals for responsible citizenship.

The recorder took up residence at the home of the chairman. Her home became the Recording Center, and the recorder, the conversation piece. For weeks everyone who called wanted the new machine explained and their voice recorded. With no encouragement the head of the house naturally and possessively took over the role of technician or engineer. He visited and had consultations with the engineers at the broadcasting station. He tuned and tested. He edited and spliced. As our

young son played the part of Bob Herrick, the radio assignment developed into an absorbing family project, and one from which we all profited immeasurably.

Many prominent and busy persons participated, and this helped to publicize and establish the broadcast as a community undertaking. The Village Manager, the Director of Finance, the Superintendent of Parks, the Director of the Community Welfare Council, candidates for the Illinois Assembly, the Director of Playgrounds and Recreation, the seventh-graders in one of our schools, the Camp Fire Girls, the Cub Scouts, the Girl Scouts—all cooperated with fine spirit. One reaction has been typical of all persons, great and small, who have taken part. All have been vitally interested to hear themselves on tape. We'll remember one little girl who giggled self-consciously as she listened.

The night we acted as hosts to the four candidates to Congress was perhaps the highlight of many interesting evenings. That tape was used by three radio stations in this congressional district. It was also listened to in a radio workshop at the national convention of the League of Women Voters. The recorder travelled with the delegates to that Convention. Later in reports to the membership, it offered some excellent recording of interviews with convention "Vips."

Our tapes have been used by other Leagues in the state. One was sent as an entry in a national contest to receive, not a money prize, but an honorable mention. The tapes have been played before clubs and other organizations. Community leaders have found them helpful in stimulating discussions. After a broadcast on a school bond issue a call was received from a church group. The tape with the recorder was brought to the meeting.

The recorder is used also outside the area of radio. When Frayn Utley spoke before a League meeting, her splendid talk was recorded and can

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*Mrs. Hanson is a past president of the Oak Park-River Forest (Illinois) League of Women Voters and is now chairman of the League's radio committee.*



**They used to do it this way**

now be heard by those who could not attend. One Leaguer, a member of the Municipal Zoning Board, has built an excellent program on local conservation, using slides and a projector with the narration on tape.

Scripts are read in taping most of the programs, but not all. One excellent program with fifteen-year-old Susan Herrick at her church youth group meeting was spontaneous and unrehearsed. The young people explored the problems of delinquency and community resources for youth.

Beyond the boundaries of League membership, "At Home With the Herricks" caught the imagination of many listeners. The four Herricks have been talked about as if they were flesh-and-blood personalities. Their viewpoints on world trade, civil liberties, and constitutional revision have been quoted and mulled over. The program created interest and good will. Our fan mail was never a burden, however. The greatest response came after the Thanksgiving program when relaxed around the fire, the Herricks voiced their reasons for gratitude. Jim said, "Remembering all the comforts of our daily living, I want to tuck in some appreciation for the men and women who have helped to make this earth a treasure house of countless good things. I am grateful to all the workers, the builders, the inventors in the world." The script writer must have had the tape recorder in mind.

Above you see the cast of one of the Oak Park-River Forest League's radio programs broadcasting live over a local station. It was difficult getting the cast together for the morning broadcast — especially the men. Today the League tapes its radio programs at the home of the radio chairman — as shown in the picture below. Recording at home during evening hours allows time without pressures to devise, rehearse, and perfect the programs.

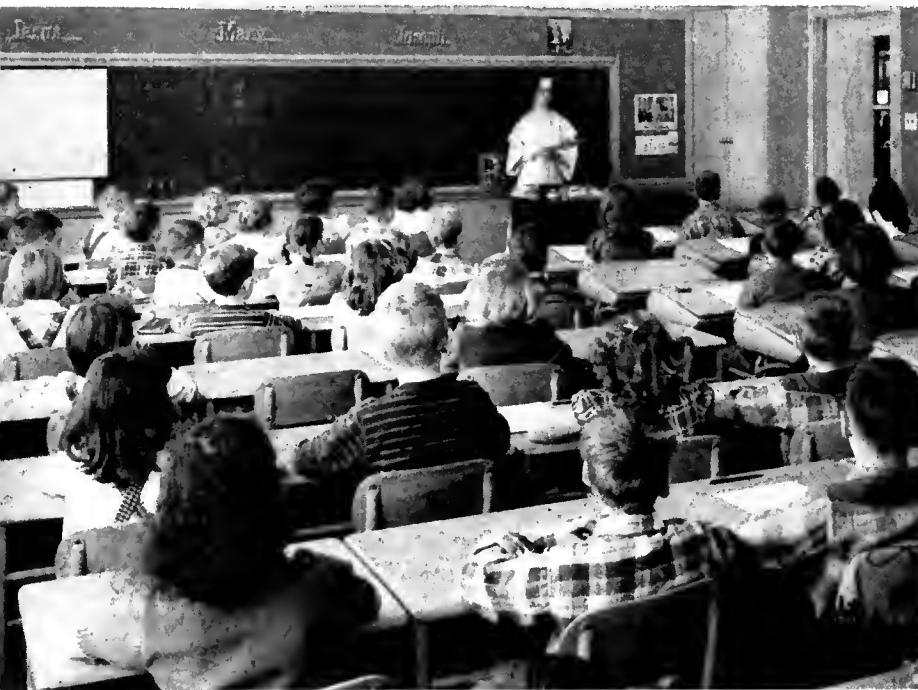
**Now they do it this way**



**"I can't see how you can run a modern school without an intercommunication system."**

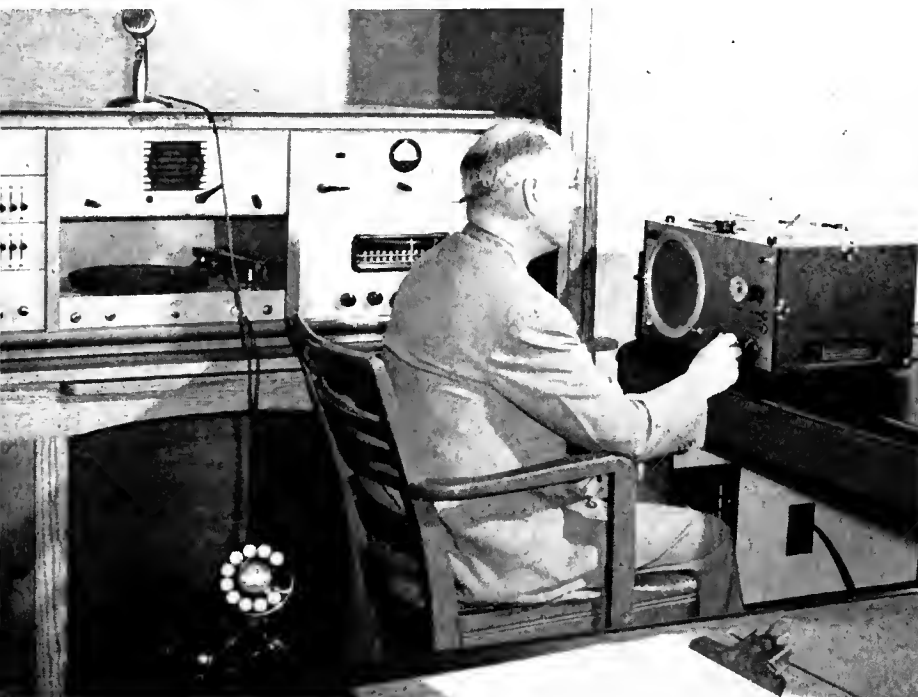
**. . . says ROBERT L. GREGORY**

# INTERCOM AT WORK



Constant voice contact between teachers and students and the central office is maintained through a sound system such as is installed in St. Bernard's School in Madison, Wisconsin.

G. L. Ritter, principal of Mitchell Junior High School, Racine, Wisconsin, tapes an educational radio program on the school's studio-type tape recorder for later transmission to selected classrooms over the console intercom system at left.



**O**BVIOUSLY there's no more logical place to teach and learn the uses of new teaching equipment than in our schools. But in most instances, the schools have to learn of the need first.

This is well illustrated by the case of the Theodore Roosevelt elementary school (kindergarten and grades one to six) in Racine, Wisconsin. The equipment: a sound intercommunication system.

As a result of his experiences in the military service, Robert L. Gregory was convinced of the necessity of an intercommunication system in every school. Gregory had served for two years as infantry instructor at Fort Benning, Georgia, helping to produce some 40 training films during that time. He also instructed instructors in how to use them.

"As a teacher in the Racine school system I had seen the value of audiovisual equipment in education before I went into service," recalled Gregory, who emerged from the infantry as a full colonel to become principal of Roosevelt. "I was thoroughly sold on it when I came out.

"I can't see how you can run a modern school without an intercommunication system. The object is not to replace the teachers but to help them; to enrich the educational offerings to the children; to do a better job in the same period of time."

Although Racine's school system is progressive, the board, lacking the advantages of Gregory's wartime experiences, was unwilling to expend money on an intercommunication system for Roosevelt until it had reasonable proof of the need for it.

Fortunately for Gregory, Roosevelt has an active PTA. When it learned what he wanted, it held two three-day carnivals in successive years which raised in excess of \$3,000. That was enough to install a sound-system console specifically designed for use in schools. There was enough left over for Roosevelt to acquire a tape recorder.

"In this way we pioneered the use of sound systems in schools here," reflected Gregory. "Since then they've been put in all the schools in Racine."

Roosevelt is well equipped with



Robert L. Gregory, principal of the Theodore Roosevelt elementary school in Racine, Wisconsin, broadcasts a message to teachers and students via the school's console sound system. Chimes and the tape recorder (at left) as well as the radio and record player built into the console are important parts of the school's audio-visual equipment. (All photos courtesy Webster Electric Co.)

audio-visual aids to help its 18 teachers educate its 585 students. In addition to the tape recorder, it has eight record players, two 16mm and two 35mm motion picture projectors, an opaque projector and a slide projector.

"All the equipment gets good use," Gregory observed. "But we still do not have enough. All our equipment, especially the school console intercommunication system which connects all 18 rooms, the gym, the multi-purpose room and my office, and the tape recorder work hand in hand with teaching.

"We found the sound system to be a tremendous aid in administration. We immediately removed our old buzzer system. The buzzer system and a telephone system connecting every room are obsolete. As a paging system it has 1,001 uses and is extremely efficient," Gregory continued.

"For one thing, we've eliminated the use of messengers. The saving in time there alone is enormous. Still we do not have 'snoopervision' since the principal cannot eavesdrop on what is going on in any room without the consent of the teacher and class. A simple on-off

*(Continued on page 202)*

School console sound systems such as this one installed in the Perris Union High School, Perris, California, are simple enough to operate so that students can use them.





# THE PARKHURST RECORDS

## Window to the Child's Mind

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*Perhaps there are some who do not know the Helen Parkhurst recordings. If so, read on! If you do know the recordings, then refresh your memory and gain new insight into the child's mind and Miss Parkhurst's talent. The following account is reprinted from a handbook to accompany the recordings, titled "A Window to the Child's Mind." Information about both the handbook and the recordings may be secured from Alpark Educational Records, 40 E. 88th St., New York 28, N. Y.*

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WHILE Helen Parkhurst was carrying on her conversation with children in the radio program "The Child's World," she generously made available some of her recordings for experimental use. In graduate classes and seminars in "Child Development and Elementary Education" at the Department of Education, Yale University, and to some extent with parent groups, I have used these recordings in a variety of ways. Some of these are noted here as suggestive for the wider audience which, fortunately, is now to have access to the records.

My students were, for the most part, experienced teachers of children, school supervisors or administrators, college teachers of child development or elementary education in liberal arts colleges and teachers' colleges, or those who were preparing for such positions. A few were Divinity School students. Many qualified as parents as well as professional workers.

Since everyone who shares responsibility for the guidance of children, whether in home, school, church, or community group activities, needs the fullest possible understanding of children, all my students were concerned with problems of how children grow, develop, learn; how they are alike and

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*Dr. Gambrill was formerly head of the Department of Elementary Education at Yale University.*

how they vary at the same and at different ages; how they think and feel about themselves, and their experiences with things and people, both other children and adults; how they respond to various kinds of emotional atmosphere and to different kinds of treatment, and the like. For the study of these problems we utilized direct observation of individual children over a period of time, observations of groups under varying conditions, the research of specialists in the field, and the experience of the group itself. When all is said and done, the exact knowledge in this field is both incomplete and piecemeal. Especially as to how children think and feel about many of their experiences, what their inner world is like, there is little help available through the usual channels of study. We welcomed the Parkhurst records, therefore, both for their content and for their methods, as a new and fruitful approach to some of these problems.

In using the records it was important to clarify for listeners the purpose and the conditions under which the recording was done. Always, Miss Parkhurst was seeking insight into the thinking and feeling of the children about some specific experience: lying, stealing, conscience, prayer, creative activities, learning at home and at school, anger, mischief, criticism, discipline, and the like. The questioning could never be exhaustive; the program on the air allowed only about twenty-eight minutes for discussion. Furthermore, too great pressure on the children could drive underground the very responses sought; spontaneity was essential.

The children did not know in advance what topic they were to discuss. This was an important item of information for listeners, essential for valid interpretation of what they were to hear. Fortunately I had observed Miss Parkhurst and the children in one of the discussions, "Conscience," from start to finish, and could give personal

reassurance on this and other points involved in the recorded discussions. The ages and other facts about the children participating in a given discussion were important for listeners.

Two further conditions of major importance in determining the way children responded to the questions were pointed out. The most crucial of these was the friendly, permissive, yet objective attitude of Miss Parkhurst toward whatever the children offered. Clarity of meaning was sought but no moral judgment was indicated by word or tone or expression of the discussion leader. Her purpose was to *find out*, not to admonish.

Another important condition was the absence of people in the room other than the immediate participants. Although the children knew they were going on the air, they seemed uninhibited by these distant listeners. Their utter frankness about their innermost thoughts and feelings almost certainly would not have occurred with an audience present in the flesh. Frankness was probably furthered also by the tempo dictated by the time limit, which demanded such concentration on the questions raised that any concern about what the distant radio listeners might think was crowded out of consciousness.

Records were never used haphazardly. I used them only as they related to the class work in progress. They were chosen for presentation as they fitted into topics under discussion and were related to, but supplemented by, observation and research reports. In addition to the kind of orientation described above, careful preparation of students for listening was made before a record or a series of records was played. The specific character of the preparation varied with the instructor's purpose in using it at that particular time. So my own purpose had to be clearly defined to direct students' attention to the focal questions raised, and the children's thinking and feeling as revealed by their responses; to the leader's techniques as they affected children's responses, and the like.

Sometimes a record or a series of records was used as a springboard for discussion to be followed by further study and observation. Sometimes the record was most effective as a culmination following the use of data from other sources. Sometimes records were introduced as specific questions arose relevant to the larger problem under discussion. The choice depended upon the over-all teaching plan. Always the question was, "At what particular point will the reproduction of the children's own words and the inflection of their voices bring the topic most alive?" as they discuss "How We Learn," or "Creating With One's Hands," or

"Prejudice," or "Criticism," or "Conscience."

Because children were speaking about questions which concerned them, their words were a challenge to mature students to question; aroused their impulse for further study, observation, research, on their own part.

Following listening, discussion was of major importance in the use of the records. When students came to the listening period with hypotheses as to what questions might be raised and how children were likely to respond, comparison of what actually happened aroused the keenest interest. They never failed to note moments of rare insight on the part of individual children; insight into their own behavior, or of adult feeling and behavior. Sometimes a child's vivid comment of how he felt as he shaped clay, or as he "argued" with his conscience, gave a swift glimpse into the child's world that no scientific treatise could rival.

Questions were always raised about the children's fluency and their vocabulary. Differences in ways of thinking about questions under discussion were noted with their implications for variations in cultural background. The discussion leader's technique was a matter of major interest: the skill revealed in holding to the question under discussion, without loss of spontaneity; in maintaining a friendly attitude without loss of objectivity; in trying to help children clarify their meaning without putting words into their mouths; in giving each child a chance to talk without over-running the time limit. The question of the value of permissiveness as a teaching technique, a guidance technique, a research approach frequently arose for discussion. There was comment, too, on children's relationships to each other in the atmosphere created by the leader's attitude. While children do at times parrot each other's responses, more typically they agree or disagree thoughtfully and courteously, and explain why. There was frequent comment on how much the children were learning from each other as the discussion proceeded.

The outcome of using the Parkhurst records in graduate courses cannot be completely isolated from the use of other materials in a total teaching program. But, this approach does offer unusual challenge and has a unique value of its own. It opens up a new field of research and stimulates individual exploration both in the classroom and in the laboratory. This, in addition to the direct contributions it offers to parents and teachers in understanding the children's inner world of thought and feeling.

## Quotations from the recordings

### From "Creating with One's Hands"

Parkhurst: "What is the difference between the kind of a feeling that you have in your *head* and the kind of feeling that you have in your *hands*?"

Stephanie: "Well — in your *head*, you're *thinking about it*."

Parkhurst: "Well, do your hands have any feeling besides being — sticky or wet or —?"

Stephanie: "Well, they're —. They get very *excited*. And they keep going, and have a lot of *power* in them. Energy from your head."

### From "How We Like to Learn"

Parkhurst: "Would you like a *strict teacher*, or would you like a teacher who *isn't strict*? Or *what kind* of a teacher would you like, Loren?"

Loren: "Well, in a way the *strict teacher* would be *better*, because if you have one that's *easy* — you would never learn to be good."

Peter: "I think the strict teacher is good in *some ways*, like in teaching you work; I mean she'll *drill the work into you*. But you won't *enjoy doing* the work. And it *won't stay with you*!"

### From "The New Baby — and Sex"

Parkhurst: "And if you had a hard time asking your parents, you probably are not going to ask somebody else, are you? So what do you think is the best thing to do, Reid?"

Reid: "Well, I think you should *ask* your parents about it. I think almost everybody here wants to do it — wants to know about it — but, they just haven't asked their parents right out. I think if we did that, the parents would answer."

Parkhurst: "Don't you think the parents might welcome the opportunity to tell you and say, 'Well now, he's old enough to know?'"

Reid: "Yes . . . I want to get back to the question — I'm waiting for him (my child) to ask me, and I'm waiting for her (my mother) to tell me."

Parkhurst: "And so?"

Reid: "And so, nothing happens."

Parkhurst: "And in order to have something happen?"

Reid: "Somebody has got to go first."

Parkhurst: "And who's going to go first?"

Patsy: "I think it ought to be the parents."

Parkhurst: "If you are curious about other things, you usually satisfy your curiosity."

Siegrun: "How would the parents know that we wanted to ask them?"

Reid: "We've got to *ask*!"

Siegrun: "Well, if we didn't tell them that we wanted to *ask them*, how could they tell us if they didn't especially want to tell us? And if they didn't know we wanted to know?"

### From "Criticism"

Parkhurst: "Do you think that sometimes children are a little impatient? And they say things that perhaps they don't mean?"

Anne: "Yes, I do."

Parkhurst: "Well, what kind of times?"

Anne: "Well, sometimes when your mother says that you did something that you really didn't do — you get sort of mad and say something that you shouldn't."

Parkhurst: "Jeff?"

Jeff: "I think one fault that practically every single parent has is they don't like their children to talk back to them and say what they want to say."

Parkhurst: "Yes . . ."

Jeff: "If their mother says — well, 'Why didn't you do that?' And then she doesn't give you a chance to say anything, well, I think it's very unfair."

# TAPE EXCHANGE DIRECTORY

by RUTH Y. TERRY

The International Tape Exchange Program was launched by EDUCATIONAL SCREEN in October, 1954, with the help of Mrs. Ruth Y. Terry of Muskegon, Michigan. Its purpose is to promote and aid the exchange of tape recordings between school and church classes and groups in this country and other countries. Mrs. Terry reports that her own English classes have been enjoying exchanges with classes in Australia, Sweden, Japan, New Zealand and others.

EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE, with the help of Mrs. Terry, acts as a go-between by searching out and publishing names and addresses of interested persons in other countries. The classes and groups themselves should make final arrangements by correspondence.

Following is an up-to-date list compiled by Mrs. Terry giving names and addresses of schools and groups in other countries that have expressed interest in tape exchanges. Write directly to the person and address given to make arrangements for the tape exchange. Mrs. Terry will be glad to help in any way she can in setting up exchanges. She would like to hear from schools and other groups in the United States who are participating in the Tape Exchange Program. Write to Mrs. Ruth Y. Terry, 834 Ruddiman Ave., No. Muskegon, Michigan.

## AFRICA (tapes in English)

The Headmaster  
Achimota College  
Accra, Ghana, Africa

The Principal  
Gold Coast University  
Accra, Ghana, Africa

The Headmaster  
Premper College  
Kumasi, Ghana, Africa

Cuttington College  
Suakoko, Liberia

College of West Africa  
35 Ashmun St.  
Monrovia, Liberia

St. Patrick's High School  
Monrovia, Liberia

University of Liberia  
Monrovia, Liberia

Rev. Sester, Principal  
Holy Rosary Catholic School  
Emekuku, Owerri, Nigeria (West Africa)

The Manager  
Christ the King School  
Aba, Nigeria (West Africa)

The Principal  
C. K. C.  
Onitsha, Nigeria (West Africa)

Queen of Holy Rosary College  
Onitsha, Nigeria (West Africa)

The Headmaster  
Catholic School  
Amairi Omoba  
Via Aba, Nigeria (West Africa)

The Headmaster  
Mount Carmel School  
Emekuku  
Owerri, Nigeria (West Africa)

St. Patrick's College  
Calabar, Nigeria (West Africa)

## AUSTRALIA (tapes in English)

Reg. J. Jackman, Assistant Headmaster  
Elementary School  
Kerang, Victoria,  
(Address Box 19 P.O., not the school)  
Australia

P. F. Wilkin, Headmaster  
High School  
P.O. Box 34  
Warragul, Victoria,  
Australia

A. Sutherland, Headmaster  
The Northcote High School  
St. George's Road  
Northcote 16, Victoria,  
Australia

Mr. George M. Sterling, Headmaster  
Moreland High School  
The Avenue  
Coburg, Victoria, Australia

## BELGIUM

Miss Yvonne Benker  
Rue Boverie, 465  
Seraing-Lez-Liege  
Belgium

## BRAZIL (Portuguese & English)

Professor Sampaio  
Escola de Administracao De Empresas  
De Sao Paulo

Fundico Getulio Vargas  
Sao Paulo, Brasil

Uniai Cultural Brasil-Estados Unidos  
Rua Santo Antonio  
Sao Paulo, Brasil

## CANADA

Mr. R. F. Thorstenson, Principal  
Qualicum Beach Elementary-High School  
Qualicum Beach, British Columbia  
Canada

Mr. A. F. Longmore, Principal  
Grand Forks Junior-Senior High School  
School District No. 12  
Grand Forks, B. C.  
Canada

Mrs. Rosemary Gilbert  
Shearwater School  
Bella Bella, B. C.  
Canada

Mr. G. L. Mason, Principal  
Surrey Elementary Schools  
School District No. 36 (Surrey)  
13130 - 106th Avenue  
North Surrey, B. C.  
Canada

Mr. W. T. Abercrombie, Principal  
Britannia Junior-Senior High School  
Corner Parker Street and Cotton Drive  
Vancouver 6, B. C.  
Canada

Mr. James A. Girvin, Principal  
The Robert Scott Elementary Senior High  
School  
Port Hardy, British Columbia  
Canada

Mr. L. D. Marrs, Principal  
Vernon Senior High School  
Vernon, B. C.  
Canada

Mr. R. F. Hine, Principal  
John Robson Elementary School  
Eighth and Simcoe Streets  
West Minister, B. C.  
Canada (grades 5 & 6)

Miss B. Gislason  
Elementary School  
Kettle Valley, B. C.  
Canada

Mr. P. L. Elliott, Coordinator Audio-  
Visual Ed.  
Sir Winston Churchill Junior-Senior  
High School  
7055 Heather Street  
Vancouver 14, B. C.  
Canada

**Mrs. Terry reports on taping activities in Muskegon, Michigan . . .**



Mrs. Ruth Terry; Ron Zimmer, Muskegon Heights High School Senior; Agi Hemmer, German Exchange Student and a North Muskegon High School Senior; and Bob Beegle, Muskegon Community College Sophomore, are busily engaged above in the preparation of tapes of speeches on citizenship, which were sent to the United States Office of Information for approval. These tapes were an outgrowth of five assemblies, which had been presented in Muskegon Senior High School, Muskegon Heights High School, Western Michigan High School, Catholic Central High School, and Muskegon Community College with the aid of the Chamber of Commerce. The report from the



United States Office of Information stated congratulations on the taped programs and reported such tapes were very interesting and very valuable in enlightening other countries about the "American Way of Life." These tapes serve as a direct means of communication. Bob Beegle, a sophomore at Muskegon Community College, is shown above preparing his taped message to go to the U. S. Office of Information. Bob is a pre-medical student and is very enthusiastic about communication with faraway lands by means of tape recording. Bob also assists a blind student, who studies by tape recording from the tapes Bob makes for him.



James Graves, a tenth grader of Muskegon Senior High School, is telling about his school on a taped message that has now gone with Mr. Dan Premo, a local graduate student, to Bogota, Colombia. Mr. Premo plans to make contacts with schools in Colombia so some month we hope to publish the names of schools there which wish to send tapes in Spanish in exchange for tapes in English from this country. Part of our tape was done in Spanish by the Muskegon Heights High School. On another part I placed short versions of tapes from five different countries which I received recently.



Miss Agi Hemmer of Karlsruhe, Germany, an exchange student who is attending the North Muskegon High School, is sending tapes to Germany. Miss Hemmer is a senior in the local school and at the same time is completing her high school course in Germany. Since she is living with a family in my block, we have found it convenient to tape messages for her to keep her in touch with her school and her relatives. Agi is enthusiastic about the International Tape Exchange Program. Having been an exchange student last year in Sweden and next year in France, she feels her education in all four countries is much more complete as a result of such direct communication by tape recording.

Mr. Gordon E. Martin  
Teacher-in-charge  
Audio-Visual Programme  
Township of York  
159 Almore Ave.  
Downsview, Ontario  
(Prefer elementary & j. h.)

**CHINA**  
Tamkang English College  
Taipei, Taiwan, China

Mr. Nai-wei Chang, Director  
Bureau of International Cultural and  
Educational Relations  
Ministry of Education  
Taipei, Taiwan  
China (tapes in Chinese)

**COLOMBIA**  
Miss Hilda Uribe  
Calle 59 No. 9-16  
Bogota, Colombia, S. A.

Mr. Abel Sierra  
Colegio Americano  
Carrera 22 No. 45-51  
Bogota, Colombia, S. A.

**DENMARK**  
Mr. Henning Thorsager  
P.O. Box 211  
Portales, New Mexico

# TAPE EXCHANGE DIRECTORY (Cont'd)

## ENGLAND

The National Association of Mixed Clubs  
and Girls' Clubs  
30-32 Devonshire Street  
London, W. I.  
England

## FRANCE (French-English tapes)

Mr. M. P. Guerin  
Teacher, l'Ecole de Plein Air  
de Chanteloup  
St. Savine (Aube)  
Troyes, France

Lycee Bellevue  
Ramonville St. Agne -  
Toulouse H. G.  
France

Lycee de Garçons  
La rue Gambetta  
Toulouse H. G.  
France

Lycee de jeunes filles  
La place St. Sermin  
Toulouse H. G.  
France

## GERMANY (German tapes)

Miss Agi Hemmer  
825 Ruddiman Drive  
North Muskegon, Michigan  
French Exchange Student of  
Karlsruhe, Germany

## HAWAII

Maui High School  
Hamakuapoko, Maui  
Territory of Hawaii

Baldwin High School  
Wailuku, Maui  
Territory of Hawaii

Lahainaluna High School  
Lahaina, Maui  
Territory of Hawaii

## INDIA

The Principal, Miss Alice West  
J. N. Tata Parsi Girls' High School  
Opp. Jumma Tank  
Nagpur 2  
Bombay State  
India

Mrs. Weaverhurst, Principal  
Petit Parsi Girls' Orphanage  
Pali Hill Basdra  
Bombay, India

St. Francis De Sales Boys' High School  
Residency Road  
Nagpur 1  
Bombay State  
India

Convent of Jesus & Mary  
Near Ashoka Road  
New Delhi, India

Sir J. J. High School  
Parsi Punchayet Building  
Dadabhai Navroji Road  
Fort Bombay 1  
India

Petit Parsi Boys' High School  
Bund Garden Road  
Poora  
Bombay State  
India

Lady A. D. College for Women  
Seminary Hills, Nagpri 1  
Bombay State  
India

Lady Irwin College  
Sikandra Road  
New Delhi  
India

Central Institute of Education  
Proby Road  
Delhi, India

## IRAN

Yasrebal Mansuri (teacher of English)  
Audio Visual Center  
Meshed, Iran

## JAPAN (in Japanese)

Miss Tori Takaki  
Institute of Educational Research  
International Christian University  
1500 Osawa  
Mitaka, Tokyo  
Japan

Mr. Kazuhiko Aoki  
CA24, 313 Kamitakata-2  
Nakono, Tokyo  
Japan

Mrs. Mioko Yoskizawa  
1184 Setagay 2-chome  
Setagaya-ku  
Tokyo, Japan

Mr. Massao Seki  
Union of Pen Friend Clubs of Japan  
Azabu P.O. Box 1  
Tokyo, Japan

Utsunnonmiya High School for Girls  
Daikan-cho, Altsunomiya  
Tochigi, Japan

Urawa Nishi High School  
Urawa-city  
Saitama, Japan

## NEW ZEALAND

Mr. W. B. Harris, Supervisor of Vis. Aids  
Department of Education  
Wellington, New Zealand

L. M. H. Cave  
(Elementary School in Hawera, New  
Zealand)

J. E. Macdonald, Head Teacher  
Taupaki School  
Taupaki  
New Zealand

## OKINAWA (English tapes)

Mr. Kiyoshu Kabira  
Station KSAR  
Naha, Okinawa

## PAKISTAN

Iffat Almas  
J. M. Schools  
University of Peshawar  
Peshawar, Pakistan

Mr. Dadood A. Jilani  
General Secretary  
Pakistan Association of Social Workers  
1-F, Abyssinia Lines  
Karachi-3, Pakistan

Frontier College for Women  
Peshawar, N. W. F. P.  
West Pakistan

Cantt Public High School  
Nowshere Cantt, N. W. F. P.  
West Pakistan

Government Girls High School  
Nowshere Cantt, N. W. F. P.  
West Pakistan

Cantt Junior Public School  
Nowshere Cantt, N. W. F. P.  
West Pakistan

## SOUTH AFRICA

The Principal  
Houghton Primary School  
Houghton  
Johannesburg, South Africa

The Principal  
Queens High School  
Langermann Drive  
Kensington  
Johannesburg, South Africa

The Principal  
Kensing Hoer Skool  
York Road  
Kensington  
Johannesburg, South Africa

The Principal  
Emmerentia Primary School  
Emmerentia  
Johannesburg, South Africa

## SPAIN (Spanish tapes)

Dr. Jose Sanchez  
c/o American Embassy  
Madrid, Spain

## THAILAND

Ban Sompit Teacher Training School  
Dhomburi, Thailand

Suanunanda Teacher Training School  
Bangkok, Thailand

Petchburi Teacher Training School  
Bangkok, Thailand

Mrs. Aroon Rajatanavin  
1604 New Road  
Bangkok, Thailand

## TURKEY

Mr. Douglas O. Premo  
Robert College  
Bebek P. K. 8  
Istanbul, Turkey

## WARNINGS

(1) Don't delay replies too long.  
(2) Don't overlook the fact that mail regulations are constantly changing. Always confer with your post office. (Inquire about the gift restrictions on tapes for certain countries.)

(3) Don't forget to insure tapes for safer delivery. It may be necessary to send tapes parcel post to use international mail insurance.

(4) Don't send photographs, school handbooks, printed materials, or any other item in the package with the tape recording.

(5) Don't overlook asking in your correspondence if there are duties or customs fees on tapes coming from the United States.





Students in the department of English at Florida A&M University listen to a radio broadcast.

## HOW ABOUT RADIO?

by THEODORE B. COOPER

WITH the advent of television, many seem to feel that radio has only a very limited contribution to make in the field of mass media. Granted, television has provided many wonderful vistas and only the future can foretell what other wonderful things lie in store. However, radio has its own unique contributions to make in mass communication and in audio-visual education. These are some of the more outstanding of these unique contributions:

(1) There is a wider variety of programs available on radio which can be clearly received.

(2) Radio programs in many foreign countries can be received clearly.

(3) The higher development of the listening sense is possible.

(4) The higher development of mental imagery is possible.

(5) Radio makes possible the presentation of artists who have unusual talent, but who may be physically offensive to some.

Mr. Cooper is a professor of education at Florida Agricultural and Mechanical University, Tallahassee, Florida.

(6) Radio programs can be produced more economically.

(7) There are more radio sets in use than television sets.

(8) There are more trained personnel in radio than television.

(9) The general field of knowledge or "know-how" is presently more standardized in radio than in television.

(10) Radio reception is not generally as easily affected adversely as in the case of television.

If teachers feel there is a legitimate place for radio in education, these suggestions are pointed up for its improved utilization:

(1) The use of the radio in the classroom should grow out of the needs of the students.

(2) The teacher should be familiar enough with radio programs to select those best suited to student needs.

(3) The teacher should integrate the listening experience with the unit being taught.

(4) Students should be physiologically and psychologically ready for the listening experience.

(5) Students should be alerted as to what to listen for; then they will study the broadcast.

(Continued on page 203)

and so simple . . .  
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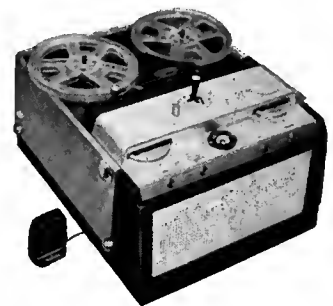
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# Evaluation of new films

by **L. C. LARSON**  
Director, Audio-Visual Center  
Indiana University

**CAROLYN GUSS**  
Associate Professor, School of Education  
Indiana University

and **JOHN FRITZ**  
Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

playing with him. The film ends with all the children having a good time.

## APPRAISAL

The technique of stripping the set of all background details and non-essentials focuses audience attention on the children, their problems, and their reactions. *Helping Johnny Remember* is a socio-drama which attempts to point out the necessity for courteous behavior if one expects to have fun playing with others. The fact that the children speak with a realistic dialogue and are of the primary grade level tends to improve the utilization possibilities of this film. By using a process of self-identification, children can readily see themselves in the same or similar situations and respond to the problems presented in the film. At times, the children are difficult to understand but the narrator clarifies their dialogue by summarizing the feelings of the group at various stages. *Helping Johnny Remember* should prove of interest to elementary teachers or student teachers concerned with the deviate behavior of the outsider and to classes on the primary level discussing how to get along together.

— O. E. Bissmeyer, Jr.

## HELPING JOHNNY REMEMBER TRAINING FOR CITIZENSHIP SERIES

(Portafilms, Orchard Lake, Michigan) 11 minutes, 16mm, sound, black and white or color, 1956. \$57.50 or \$100.00.

### DESCRIPTION

Second- and third-grade children act out a situation which dramatizes the problem of a boy rejected by the other children because he is selfish, uncooperative, and domineering and then accepted by them when he develops a real desire to be courteous and considerate.

Against a black background, devoid of all detail, a group of five children lays out a town complete with streets, houses, gas station, post office, and drug-store. The children are busily playing when the narrator calls attention to Johnny standing off alone in the blackness. Jack, Kathy, Susan, Bob, and Janet tell the narrator that they don't like to play with Johnny because he is rude, selfish, and won't take turns.

Johnny asks the question, "How can I be nice to them; they won't play with me?" The narrator suggests that Johnny join the group and try to be courteous and thoughtful. Susan gives a bad example of being courteous when she sticks out her tongue at Johnny and accuses him of not trying to be polite.

The narrator draws two pictures for Johnny. One he calls Smiley, the other Sulky. He asks Johnny with which one he would rather play and then tells him to look at his own face in the mirror. Johnny manages to smile and is invited to re-join the group.

This does not completely solve the problem, however, for Johnny soon forgets to remember to be courteous. The children leave the play area when Johnny returns to his former role. The narrator stresses the need for really wanting to cooperate and compares this

experience with the time Johnny first learned to tie his own shoes. Johnny admits that he had to practice over and over again before he could do it successfully.

Johnny wants to know how he can remember. Kathy answers this question by relating what was decided by her family whenever one of them was inconsiderate. They decided to signal the guilty person by touching a finger to the forehead. The children decide to adopt the same signal and begin playing again. Every time Johnny acts rudely, the signal is given until Johnny eventually makes the signal himself without being reminded. The narrator emphasizes that one must keep trying if other children are going to enjoy



*"Helping Johnny Remember" (Portafilms) dramatizes the problem of a boy rejected by the other children because he is selfish, uncooperative, and domineering and then finally accepted by them when he develops a real desire to be courteous and considerate.*

## WOOLLY, THE LAMB

(Coronet Films, Coronet Building, Chicago 1, Illinois) 11 minutes, 16mm, sound, black and white or color, 1956. \$55 or \$100. Teacher's Guide available.

### DESCRIPTION

This is the story of a small lonesome lamb and its quest for a playmate.

On a farm one special day in autumn Woolly, a little white lamb, is born. He is the only very little lamb in the flock. He soon grows lonely and starts out to explore the farm in search of a playmate. The film follows Woolly on his search. He runs along the fence for awhile before venturing on farther. He finds the cows lazily chewing their cuds in the meadow; he finds the pigs greedily eating in their pens; he finds the turkeys pecking and gobbling as usual, but he does not find a playmate. Finally he wanders into the yard near the farmhouse and discovers Tag, the farm dog, taking a nap.

Tag wakes up, sees Woolly and chases him back across the wide field to the sheep grazing in the pasture. How happy Woolly is to find that while he was away a new baby lamb has been born.

### APPRAISAL

This delightful story should appeal to young children. The farm animals will interest the children, especially the adventuring little lamb. It will catch and hold their attention to the end. Primary teachers should find this film helpful in motivating children to express themselves orally. Opportunity for vocabulary development is provided not only through listening, but also through the presentation of words overprinted on the screen in several places. Several related activities — retelling the story, dramatizing the story, children dictating the story while the teacher records it, making up similar stories, drawing pictures to illustrate the story — are suggested to teachers. For the above-average group of children, the film should provide an excellent opportunity for them to supply the narrative when the film is run without the sound. This film may be used profitably in the social studies and science areas of learning as well as in the language arts area.

— Evelyn Francis

#### IF YOU TEACH:

- |   |  |
|---|--|
| <input type="checkbox"/> U.S. Geography | <input type="checkbox"/> Life Science    |
| <input type="checkbox"/> National Parks | <input type="checkbox"/> Conservation    |
| <input type="checkbox"/> Biology        | <input type="checkbox"/> World Geography |

Your students should be seeing

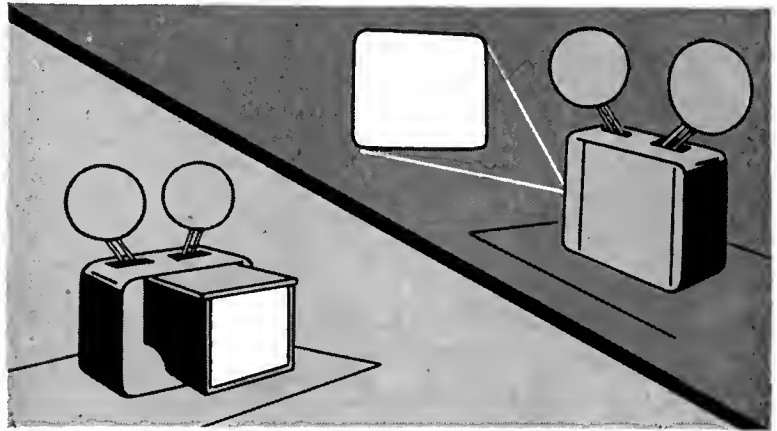
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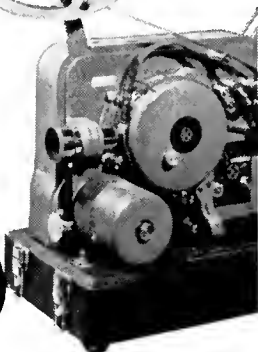
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## ROGER WILLIAMS:

### FOUNDER OF RHODE ISLAND

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Illinois) 28 minutes, 16mm, sound, b&w. 1956, \$150. Teacher's guide available.

#### DESCRIPTION

This film portrays the conflict between Roger Williams and the religious intolerance of the Massachusetts Bay Colony, showing how a group of those Puritans who came to the New World seeking freedom of worship refused to extend this freedom to those of different beliefs. The film shows how Williams arrived in Boston and was offered the post of Teacher in the Boston church. Williams explains that even though he had trained for the ministry at Cambridge he had refused to accept orders in the Church of England because of its similarity to the Roman Catholic Church. In Boston he finds that even though the Puritans left England to escape persecution at the hands of the Church, they are still associated with it. Williams does not feel he can accept a post in a church not completely separated from the Church of England.

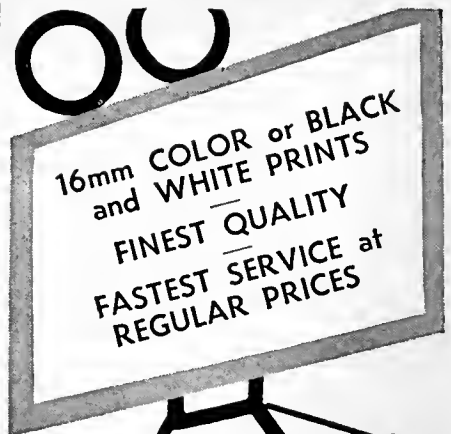
Since his views bring him the displeasure of the Boston leaders, Williams leaves to find a place where his beliefs are acceptable. The film traces his moves, first to Salem, then to Plymouth Plantation, and back to Salem. Each community selects him as Teacher, but in both places the influence of Boston is so strong that he moves to keep from bringing the wrath of the large upon the smaller settlements.

It is during his second stay in Salem that Williams' teachings cause the leaders to bring him to trial before the General Court of the Bay Colony. Though he realizes the possible punishment, Williams refuses to recant; indeed, he uses the trial to present a full view of his beliefs to the leaders of the colony. These include such new ideas as: the charter from the King does not give the colonists the right to take lands from the Indians; civil government must be separate from the church; and an individual must be free to worship or not to worship as his conscience dictates.

For these new and dangerous teachings Williams is banished from the colony and seeks shelter among the Indians of Rhode Island where he determines to found a place "where no man need fear the whip, the prison, or banishment for conscience' sake, a place of freedom and liberty."

#### APPRAISAL

The committee felt that this film does an excellent job of showing this



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## ROCKS AND MINERALS

1 reel, elementary-jr. high film  
award film — Boston Film Festival  
— Cleveland Film Festival

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segment of Colonial history with authentic settings and convincing acting. Most of the group thought that its greatest value would be in presenting the idea that though many came to the New World to escape religious persecution and to find freedom of worship, these groups did not extend this freedom to those whose views differed from theirs, and often indulged in the same persecution they had come to escape. The narration of the film is done by one of the trial judges, Governor Haynes of Massachusetts. This gives it a negative viewpoint. It was felt that an explanation of this fact may be necessary before showing the film to certain groups. Social studies classes from junior high through college should profit from the film and other groups interested in the history of the struggle for religious freedom will want to view it. The technical aspects of the film, photography and sound, are very good.

— Fred Williams

## VILLAGE OF SPAIN

(Churchill-Wexler, 801 North Seward St., Los Angeles 38, California) 21 minutes, 16mm, sound, color. \$190.

### DESCRIPTION

Mijas, a Spanish coastal village on the Mediterranean, is the setting for this social documentary film which pictures something of the traditions, religion, family life, and education which are the world of Juan José. It is narrated by the schoolmaster, as he explains and interprets the sights and sounds and relationships which are the familiar pattern of life to Juan José.

The film opens in a school room where Juan José and other young boys are listening to their schoolmaster describe the geography of Spain and the location of Mijas. Through the window, one sees that Mijas is an old village, though the Moorish fort on the hill is much older. Making a living is a full-time affair that concerns all of his family. One sees them cultivating the wheat that they will grind and bake into bread, just as they raise olives and most of the other foodstuffs which they eat. The family and other townspeople are shown earning extra money wherever they can by laboriously making paper and then fashioning paper sacks, plaiting ropes, weaving sandals, or by marketing surplus produce and cork. Most of the industry in Spain is handicrafts — there are few factories, and no heavy industry. The film graphically illustrates that the industrial revolution has touched Spain but little. Three-quarters of the people work the soil, still there is not enough food due to the lack of water and irrigation, and

because of the primitive farming methods.

The narrator states that Juan José comes from a family that eats better than most, and that his village is blessed with water. Life has its pleasant moments — dancing lessons in the plaza, football games using the bladder of a pig, and the visit of the Bishop.

One learns that most Spanish peasants travel very little. The viewer accompanies Juan on his first visit to a nearby town. On the way to the train station, he and his father pass the only car in their village. In the city, cars are more common and Juan realizes that there are people of wealth in Spain as well as common people who are used to simple living.

Family, faith, pleasantries, and work are the important bases of Spanish life. Nothing is quite so precious to a Spaniard as his family. The film closes with a visit to the interior of Juan's home and shows the cozy family group sitting down to their evening meal of raisins, dried figs, oranges, olives, and a hearty vegetable and meat soup.

### APPRAISAL

The film covers much material in an easy and smoothly flowing manner. It is well thought out, organized, and technically produced. The primary audience — intermediate and junior high school students — will probably find a personal identification with Juan José.

—Wayne Howell

## Scratches on Film

### Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

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# SOUND advice

about audio materials  
and equipment

by MAX U. BILDERSEE

## Recent Publications

TV, Tape Recorders, and Cameras have been the subjects of recent publications. Unfortunately, none of these several volumes has great potential for schools; we shall report on them nonetheless for your information.

*Pin Point TV Troubles in Ten Minutes* is described by the publisher (Educational Book Publishing Division of the Coyne Electrical School, Chicago 12, Illinois) as a practical, quick-answer, reference book on "TV Trouble Shooting" for servicemen. The book may be useful in technical classes and in technical schools but has little meaning from the standpoint of teachers and audio-visual specialists.

Unless you own or use a Canon camera, the volume *Canon Photography* (published by Camera Craft Publishing Company, 95 Minna Street, San Francisco 5, California) will be of minimum interest other than academic. This is a working manual of 35mm photography with the Canon V and IVS2 cameras.

Hastings House (New York 22) has published *How to Use a Tape Re-*

*recorder* by Dick Hodgson and H. Jay Bullen. The greatest emphasis, however, is placed on the tape recorder as a home instrument and business machine. Some of the applications proposed can be adapted to educational purposes and the AV specialist may wish to thumb through for ideas which can be used to vitalize education.

Highly technical, and therefore of interest to gadgeteers, is *Tape Recorders—How They Work* by Charles G. Westcott and published by Howard W. Sams and Company of Indianapolis 5, Indiana.

We cannot in good faith report any of these volumes as being essential to the audio-visual programs of the schools although each is interesting in the highly specialized areas it represents.

## Group Pick-ups

We've written several letters to tape recorder manufacturers recently and have asked them for help some of you have requested. We asked how better recording results might be achieved particularly in group pick-ups. Specifically, we asked sixteen manufacturers

this question: "Can you tell us how best to adapt school model tape recorders for group pick-ups and for use of low impedance microphones?"

We intend to give you a complete report on responses in the May issue of *EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE*. However, you may be interested in knowing that the Bell and Howell Company tells us, "We find that customers are satisfied by use of the following microphone mixer. It is the Knight Compact Mixer, Allied Radio Catalog No. 93 s 282, which lists for \$15 and is available at a net price of \$8.82. It would be necessary, if this particular mixer is used, to remove the present 75-MCIF connector and install TDC part No. 84-22 ring tip sleeve type plug. (Ed. note: This is easy to install.) This particular microphone mixer is desirable as no 110 volt 60 cycle AC source is required as with most mixers available on the market today.

"Additional microphones are available from us for the model 730 (No. 130-255) and for the 300 B microphone (No. 188-53). Each mike has its own gain control . . . and the customer is allowed to use the recorder speaker itself for monitoring during the record time."

The Revere Camera Company says, ". . . with regard to microphones, most high impedance microphones can be used with any of our tape recorders. The input requirements of all of our machines are approximately the same. These input requirements . . . state that the microphones will accept voltages from 500 micro-volts to 0.2 volts. This voltage range is wide enough that it accepts most every type of unit constructed.

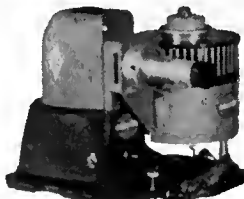
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This is only a beginning. We expect to have more answers for you next month and perhaps we can draw valid generalizations worthy of experiment from this sampling of fact.

### About Tape on Tape

Before we leave the tools for the materials, we want to call your attention to a "first" that is most interesting and appropriate. It is a sound recording, *All About Tape on Tape*, which discusses many factors of tape recording, and then demonstrates them so that you can hear them. There are many good ideas on the tape and in the profusely illustrated booklet which accompanies it. *All About Tape on Tape* is written by Jack Bayha, an audio engineer of considerable reputation, and narrated by radio and TV announcer Ed Condit; it is published by Tape Recording Magazine, Severna Park, Maryland. It can be used by the



"Dear Substitute: Here is my lesson plan for the day. Just flip the switch."

AV supervisor to demonstrate some points he discusses in in-service courses.

### Language Recordings

Zodiac Recording Company (501 Madison Avenue, New York 22) has produced an amusing record-booklet combination titled "Fun with French." It is of limited school value except for plain fun in the lower grades.

The same publisher has produced three more adult language recordings which can serve for individual study and for library purposes. These are "Spanish as You Hear It," "French as

You Hear It," and "Italian as You Hear It." All of these recordings are specifically and deliberately oriented to travel situations, offering word lists, numbers, days of the week, months of the year, time telling and other vocabulary aids. Situations involve travel, ordering meals, telephoning and such. In each instance a variety of voices, both male and female, are heard. Further, there is time allowed in the recordings for individual or class repetition of heard words and phrases. Enunciation and pronunciation are excellent throughout.

Each of these language recordings offers, on one side, a recording of "The Three Bears" and "Little Red Riding Hood" told in the foreign language at normal conversational speeds. The stories, of course, are simple, but the recordings offer excellent practice in language comprehension. High school classes and adult groups will find them amusing.

"Listen and Learn French" (see EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE, February, 1957) has been followed by "Listen and Learn Spanish" (published by Dover Records, 920 Broadway, New York). The "Listen and Learn" series may be useful in many classrooms and in library collections. These recordings too are deliberately oriented to travel situations and probably are most useful for individuals studying alone. In addition to the



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French and Spanish recordings, there are also "Listen and Learn German" and "Listen and Learn Italian," which are similarly worthy of school attention.

**Songs & Ballads**

Ballads, representing the emotional reactions of a people and a time, have always, in my opinion, been an instructional must. One cannot teach cold facts, mere information, common data and expect that students thereby will understand or even have the required information to understand the stresses and strains which have warped the course of man's development.

Through many centuries the Scotch were more clannish than they are today, and they were a warlike people. Even today there seems to be a different feeling, a different air as you cross the border from Northern England into Scotland. "Songs and Ballads of the Scottish Wars" (Folkways Records and Service Corp., 117 West 46th St., New York 36) represents the Scots people with honesty and vigor and is a worthy addition to both school library and private collections. Covering the period from 1290 to 1745 in ballads is no easy task, but this is adroitly and capably accomplished in this first professional recording by Maxwell John Dunbar. A few of the ballads presented are "Lord Randal," "The Battle of Otterbourne," "The Battle of Harlaw," and "The Bonnie Earl of Moray."

Of much greater interest to teachers and students are the "American Industrial Ballads" (Folkways, FH 5251) sung by Pete Seeger. The nature of some of the ballads and their sources are indicated by such titles as "Peg and Awl," "Eight Hour Day," "Hard Times in the Mill," "The Farmer Is the Man," "Come All You Hardy Miners," "Casey Jones," "Weave Room Blues," "Beans, Bacon and Gravy," "Seven Cent Cotton and Forty Cent Meat," "Pittsburgh Town" and "Sixty Per Cent." These titles need few footnotes, yet the information on the source of the ballads contained in the accompanying brochure is complete and useful.

Certainly the parallel developments, and disagreements, which have marked the growth of unionism and of the dignity of labor in this country cannot be taught against the background lacking this type of emotional exposition. Current history classes and current problems students will find this a valuable source of information and attitudes and a worthwhile contribution to the classroom.

Finally we would like to report on Folkway's "Folk Ballads of the English-Speaking World." The singing of Paul Clayton gives depth to the beauty of

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these ballads, all of which are taken from *The Viking Book of Folk Ballads*. If you have ever wondered about the revived interest in and appreciation of balladry, here is an opportunity to compare the printed information as in the text with the vibrant delivery of the recording. Only recordings can truthfully recreate for many listeners the beauty of the ballad. This recording offers such well-known ballads as "The Derby Ram," "Botany Bay," "The Baffled Knight," and other lesser known ballads of great interest. Schools will find this recording a useful addition to library collections for pleasure listening and as a model for groups presenting ballads as well as for individuals seeking a ballad style to imitate.

### All-Around Program

In Raleigh, North Carolina, in addition to collections of recordings in the individual schools, there is a central collection which is available to all schools and which, in effect, gives all schools a valuable and varied collection available for use. The utilization of recordings in instruction is stimulated through many worthy devices.

One bulletin, used with teachers of the primary grades, is an excellent example of this all-around program as it is applied to the field of literature. The bulletin says, in part, "All children

need to hear stories read aloud to them. For primary grade pupils it is especially important. The hearing of stories together provides a commonality of experience that assures that each child has familiarity with certain 'touchstones' of literature. The National Council of Teachers of English prepared a list of folk and fairy tales which should be the heritage of every child and listed them in order of choice. All of these tales may be read and re-read to pupils in the first three grades. . . ."

Further in the bulletin, appropriately titled "Read Aloud—Primary Grades," is a list of these highly recommended stories accompanied by a list of the recordings which are available as well as the filmstrips which may be used in conjunction with the experience of listening in a group. A few of the recorded stories available to teachers in the Raleigh schools are: "The Three Bears" (Columbia JMJ 36), "Cinderella" (Lyric 408), "Gingerbread Man" (Columbia JMJ 37), "Three Billy Goats Gruff" (Capitol DC 123), "Lad Who Went to the North Wind" (RSA-Victor Y 356) and many, many others. Can you prepare a parallel list for your primary grade teachers?

This only the beginning of the audio education program in this fine southern community. There are radio programs intended for classroom instruction and

additional record-filmstrip coordinated programs for other grades. For instance, American legendary heroes are introduced at the fifth-grade level and here too books, filmstrips and phonograph records are listed together for the information of the classroom teacher.

### Barrymore & Shakespeare

If Shakespearian drama is your interest, we would like to inform you concerning four new recordings in the field. These are all issued under the Audio Rarities label and are "John Barrymore in Macbeth" (No. LPA 2202), "John Barrymore in Hamlet" (No. LPA 2201), "John Barrymore in Twelfth Night" (No. LPA 2204) and "John Barrymore in Richard III" (LPA 2203). These are re-recordings from radio programs in which Mr. Barrymore appeared. These are each tailored to broadcast presentation and are compressed into hour-long presentations. Mr. Barrymore was a masterful performer but these discs, originally recorded many years ago as they were, fail to demonstrate his superb delivery. They lack the tonal qualities which we have come to expect as usual in the recordings we hear. We prefer, from every standpoint for instructional purposes, Laurence Olivier's "Richard III" (RCA-Victor LM 6126), John Gielgud's "Hamlet" (RCA-Victor LM 6007), and Alec Guinness' "Macbeth" (RCA-Victor LM 6010).



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# Church department

by WILLIAM S. HOCKMAN

## Canning the Commentary Is Not the Answer

Last fall Paul R. Kidd, Director of Religious Filmstrip Production for S.V.E., discussed briefly the pros and cons of the sound filmstrip observing:

"Many (church school teachers) feel inadequate for the teaching task. They prefer teaching materials that are pre-planned. . . . The presentation of a sound filmstrip that has been professionally pre-planned and put on a record seems to give a volunteer worker a greater sense of security in using it."

For this producer, this and several other considerations pointed clearly to filmstrips with "canned commentaries." Not so for the church educator. He knows the educational level of classroom utilization is primarily a coefficient of the teacher's educational competency. Built-in quality in a visual aid ought to show up in use, and it

often does, but no filmstrip can be made good enough to make up for educational know-how, insight, imagination, and all-around classroom skill.

Filmstrips with "canned commentaries" are much harder to use. They complicate the physical factors involved in utilization, long recognized as a prime hurdle. There are teachers who will do a first-rate job with a captioned filmstrip, or one with a printed script, who will fail miserably in coordinating all the physical factors involved in using a sound filmstrip.

It is to be hoped that the above producer and all others will develop acute powers of discrimination as to what format a given piece of material will be given. Let us not over-do the sound filmstrip, for canning the commentary is not the basic answer to teacher incompetency. That can only be cured by teacher training and by lifting the level of educational insight. All other measures are an illusion and a waste of time.

MM reflect personality-power or genuine cerebration under calm and objective conditions?

There is a constellation of relationships which need to be isolated, studied and evaluated if the churches are going to assign the right job to the right mass media. The four dominant factors are: the nature of the medium itself; the nature of the audience; the purpose of the communicator; and, the nature of the message. These are the general reference points for all decisions, and they will be good or bad, adequate or inadequate, to the degree that these factors are appreciated and understood as church leaders budget the MM-dollar and assign certain parts of the church's total job to the mass media.

## Some A-V Observations

by CALVIN DEVRIES\*

I do not consider myself enough of an expert in the audio-visual field to write a full-fledged article for EDUCATIONAL SCREEN but I will write on some of the questions raised recently.

## Not Sold on Sound Filmstrips

I have mixed reactions to the many filmstrips now produced with accompanying sound tracks on records. Without doubt—a really good sound track adds to the showing of a filmstrip and in my experience adult groups especially seem to prefer filmstrips with accompanying records. However, there are some things to consider on the other side of the matter.

Recordings are often mediocre, too often characterized by the customary electronic organ and an affected voice. Such recordings are a liability to any good filmstrip and the average church with the equipment and patience could do a better correlated recording

\*Associate Pastor, Fourth Presbyterian Church, Chicago 11, Illinois.

## Which of the Mass Media for Which Job?

How much of the money spent by the churches is going down the drain because the church has no adequate criteria for selecting one of the mass media (MM) to do a given job? Is TV hogging the MM-dollar? Has radio taken a back seat? Is TV, radio, and film expenditure in balance? In the run of a year the churches spend a lot of money on MM and now is a good time for the top leaders of the church to dig into this question. Put off for a decade, it ought not wait much longer.

What are the ground rules for the church to follow in the employment of the mass media in getting its basic jobs done? What broad principles are being followed in the allocation of the MM-dollar? Does the distribution of this dollar reflect administrative tac-

tics or executive strategy and long-range planning? Are the hucksters of Madison Avenue selling the church a phony bill of goods on the effectiveness of TV while the film folks fight for every cent they get?

Among other things, the church preaches, educates, and promotes its own and related causes. Which of these categorical jobs, by the very nature of these jobs and the nature of the various MM, should be assigned to which media—TV, radio, films, filmstrips, recordings, etc.? All along the line, from the local church to the top denominational executive, decisions are being made and money spent—on the basis, we ask, of what criteria, of what principles, of what findings, what reasoned conclusions? Do present decisions in the employment and financing of



on its own tape recorder. Beyond this, the teaching value of filmstrips lies partly in being able to stop with any given frame and discuss the issues it raises.

It is my impression that many groups tend to consider a filmstrip a program-type material rather than a teaching aid, and simply run through it as though it were a sound film. This is quite unfortunate and quite limits utilization potential of the filmstrip. I know there are institutional type phonographs available which can be stopped instantly and started in the same way without distortion of sound, but this has never seemed satisfactory when using an accompanying record.

The particular vocabulary level of a record also tends to limit utilization. This is even true of filmstrips that come with a double-faced record, one side for use with children and the other side for general use. I have sometimes found that the children's side is good for small children and the general side for youth and adults. But in such instances neither side seems quite the thing for use in the middle grades.

Another matter I have felt in use of records with filmstrips, on our rather extensive use of audio-visual aids in our Church School, is this: One of the advantages of filmstrips is the simplicity of storage and use, plus, of course, their relatively low purchase cost. It is possible to take a filmstrip and average slide-strip projector into a department or class, which has made advance arrangements, and simply leave it there knowing that one of several leaders in the department can operate the projector without any problem.

However, when a record is added it means either a larger piece of equip-

ment, or usually an extra piece of equipment. Making certain the record and filmstrip are precisely correlated in showing creates another problem. In a large program, where there will be persons with limited experience, it raises all kinds of specific problems, often minor in nature but capable of destroying much of the value of the audio-visual material. As many churches and institutions are now doing, we try to transfer the sound track from records to tape as soon as the unit arrives. This avoids the bane of records, scratchiness, and on the whole makes the operation of sound accompaniment to a filmstrip a little simpler.

### Likes Church History Series

We are finding the set of eight filmstrips, *History of the Christian Church*,<sup>1</sup> an excellent teaching aid in a unit on church history. The reading guide is brief, considering material covered, in each filmstrip. And for those who wish more information, each of the eight guides has excellent utilization suggestions, chronological tables giving many additional events and dates for the historical period covered. There is, also, a brief pronunciation table for difficult names.

The set begins with the book of Acts and continues through the formation of the World Council of Churches. We have found that the set has a comparatively wide utilization and have used it successfully with groups from Junior-age pupils (who are included in our study of Church history) through adults.

The comparable series of three filmstrips, *The Living Church*,<sup>2</sup> has a some-

<sup>1</sup>SVE, 1315 Diversey Parkway, Chicago 14.  
<sup>2</sup>Westminster Press, Philadelphia 7.



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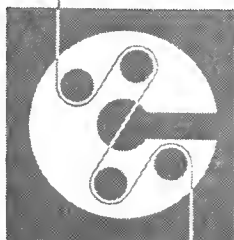
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what different utilization, at least so we feel. They have accompanying records and each strip constitutes about a twenty-five minute program. The strips with the records pack more drama, but do not impress us as having the same teaching value as those from the series *History of the Christian Church*. While *The Living Church* filmstrips are supposed to be used in sections, showing a sequence of only thirty frames from one strip seems to us to have disadvantages. The records cannot be used when this is done, and even the script must often be re-written in part. Furthermore, the continuity of the script is disrupted by using only a small section of frames from time to time.

**Creative Use of Slides**

Several years ago we purchased the SVE set of twenty Kodachrome slides consisting of reproductions of the great paintings of the Nativity and Christmas story. My wife and I did some research on each picture and finally developed a short and interpretive script. We then took our LP record collection of Christmas music, including Handel's "Messiah," Christmas carols and anthems done by the best choral groups in this country and Europe, and made a tape recording which correlated the script with the music. The end result was a forty-five minute Christmas program which is still somewhat a favorite around the church. This spring we plan to do the same with a group of twenty slides on the trial, death, and resurrection of Jesus Christ, for use during Lent.

**CONTEST WINNERS**

The Department of Administration and Stewardship of the National Council of Churches, at an Interdenominational meeting of Directors of Christian Education in Cincinnati on February 11, 1957, awarded prizes to the winners in a national contest for the best script for a filmstrip on "The Job of the Director." The three winners are: First Prize, \$100, Mrs. Ray O. Johnson, First Presbyterian Church, 26 Market Street, Iowa City, Iowa. Second Prize, Miss Hazel Wade, Peachtree Methodist Church, 3180 Peachtree Road, N.E., Atlanta, Georgia. Third Prize, Miss Louise McComb, Highland Park Presbyterian Church, 3821 University Blvd., Dallas 5, Texas. The judges for the contest were: Miss Mary Huey, Pasadena Presbyterian Church, Pasadena, Calif.; Miss Ruth Lister, Graduate School of Theology, Oberlin, Ohio; and Mr. William S. Hockman, Glens Falls, N. Y., who acted as Chairman. Sixteen manuscripts were entered and judged by criteria developed by the committee. This filmstrip on the vocation of the Director will be produced this coming year, with the committee of judges acting in the capacity of advisors to Dr. Elmer Million and Rev. W. Randolph Thornton, of the National Council, who will pilot it through production.

## Intercom at Work

### Continued from page 185

switch on the speaker microphone in each room controls that.

"Of course, you can ruin the effectiveness of such a system by using it incorrectly," Gregory continued. "I make a conscientious effort not to interfere with teaching. I try to save up messages for transmission at the end of the school day.

"Naturally, it serves for many emergencies, too. Often it will enable the teacher to answer a call without leaving her classroom. For instance, here the fire alarm system is on a separate circuit. If that system went out, we could transmit the alarm through the intercommunication network. I can foresee giving instructions via the intercom in case of any other disaster.

"In addition, it's helpful for announcements of fieldtrips, athletic events and for directives specifying exactly when the students should leave their rooms for assemblies."

Experience with the sound system has enabled the Roosevelt faculty to develop some practical teaching applications, particularly in conjunction with the tape recorder.

"There are several important outcomes of this," Gregory pointed out. "It teaches the child good listening habits; it also teaches him good speaking habits. We've learned that a child usually is quite self-critical of his speaking voice if he actually hears himself talking. Children like to work with the equipment. There's a little ham in most of them; they rarely have mike fright.

"The equipment is in constant use. We start each week by broadcasting the flag salute. Almost every week we broadcast student-prepared plays on safety, health, manners and the like. Occasionally we have a guest speaker talk on a timely subject such as safety," he added.

"Sometimes I'll see a very fine play being put on while I'm in a classroom. If the teachers and I believe it's something that should be shared by the entire student body, it's quite simple to put it on through the intercommunication system.

"We broadcast many educational radio programs. In Wisconsin these are limited largely to the university station, WHA and its affiliates and WLS in Chicago," Gregory said, outlining Roosevelt's program.

"In the fall we write Madison to get a schedule and sample of the programs for the year. The teachers decide what materials they want and we place our

order and work out our schedules accordingly.

"There are times when the program doesn't fit into our teaching schedule. For example, the class may be on a fieldtrip at the time of the broadcast. We merely make a tape recording of the program for use at any other time. We also record other programs of a vital nature, when they do not fall into the school day or fit into the schedule, for current event classes. We find that a stock of 10 or 12 rolls of tape is sufficient for our needs since the tapes can be used over and over again.

"The sound equipment especially is helpful in rehearsals for such events as our annual music concert—we have an extensive music program—and special shows," he explained. "The students in the show often go to the multi-purpose room for what might be termed their dress rehearsal. The rest of the class listens to the rehearsal in their home room and is ready with suggestions and criticisms when the participants return. The rehearsal also is recorded so that the players can hear themselves.

"The members of our faculty have developed scores of ingenious ways to implement their teaching with our audio-visual equipment supplemented by that available through the city's audio-visual library. But education in general has a way to go.

"I found the army to be far ahead of schools in the use of AV methods. Actually, we're now approaching the point in this advanced form of education that the army reached in 1943. We're a decade behind but I think we're beginning to close the gap."

## What about Radio? Continued from page 191

(6) A discussion should be held immediately following the broadcast to check for understandings and make plans for future activities.

In addition to the above, these hints will be helpful for an improved listening experience:

(1) Maintain the classroom at a comfortable temperature.

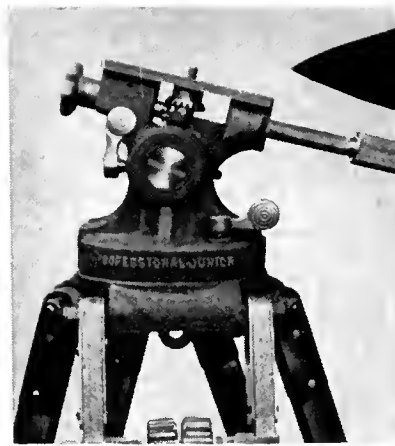
(2) Arrange the seats in a semi-circle around the radio.

(3) Seat the students early so that when the program comes over, the class will be ready to listen.

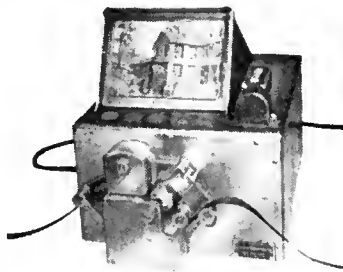
(4) Be certain the station is pre-selected and coming in before class so that all necessary adjustments can be made to insure clear reception.

(5) Permit the students to sit where they choose because they will usually sit where they can hear best.

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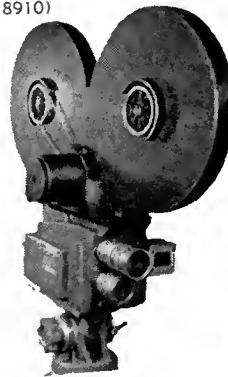
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# Looking at the Literature

STANDARDS OF PHOTOPLAY APPRECIATION by William Lewin and Alexander Frazier. Published by Educational and Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey.

Historical data regarding the component parts of a motion picture—the story, actors, producers, and cinematographers—are presented and discussed. Standards of photoplay appreciation are outlined. Movies, the authors hold, are as good as the public demands or as bad as it will permit. Activities are given that alert the perception to the reasons why one produc-

tion is of more worth than another. The latter part of the book is devoted to a pictorial synopsis of the photoplay *Julius Caesar*.

AN APPRAISAL OF THE EFFECTIVENESS OF SELECTED INSTRUCTIONAL SOUND MOTION PICTURES AND SILENT FILMSTRIPS IN ELEMENTARY EDUCATION: A dissertation by Sister M. Jamesetta Slattery, S.S.J. Published by Catholic University Press, Washington, D. C.

In cooperation with Encyclopaedia Britannica Films, the late James E. Duncan of Rochester, N. Y., and the

Rochester diocesan school system, Sister M. J. Jamesetta has compiled data regarding the use of audio-visual equipment and materials in fifth-grade social studies.

MASS COMMUNICATION: TELEVISION, RADIO, FILM, PRESS by Erik Barnouw. Rinehart & Company, 232 Madison Ave., New York 16, N. Y. 1956. 280 pages. \$3.50.

Erik Barnouw traces the rapid rise of mass media of communication and analyzes the psychological problems of effective communication. This is followed by discussion of individual media—their special characteristics, censorship problems, organization. A closing section discusses sponsorship by business, government, and nonprofit organizations. Audio-visual educators may find the comments about business-sponsored teaching materials of special interest.

TEACHING TYPEWRITING THROUGH TELEVISION by William R. Pasewark, Bureau of Business Research, Michigan State University, East Lansing. 1956. 64 pages. \$1.50.

In an experimental test, Dr. Pasewark has demonstrated the effectiveness of television typing instruction. The results are that superior speed and at least equal accuracy were achieved by television students compared with students in the conventional classroom. This research monograph presents in detail the technique of administering the test as well as the results.

MODELS FOR TEACHING by Martha F. Meeks. The Visual Instruction Bureau, Division of Extension, The University of Texas. 1956. 40 pages. \$1.

This booklet, the sixth in the "Bridges for Ideas" series, acquaints teachers with the different kinds of teaching models and their application in various subject matter areas. It lists criteria of selection; suggestions for using models; procedures to be followed in their construction, and sources of more information about teaching models.

USING THE CONSULTANT by Charles H. Dent, Virginia Hufstedler, and Martha F. Meeks. The Visual Instruction Bureau, Division of Extension, The University of Texas. 1956. 8 pages 50 cents.

This little pamphlet shows why consultants are invited to school systems, how they may be used, when they should be used, and how to arrange for consultative service.

Advertisement

## HELPFUL BOOKS

AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED. By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 31 West 54th St., New York 19, N. Y. 1954. \$6.25.

AUDIO-VISUAL AIDS TO INSTRUCTION. By Harry C. McKown and Alvin B. Roberts. 608 pp. McGraw-Hill Book Company, 330 West 42nd St., New York 36. Second Edition. \$5.50.

DISPLAY FOR LEARNING. Prepared by Morjarie East. Edited by Edgar Dale, 306 pp. The Dryden Press, 31 W. 54th St., New York 19. 1952. \$3.00.

AUDIO-VISUAL ADMINISTRATION. By Fred Harcleraad and William Allen. Edited by Dean McClusky. 122 pp. Illustrated. Wm. C. Brown Company, Publishers, 215 W. Ninth St., Dubuque, Iowa. \$3.25.

AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE. By Walter Arno Wittich and Charles F. Schuller. 564 pp. Illustrated. Harper & Brothers, 49 E. 33rd St., N. Y. 16. 1953. \$6.00.

STANDARDS OF PHOTOPLAY APPRECIATION. A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

A WINDOW TO THE CHILD'S MIND — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

THE AUDIO-VISUAL READER. By James S. Kinder and F. Dean McClusky, 400 pp. Wm. C. Brown Company, Publishers, 215 W. Ninth St., Dubuque, Iowa. \$5.75.

EDUCATIONAL FILM GUIDE (comprehensive listing of best 16 mm films on all subjects), 11th completely revised edition, 1953, 1037 pages, with semi-annual and annual supplements thru Spring of 1957. The 11th edition and the supplement service are each \$7.50 unless ordered and billed at the same time when the combination price is \$12.50 (for foreign prices, add \$1.00 in each case). The H. W. Wilson Company, 950 University Ave., New York 52.

FILMSTRIP GUIDE, (Comprehensive listing of best 35mm filmstrips on all subjects) 3rd completely revised edition, 1954, 410 pages, with semi-annual and annual supplement service through Fall of 1957. The 3rd edition and the supplement service are \$5.00 each unless ordered and billed at the same time when the combination price is \$8.50. (For foreign prices, add \$1.00 in each case.) Order from The H. W. Wilson Company, 950 University Ave., New York 52.

EDUCATORS GUIDE TO FREE SLIDE-FILMS. Compiled and Edited by Mary Foley Horkheimer and John W. Diffar. Eighth Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

EDUCATORS GUIDE TO FREE FILMS. Compiled and Edited by Mary Foley Horkheimer and John W. Diffar. Educational Consultant, John Guy Fowlkes. 16th Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS. Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie L. Hanson, M. A. Second Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## SINGLE SUBJECT FILMSTRIPS

(Visual Education Consultants, 2066 Helena St., Madison 4, Wisconsin) **Black and White.** Subject Area and Grade Level as indicated.

**Michigan (34 frames):** Geography for 4-6 Grade. Series of scenes emphasizing Michigan's natural resources and industries which have developed as a result. Good for introduction and study of state of Michigan.

**Singapore (42 frames):** Social Studies for 6-7 Grade. After location of city on map, the filmstrip covers its importance as world port, history of founding, important buildings, commercial enterprises, and industries such as tin smelting, pineapple canning, crude rubber and latex storage and transfer to ships. Additional material is included to explain importance of transportation of timber, spices, copra, and rubber from Malayan Jungles. Some frames are vague and need added explanation by instructor. Class preparation before viewing is advised. The use of the excellent accompanying study sheet is a must.

## CO-OPERATIVE LIVING SERIES

(Long Filmstrip Service, El Cerrito, California) **Black and White.** Subject Area: Social Studies. Grade Levels: 5-8.

**Our Country (50 frames):** Shows how great resources of the United States are made possible by physical placement of continent of North America. Adaptations of these resources to our industrial might is explained.

**What Our Country Does for Us (63 frames):** Points out the varied opportunities for individuals to follow a line of work for which they are especially adapted. Strip emphasizes our rich heritage.

**What We Must Do for Our Country (51 frames):** Stresses civic responsibility and co-operative living. There is an ample supply of thought questions and test questions at the end of each filmstrip.

## OUR PETS SERIES

(Young America Films, 18 E. 41st St., New York 17, N. Y.) **Color.** Subject area: Language Arts and Science.

**The Parakeet (38 frames).** Susan's mother brings a parakeet to Susan while she is sick. Susan and Blue Pill, the parakeet, become great friends during her recovery and afterwards.

**The Pony (35 frames):** During a visit

to her grandfather's farm, Jill has a pony named Bucky. Back at school in the fall, the girl misses the pony and wants to see it again. The Red Cross Drive helps the teacher find way to bring the pony, Bucky, to the school to help the class.

**The Kitten (38 frames):** Tic, Tac, and Toe are the names given to the new babies of Mrs. Whiskers. Billy later gives away Tic and Tac after they grow for awhile. Keeping Toe, later Billy's mother gives it away also; however, the now fully grown cat finds its way home over several miles.

**The Rabbit (36 frames):** A neighbor of Mary has several rabbits for pets. After Mary aids the neighbor in caring for the animals, she is given one for herself. She later names the white rabbit Bimbo.

**The Puppy (36 frames):** An unwanted puppy in a pet store, Hopeless is bought by Jack. Jack takes good care of Hopeless and learns to train the puppy. Hopeless repays Jack by saving Jack's sister from having an accident on the street.

**The Turtle (37 frames):** While on a picnic that was taken with the family, Johnny and Jane find a big box turtle in the woods that they take home with them. The new pet at home is named Pokey Joe and furnishes entertainment for the children.

The entire series is excellent for the primary grades. The vocabulary was well chosen and as new words were being introduced, familiar and known words were used. In addition these strips are an excellent means of teaching care of pets.

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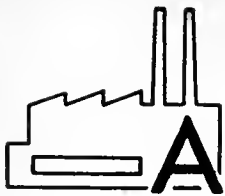
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# Audio-visual trade review

by ROBERT E. SCHREIBER

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the some general subject headings. The producer or primary distributor for each item is indicated by an abbreviation of the name. Addresses of such primary sources are given in the Index to Primary Sources at the end of this department. For more information about new materials, use the Service Coupon in this section.

## AGRICULTURE

**Agriculture Story** mp USDA 14min sd col free. Dramatizes the forces of nature, the gifts of science and research, and the great works of American farmers and machines operating in a free economy. Shows the functional services of the U. S. Dept. of Agriculture and the cooperative assistance rendered by the landgrant colleges and universities, by state agencies, and by American industry.

For more information circle 115 on coupon

**4-H Trail** mp UC 28min sd col \$250 b&w \$110 r\$4.50-\$6. Describes the many opportunities and the flexible program offered the 4-H member and illustrates the cooperation of the community with the 4-H program and the manner in which both benefit.

For more information circle 116 on coupon

**How to Grow Radishes** mp TABLETOPPER 6min sd col. Pri.

For more information circle 117 on coupon

**Tomatoes: Planting and Transplanting** mp TABLETOPPER 9min sd col. Seeding of tomatoes in flats; development of plants to transplanting in milk containers, transplanting to the outdoor garden.

For more information circle 118 on coupon

**Tree Bank** mp USDA 13min sd col & b&w free. Values of tree plantations in conserving soil and water, in providing shelter for wildlife and recreational opportunities for the farm family, and as a source of additional farm income; shows nursery and tree-planting practices and types of cropland eligible for planting in trees under the Conservation Reserve of the Soil Bank.

For more information circle 119 on coupon

## ARMED FORCES

**Highest Ideals** mp NEBRASKA 27min sd col \$200. Origin and purpose of the Pershing Rifles, a national honor society which grew under the patronage of the late General John J. Pershing.

For more information circle 120 on coupon

## ARTS & CRAFTS

**How to Make a Christmas Wreath** fs VEC 17fr si b&w \$3.50. Step-by-step procedures for making wreaths from simple, inexpensive materials in four class periods or one full afternoon.

For more information circle 121 on coupon

**Paper in the Round** mp YAF 10min sd col \$100 b&w \$50. Demonstrates and explains how paper of various colors

and textures can be scored, cut, bent, curled, shaped, slotted, and tabbed to make many different objects, with cylinders and cones as basic forms. Int.

For more information circle 122 on coupon

**Mountain Stream** mp TABLETOPPER 9min sd col \$85 r\$4. Records visual impressions of water patterns and colors as the stream flows through rocks and woods; effect of light and reflections and obstacles on the water as it persistently pursues its course.

For more information circle 123 on coupon

**Pond** mp TABLETOPPER 9min sd col \$85 r\$4. Records the color changes that occur on a pond from morning to night; shows the effect of wind and shadows, light and reflections on the water.

For more information circle 124 on coupon

## BUSINESS EDUCATION

**Communications Casebook 4** mp STRAUSS 10min ea sd b&w. Adapted from The Inner Man Steps Out, the purpose of the kit is to help executives and supervisors increase their ability to gain understanding and acceptance from the people they deal with of their own actions and management's policies and practices. Giving orders, correcting poor performance, straightening out troublesome situations, developing the desire to accept new responsibilities, passing information up and down the line, and other topics are dealt with.

For more information circle 125 on coupon

**Engagement Party** mp STERLING 30min sd col free. Modern business methods in retailing with special emphasis on the use of trading stamps.

For more information circle 126 on coupon

**Keys to the Future** mp STERLING 30min sd col free. Value of the typewriter to every member of the family; importance of being able to type.

For more information circle 127 on coupon

**You're on the Team** mp Eastman 15min sd b&w free. Demonstrates procedures to be followed in a bulk-mailing operation and its importance to the overall sales and advertising of a company.

For more information circle 128 on coupon

## EDUCATION

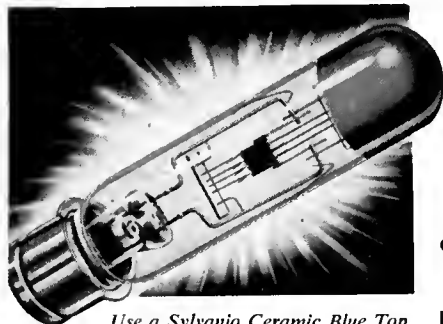
**And So They Grow** mp CAMPUS 28min sd col \$200 b&w \$75 r\$6-\$10. Role of the leader in a play program showing the variety of approaches employed in meeting children's ever-widening interests—a real life study of a group of nine-year-olds taken over a period of one year.

For more information circle 129 on coupon

**Mounting Pictures** fs TEXAS si col \$4. Mounting for displays, opaque projection, filing or to pass out. Considers selection of mounting boards, steps in mounting with rubber cement and dry mounting tissue, ways of protecting pictures.

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## SYLVANIA CERAMIC BLUE TOP PROJECTION LAMPS... for all makes... all types... in all sizes



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**Three R's Plus** mp MH 27min sd col \$220 b&w \$110. Natural classroom scenes point up all the pluses that have been added to the elementary curriculum in the last few years—the 'plus' goals in teaching the three R's, the subjects that are now taught in addition to reading, writing, and arithmetic, and the extra-curricular activities in dramatics, music, and student government. Also covers the special teaching programs adapted to the physically handicapped, the slow learners, and exceptional children.  
For more information circle 131 on coupon

**FEATURES**

**Daybreak** mp CINEMA 96min sd b&w r\$35-\$60. Unavailable for more than a decade and presumed lost, this once well-known film is available for a period of three months, after which time it will be permanently withdrawn for a remake. Stars Jean Gabin. English titles.

**Jofroi** mp BRANDON 50min sd b&w. Another Pagnol production with Vincent Scotto's award-winning performance as a stubborn Provençal peasant.  
For more information circle 132 on coupon

**Laughter Through Tears** mp BRANDON 82 min sd b&w. From "The World of Shalom Aleichem," a tragi-comic folk story, "Mattele Peyse, the Cantar's San." In Yiddish.  
For more information circle 133 on coupon

**Letters from My Windmill** mp BRANDON 116min sd b&w. Written, produced and directed in the South of France by Marcel Pagnol, from three classic humorous tales by Alphonse Daudet.  
For more information circle 134 on coupon

**New United World Features** 3mp UWF sd col or b&w. **Purple Mask** (Tony Curtis), **Ain't Misbehavin'** (Rory Calhoun, Piper Laurie, Jack Carson), **Foxfire** (Jane Russell, Jeff Chandler).  
For more information circle 135 on coupon

**Skanderbeg** mp BRANDON 110min sd b&w. Sergei Youtkevich's film of a 15th century warrior—the first feature to be made in Albania.  
For more information circle 136 on coupon

**GUIDANCE**

**Anger at Work** mp IFB 21min sd b&w \$125. Explains the displacement of anger onto other men and how this impairs efficiency in everyday living. Five incidents show some of the techniques people have developed for handling anger, resentment, and frustration.  
For more information circle 137 on coupon

**Beginning Responsibility: Other People's Things** mp CORONET 11min sd col \$100 b&w \$50. Broken playground swings lead a primary-grade classroom into activities that illustrate the way in which public and private property, as well as articles that are borrowed or found, should be cared for.  
For more information circle 138 on coupon

**Engineering for Eddie** mp OHIO 20min sd col \$140 free loan. How the engineer has brought magic into the American home; engineering as a profession requiring broad backgrounds in the basic sciences, math, and humanities; engineering research; crisis in technical education; problem of man vs machine in the age of automation and in future years.  
For more information circle 139 on coupon

**Industrial Education in Your Future** mp STOUT 21min sd col free. How a high school student's interest in industrial vocations may be directed toward a college career in industrial education or industrial technology. Depicts tech-

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**June Decision** mp OLYMPIA 20min sd col. Surveys engineering opportunities among such railway suppliers as General Motors, Westinghouse Air Brake Co., American Car & Foundry Co., and General Electric.  
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**Kindness to Others** mp CORONET 11min sd col \$100 b&w \$55. Kindness and how one can be kind to others are things Sam's class begins to learn on the very day he becomes ill and is absent from school. Everyone in class remembers Sam's kindness to family, playmates, and animals. Sam's classmates find the pleasures that came from practicing kindness. Pri.  
For more information circle 142 on coupon

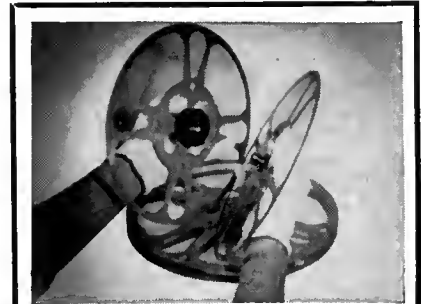
**Proud Years** mp CMC 28min sd b&w \$125 r\$7. Shows in detail the practical steps that can be taken to help old people lead active useful lives. Provides a means by which the aged and their families can explore together the day-to-day problems that accompany old age.  
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**Till Debt Do Us Part** mp CUNA 14min sd b&w \$125 free loan. How a couple already in the divorce court find a way to save their marriage and to solve their financial problems (the cause of their difficulties) through learning to work together with the help of a credit union.  
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**HEALTH & SAFETY**

**Crisis** mp MODERN 14min sd b&w free. Shows packaging of drinking water in cartons to assist in disaster relief during Hurricane Diana.  
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**Effects of Atomic Bomb Explosions** mp UWF 22min sd b&w \$39.70. Effects of explosions at Nagasaki, Hiroshima, and the Pacific testing range as well as theoretical effects of ground contact and underground explosions.  
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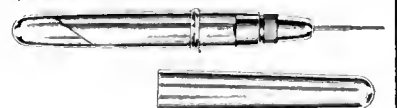


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parachutes and other survival equip-  
ment in current scientific activities.

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**Skimpy and a Good Breakfast** fs CI 37fr  
si col loan. One line captions with sim-  
ple words, points for class discussion,  
and follow-up activities. Pri.

For more information circle 149 on coupon

**Visit to the Waterworks** mp EBF 11min  
sd col \$100 b&w \$50. Provides a valu-  
able insight into the operation of an  
essential community service with em-  
phasis on the importance of safe  
drinking water to our health. Pri.

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**We the Mentolly III** mp ASSOC 30min  
sd b&w free. Dramatization of the life  
of Dorothea Lynde Dix, mental health  
crusader; work being done in mental  
hospitals today.

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**Your Meat Inspection Service** mp USDA  
28min sd col free. Work of Federal  
meat inspectors in stockyards and pro-  
cessing plants, examination of live ani-  
mals and carcasses, and testing of  
meat products.

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## HOME ECONOMICS

**Washday Picnic** mp MODERN 15min sd  
col free. Designed to interest women  
in owning automatic home-laundry  
equipment by showing how it can light-  
en their chores and to teach proper  
methods for its use. (Tide)

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## INDUSTRIAL ARTS

**Quiet Please** mp STERLING 30min sd col  
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sound-condition rooms in the home  
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sister Gwenn, includes mementos of her  
exciting experiences as an Air Force  
flight nurse. When Gwenn visits Katy  
at the base hospital, sees the facilities  
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and muskeg to the iron-rich north  
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**Television on Misery Mountain** mp MOD-  
ERN 15min sd col free. Struggle to  
construct a television transmitter atop

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| <input type="checkbox"/> audio components                      | <input type="checkbox"/> foreign language av<br>materials         | <input type="checkbox"/> soundslide                               |
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| <input type="checkbox"/> cameras & photo equip.                | <input type="checkbox"/> language arts av<br>materials            | <input type="checkbox"/> reel & can labels                        |
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| <input type="checkbox"/> charts, maps, models                  | <input type="checkbox"/> music av materials                       | <input type="checkbox"/> religious av materials                   |
| <input type="checkbox"/> CinemaScope lenses                    | <input type="checkbox"/> phonographs and<br>accessories           | <input type="checkbox"/> science av materials                     |
| <input type="checkbox"/> closed-circuit TV                     | <input type="checkbox"/> phonograph records                       | <input type="checkbox"/> screens                                  |
| <input type="checkbox"/> continuous tape reels                 | <input type="checkbox"/> physical ed. av materials                | <input type="checkbox"/> slides                                   |
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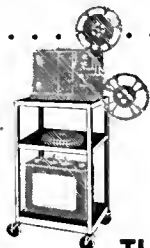
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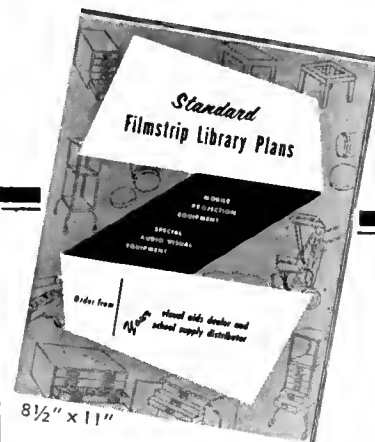
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**Things That Count** mp CON '56 30min sd b&w r\$9. Story based on Eph. 2:8-9: "For by grace are ye saved, through faith; and that not of yourselves, it is the gift of God; not of works, lest any man should boast."

For more information circle 205 on coupon  
**Under His Wing** mp CON '56 30min sd b&w r\$9. Story illustrating that a child can witness for Christ to his friends and playmates and sometimes even to his elders.

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**World Believes** 6fs SVE '56 32-49fr eo si col \$6ea \$30set. Full series of filmstrips giving history and development of different religions is now available. Titles: **Judaism Today, Protestant Christianity Today, The Roman Catholic Church Today, Islam Today, Buddhism Today, Hinduism Today.** For more information circle 207 on coupon

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**Bird Behavior** mp ALMANAC 23min sd b&w \$125. How scientists amass data to prove that a male bird sings to declare his territory and that he fights to hold it against other moles of his kind; use of the "illuminometer" to measure density of vegetation and the "planimeter" to measure area; how to identify birds by their song, to see where they find their food. JrH.

For more information circle 208 on coupon  
**Bird Neighbours** mp NFBC 10min sd col \$80 b&w \$40. Familiar Canadian birds in their natural surroundings: bluebird, tree swallow, wren, goldfinch, cardinal, chickadee, grosbeak, oriole, catbird, nuthatch, woodpecker, flicker, pheasant, marsh hawk, wild ducks. Demon-

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stration of how to build bird houses and attract birds.

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**Parasite and the Mosquito** mp FLEET 12min sd b&w \$60. Explores relationship between the malaria-producing plasmodia, the anopheline mosquito and man. Life cycle of the parasite is followed through its many transformations in the body of a mosquito and in the bloodstream of man; transmigrations of the parasite from man to mosquito to man; life cycle of the anopheline carrier; modern means of destroying it; and the role of malaria as an historical enemy of civilization. For more information circle 210 on coupon

**Termites** mp ALMANAC 23min sd b&w \$125. Life cycle and how science copes with the problems created by these social insects; the good(!) termites do. SrH.

For more information circle 211 on coupon

**To Your Health** mp CMC 10min sd col. Using animation, shows nature of alcohol and its effects on the human body—how it affects various kinds of people; why people drink.

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### SCIENCE: CHEMISTRY

**ABC of Chemistry** mp ALMANAC 10min sd b&w \$50. Series of simple laboratory experiments introduce some elementary principles in chemistry: use of Phenolphthalein for detecting hydroxides; decomposition of water into hydrogen and oxygen by electric current, sodium, potassium, zinc, and sulphuric acid; combustion; respiration and oxidation. SH.

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**Miracle Materials** mp ALMANAC 23min sd b&w \$125. Relation between synthetic resins, plastics, and fibres; chemical polymerization to create synthetic rubber demonstrated; shapes and colors possible in thermoplastics. SH.

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**Oxygen** mp ALMANAC 23min sd b&w \$125. Properties and uses; needs of divers and fliers for oxygen; its life-saving characteristics. JH.

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### SCIENCE: ELEMENTARY

**Biology II** 6fs DUKANE sd b&w \$30. Protozoa, Hydra, Frog (3 parts), Digestion in Mammals. Int.

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**Canines** mp ALMANAC 10min sd b&w \$50. History and characteristics of bulldogs, spaniels, terriers, and poodles. Int.

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**Elementary Science Set No. 5** fs YAF si col \$30. The Aquarium, How Animals Are Grouped, How Airplanes Fly, How a Plant Grows, How a Plant Makes Food, Trip to the Weather Station. Int.

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**Little Garden** mp BAIL '55 sd col. A child plants seeds, tends her garden, and finally picks bright, red radishes for her father. Pri.

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**Living Things: Animals** fs VEC 20fr si b&w \$3.50. Animals need food, water, sunshine; some animals supply food and clothing for man; others work for us; similarities to humans. Pri.

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**Pet Shop** mp ALMANAC 10min sd b&w \$50. A German shepherd dog acts as general caretaker for monkeys, owls, chickens, turtles, porcupines, and kittens. El.

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**Putting Animals in Groups** mp IFB 13min sd col \$125. Idea of classifying by structures; distinctive characteristics of mammals, birds, reptiles, amphibians, fishes, and insects.

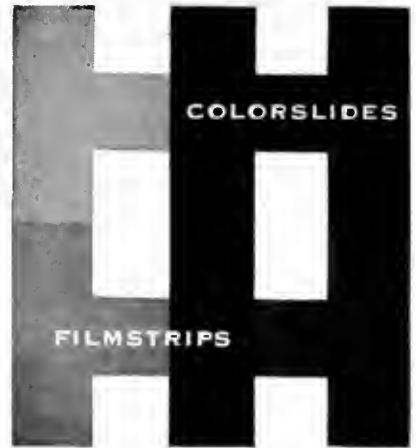
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**Who's Who in Our Wildlife Zoo?** fs VEC '55 31fr si b&w \$3.50. Photographs of 26 wild animals native to the United States. Explains characteristics of the animals, how they live, what they eat, and where they are found.

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**Wild Swans** mp ALMANAC 10min sd b&w \$50. Family group study as mother hatches her eggs and father stands guard against marauders; young swans break out of shells; natural habitat shown. Int.

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Lincoln Park West, Chicago 14, Ill.

## SCIENCE: GENERAL

**Challenge of Outer Space** mp USA, USAF, USN 61min sd b&w free. Illustrated lecture by Prof. Werner von Braun, Director, Guided Missiles Division of Redstone Arsenal, on the problems of space travel and the technical problems involved in the establishment of satellites. Problems of communication with satellites, development of rockets, military operations from a satellite are discussed.

For more information circle 225 on coupon  
**Revised Almanac Science Films** 10mp ALMANAC 10min sd b&w \$50. The 72 Almanac science films, which originally appeared on TV as John Kieran's Kaleidoscope, are in process of being re-edited for specific classroom use. The ten newly re-edited and re-narrated films now available are: **Earth's Skin, Weather, Heart, Earth and the Seasons** (formerly Sun, Earth and Moon), **Mr. Stickleback, the Perfect Parent, Sensitivity of Plants, Animal Behavior** (formerly, Training of the Young), **Tides, Earthquakes, Miracle of Life**. Old prints may be traded in for a credit of \$30 each.

For more information circle 226 on coupon  
**Wheels and Rails** mp ALMANAC 23min sd b&w \$125. What makes a railroad work; ballast and rails; importance of diesel electric engines; use of science in railroad operation. SH.

For more information circle 227 on coupon

## SCIENCE: PHYSICS

**Nature of Color: 2nd Edition** mp CORONET 11min sd col \$100. Clarifies and demonstrates Newton's explanation of the rainbow, principles of color reflection and absorption, mixing of colors by addition and subtraction, application of color principles to painting, printing, and photography. Shows principles which make color films possible. SH.

For more information circle 228 on coupon  
**Solar Energy** mp ALMANAC 23min sd b&w \$125. Industrial potential of solar energy in the world of tomorrow demonstrated by scientists in the Bell Telephone Laboratory where a solar battery is explained. SH.

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**Work Energy and Power** mp ALMANAC 23min sd b&w \$125. Potential and kinetic energy; atomic energy; other physical facts and principles. SH.

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**Science of Money** mp ALMANAC 23min sd b&w \$125. Function of money in the modern world with sidelights on its history from Wampum to present day currency. JH.

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**City of New York** fs VEC 35fr si b&w \$3.50. Growth of the city from its founding as well as information on present area, population, government, budget, port, and famous landmarks.

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**Farm and City Series** 4fs YAF si col \$22.50. **Life on a Small Farm, Life on a Large Ranch, Life in a Small Town, Life in a Large City.** Pri.

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**Historic Cities of the East** 9fs EYE si col \$25 ea \$4. Emphasis on reasons for location, character of people, factors in growth, major industries given for each of the following: **Bangkok, Bombay, Colombo, Delhi, Hong Kong, Hon-**

**olulu, Manila, Singapore, Tokyo and Yokohama.** Int.

For more information circle 234 on coupon  
**Lands and Waters of Our Earth** mp CORONET 11min sd col \$100 b&w \$55. Jimmy becomes aware of the many kinds of land and water forms on the surface of our earth during a family picnic at a scenic spot. He is able to observe hills, mountains, valleys, rivers, and other geographic features; a picture book helps him understand the relationships among them. Pri.

For more information circle 235 on coupon  
**Ships Through the Years** fs S.E. 39fr si col \$6. History of ships from their earliest conception on the Nile River to the present day super-liners. Done by Frederick J. Hoertz, noted marine illustrator, in 35 paintings and water colors. El.

For more information circle 236 on coupon  
**Where Does Our Food Come From?** mp CORONET 11min sd col \$100 b&w \$55. Helping his father in the grocery store, Dickie wonders where our foods come from. The men who deliver dairy products, meats, and fresh fruits and vegetables help Dickie learn of the places where our foods are grown and processed and of the people who work together to bring them to us. Pri.

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## SOCIAL STUDIES: GEOGRAPHY

**Big Three of Latin America** fs NYTIMES 58fr si b&w \$2.50. Recent sweeping changes in Argentina, Brazil, and Chile; renewed strides toward democracy; historical background of the struggle for freedom; pressing economic and social problems.

For more information circle 238 on coupon  
**East Anglian Holiday** mp BIS '56 20min sd col \$150 r\$6. Scenes of East Anglia, divided from the rest of England by the valleys of the Midland rivers.

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**Great Lakes—St. Lawrence Lowlands** mp NFBC 23min sd b&w \$80. Varied agriculture, giant power development, oil refineries, steel mills and other factories, shipping, commercial hubs of Toronto and Montreal.

For more information circle 240 on coupon  
**Great Land—Alaska** mp MODERN 28 min sd col free. Alaska's developing cities and industries; Eskimo life; massive glaciers and mountains; the tundra, wildlife.

For more information circle 241 on coupon  
**Great Plains** mp NFBC 23min sd b&w \$80. Spread of settlers from Eastern Canada, the U. S., and Europe through Manitoba (mixed farming and grain growing), Southern Saskatchewan (wheat growing), and Alberta (beef cattle and oil).

For more information circle 242 on coupon  
**Greece** mp USA, USAF, USN 20min sd b&w free. Traces the culture of the western world from the glory of ancient Greece, describes her recent troubled past, her encouraging present, and her clear-cut stand on the major issues facing the future of the world.

For more information circle 243 on coupon  
**Holiday in Hawaii** mp UAL 30min sd col free. Camera roams over fields of multi-colored orchids and along palm-fringed shores, captures the festive frivolity of a luau banquet, and lingers on the shadowy figures of a Polynesian fire dance.

For more information circle 244 on coupon  
**Report from Africa I & II** 2mp MH 26 min ea sd b&w ea \$180. Produced for television's See It Now program, Part I deals with the Gold Coast, Liberia,

Kenya, Belgian Congo, Union of South Africa, Rhodesia; Part II with countries tied together by the Nile: Sudan, Ethiopia, Egypt, Morocco, Libya, French North Africa, Algeria

For more information circle 245 on coupon

**Touring Colonial Williamsburg & Yellowstone National Park** mp MODERN 25 min sd col free. Famous landmarks and outdoor wonders. (Argus Cameras)

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**Via the Hump** mp LAKE 30min si or sd col r\$8. Scenes in Karachi, Tezpur, Kunming, Shanghai, Calcutta plus views taken during an actual flight over the Himalayas.

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**Way of a Ship** mp BIS 20min sd col \$150 r \$6. Glamour of a Mediterranean cruise with glimpses of ship-board activities and sightseeing in ports which include Majorca, Rhodes, Istanbul, Athens, Sarrento, Pompeii.

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**Way of the Navajo** mp YAF 20min sd b&w. A compelling and penetrating study of life among the Navajo Indians of the American Southwest, of the impact of modern life on them, and of their struggle to resolve the conflicting problems of old and new cultures. SH.

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### SOCIAL STUDIES: HISTORY

**Declaration of Independence** fs VEC 21fr si b&w \$3.50. History of the Declaration and exploration into the meaning of certain phrases therein. Based on "You and Your U. S. A." SH.

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**Roman Wall** mp CORONET 11min sd col \$100 b&w \$55. An examination of the 73-mile-long wall constructed by Hadrian in England—its forts, mile-castles, turrets, barracks, and storehouses—and what it reveals of the strength and weaknesses of the Roman Empire. Clarification by dioramas, drawings, and animation. SH.

For more information circle 251 on coupon

### SOCIAL STUDIES: INTERNATIONAL RELATIONS

**Communist Blueprint for Conquest** mp USA, USAF, USN 33min sd b&w free. Organization, ideology, leadership, and armed forces of the Communist Party; how the Party gains control of local and central governments in a country; how it moves against non-Communist elements; attitude toward the individual; importance of weapon of knowledge in the fight against Communism.

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complish there, the attack on Korea, military action in Indo-China, situation in Singapore and Free China, measures open to us, action thus far taken by the U. S. and other nations.

For more information circle 253 on coupon

**Dilemma of the U. S. Foreign Policy in the Middle East** mp USA, USAF, USN 40min sd b&w free. Geographical boundaries of the Middle East and South Asia, their political and strategic significance to the U. S., new concept of the collective security program.

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**Red China and the United Nations** (OC-4) mp USA, USAF, USN 30min sd b&w free. A discussion in which Henry Cobat Lodge, Jr., answers questions of an audience comprised of officers from the Army War College.

For more information circle 255 on coupon

**What We Face in Southern Asia** (OC-3) mp USA, USAF, USN 30min sd b&w free. Filmed recording of the opinions of Supreme Court Justice Wm. O. Douglas as he discusses the subject with a group of officers from the National War College.

For more information circle 256 on coupon

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**ALMANAC** Films, 516 Fifth Ave., New York City.

**AMPLIFIER CORP.** of America, 398 Broadway, New York 13.

**ANGEL** Records, 38 W. 48 St., New York City.

**ASSOCIATION** Films Inc., 347 Madison Ave., New York 17.

**AUDIO BOOK** Co., St. Joseph, Mich.

**AUDIO DEVICES**, 444 Madison Ave., New York City.

**BAILEY** Films, 6509 DeLongpre Ave., Hollywood 28.

**BIS**—British Information Services, 30 Rockefeller Plaza, New York 20.

**BOOK-RECORDS** Inc., 72 E. 46 St., New York 17.

**BRANDON** Films Inc., 200 W. 57 St., New York 19.

**BRAY** Studios Inc., 729 Seventh Ave., New York 19.

**BROADMAN** Press, 127 Ninth Ave., N. Nashville 3.

**CAMPUS** Film Distributors Corp., 14 E. 53 St., New York 22.

**CATHEDRAL** Films, 140 N. Hollywood Way, Burbank.

**CH-CRAFT**—Church-Craft Pictures, 3312 Lindell Blvd., St. Louis 3.

**CINEMA** 16, 175 Lexington Ave., New York 16.

**CI**—Ceredi Institute Inc., 135 S. LaSalle St., Chicago 3.

**CMC**—Center for Mass Communication, 1125 Amsterdam Ave., New York 25.

**COFFEY**, Jock C., Co., 710 17th St., North Chicago, Ill.

**CONCORDIA** Films, 3558 S. Jefferson Ave., St. Louis 18.

**CORONET** Films, 65 E. South Water St., Chicago 1.

**CUNA**—Credit Union National Assoc. Inc., 1617 Sherman Ave., Box 431, Madison 1, Wis.

**DA-LITE** Screen Co., Inc., 2711 N. Pulaski Rd., Chicago 39.

**DuKANE** Corp., St. Charles, Ill.

**EASTMAN** Kodak Co., Rochester 4, N.Y.

**EBF**—Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

**EYE** Gate House Inc., 2716 41st Ave., Long Island City 1.

**FACSEA**—Society for French American Cultural Services and Educational Aid, 972 Fifth Ave., New York 21.

**FAMILY** Films, 1364 N. Van Ness Ave., Hollywood 28.

**FLEETWOOD** Films, 10 Fiske Place, Mt. Vernon, N. Y.

**IDEAL** Pictures, 58 E. South Water St., Chicago 1.

**IFB**—International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4.

**INTERSTATE** Photo Supply Corp., 17 W. 17 St., New York City.

**IVT**—Institute of Visual Training, 40 E. 49 St., New York 17.

**JA**—Junior Achievement Inc., 345 Madison Ave., New York 17.

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LEITZ, Inc., 304 Hudson St., New York 13.

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MERCURY Records, 35 E. Wacker Drive, Chicago 1.

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MODERN Talking Picture Service, 3 E. 54 St., New York 22.

NATIONAL AUDUBON Society, 1130 Fifth Ave., New York 28.

NEBRASKA, University of, Bureau of Audio-Visual Instruction, Lincoln.

NFBC—National Film Board of Canada, 630 Fifth Ave., New York 20.

NEGA-FILE Co., Doylestown, Pa.

NEUMADE Products Corp., 250 W. 57 St., New York 19.

NYTIMES—New York Times, Office of Educational Activities, New York 36.

OHIO State University, Dept. of Photography, Columbus 10.

OKLAHOMA, University of, Extension Division, Educational Materials Services, Norman.

OLYMPIA Film Productions Inc., 112 W. 48 St., New York 36.

S.E.—Southeastern Films, 179 Spring St., N.W., Atlanta 3.

SEAL Inc., Shelton, Conn.

SHELL Oil Co. Film Library, 50 W. 50 St., New York 20.

SMPTTE—Society of Motion Picture and Television Engineers, 55 W. 42 St., New York 36.

SPOKEN Arts, 275 Seventh Ave., New York 1.

STERLING—Movies U.S.A. Inc., 205 E. 43 St., New York 17.

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TIFFEN Marketing Co., 71 Jane St., Roslyn Hts., N. Y.

TWEEDY Transparencies, 321 Central Ave., Newark, N. J.

UAHC—Union of American Hebrew Congregations, 838 Fifth Ave, New York City.

UAL—United Air Lines, 5959 S. Cicero Ave., Chicago 38.

UC—University of California, Educational Film Sales Dept., Los Angeles 24.

UNIVERSITY Loudspeakers Inc., 80 S. Kensico Ave., White Plains, N. Y.

U. S. DEFENSE Dept., Office of Public Affairs, Washington, 25, D. C.

USA—U. S. Army. Address Signal Officer: First Army, New York 4; Second Army, Ft. George G. Meade, Md.; Third Army, Ft. McPherson, Ga.; Fourth Army, Ft. Sam Houston, Texas; Fifth Army, Chicago; Sixth Army, San Francisco; Military District of Washington (25).

USAF—U. S. Air Force. Address Control Film Library, Film Exchange HQ: Eastern, Harrisburg, Pa.; Southern, Orlando, Fla.; Midwestern, San Antonio 8; Western, McClellan, Calif.

USDA—U. S. Dept. of Agriculture, Motion Picture Service, Washington 25.

USS—United States Steel Corp., Film Distribution Center, 71 Broadway, New York 6.

UWF—United World Films Inc., 1445 Park Ave., New York 29.

UW—United World Films Inc., 1445 Park Ave., New York 29.

VANGUARD Recording Society Inc., 256 W. 55 St., New York 19.

VEC—Visual Education Consultants Inc., 2066 Helena St., Madison 4, Wis.

VIEWLEX Inc., 35-01 Queens Blvd., Long Island City 1, N. Y.

VOX Ultra High Fidelity, 236 W. 55 St., New York 19.

WURLITZER, Rudolph, Co., Advertising & Sales Promotion Manager, DeKalb, Illinois.

YAF—Young America Films Inc., 18 E. 41 St., New York 17.

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Coronet Bldg., Chicago 1, Ill.
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- Family Films** (PD)  
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- S.O.S. Cinema Supply Corp.** (MD)  
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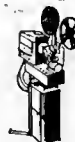
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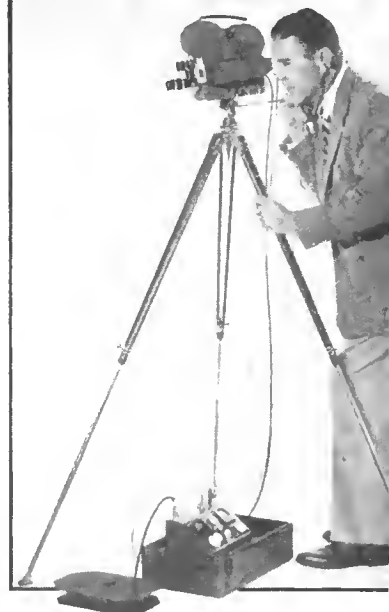
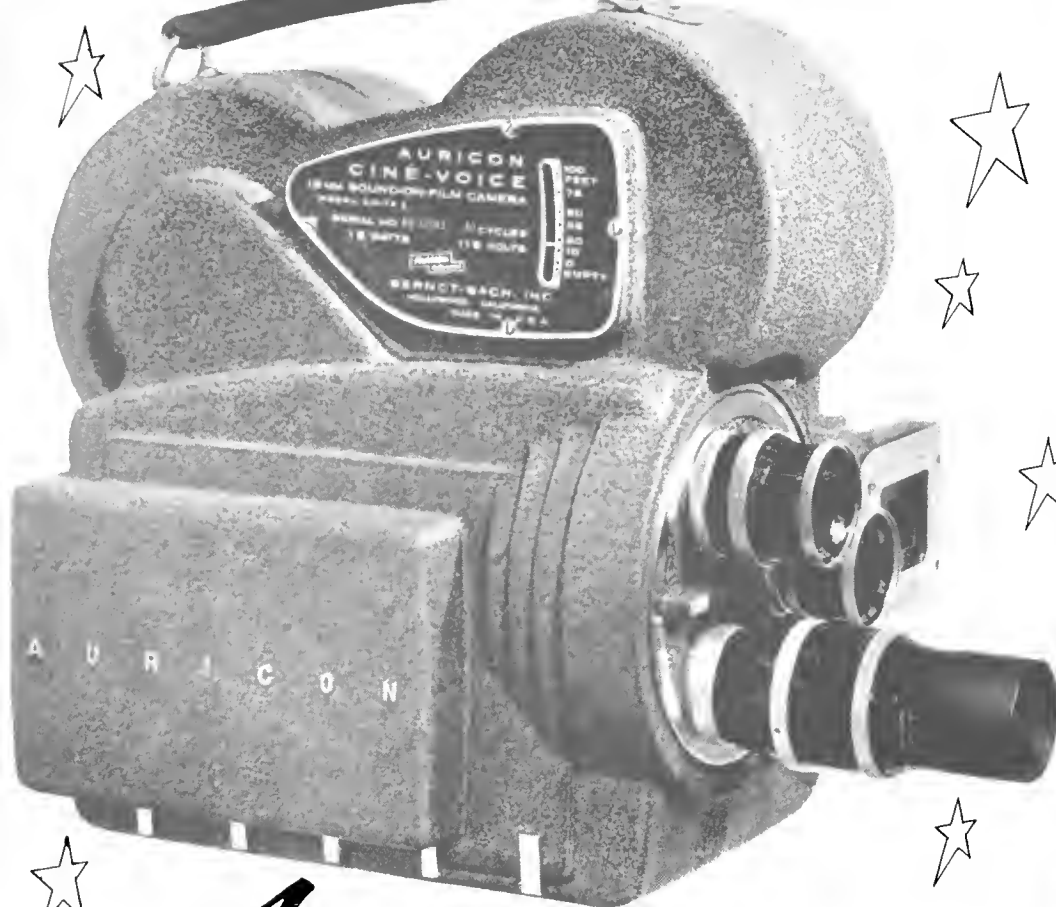
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 ABACUS HELPS JOHNNY LEARN ARITHMETIC

"The Grasshopper and the Ant"

From the Lotte Reiniger Silhouette Film  
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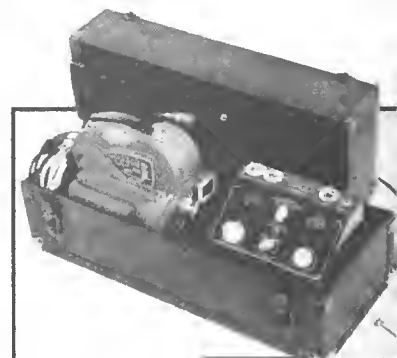
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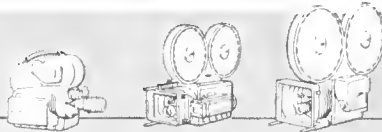
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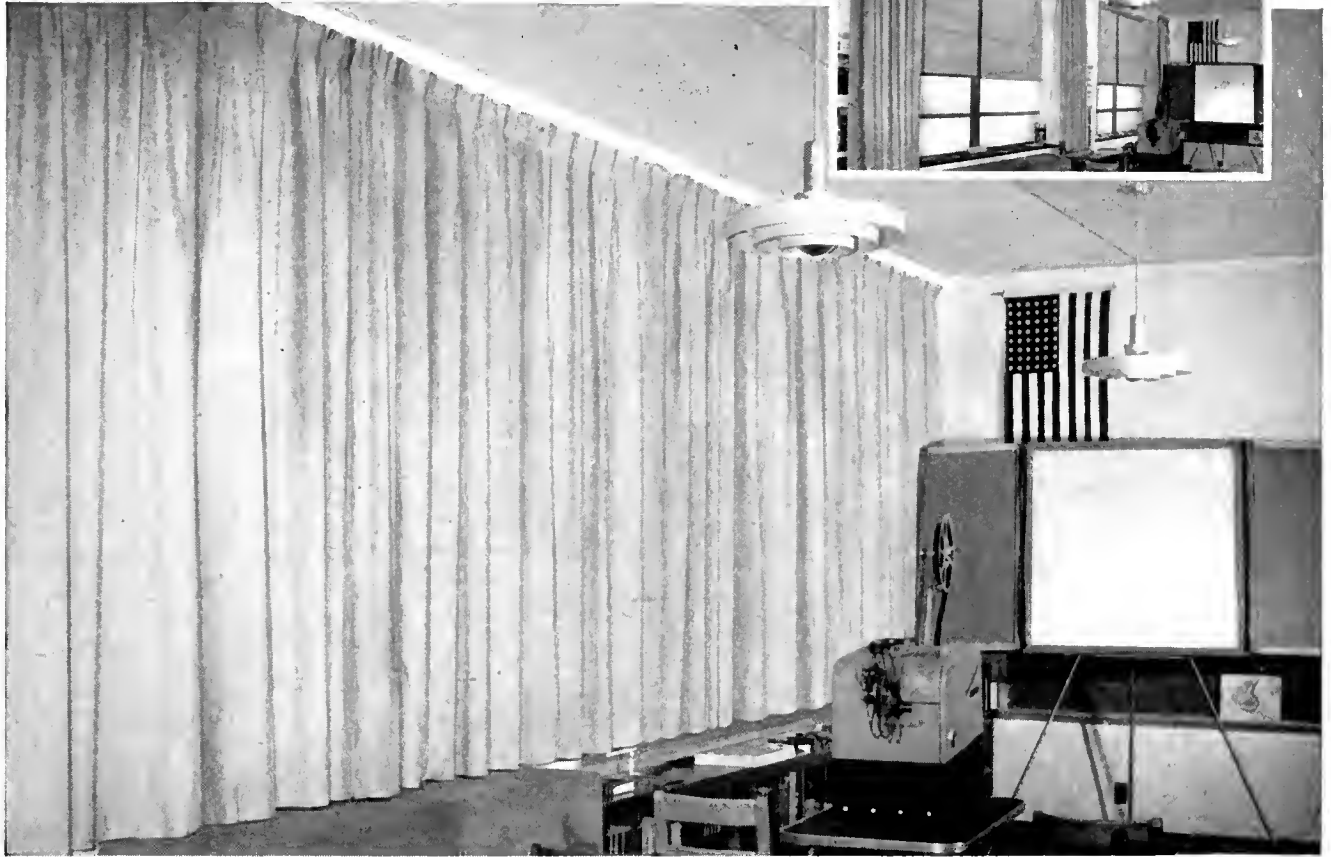


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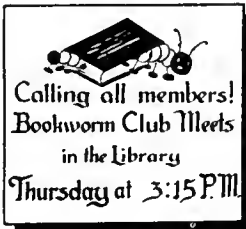
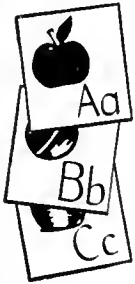
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Founded  
in 1922  
by  
Nelson L. Greene

May, 1957

Volume 36, Number 5, Whole Number 352

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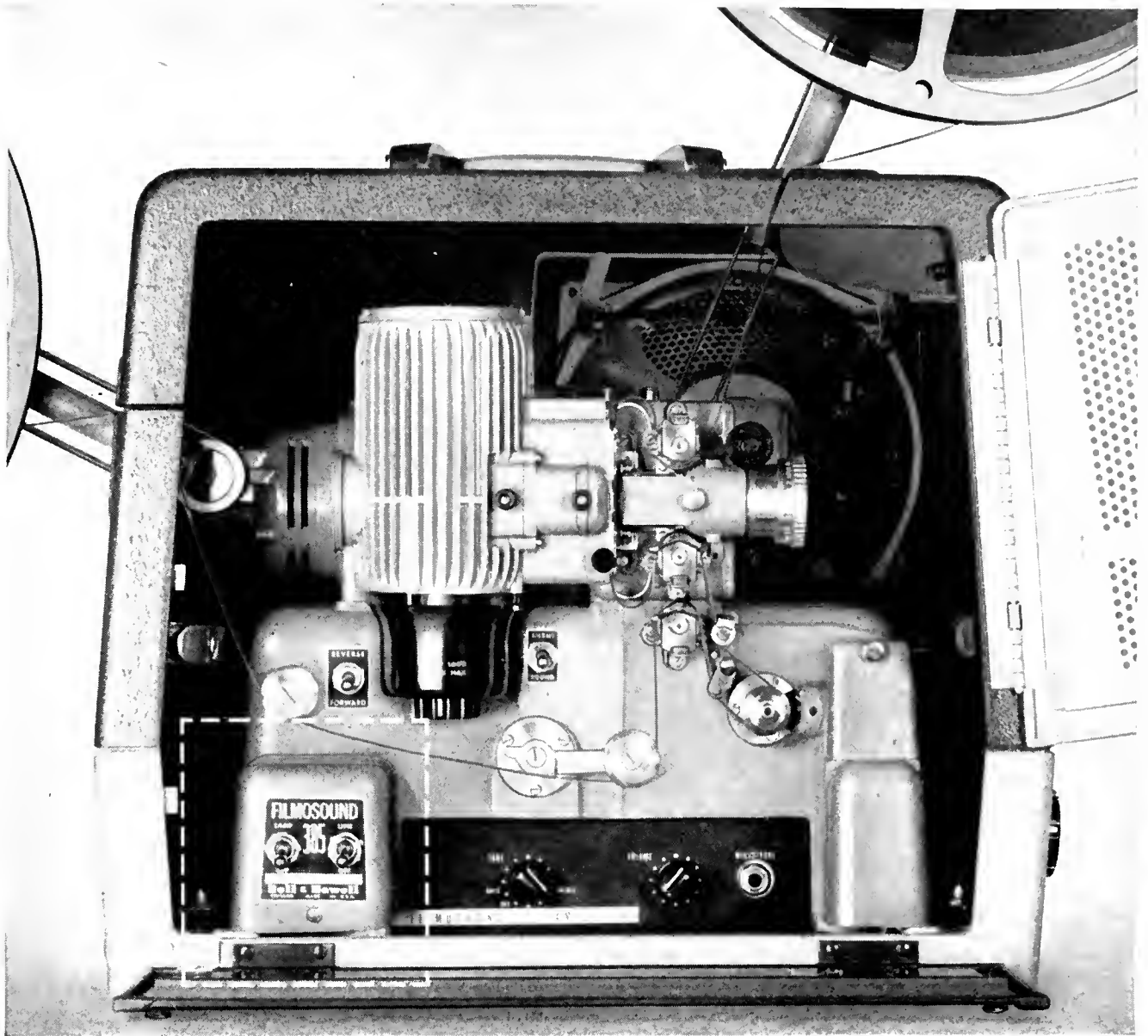
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# On the SCREEN

## "Something New Added" An 11th (July) Issue

A welcome bonus will reach our subscribers early in July—an extra, 11th issue of EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE. This will be our "July Convention" issue and will be in addition to the ten regular issues that have been published regularly since the magazine was founded in 1922.

Many AV conventions will take place in July: among them, the NAVA Convention and Trade Show.

The National Audio-Visual Trade Show is one of the great Audio-Visual events of the year, but unfortunately—it is an event that not every Audio-Visual educator will be able to attend. So we have thought of this way to bring it to them.

This July issue will not only cover the NAVA and other summer conventions, but it will afford a New Equipment Review based on much the same principle that has proved so popular and helpful as that applied in the annual December "Blue Book" review of new materials. It will also carry detailed *programming* of the bigger-than-ever NAVA Convention, including those of the various national meetings and workshops being held continuously.

So—something new is added for our readers: an additional issue without additional charge. For the many thousands who will get to the July Convention and for the many thousands more who would like to but who cannot, this new July issue of Educational Screen & Audio-Visual Guide will provide an open window to the wonderful, exciting and ever-expanding AV world.

## Cover: Grasshopper and the Ant

This month's cover picture is from the Lotte Reiniger Silhouette Film, "The Grasshopper and the Ant." The film is distributed by Contemporary Films, Inc., New York 16, N. Y. Lotte Reiniger pioneered in the development of animated films. She perfected her technique in Germany, in the early 20's, and in 1926 she produced the first full length animated film in history titled "The Adventures of Prince Achmed." Her figures and designs are created by free-hand scissor cutting and she works with incredible skill and speed. To quote the British Film Institute: "Lotte Reiniger's silhouettes are in the tradition of the Eastern shadow theatre. . . ."

## Accent On Photography!

Since the April issue of EDScreen & AVGuide was devoted to emphasis on the Audio half of AV instruction, we are going to reverse things and stress the Visual half in the June issue. Watch for these leading feature articles: PRODUCING AV MATERIALS IN THE SCHOOLS . . . SLIDE MAKING IS EASY . . . COLOR SLIDES IN SCHOOLS . . . and others.

## Ed. Staff Change

With the loss of June in March, a Gail arrived in April to take over the May issue of EDScreen & AVGuide. Gail Martin replaces June N. Sark as Managing Editor of this publication; and will carry on in that capacity, it is expected, indefinitely. No amount of training is a substitute for experience, however, so it is fervently hoped that her readers will bear with her if this issue should fail in fully meeting the high standards in appearance and quality that her predecessor so ably set for her. — GAI

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# The reader's right

Send letters to EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14

## More On the Subject

*Editor:* I noted with much interest in your March issue, that others in the film world share my sense of shock at the suggestions in the January issue on "How to Run a Non-Stop Show on One Projector."

The technical disadvantages of Mr. Bassett's recommendations have been amply covered, it seems to me, in letters from other readers. Granted that it would be more pleasing to an audience to be able to see a long film without interruption, the technique he offered does not seem to provide the answer.

May I point out, however, that for most educational films of relatively short duration — ten minutes to forty-five minutes or an hour — it has been our experience that it is preferable *not* to have a "nonstop" showing. Even when the films are on the same general subject, no two of them are made from the same viewpoint or central theme, nor with emphasis on the same aspect of the general theme.

It has been our practice in public film showings to turn on a dim light between films, during the brief time required to thread the next print. The audience seems to like this minute or so to assimilate what it has just seen and readjust its attention in readiness for the next film. In general — to have a little "breather" if the just-concluded

film has carried an exceptionally strong impact.

*Masha R. Porte (Mrs.)*

Head, Audio-Visual Department  
Dallas Public Library  
Dallas, Texas

## Plea for Response

*Editor:* Since in April we published a long list of names of foreign schools wanting to exchange tapes with schools in the United States and since inquiries of foreign schools still come in, my question is:

Are the schools in the United States responding to the INTERNATIONAL TAPE EXCHANGE PROGRAM? If so, how many schools have actually sent tapes to schools in foreign countries? Please write (at address below) and tell me about your tape exchange.

*Ruth Y. Terry*

Central Junior High School  
Muskegon, Michigan, or—  
834 Ruddiman  
North Muskegon, Michigan

## Likes Editorial

*Editor:* May I commend you for your thoughtful editorial written for Brotherhood Week? It succinctly expresses a philosophy which I have always shared.

In my work as head of the Audio-Visual Department at this library, it has been a great joy to utilize films which *indirectly* provide examples of good human relationships and which show that there is universality among men. I believe that the creative utilization of materials is the only way

which is justified. If Audio Visual specialists seek films as an end in themselves, rather than a means to an end, they are only doing half of their job.

*Nellene Smith*

Head, Audio-Visual Department  
The Greenwich Library  
Greenwich, Connecticut

## That Does It!

*Editor:* Anent my article on splicing one reel to the end of the previous reel, word limit prevented me from dealing with these points: 1. You almost need to operate from a projection booth to use the splicing method at all, and then only for entertainment (feature) films when changing reels breaks the continuity and mood of the film. 2. I spread an old bedspread on the floor to catch the film as it ran off and I don't believe the film was damaged at all. The worst that happens is in putting a splice in the trailer if it doesn't already have one. My experience showed most 16mm features are already spliced at those points and I only broke and respliced the splices; maybe taking off one frame in the process.

I picked up the idea in Beirut, Lebanon, where I was principal of the American Community School for several years. I ran the Friday night movies for the families using features from MGM, Paramount, 20th-Century Fox and Universal. I hated to break the show because of audience irritation and because the kids would take this opportunity to run around and it was hard to get them to settle down when the reel started again. A Lebanon projectionist gave me the idea when I mentioned wishing I had a second projector. One night I ran "Julius Caesar" through two continuous performances (8 reels altogether) without a break; all on one Bell and Howell.

*T. Robert Bassett.*

The Columbus Boychoir School  
Box 350, Princeton, N. J.

## Wanted: Back Issues

*Editor:* The Graduate School of Education of the new bilingual International Christian University of Tokyo invites donations of back volumes, or of individual numbers, of EDUCATIONAL SCREEN, except for Vol. 32—No. 10, Vol. 33—Nos. 1 to 10, and Vol. 35—Nos. 1 and 2, which are already in hand. It also needs back numbers of 25 other journals of education. For details of needs, write to me at the address given below. Please make no shipments until I have checked on possible duplications. Shipping costs will then be paid and a value receipt issued which makes possible income tax deduction for your contribution.

*Benjamin R. Andrews*

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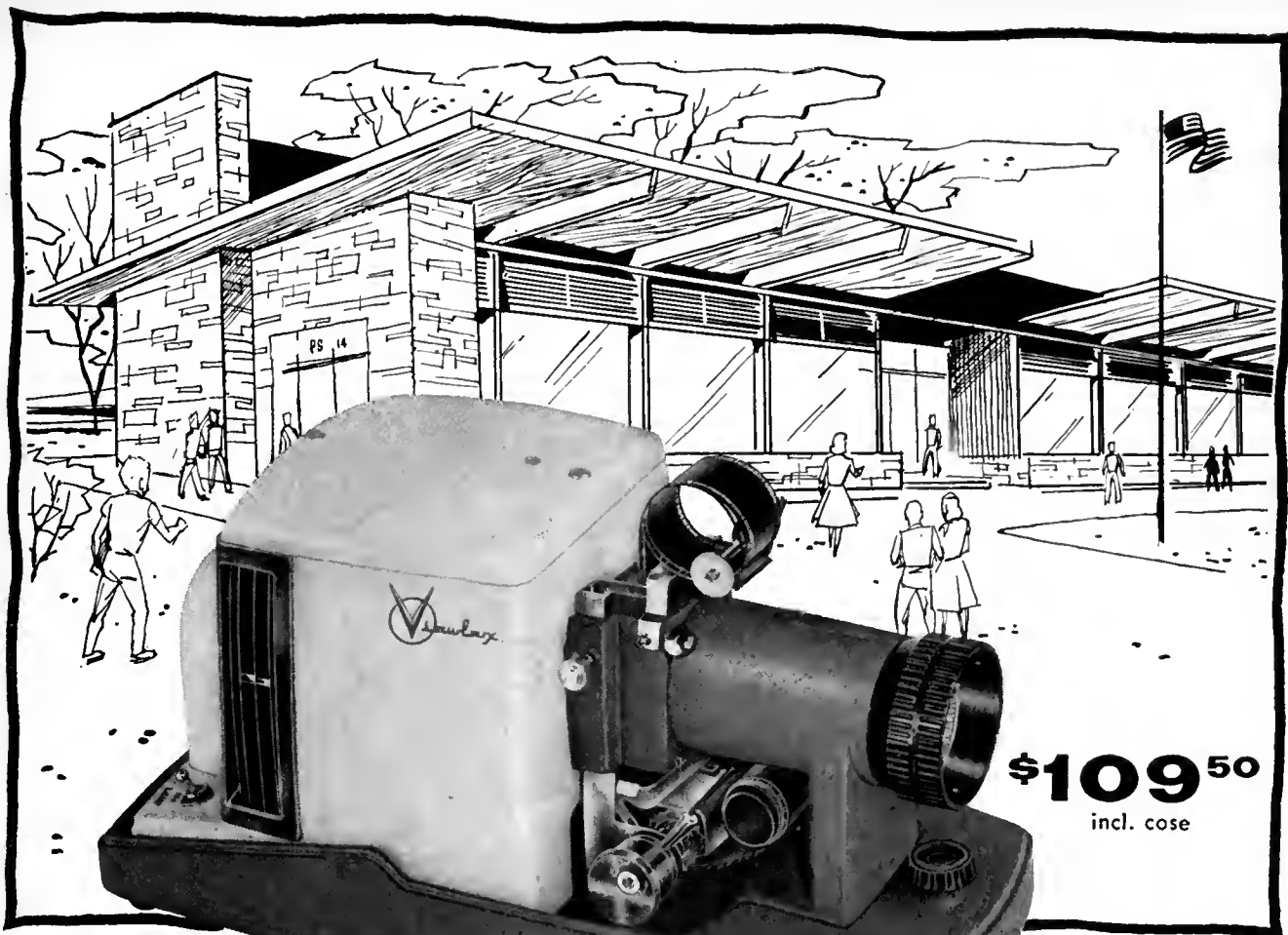
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# Have you heard?

## ETV Research Report

Publication of a comprehensive report containing findings of 71 research projects dealing with instructional uses of television was announced recently by the Educational Television and Radio Center.

Written by Hideya Kumata, the report was published by the Center to provide a major resource document for educators and others interested in the development of television for classroom instruction. Kumata is with the College of Communication Arts at Michigan State University and made his study under a grant from the Institute of Communications Research of the University of Illinois.

The report, entitled "An Inventory of Instructional Television Research," contains abstracts of the 71 research projects. The 155-page book also contains a selected bibliography of 173 annotated items on TV as a teaching tool.

Copies of the report can be obtained from the Center at a cost of \$1.00 each.

## Workshop for Librarians

"Pattern for Progress," a workshop designed for school librarians with the emphasis on the transitional problems facing school librarians as a result of the school library's expanding role of becoming an instructional material center, will be held at San Jose State College from June 18 to 22, 1957.

Mrs. Mary Peacock Douglas, supervisor of school libraries in Raleigh, North Carolina, will supervise the five-day program. She will be assisted by other audio-visual and library leaders from the State of California. Included on the list of advisory personnel are such audio-visual leaders as Dr. Fred Harclerod, Dr. James Brown, and Dr. Richard Lewis.

The workshop, to be held in the newly opened \$1,000,000 instructional material center in the San Jose State College Library, is open to all persons interested in curriculum material center development.

Additional information on the conference will soon be released. Persons desiring immediate details may write to Miss Dora Smith, head of the department of librarianship at San Jose State.

## AV Fellowship Awards

Graduate Fellowships for the advancement of Leadership in Audio-Visual Education have been announced by San Jose State College. Established by Photo and Sound Company, audio-visual equipment and materials suppliers in California, the Fellowship Fund was presented to the college by Mr. Norman Carlson, President, and Mr. Jerome Kintner, Vice-President, of Photo and Sound, during a recent visit to the College. The fund, \$500, will provide two \$100 Fellowships for the Summer Session 1957 and two \$150 Fellowships for the academic year 1957-1958.

The statement of eligibility and selection prepared by the college follows:

"Awards will be made to candidates for advanced study beyond the baccalaureate degree, candidates for the Master of Arts Degree in Education with emphasis in the field of Audio-Visual Education and Curriculum Materials, and candidates with advanced standing seeking California Credentials. Selection will be based upon each candidate's demonstrated promise in the field of audio-visual methods, potential for leadership in the field, and satisfactory academic achievement, including qualification for advanced standing at San Jose State College. Selection will be made by a committee established by the College."



"Oh good, Wilbur found an extension cord!"

## PR Theme For NAVA Convention in Chicago

"Public Relations" will be the general theme of the National Audio-Visual Convention and Exhibit to be held in Chicago July 20-23, in the air-conditioned Morrison Hotel. The Exhibit will open this year on Saturday, a day sooner than formerly, to provide additional opportunity for inspection of equipment and materials.

William Birchfield, NAVA Convention Committee Chairman, said:

"It is easy to see that the general public lacks a clear understanding of the tremendous impact audio-visuals are having in education, industry and the religious field. We feel that the audio-visual specialist has a responsibility to help build this understanding.

"We hope that our sessions this year can serve as a practical method of spreading the know-how of public relations activity widely throughout the audio-visual field."

Birchfield pointed out that 2,500 AV specialists from seven national organizations will attend the Convention and Exhibit.

Among the groups planning to hold their own sessions during the Convention are the Educational Film Library Association, the Chief State School Audio-Visual Officers, and the Audio-Visual Conference of Medical and Allied Sciences. A Religious Workshop, for church directors of religious education, pastors, and other religious audio-visualists; an Audio-Visual Workshop for Industrial Training Directors; and an Agricultural A-V Workshop, for county agricultural agents, vocational agriculture teachers, and agricultural extension workers, will also be held during the Convention and Exhibit.

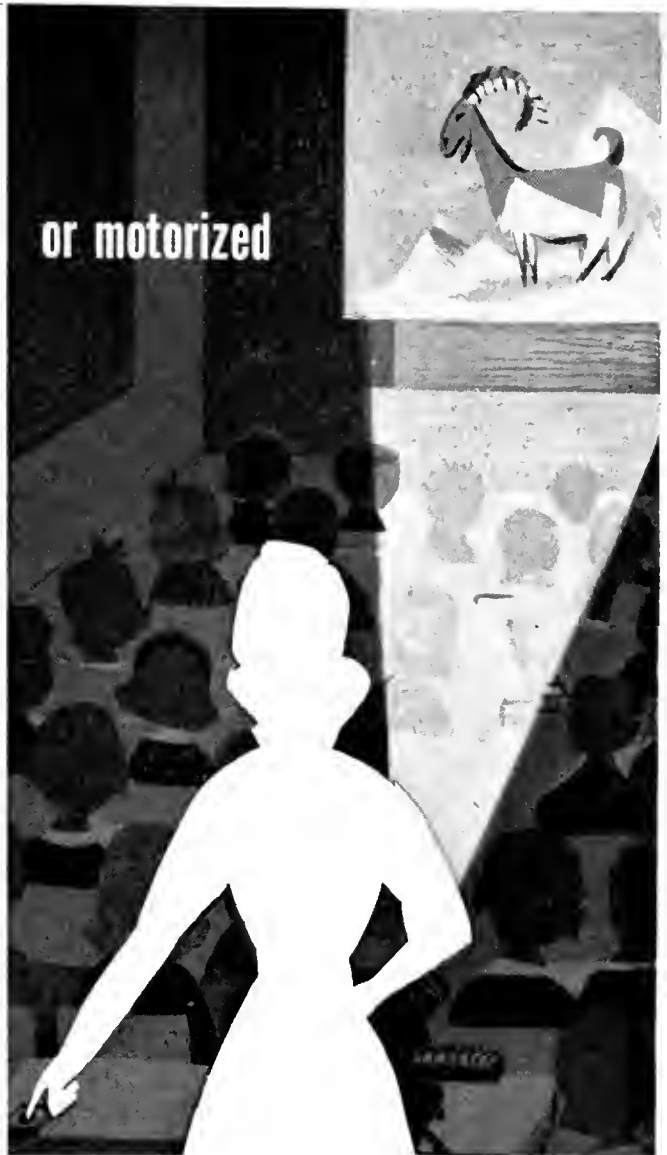
## Illinois AVA Meeting

The two-day meeting of the Illinois Audio-Visual Association held April 11-12 at Western State Teachers College, at Macomb, drew a record attendance from all parts of the state. "Western" has a strong AV department, with seven full-time staff members. After a tour of the extensive FM radio station at the college, the opening session was devoted to a re-

(Continued on page 228)

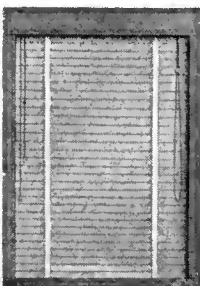


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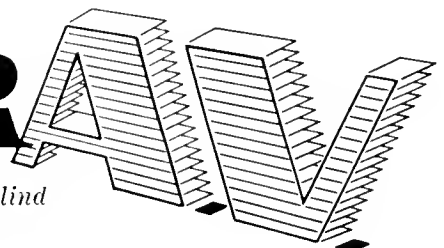
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port on "Educational Values of Closed Circuit TV," by Dr. Lloyd J. Trump, Director of the Commission on the Experimental Study of the Utilization of the Staff in the Secondary School. Dr. Trump told of the foundation-subsidized experiments in Hagerstown and in Evanston, and listed a number of positive findings which he stated we already "know" about TV teaching. Some of these were less positively stated by Clair R. Tetterer, Director of School Programs, on Station KETC, Channel 9, St. Louis, in a talk at the closing session of the second day. Three classes, in Science and in English Composition (9th grade) and in Beginning Spelling (2nd-3rd grade), were taught in large groups (150 in

high school, 75 in the elementary) exclusively by TV, with a teacher and a teacher's aide standing by but forbidden to assist the students. While the findings revealed "no significant differences" in student grades as compared with conventional techniques, there were evidences of collateral gains resulting from the closer personal relationship between teacher and pupils in normal class work. The monitor teachers were outspoken in their dislike of the limitations put on their activity in this test, and pupils in the TV classes felt somewhat short-changed. Mr. Tetterer urged that TV teaching should concentrate on things that can be done better by exclusively TV techniques, and that it be inte-

grated with other communication techniques.

The dinner meeting heard a most thought-provoking address by Maurice B. Mitchell, president of Encyclopaedia Britannica Films, on the advances made by the Russians in the "cold war of brains," in which we were presently being outdone. The greater part of the Friday morning session was given over to manufacturers and producers to demonstrate "What's New" in conventional AV. New classroom films were shown by Coronet and EBF, a new portable transparency printer was demonstrated by Ozalid, and the Polaroid "copy-master" made an instantaneous copy of the cover of this magazine.

The business meeting discussed the promotion of student projectionists clubs, in connection with holding of regional IAVA meetings. It was the consensus that such meetings should be held in conjunction with administrator, curriculum or teacher meetings, the AV program to serve the purpose and fit the theme of such meetings. Efforts are continuing to establish certification for AV specialists but in view of the trend toward reducing the number of special certificates it may be necessary to settle for the inclusion of AV competencies in other certificates. A distinguished service plaque was presented to Sid Alkire, recently resigned AV head in the State Department of Instruction.

### Adlai to Work For EBF

Adlai E. Stevenson announced on April 10th that he had accepted the chairmanship on the advisory board of Encyclopaedia Britannica Films, Inc. He will assume his new position on July 1st. In the announcement, Stevenson said:

"After years of familiarity with public questions, I have found the deficiencies in education our most serious and urgent domestic concern.

"The teacher shortage has enhanced my interest in the audio-visual techniques, and I am convinced of the need for greater public understanding of the role of the motion picture in teaching.

"The classroom teaching film is accepted by educators almost universally, but still too few parents have any true conception of what audio-visual education really means."

The former governor of Illinois and Democratic candidate for President in 1952 and last year, states this will be his first major position in private business since the election last fall.

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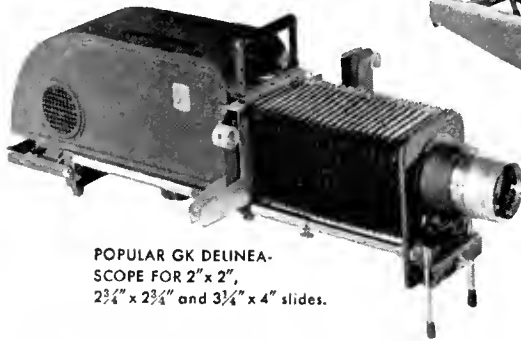


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# Looking at the Literature

"ON YOUR FEET"—An attractively (and amusingly) illustrated free booklet just issued by the Polaroid Corporation (Cambridge 39, Mass.). It is packed with practical suggestions on uses of their new direct-positive transparencies by all who make presentations before audiences. While this booklet serves primarily public and sales meeting speakers, there is a page on "Using Slides in Teaching" and many of the general suggestions have distinct classroom applications.

ELEMENTS OF COLOR IN PROFESSIONAL MOTION PICTURES, committee report, Society of Motion Picture and Television Engineers, 55 W. 42nd St., New York 36, N. Y. \$3.50.

This 104 page book, 27 in color, while primarily of interest to the advanced cinematographer, contains much material usable by physics instructors and high school photography clubs. The color pictures are exceptionally fine and quite self-explanatory.

EDUCATIONAL UTILIZATION OF MASONITE PEG-BOARD, Masonite Corporation, 111 W. Washington St., Chicago 2, Ill. Free.

Based on a research project directed by the Stanford University School Planning Laboratory, Stanford, California, the 20-page booklet shows peg-board applications from kindergarten step-by-step through Junior College. Display building is made easy and interesting at all levels.

"AUDIO-VISUAL INSTRUCTIONAL MATERIALS" is the title of the March 1957 issue of the Educational Press Bulletin published by Illinois' Superintendent of Public Instruction. This attractive, well-illustrated, 24-page pamphlet contains 14 articles ranging from the official endorsement editorial to national AV standards. The issue (Vol. 48, No. 2, Whole No. 470) was compiled by Mrs. Beatrice S. Simmons, Acting Supervisor of Audio-Visual Education, Office of Vernon L. Nickell, Superintendent of Public Instruction.

TAPE RECORDERS AND TAPE RECORDING by Harold D. Weiler. Radio Magazines, Inc., P.O. Box 629, Mineola, N. Y. 1956. 192 pages. \$2.95 or \$3.95 (hard cover).

Written primarily for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

SCHOOL PICTURES WITH A PURPOSE by Robert C. Snider. Midwest Administration Center, The University of Chicago, 5835 Kimbark Ave., Chicago 37, Ill. Vol. V, November 1956, No. 3. 4-page leaflet. 25 cents.

This leaflet discusses the use of the photograph as a means of presenting information to the public about the schools, pointing out that the use of pictures in school public relations is surprisingly infrequent and ineffective.

LUST FOR LIFE, WAR AND PEACE, FRIENDLY PERSUASION. Photoplay Study Guides by David Manzella and William Lewin. Publication Press, 4804 East

Ninth St., Kansas City 24, Mo. 13 pages each. Single copies, 30 cents each.

These guides to outstanding feature motion pictures describe the content of each film and give suggestions for classroom study of the films. *Lust for Life* is the Metro-Goldwyn-Mayer film adapted from Irving Stone's novel and telling the story of painter Vincent Van Gogh. *War and Peace* is a Paramount picture based on Tolstoy's great novel. *Friendly Persuasion* is a semi-historical comedy-drama about a Quaker family in southern Indiana at the time of the Civil War. The picture is based on a collection of short stories by Jessamyn West.

## Advertisement

# HELPFUL BOOKS

AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED. By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 31 West 54th St., New York 19, N. Y. 1954. \$6.25.

AUDIO-VISUAL AIDS TO INSTRUCTION. By Harry C. McKown and Alvin B. Roberts. 608 pp. McGraw-Hill Book Company, 330 West 42nd St., New York 36. Second Edition. \$5.50.

DISPLAY FOR LEARNING. Prepared by Marjorie East. Edited by Edgar Dale, 306 pp. The Dryden Press, 31 W. 54th St., New York 19. 1952. \$3.00.

THE A-V BIBLIOGRAPHY. By F. Dean McClusky. 230 pp. Wm. C. Brown Company, Publishers. 215 West Ninth St., Dubuque, Iowa. \$3.75.

AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE. Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

STANDARDS OF PHOTOPLAY APPRECIATION. A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

A WINDOW TO THE CHILD'S MIND — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

AUDIO-VISUAL TEACHING TECHNIQUES. By F. Dean McClusky. 139 pp. Illustrated. Wm. C. Brown Company, Publishers. 215 West Ninth St., St., Dubuque, Iowa. \$2.75.

EDUCATIONAL FILM GUIDE (comprehensive listing of best 16 mm films on all subjects), 11th completely revised edition, 1953, 1037 pages, with semi-annual and annual supplements thru Spring of 1957. The 11th edition and the supplement service are each \$7.50 unless ordered and billed at the same time when the combination price is \$12.50 (for foreign prices, add \$1.00 in each case). The H. W. Wilson Company, 950 University Ave., New York 52.

FILMSTRIP GUIDE, (Comprehensive listing of best 35mm filmstrips on all subjects) 3rd completely revised edition, 1954, 410 pages, with semi-annual and annual supplement service through Fall of 1957. The 3rd edition and the supplement service are \$5.00 each unless ordered and billed at the same time when the combination price is \$8.50. (For foreign prices, add \$1.00 in each case.) Order from The H. W. Wilson Company, 950 University Ave., New York 52.

EDUCATORS GUIDE TO FREE SLIDE-FILMS. Compiled and Edited by Mary Foley Harkheimer and John W. Diffor. Eighth Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

EDUCATORS GUIDE TO FREE FILMS. Compiled and Edited by Mary Foley Harkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 16th Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS. Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie L. Hanson, M. A. Second Annual Edition, 1956. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.





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# Tribute To A Pioneer

**Today a Truth Emerges;  
Tomorrow It Is Proven.**

Anna Verona Dorris was the author of the first textbook in the audio-visual field. When I was first exposed to visual instruction in a formal course, it was the only text. If I didn't then fully appreciate what an excellent book it was, I do now. I re-read it the other day. It is amazing the way this old text withstands the test of time.

Read for yourself some of the words from this remarkable book. Read for instance, some of the things Anna Dorris wrote relating to what visual instruction is all about:

*"Knowledge is gained through rich and varied experiences, and these experiences are very largely sensory experiences.*

*"The sense of sight is the most powerful and effective means of conveying impressions to the mind. It therefore follows that visual instruction is the most effective way of communicating knowledge.*

*"Through visual experiences they (children) come to desire the information that is in books, and so are impelled to learn to read intelligently.*

*"In visual aids the teacher finds the most efficient instruments wherewith to bring vividness and concreteness to the child in his attempts to learn.*

*"An old Chinese proverb says, 'One picture is worth ten thousand words.'*

*"The auditory sense experience must be complemented by the experience of vision if a correct mental image is to be formulated."*

Further justifications for the use of visual materials in instruction sound as if they might have been written this morning:

*"Science and invention have brought a baffling multiplicity of new tools and opportunities . . . the responsibility laid upon the public school has been tremendously increased.*

*"If the school is to make any attempt to keep pace with life and to meet the needs of society, it must take advantage of every valuable contribution to modern science and invention as it is perfected.*

*"The more adequate use of visual instruction in teaching is coming as a result of seeing its effective use in the commercial and industrial world.*

*"Modern society demands that present day education shall be more concrete and practical and that due consideration shall be given to the use of the more modern methods and equipment."*

Here are some quotations from this book about teacher training and administering a visual program:

*"The effective functioning of visual procedures depends very largely upon the personality, the training, and the attitude of the teacher toward visual instruction.*

*"All teachers need definite training in the use of visual instruction.*

*"No constructive educational work in visual instruction can be carried on in any community without some organized working plan, and some one person responsible for the functioning of such a plan."*

What was the status of visual instruction when this text was written?

*"There is not a progressive school system in America that is not already either making use of visual instruction or seriously contemplating doing so."*

And what about the future?

*"The outlook for visual instruction as a dynamic factor in the educational field has never been more promising."*

**Visual Instruction in the Public Schools**, by Anna Verona Dorris, published in 1928 by Ginn and Company, was undoubtedly one of the most significant forces in shaping the direction and the development of the audio-visual field. To Anna Verona Dorris, true pioneer in visual instruction, we express our sincere appreciation, not only for what she thought about visual instruction thirty years ago, but for her having expressed those thoughts so well.

*Paul C. Reed*

# How do your projector maintenance costs compare with these averages?

Recently we surveyed a number of 16-mm-projector owners and service shops to learn how much it costs to maintain Kodascope Pageant Projectors in top working order.

We found—as you, too, will find—that Pageant maintenance costs are surprisingly low.

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1. It takes only 57 minutes per year, on the average, to service each of the 55 Kodascope Pageant 16mm Sound Projectors used by one large Midwest school system. Parts cost just \$1.45 per year per unit, average. Average yearly use per projector, 720 hours!!!

2. No annual repairs on 8 Pageant Projectors for three years is the report from a New York business firm with a fleet of 15 machines. The remaining 7 units needed only minor repairs during the three year period.

3. A fleet of 38 Pageants, operating about 500 hours per year, averaged only \$2.47 per year per unit for replacement parts! Service time per year, one hour 30 minutes.

4. After 855 hours' use per year, average, replacement parts cost just \$3.03 per Pageant Projector. Labor per

unit, one hour 15 minutes average. This is what one large Southwestern dealer and service shop reports after keeping records for two years.

5. 1500 hours with no time lost for repairs—that's what a West Coast co-ordinator of A-V services reports. His school system owns six Pageant Projectors, which have cost less than \$10.00 to maintain—about \$1.67 per machine.

## WHY PAGEANT COSTS ARE SO LOW

The simplicity of Pageant Projector design is one major low-maintenance factor. A Pageant Projector has fewer working parts to wear out, fewer to clean or adjust. And it runs at lower pulldown-shaft speeds; less vibration and wear is the result.

Pageant Projector simplicity makes minor maintenance jobs simpler, too. Parts are easy to get at.

## NO OILING NEEDED

You never have to oil a Pageant Projector. It is permanently lubricated at the factory. This completely eliminates the most common cause of projector breakdowns—over- or underoiling.

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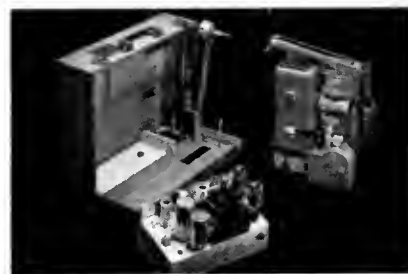
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# Producing Audio - Visual Materials in School Systems

*Editor's note: This is the first of two articles to be presented by Mr. Kemp dealing with AV production in central departments of school systems, and in individual schools.*

by  
**Jerrold E. Kemp**

No longer is the production of audio-visual materials in school systems considered an unnecessary frill to the audio-visual program. The publication of texts and manuals dealing with simple production techniques, the recent completion of a series of sound films treating the preparation of inexpensive teaching materials, numerous demonstrations and workshops in the area of local production of audio-visual materials, as well as the development of actual programs and services on the local level evidence the increasing recognition of the importance of this activity.

There are, however, a number of questions being asked by school administrators, supervisors, and teachers. Are there some common practices, activities, and trends in local production which should be valuable in most school systems? What purposes are being served by locally prepared materials? What types of materials receive attention? What facilities are available for use? Who are the people engaged in production work? How does a school system get started on a production program.

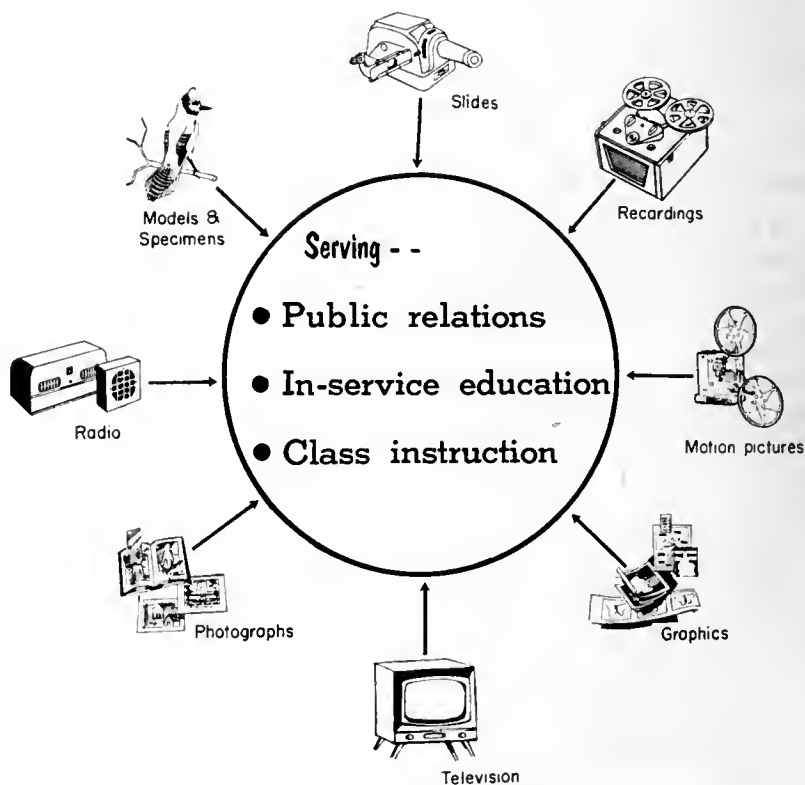
The questions and the local production aspect of audio-visual programs have been of particular interest to the author. He has engaged in photographic production work on the school system and college levels and has instructed graduate students and teachers in the preparation of inexpensive teaching materials.<sup>1</sup> These experiences and interests have led to a detailed study of production activities in school systems.<sup>2</sup> A nation-wide survey was conducted to determine the extent of activity and then personal visits were made to nine midwest school systems with outstanding production programs. The findings, some of which are reported here for the purposes of inter-

preting and helping to develop local production programs, reveal that in many situations local production work is making valuable contributions to school programs and that school people, from superintendents to students, are enthusiastic about these activities and their results.

## Purposes Served

Local production activities provide materials to fit specific local needs in each school system. These needs serve three major areas: public relations, in-service teacher education, and classroom instruction.

A number of administrators refer to the importance of specific audio-visual materials that interpret the school program and school needs to the community. Some superintendents are particularly pleased to have sets of color slides or films on phases of their programs for use when addressing luncheon groups, or as part of a discussion program on television. A number of other administrators point to the contributions made by specific materials in support of a bond drive or as counteractions against unfavorable criticism on some phase of their school program.



**"The purposes which may be served by the variety of materials produced in school systems."**

Frequently supervisors want materials for in-service training. Such things as projected charts on the organization of the school system for orienting new teachers, photographic records of outstanding class activities for showing to groups in workshops, or large blow-ups of threading diagrams for instructing teachers in the operation of projectors are cited as having definite places in improving the understanding and proficiency of teachers.

The need for instructional materials on community resources and other curriculum topics is the strongest justification given for production activity. In many instances audio-visual directors and instructional supervisors point out that although commercial materials

materials that will show how the local water department obtains, purifies, and distributes its water.

### Materials for Production

All kinds of audio-visual materials were produced locally at one time or another by the school systems considered in this study. Particular needs, available equipment, and personnel competencies are reasons for limiting the variety of materials in most situations. Some types are easier to work with, are less expensive, and as a result, are more readily prepared.

The greatest attention is given to two-by-two slides. Thirty-five millimeter cameras not only are found in many audio-visual departments, but are also



"Members of an audio-visual department producing a sound motion picture on school activities."

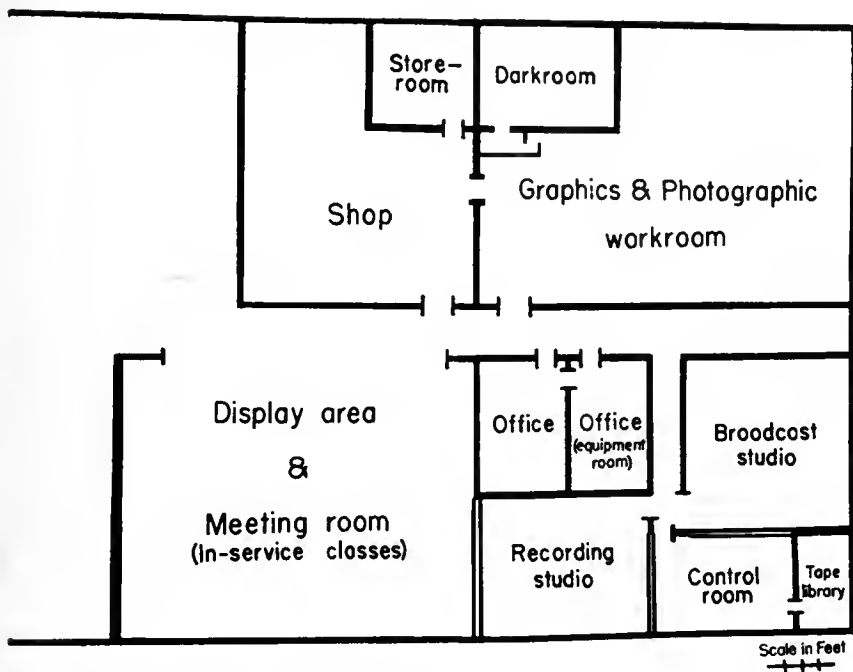
teacher committees recommend the preparation of study prints on specific curriculum topics (example — "Transportation in Our Community").

Motion pictures, while a more expensive type of production, effectively satisfy certain needs in almost every school system, large or small. Some community subjects are filmed for instructional use, while films made on aspects of the school program for use on television, are also used to acquaint new teachers with the local program. In more than one instance community agencies or local concerns make funds available for the preparation of films on important community services, activities, or problems.

Radio and television programming are other forms of production activity which prove worthwhile in a majority of school systems. Most larger school systems have established radio and television departments separate from audio-visual services, while smaller systems tend to maintain all such functions under the supervision of the audio-visual director. Programs are produced over school-operated FM radio stations as well as in cooperation with commercial radio and television facilities. A large portion of the latter programs interpret the work of the schools to the community.

Certain other materials may receive less attention in production. In some school systems pictorial materials are collected from magazines and other sources and then mounted (dry mount, wet mount, or laminate with plastic) for preservation and ease of use. In a few larger systems trained personnel prepare posters and charts for administrative use. Other personnel fix and mount nature study objects, embed flowers and small animal forms in plastic, and construct models and dioramas. Practically all materials are available for use by teachers.

(Continued on page 237)



"Suggested floor plan for production facilities in the audio-visual department of a school system."

have, and no doubt will continue to make up a large share of the audio-visual materials used in schools, curriculum policy emphasizes the need for acquainting children with their immediate surroundings. Just as each person is an individual unto himself, so each community and its many functional aspects must also be considered unique. Therefore, in any school system strong need should exist for supplementary materials with local application. One director illustrated this point by explaining that while it is satisfactory for an eighth grade teacher to use a commercial film on water supply that is generalized to fit nation-wide use, why not then bring the topic closer to home by also making available ma-

possessed by a large number of individuals. The ease of shooting color and the home processing of certain other films for immediate use make this an outstanding medium with which to work. Slides are prepared on a wide range of topics, including community resources, school programs, class activities, field trips, and as close-up copies of useful materials for instruction. In most instances materials for classroom use are placed in the materials library for distribution.

Black and white photographs generally receive secondary attention. Press or reflex-type cameras most often are used to prepare pictures for newspapers, for booklets and manuals, and for school records. Also in some systems



# Creative Teaching Through the Creative Use of Films

by  
Dr. Stanley Applegate

Director of the Curriculum Materials Center  
of the Manhasset (N.Y.) Public Schools



"Daybreak In Udi"

In the background we hear the voices of children at play. The camera moves among them and picks out a young boy learning to ride a bicycle. He gets on and falls off, gets on again and falls off, finally he rides wobblingly away. A narrator says, "This child is learning by making mistakes. What do you do when a child makes mistakes?"

This is a one minute sequence in a thirty-two minute film "Children Learning by Experience," a perfect "kick-off" for a faculty meeting, parent-teacher association program, or college class on the psychology of learning. And that one minute is all that is needed!

Probably the most expensive assumption made by the users of educational films is that the film should always be used in its entirety just as it was produced and that it should be shown to the entire classroom or even a larger audience since after all it is a mass medium. This minimal use of one of the richest of our instructional materials is expensive not only because of the innumerable other ways the same film can be used but because in spite

of the time, effort, and money which might be expended educational objectives are seldom if ever achieved through pre-packaged learning experiences which cannot possibly take into account individual needs, interests, and abilities. When films are used in this way the *design* of the instructional material itself dictates the curriculum and determines the learning process.

The creative user of instructional materials regards the film as a possible source of learning experience. His selection and method of use is based on his over-all objectives, his knowledge of the growth and development of a particular group of students, and the application of his understanding of the learning process. He may use the same film in a number of different ways to help learners understand their needs, set goals for themselves, provide activities or experiences which will help them achieve their goals, evaluate progress toward fulfilling their goals, and reassess their needs. This process can best be seen through a number of examples in different subject areas.

**SCIENCE.** A general science class is watching a short center section from the animated color film on oil, "As Old As the Hills." The sound is off and the teacher is asking the class, "How does a petroleum geologist know where to look for oil? What is he looking for when he makes a core sample? How does he know that the earth looks like this cross section on facing page?"

This film is being used as an animated wall chart to help the students through group discussion to *evaluate* their progress in a unit on the formation of the earth's crust.

**ENGLISH.** Students in a ninth grade have just seen the hair-raising opening three minutes of the feature film "Great Expectations" (available as an excerpt in the B.I.S. "Critic and Film" Series). The class is discussing: How does a film writer describe a scene like this one? Is the shooting script very differ-

ent from Dickens' version? What words would you use to paint a picture of the graveyard, the old church, the quay through the marsh, and the face of the escaped convict?

This film excerpt and discussion are planned by the teacher to have the students experience the challenge of creating visual images through words. Attempts to write a shooting script will help them *identify their needs* and *set their individual goals*.

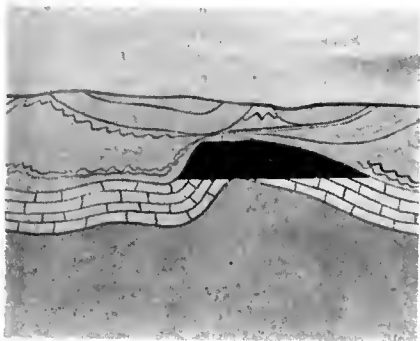


"Great Expectations"

**SOCIAL STUDIES.** Students in a tenth grade World History class have been studying the cultures of primitive peoples. One of their richest resources has been the use of films on native populations: Africa ("Gold Coast People," "Father and Son," "Drums for a Holiday" and "The Future of One Million Africans"), Asia ("Song of Ceylon," "Focus on Kuwait"), and the Caribbean ("Caribbean" and "El Dorado"). They have just seen the Academy Award winning documentary "Daybreak in Udi." The film depicts the efforts of the local District Officer in a Nigerian jungle community to use the efforts of the younger natives to build a maternity home against the strong opposition of the superstitious village elders. The teacher stops the film at this point; the maternity hospital is built, but no one dares to use it. A young wife breaks from the circle of witch doctors, frowning elders and won-

dering tribesmen and walks slowly with dignity toward the new hospital. What will happen? How will she be treated by the other tribesmen? Will her example be followed? Are we really doing the so-called "backward peoples" a service through bringing them modern medicine and other scientific and technical assistance? If you were the local District Officer, what would you have done differently because of your present knowledge of primitive cultures?

The films of primitive populations were used primarily to help students reach their immediate goals: the search for information; the development of skills in research, observation, and reporting; and improved attitudes through understanding of peoples quite different from themselves. "Daybreak in Udi" was used as a final examination for the unit. The discussion and other activities which followed helped the group *evaluate progress* and to *set new goals* as new needs were perceived.



"Core Sample" for Oil

These students are learning through the use of these films and other materials to evaluate and select from a wide variety of sources, to gather and record pertinent data, and to report on what they have learned. Viewing by this small group can be a more fruitful learning experience than a mass showing in the classroom where there is a wider range of specific interest.

The creative user of instructional materials has in every film an endless source of educational experience. He has a wide range of materials from which to choose since he looks beyond the "ten minute pre-packaged complete learning experience" offered by the producers of so many films. He can use those available to him in an endless number of different ways for different educational goals. In each of the preceding examples the films were used in a way and for a purpose quite different from that which was intended by the producer. Their use was guided by the needs, abilities, and goals of the learners and the purposes of the teacher rather than the *design* of the material itself. This is creative teaching through the creative use of educational films.

## Producing AV Materials

(Continued from page 235)

### Facilities for Production

The extent of production activities are partially dependent on the availability of suitable facilities. Photographic darkrooms are the most numerous facility; some are as small as five-by-eight feet. Recording rooms, broadcast studios, and a control room are found in school systems operating broadcast stations and in others solely for recording purposes. Generally, workrooms, while not too widespread, serve for the preparation of graphic materials, for photo-copying, and for such other miscellaneous activities as film editing. These rooms vary in size, but have minimum dimensions of about fifteen-by-twenty feet. If model, exhibit, and diorama construction is part of the program, a shop with necessary tools and equipment is provided.

### Personnel Engaged in Production

While visiting the school systems selected for case study, administrators, supervisors, and audio-visual personnel were interviewed. As expected, the audio-visual director is indicated as the central figure for encouraging and developing the local production program. The director's interests in and awareness of the values inherent in materials produced help to promote the participation of other school personnel in the program. As time permits, a director not only engages in the production of specific materials, but also offers in-service training in production for supervisors and teachers. In addition, a director plans the handling of subject matter for production with public relations and curriculum personnel.

Most directors feel that once their production programs are recognized and established, they should not be expected to engage in routine production work themselves. Some of the public relations functions in particular are delegated to others—part-time employed high school students perform routine darkroom work; and some administrators prepare materials for their own use, after realizing the value of pictures and graphic materials for giving added meaning to such things as a report for the school board or a substantiation of a request to the community for an increased tax rate.

Supervisors in all areas, realizing values for their own work with teachers, prepare two-by-two slides. In a number of school systems interested teachers and older students are called upon for assistance in certain production areas or when such major projects as motion pictures and television pro-

grams are produced. Frequently clerical assistants in materials departments are assigned such part-time duties as mounting pictures and developing film.

Larger school systems employ photographers, artists, radio engineers, script writers, and other experienced personnel who prepare materials under the direction of professional staff members.

### Developing Your Program

We have surveyed some local production activities in school systems and have noted some of the needs these activities can serve. There is ample justification for including some aspects of these activities in any forward-moving audio-visual program. How might a director build such a program?

First, the director himself must be sold on the values of these activities and materials. Then secondly, it is necessary to make school board members, administrators, supervisors and teachers aware of how these materials can help *them* do a better job by effectively communicating ideas and information. This might be done by preparing materials for specific presentations when certain members of the school system are present. As interest is aroused it may be capitalized on by working with individuals to prepare particular materials which will serve their needs. Eventually the sincere backing of the superintendent and a realization by teachers of the values of such materials are important.

Often the starting point in local production is with materials for public relations use. It is here that initial administrative support may be the greatest and both funds and personnel then become available for expansion. Eventually, increasing attention should be given to the instructional needs of teachers for materials having local

A local production program does not stop here, in the central audio-visual department. The principal and faculty of each school should be encouraged and assisted in building their own local production program. It is only in this way that the total needs of a school system for local materials can be met.

Finally, realize that local production activity offers more than only materials. Such activities help those who have participated reinforce their realization and understanding of the values and purposes served by audio-visual materials and the ultimate contributions they must make to a better program of education for our youth and ourselves.

<sup>1</sup>See Educational Screen, summer, 1956, p. 216-217.

<sup>2</sup>Subject of the author's doctoral dissertation, *Local Audio-Visual Production Activities in Selected School Systems*, Indiana University, Bloomington, 1956.



Photos by Bruce Harding

Some of the Audio-Visual facilities in an Aldrich Hall classroom are: on the left, an overhead projector; in the center, an electrically controlled sectional chalk board, projection screen mounted out from the wall, and above this a junction box and mounting for microphone; on the right behind the grill, a tweeter-woofer speaker for high quality reproduction.

# Conceptual Integration for Business Education

Aldrich Hall, located on the campus of the Harvard Business School, is the result of a carefully thought out plan in which two apparently irreconcilable educational concepts were integrated. Completed in 1953 at a cost of over three million dollars this seventeen room building is the end product of faculty research which sought to determine what physical facilities would be most advantageous and efficient for the teaching of business administration. Major consideration in the planning

of these facilities was obviously directed toward the requirements of the Case Method of Instruction, the educational concept which represents the basic philosophy of the Harvard Business School. Yet in spite of the relatively limited use being made of Audio-Visual media at that time, careful consideration was also given to the part these media and related techniques might play in the future activities of the School.

Actually it is a testimonial to the

sagacity of the Harvard Business School faculty that the techniques of Audio-Visual Education received consideration of any kind in the planning of this building, for two reasons. First, the Case Method of instruction in Business Administration (group analysis and discussion of actual problems experienced by business and industry) did not in general seem to lend itself to the use of Audio-Visual media. The great bulk of the case material had been and still is presented to the students in

printed form. Second, with few exceptions the use of these media had not at that time produced results significant enough to warrant more than limited consideration in such planning. The fact that they received consideration at all demonstrates an open-mindedness which is too often missing in long range educational research.

First known use of Visual Aids at the Business School was made during World War I when 3¼"x4" glass slides were introduced in several courses. In 1927, when the School was subsequently moved from the Harvard University buildings in Cambridge to its present location on Soldiers Field Road, provision was made for projecting 35mm motion pictures in the auditorium of Baker Library. Shortly thereafter a collection of 35mm industrial films was begun and by 1928 this collection had grown to 40 titles. At this point, and with few exceptions, interest in the use of Audio-Visual media began to diminish. It was not until the outbreak of World War II that they were again used to any considerable degree by courses other than those relating to Production Management. With the influx of military personnel into School activities in 1941 the use of A-V media was again on the upswing.

In the years that followed World War II, several members of the Harvard Business School faculty became interested in the possible use and effectiveness of 16mm sound motion pictures as a method of industrial training. A grant was made by the School's Division of Research for the purpose of conducting studies in this area. These studies were successfully culminated in the publication in 1948 of "The Use of Training Films in Department and Specialty Stores" by Harry M. Hague and in 1949 by the publication of "The Film in Industrial Safety Training" by Paul R. Ignatius.

In succeeding post war years classroom use of recordings, slides, film strips and motion pictures while somewhat limited was, none the less, indicative of continued faculty interest in their potential as educational tools. This interest was emphasized in the preliminary planning for Aldrich Hall. A full size pilot class room was built to determine not only the physical facilities that would best meet the needs of the Case Method of Instruction but also to determine by experimentation how Audio-Visual media might best be melded into the Case Method concept. How well this pilot classroom served its purpose is demonstrated by the coordinated facilities now available for instructional purposes in this structure.

The seventeen classrooms arranged on the three floors of Aldrich are gen-

erally similar in all respects except size. Three are eighty man rooms, thirteen are one hundred man rooms and one accommodates one hundred fifty-eight people. The seating arrangement is semi-circular in nature, with each succeeding tier of seats being placed in back of, and slightly higher than the preceding one. Seats are of the swivel type making it possible for a student to turn and face any other student in any other part of the room.

Electrically operated chalkboards di-



vided into three sections make up the greater portion of the front wall of each of these inside rooms. Sections of the chalkboard are designed to be raised or lowered by electric motors. This provides easy access to the top and middle sections and makes possible the utilization of a board much larger than those of the conventional type. Additional small supplemental and permanently mounted chalkboards are affixed to the wall.

(Continued on page 241)

erally similar in all respects except size. Three are eighty man rooms, thirteen are one hundred man rooms and one accommodates one hundred fifty-eight people. The seating arrangement is semi-circular in nature, with each succeeding tier of seats being placed in back of, and slightly higher than the preceding one. Seats are of the swivel type making it possible for a student to turn and face any other student in any other part of the room.





Second-grade students from the Milwaukee, Wisconsin Metropolitan Area, under the supervision of Mr. Jack Young, Principal of Jefferson Public School, Town of Greenfield, and a member of the Vocational Guidance Committee of the Milwaukee Engineers' Society, use the Numberaid Abacus in the first Numberaid Abacus Contest sponsored by the Milwaukee Engineers' Society.

# Johnny Can Learn ARITHMETIC

by Dr. Andrew Schott

*Dr. Andrew Schott is a member of the teaching staff at Marquette University and an Educational Consultant in Milwaukee, Wisconsin. For an account of the development and experimental use of the Numberaid Abacus, see the article "Adventure in Arithmetic," February, 1955 EDUCATIONAL SCREEN, page 65.*

ON SATURDAY MORNING, May 12, 1956, three of the main meeting rooms of the Milwaukee Engineers' Society Building were extraordinarily quiet, extraordinarily so, because around the tables sat first, second, third, and fourth grade children listening intently.

Before each child was a pencil, a printed test form, and a Numberaid Abacus. The final words of instructions from the educators who served as judges were given. Stop watches in the hands of the Vocational Guidance Committee members of the Milwaukee Engineers'

Society were checked, and a new kind of competition was under way. Forty minutes later, the preliminary round of the first Abacus Contest ever held in the United States was over.

A cherub of a boy, a first grader, one of the sixty-odd youngsters on the way downstairs for ice cream and cake, was heard to say, "That wasn't hard. If there had been more time, I'll bet I could have worked them all, without a mistake, too." Sixteen of the semi-finalists were chosen to participate in the final contest, held Saturday afternoon, May 26, at Radio City. The final contest was televised by WTMJ-TV as one of its weekly educational programs, "Let's Experiment," sponsored by the Milwaukee Museum.

The contest was divided into five sections of four minutes each. The first section of the test contained numerical addition problems; the second, multiplication; the third, subtraction; the fourth, division; and the fifth, word problems in each process and in combinations of processes.

The four first-grade finalists correctly completed an average of:

(1) Nine problems in addition which contained one- two- and three-digit numbers involving carrying.

(2) Twelve problems in multiplication, involving multiplication of two-digit numbers by one-digit multipliers, and involving extended multiplication in any column.

(3) Eleven problems in subtraction of numbers containing four digits, involving borrowing in any column.

(4) Twelve problems in division, which contained three digits in the dividend and one in the divisor, with remainders.

(5) Four word problems which contained addition, subtraction, multiplication and division.

The four third-grade finalists correctly completed an average of:

(1) Twenty-three addition problems, extending to three-digit addition of seven addends, which contained two decimals.

(2) Twenty-five multiplication problems, extending to four-digit multiplicands and three-digit multipliers, containing decimals in both multipliers and multiplicands.



(3) Twenty-four subtraction problems, extending to five-digit minuends and subtrahends, containing decimals in both minuend and subtrahend.

(4) Twenty-three division problems, extending to division of a three-digit dividend by a two-digit divisor, with remainders.

(5) Eleven word problems involving all four processes, as well as measurement and determination of an average.

The purpose of the contest was to give students in the primary grades the opportunity to demonstrate their achievement as well as the potential of the Numberaid Abacus as a tool for teaching arithmetic. Many of our schools do not permit children to study arithmetic formally in Grades One, Two, and Three, thereby handicapping them in the development of basic arithmetic at an age when such study is a source of pleasure to them.

The climax of the competition came the following Saturday afternoon when prizes and certificates were presented to the finalists by the President of the Milwaukee Engineers' Society, Mr. Frank Roberts.

The success of the first competition has resulted in setting the dates for the second Numberaid Abacus Contest. The preliminary competition is to be held Saturday morning, May 4, 1957. The final competition is scheduled for Saturday afternoon, May 18. Planning for the preliminary round of the second Numberaid Abacus Contest to be held May 4 is already well under way.

More than twenty schools in the metropolitan area of Milwaukee will participate. The Numberaid Abacus is being used extensively in Norfolk, Virginia; Sacramento and North Sacramento, California; New Castle, Delaware; Culver, Indiana; West Hartford, Connecticut; and Birmingham, Michigan. These areas are watching developments with interest, and may even attempt to organize their own contests this year.

## Conceptual Integration

(Continued from page 239)

Facilities for the projection of slides, film strips and 16mm sound motion pictures are ample and well planned. A permanently mounted screen is part of each room. In some rooms it is mounted behind the sectional chalkboard, in others a screen of the pull down type is mounted above and set out from the sectional chalkboards. This latter type is located in rooms where classes make maximum use of overhead and opaque projectors. Projectors of these types are generally used in very close proximity to the screen and must therefore point upward to a considerable degree. This would make it impossible to keep the projector lens and the screen in a parallel relationship unless the angle at which the screen hangs was changed. By placing the mounting above and set out from the top of the chalkboard the bottom of the pull down screen may then be pulled back and fastened to the base of the chalkboard bringing about the desired parallel relationship necessary to eliminate "keystoning" and distortion. When films, filmstrips or slides are projected, the screen is allowed to hang free and assumes the normal vertical position.

Nine rooms are equipped with permanently mounted 16mm projectors. In rooms where classes use considerable numbers of films the projector mounting is a dual one, but in all other rooms the projector mounting is a single one. Projector controls may either be operated from the back of the room in the conventional manner or may be remotely controlled by the instructor from the front.

An amplifier system, including permanently mounted Altec Lansing tweeter woofer combination speakers, fulfills sound requirements. Remote outlets in the rear of each room make it possible to connect a tape recorder or turntable into the system and still limit the play back to individual rooms. A series of shielded lines makes it possible to tie-in any one room with any combination of rooms and to pipe in programs which originate in the recording studio located in the Audio-Visual Division. These same lines make it possible to record discussion in any classroom by means of equipment mounted in this same studio.

Acoustical treatment is variable in nature. A broad band of acoustical tile has been placed across the rear of each room and draw draperies have been hung on the walls. By covering or exposing the hard surfaces of the side walls the instructor or sound technician can make the room as live or as dead as needed to suit individual desires.

Four levels of illumination can be produced by intermixing overhead incandescent and fluorescent lights, controlled by duplicate light switches located in the front and back of each room.

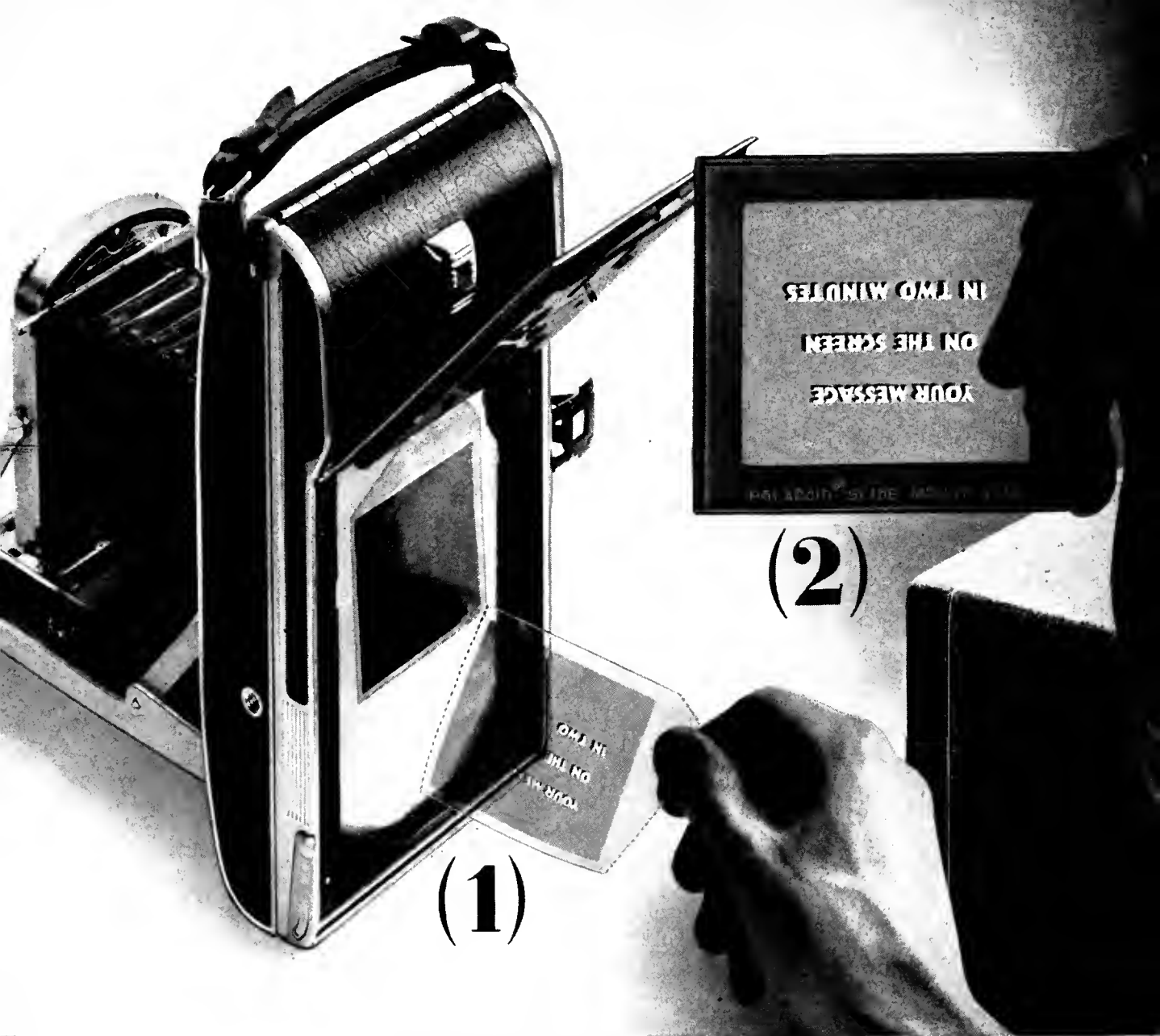
The physical facilities of the Division of Audio-Visual Aids are presently located on the ground floor of the building linking Aldrich Hall with Baker Library. This layout includes clerical and administrative office space, an acoustically treated motion picture preview studio, an acoustically treated recording studio, an editing room, an equipment storage room and a drafting room. A wide range of equipment is available for photography, projection, recording and playback and includes RCA, Revere, Magnicord and Stencil-Hoffman tape recorders, Eastman and Arriflex motion picture cameras, Ampro and Bell & Howell sound motion picture projectors, Besseler Opaque and Overhead projectors, Viewlex and Bausch & Lomb slide projectors.

As the demand for Audio-Visual Service has grown the Audio-Visual staff has been enlarged accordingly. At present seven people are employed full time. They include a Director, Assistant Director, a Research Assistant in Audio-Visual Education, a General Assistant in charge of Service, a Film-Tape Librarian, a Draftsman and a Secretary. Within this grouping are all the skills needed to handle nearly any phase of Audio-Visual activity including sound recording, motion picture production, photography, graphic reproduction and bibliographic service.

One of the most difficult problems encountered by the Division since its inauguration in the summer of 1953 has been the attempt by staff members to acquire ready made commercially produced Audio-Visual material suitable for integration into the curriculum. Up to the present, results have proved to be generally unsatisfactory, except in instances where motion pictures illustrative of production operations or processes have been required. Even in these instances material which would lend itself to the Case Method was found only after considerable searching. In 1954, for example, approximately 239 commercially produced films were reviewed by staff members and faculty. Of these 239 only ten met classroom requirements. This, of course, does not imply that all films reviewed were in any way technically inferior in quality or subject with respect to the purpose for which they were originally designed. The figures cited have been given merely as an indication of the fruitlessness of attempting to adopt commercially produced Audio-Visual material to the Case Method of Instruction.



... and we encourage local production of instructional materials."



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# 10 I's for AV Directors

by WALDEMAR GJERDE and GUY WAGNER

*Dr. Gjerde is specialist in Audio-Visual Education at Iowa State Teachers College, Cedar Falls, and Dr. Wagner is director of the Curriculum Laboratory.*

**A** SHORT TIME AGO, the authors were discussing the traits of the effective audio-visual director. It seemed natural that such terms as initiative, inventiveness, and inspiration should enter the conversation. As the discussion continued, it became evident that many of the words used in describing such a person began with the letter "I."

Soon it became a game to select the words most descriptive of such a person, the one rule being that the word must begin with the letter "I." The writers will be first to admit that the use of this rule makes the selection of these descriptive terms a bit artificial—nevertheless, the search paid off in the discovery of some provocative ideas.

Perhaps audio-visual directors may be able, in some measure at least, to get a better insight into their responsibilities by matching themselves against these terms. And so we ask you, Mr. Audio-Visual Director, are you an . . .

## *Invigorator*

. . . one who gives energy to, one who animates?

The audio-visual director who gives energy to and animates the teaching of those with whom he works is making school life dynamic for both teachers and pupils. He suggests films, records, filmstrips, pictures, and any of the numerous teaching materials that will give life, color, and meaning to the activities of the classroom.

## *Innovator*

. . . one who introduces new and novel ideas?

Ours is an age of rapid advancement in many areas of living. The alert mind is one that seeks new ideas and recognizes those that have merit. Thus, the efficient director keeps abreast of new developments, selects those that have promise, and introduces them to the teachers.

## *Inspirer*

. . . one who motivates and encourages?

New materials need introduction—new techniques need trial—the director will motivate teachers to use new techniques. Through suggestions, demonstrations, and examples, he encourages teachers to try new films and filmstrips, to experiment with new equipment, to do some "brainstorming," to try out ideas that are fresh and promising. The teachers with whom he works see each new day as a challenge because they know adventure lies ahead in the classroom.

## *Implementor*

. . . one who accomplishes, fulfills, carries out?

All the suggestions in all the books ever published accomplish nothing unless they are used; unless steps are taken to carry out these suggestions. The audio-visual director is in a strategic position to help teachers put these suggestions to work. Emerson has said, "The ends pre-exist the means." As the audio-visual director helps teachers put techniques and materials into practical application, the curriculum comes to life in the classroom and the ends sought are achieved.

## *Incorporator*

. . . one who interlinks and combines separate parts into a unified organization?

Equipment and materials are usually in great demand, and the audio-visual director needs to make plans so that the staff of the entire school cooperates in the use of this equipment and materials. Records must be kept, plans must be made, and the needs and wishes of the teachers need to be incorporated into one large over-all plan.

## *Intercessor*

. . . a mediator, one who acts between parties to reconcile differences?

When problems arise, when conflicts develop regarding the use of materials or scheduling of equipment, then an intercessor needs to be present. Differences can be ironed out by recognizing the point of view of each individual and his right to hold an opinion. The audio-visual director can succeed only as he handles differences of opinion in a diplomatic way.

## *Illuminator*

. . . one who enlightens, makes something clear and understandable, helps others "catch on"?

Good teaching means good explanations, so that which is taught is clear to the learner. For instance, the intricacies of a sound projector may be frightening to the unenlightened—to the person who has no opportunity to become familiar with its operation. The audio-visual director can become an illuminator by conducting in-service classes, by serving as a resource visitor in the classroom, and by helping whenever help is needed. It is especially important that he present explanations with clarity and patience—at the level of the learner's ability to understand.

## *Invigilator*

. . . one who diligently keeps watch or makes watchful?

One mark of the successful director is that he has a sharp eye, a watchful eye, a "weather eye"—he is forever alert to new materials, new equipment and new ideas. Furthermore, he makes teachers more sensitive to the need for improved materials; these teachers become more watchful. His is the job of weighing the value of these materials and encouraging teachers to use those that are most effective.

## Improviser

... one who prepares something in a ready manner because it is needed on the spur of the moment or for a special occasion?

"Teachers wise, improvise." Many times during the year when projection equipment or other means fail, there is need for devising a satisfactory substitute. The audio-visual director should help teachers develop an attitude that emergencies and special occasions are ingenuity "challenges."

## Investigator

... one who follows up or makes research by patient inquiry, observation, and examination of facts?

New ideas and new materials are constantly being presented in educational periodicals, books, and other types of professional literature. From this avalanche of suggestions, the audio-visual director, working closely with teachers, must select the most useful and appropriate. Together, teachers and the director weigh the value of the new against traditional procedures. The director must also be ever alert to ideas presented at meetings, on television, and by teachers who have discovered techniques that get results. His is the job of channeling the good ideas that emerge in one classroom to other teachers in the system. The competent director is an investigator who discovers, sifts, and tries out new techniques and materials that appear promising.

A bounteous budget surrounded by a lackadaisical administration and dull-eyed teaching would be something analagous to the poor-little-rich boy who had a castleful of toys but little spirit for their use.

The competent audio-visual director must be a leader, one who has a broad educational understanding so that he can wisely help teachers choose and use the best of teaching tools and techniques. He must also be wise enough to understand that the human element takes priority over material things in teaching.

The writers have not sought to describe the ideal audio-visual director for they realize that equally good directors may have markedly different personalities.

They do feel, however, that thinking about our responsibilities and the way we work may often provide a clue for improving in one area or another. The ten 1's have been suggested not for the purpose of painting a static picture descriptive of all audio-visual directors, but rather as a way of triggering fresh thinking about our work.



You bought me for a purpose. But now, after much use, I'm damaged goods... I'm dirty... I've picked up oil spots... I have unsightly scratches... I'm beginning to buckle and curl, so that I go in and out of focus. People who see me become irritated, because my defects show up on the screen.

Yet my defects can be so easily corrected. I can be made clean again, free of scratches, always in clear focus.

Now that I am in trouble, won't you please ask Peerless how you can put me back in the pink of condition — so that I can accomplish my purpose.

Help me to be all I can be.

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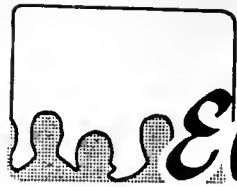
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by THE AUDIO-VISUAL MATERIALS

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WAYNE STATE UNIVERSITY . . . DETROIT 2, MICHIGAN





# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

He refuses to send Jerry away and admits his measure of responsibility for Jerry's behavior. As the film ends, Jerry gives his knife to Bud.

## Appraisal

The situation portrayed in this film has been adapted from a case story from the files of a youth agency of the Los Angeles Community Chest. Technically, the film is of high quality with excellent photography and sound and professional direction and action. The characters are well played and believable. Sufficient use is made of dialogue sequences to establish a realistic setting for the problems discussed. The length of the film precludes the provision of background material on the families of the other boys in the group, and does not allow time for discussion of the background of the group worker. The evaluating group felt that perhaps the dramatic treatment of the story tended to interfere with the educational effectiveness of the film. The "happy ending" seemed to provide a conclusion to the story which in actuality was only begun. In spite of these factors, however, the group felt that the film could be successfully used under competent leadership for discussion. Community groups can be helped to a better understanding of the problems faced by youth agencies and the film would be helpful in the training of persons engaged in various forms of recreational and group work.

—William W. Kidder

## BOY WITH A KNIFE

(International Film Bureau, 57 East Jackson Blvd., Chicago 4, Illinois) 19 minutes, 16mm, sound, black and white. Produced by Dudley Pictures Corporation. \$95.00. Teacher's Guide available.

### Description

This film presents the highlights of a situation in which a detached group worker takes the beginning steps in helping a group of potential juvenile delinquents along the road to acceptable group behavior.

The film opens at the dinner table of the Phillips family. Jerry Phillips' stepmother recites a long list of misdemeanors which Jerry has committed at school, then announces that she "gives up" and declares him to be unmanageable. When Jerry asks to speak alone with his father, he is put off. In rage, he goes out on the front porch and plunges his knife into the door.

Following the titles, the narrator introduces five members of the neighborhood gang, including Jerry Phillips, the boy with the knife. The boys demonstrate their typical anti-social behavior by pushing and rowdy talk. The narrator points out that while they are not now criminals, they may soon become so unless they receive help.

Bud Williams, the detached group worker, is next introduced as he begins his efforts to get acquainted with the group which has been reported to him by the school officials. Bud frequents the hotdog stand where the boys hang out and eventually succeeds in gaining their attention. His first problem is to prove to them that he likes them even though he does not approve of their behavior. They must be brought to the point where they can trust him before he can help them release their hostility in more socially acceptable ways.

The film shows some of the situations in which Bud is able to gain the confidence of the boys and gradually direct their activities into somewhat more normal patterns. Particular emphasis is placed on the problem of Jerry Phillips and his dependence on the knife as a substitute for the parental support which his family fails to provide. In a number of situations, Jerry pulls the knife in arguments with the other members of the gang. Bud intervenes quietly each time, but does not take the knife. He tells Jerry that he wants it only when Jerry has decided that he no longer needs it and can give it to him voluntarily.

After considerable time and patient guidance, the gang has become a club with a name and meeting place at the local community center. Bud has become a trusted friend but many problems remain. When the club decides to elect officers, Jerry is nominated for sergeant-at-arms, but his stepmother declares that he must give up associating with the gang of "criminals" and should be sent to live with his grandmother. Jerry is deeply hurt when his father fails to listen to his side of the story. Going to the election meeting in spite of his stepmother's order, Jerry is elected; but another member of the group challenges the result and complains that Jerry is no longer a member since he is to go to his grandmother's. In the ensuing argument, Jerry's father is called "chicken," and Jerry again pulls the knife. Bud again intervenes and Jerry leaves in a rage. Bud and the boys decide to follow and help him regain self-control. Jerry goes home and begins slashing the furniture with his knife. His stepmother, badly frightened, demands that his father take him to his grandmother's home. For the first time, Jerry's father is able to assert himself, and declares that from now on everyone in the family will be heard.

## THE HUMAN BODY: CIRCULATORY SYSTEM

(Coronet Films, Coronet Building, Chicago 1, Illinois) 13½ minutes, 16mm, sound, black and white or color, 1956. \$68.75 or \$125.00. Teacher's Guide available.

### DESCRIPTION

This film combines animation and live photography to present the functions and processes of the entire circulatory system. The pattern of blood flow, the various organs of circulation — heart, lungs, and kidneys — and the functions of and the interrelationships among these organs are shown in detail.

The opening scene shows an animated diagram of the upper portion of the human body. The heart is described as the basic organ in the circulatory system.

(Continued on page 248)

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Attention is next directed to drawings which show the contributions of Vesalius and Harvey, two medical pioneers whose work brought about a greater understanding of the circulatory system's role in the human body. The narrator states that during the sixteenth century Vesalius discovered that the blood flows in tubes or blood vessels. Harvey proved two things — that the blood flows in a given pattern and that it is circulated to bring nutrition to body cells and to carry away cell wastes.

The major portion of the film is devoted to an analysis of the circulatory system itself. Cinefluorography shows the human heart as a dark mass of muscular tissue moving between the lungs. Magnified sound lets the audience hear the heartbeat as if listening through a physician's stethoscope.

Detailed animated drawings show the heart's four interior chambers — two auricles and two ventricles. The action of the valves is shown. Light colored or purified blood is carried away from the heart in arteries, and dark colored or impure blood is returned in veins.

The scene changes to show the live dog's beating heart again. This time, a large artery called the "aorta" is carefully pointed out as the narrator makes explanations. Magnified drawings show how an artery branches off into smaller blood vessels, arterioles, which branch off into capillaries. The blood is next shown entering slightly larger vessels, veinules, before it flows into larger veins which carry it back to the heart. The pulmonary artery and vein are pictured and described, and a highly magnified microscopic scene shows blood circulating through the capillaries of a frog's foot.

An animated diagram shows how the blood flows as it passes from the head to the arms, to the legs, and enters the abdominal organs. As the blood passes through the abdomen, it enters the kidneys. The narrator explains the complex system of filters within the kidneys and tells us that they purify the blood of certain types of wastes.

In conclusion, diagrams summarize the principles of circulation. The film points out the body's need of good food and sufficient rest and suggests ways of relating the actions of the circulatory system to everyday living.

## APPRAISAL

The film is recommended for use on the junior and senior high school levels in general science and biology classes. It should also be of interest to teachers of health and safety. The film explains and clarifies through visualization the functioning of the entire circulatory system. Animated illustrations, drawings, close-ups, overprints, and carefully introduced scientific terms enhance the teaching value of the film.

— Pearl Walker Headd

## WORLD WAR II: PROLOGUE, U. S. A.

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 28 minutes, 16mm, sound, black and white, 1956. \$125. Teacher's Guide available.

## DESCRIPTION

Excerpts of documentary films from the collection of the National Archives in Washington, D. C., combine with animated maps to make a filmed, narrated review of the highlights of the historic events of 1920, through 1941 — up through the entry of the United States into World War II. The film provides a chronological account of the stages through which American public opinion passed in the "great dilemma" of the many citizens who wanted to help the victims of Axis aggression, and at the same time wished to avoid foreign entanglements. Various world leaders are pictured, with their voices in the background; but Roosevelt, Churchill, Willkie, and Chamberlain are seen and heard at several points in the historic chronology.

A sequence of scenes reporting some of the activities at Pearl Harbor on Sunday morning, December 7, 1941, opens the film; then scenes show the surprise bombing attack by the Japanese which catapulted the United States into World War II. The picture uses this declaration of war as the point of departure; the events which led up to and caused the second World War are traced and explained in the major portion of the filmed pageant. America is seen as building a wall of isolation around itself. The great depression which struck at both European and Yankee economy is shown to be a strong contributing factor making possible the rise of totalitarian states in Italy, Germany, and Japan. Bound together by their common interests, these nations become the coalition of the Axis power; the failure of the League of Nations to prevent the danger of the military threat they posed to the rest of the world and also the British philosophy of "Balance of Power" is

portrayed as giving rise to the theory of the Policy of Appeasement by other European nations.

Following the tenets of this theory, the film shows how Europe failed to act, and from 1931, until 1938, Japan invaded Manchuria; Italy attacked Ethiopia; Germany announced the rebuilding of military power; Italy and Germany backed the Spanish revolutionists; Germany occupied the Rhineland as Japan invaded China; finally, Germany annexed Austria. By this time all of the Axis powers had walked out of the League of Nations. We hear Chamberlain's announcement after the concession at Munich, "I bring you peace with honor" and Churchill's reply, "They chose dishonor. They will have war."

Congress, trying to separate America from the distress abroad, passed the "neutrality acts" which the film illustrates. In 1937, President Roosevelt seeks to halt Axis expansion by diplomatic pressures. The film shows Germany bombing Poland, after having signed a military pact with Russia. So, with the "balance of power" exploded in their faces, and the Munich agreement mocked, England and France declare war on Germany. Public opinion in America still feels that the best interests can be served by avoiding war, however we amend our position, and begin to make war materials available to France and England. Thus our industry is shown gearing for war.

Soon Germany invades Denmark and Norway, and begins to blitzkrieg across Holland and Belgium into France. Italy invades France. England stands alone, after we see her being pushed into the sea at Dunkirk. In America, people are entering the second stage of opinion — feeling that we should help England more, but still refrain from war. We will act as an arsenal for freedom. The film preserves the sight of President Roosevelt addressing Congress with his "Four Freedoms" speech.

In a sequence of scenes, Germany's airforce pounds Britain relentlessly in the Battle of Britain. A map of eastern Asia shows the Japanese expansion up to 1941; she eyes the European colonies in Asia, having ambitions as far as the East Indies, due to her emphasis on greater east Asia prosperity. Public opinion is entering the third stage of "all out defense of the western hemisphere." Congress further implements the arsenal theory by passing the "lend-lease bill." The United States seizes the Axis shipping in our ports, and closes their consulates. The film shows scenes of Germany's sudden attack on Russia. Some Americans now begin to demand all out aid, including troops to all allies.

Roosevelt and Churchill meet to formulate the Atlantic Charter. Events in the documentary move swiftly and the film closes as President Roosevelt addresses Congress, asking for a declaration of war.

#### APPRAISAL

The organization and editing of these scenes make this film an excellent help to understanding the conditions underlying World War II, and the positions taken by the United States. The committee feels this film will be useful in U. S. and world history classes in senior high, college, and adult discussion groups. It also feels that the group

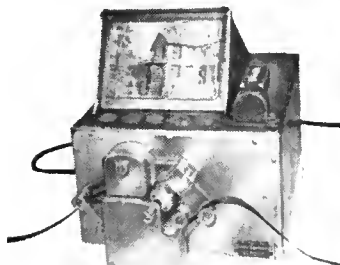
leader should point out specific objectives to keep in mind while viewing the film. This and other suggestions are included in the film guide. The subject matter is presented at a rapid pace mentioning only the highlights of the dramatic events. It may be necessary to view the film a second time to comprehend adequately the implications of the "great dilemma" which faced America and to realize the importance of public opinion in a democratic society in carrying the nation through such a crisis as World War II.

— Wayne Howell

(Continued on page 250)



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## SEW EASY: HOW TO MAKE POCKETS

(Almanac Films, Inc., 516 Fifth Avenue, New York 36, New York) 12 minutes, 16mm, sound, black and white, 1954. Produced by Iowa State College. \$55. Reduced rates available on complete set of 25 titles and units of 8. Student workbook available.

### DESCRIPTION

SEW EASY: HOW TO MAKE POCKETS is one of a series of twenty-five films presenting Lucille Rea, sewing specialist, in a demonstration which takes place in a planned sewing center. In this film, Miss Rea shows how plain patch pockets are made. Two pockets are made in this demonstration—one with a rounded bottom and a hemmed top, the other with square bottom corners and a flap top.

Miss Rea begins by using models to point out the details which make the difference between a good pocket and a poor one. The hemmed top pocket is made first. After the paper pattern is removed from the fabric, the hem is made so that all of the raw edges are concealed. Miss Rea says that this feature adds to the neatness of the finished pocket and that it will prevent raveling when the garment is laundered. The row of stitching that is used for making the side seams of the hem is continued around the pocket and forms a guide for the seam allowance. An enlarged model in contrasting shades is used to let the viewer see the line which the final row of stitching will follow.

As the demonstration continues, the demonstrator makes several slits in the edge of the pocket at the bottom corners and explains that this will prevent puckering when it is stitched to the dress. The seam allowance is turned under and pressed; the pocket is pinned in place, basted, and stitched. It is now pointed out that back stitching and an extra row of stitches run diagonally across each end of the hem will give added reinforcement to the pocket when the dress is worn.

In the next sequence the flap top pocket is made. An enlarged diagram shows that the flap is merely an elongated hem and that it is made as such. The seam allowance is now turned under. The bottom corners are folded; the pocket is pressed, pinned in place, basted, and stitched.

The conclusion mentions that subsequent units of the dressmaking demonstrations will be taken up in other films in the series.

## APPRAISAL

HOW TO MAKE POCKETS is typical of the other twenty-four films in the SEW EASY series. In this film Lucille Rea, clothing specialist, plays the role of teacher-narrator in the step-by-step demonstration. Close-ups, enlarged models, diagrams in contrasting shades, and the skillful use of camera angles enable the viewer to see and follow each part of the demonstration clearly. The steps are carefully explained, and whenever necessary the pieces of cut fabric are identified with gummed tape markers. The language used is simple, and the equipment is similar to that which is likely to be found in most sewing centers or homes.

This series of films should be of interest to sewing teachers and classes as well as to persons who sew at home. They are simple enough for use with beginners, and yet contain enough short-cuts and other valuable information to make them helpful to advanced groups.

— Pearl Walker Headd



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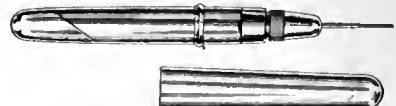


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# New Filmstrips

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The filmstrip does inform the viewer of a number of devices and products available to work with tachistoscopic techniques. According to its title, which indicates the emphasis to be on teaching techniques, a major weakness is apparent. Very few concrete suggestions are incorporated that are designed to aid the novice in this field. Some of the recent developments have not been included.

## SOCIAL STUDIES SERIES

Encyclopaedia Britannica Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois. Subject Area-Social Studies; Color; Grade Level-Fifth and Sixth Grades.

"THE KNIGHT AND HIS TRAINING" (48 Frames). Although as a whole this filmstrip was very thorough and instructive, it left certain questions to be answered. For example, it failed to show how a boy was chosen to be trained for knighthood. However, it was quite illuminating as far as the actual training from boyhood to manhood was concerned. Before showing this filmstrip, time should be allowed for developing a vocabulary suitable for this grade level and subject. Best understanding would probably be facilitated by explanation of the class system which prevailed during this period also. This filmstrip is recommended for use during the developmental stage of a unit on the fifth or sixth grade level.

"THE CRUSADES AND THEIR SIGNIFICANCE" (55 Frames) This filmstrip was very well done. It deals not only with the factors which gave rise to the crusades, but the important influences they had on the generations which followed them. It clearly demonstrates how the intermingling of different cultures brought about new habits, attitudes and desires, and ultimately a more liberal civilization. Because it gives such a thorough overview of the material studied in a unit on the Crusades, this filmstrip would probably be most useful as a culminating activity, rather than as a part of the initiating stage. It adequately covers the concepts to be taught on the fifth or sixth grade level.

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## ARCTIC WILDERNESS SERIES

"RODENTS OF THE NORTHLAND," Encyclopaedia Britannica Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois. Subject Area-Natural Science; Color; Grade Level-Middle and Upper Grades; 45 Frames.

This filmstrip is one of a series based on the motion picture "Arctic Wilderness" produced by Walt Disney. In very colorful and clear pictures the small animals of the Arctic region are pictured. This filmstrip shows the life of chipmunks, pack rats, snowshoe hare, and lemmings (weasels) in the Northland. It emphasizes their coloration, hibernation, and in the case of the lemmings, migration from one area to another. Questions at the end of the filmstrip provide a good means for

evaluation. It may be used with the rest of the series or independently as desired. The photography is superior. Reading level is about fourth grade.

## YUGOSLAVIA

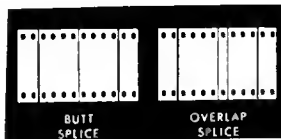
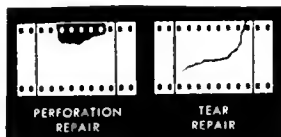
"YUGOSLAVIA TODAY," Visual Education Consultants, Madison, Wisconsin. Subject Area-History and Social Studies; Black and White; Grade Level-Seventh and Eighth; 33 Frames.

A brief history of Yugoslavia, from the reign of the Roman Empire to the present. The filmstrip asks this question: "Do you know these words, Christianity, empire, republic, created, craftsman, tradition, assembly and communist?" With well selected photographs—these terms, as to their relationships to the history of Yugoslavia, are defined. Yugoslavia, the ancient land with a rich past and an interesting future, is the main theme of the strip. This filmstrip could be used to: (1) develop interest in foreign lands; (2) show how people, in foreign lands earn a livelihood; (3) show the political development (or change) of a foreign country as it grows. The title of this filmstrip is somewhat misleading. Four-fifths of the reel covers Yugoslavia's history, while only one-fifth gives insight into "Yugoslavia Today."

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## God On The Soundtrack

While churches do not have the money to "demillize" biblical material, they can commit cinematic folly on a smaller and more dangerous scale, perhaps. And when it comes to film-folly, we have already seen several previews of ghastly possibilities.

The objectification of the voice of God via an echo chamber is a case in point. The producing company might have settled for reporting via the narrator's voice at this point, but the client preferred the echo chamber representation of the voice of the Eternal. What does this do to the prophetic idea that the Creator spoke through the consciousness of his sensitive and listening creature? We raise the question. Let

the church give the answer.

And we think that an answer must be given by the leaders of the church. We also think that there is no better place to begin forging out this answer than at the International Conference on Visual Aids in Christian Education which convenes again at Green Lake, Wisconsin, September 4-11. Here is home-work, neglected for ten years, that needs attention.

As the spiritual suggests, we may "shout all over God's heaven" in some latter day, but for God to be shouting all over our imperfect paradise right now via both big and little soundtracks is just a little alarming, especially since the children (of our church schools) may be listening.

— WSH

tantism through fourteen denominationally or privately owned AV depositories throughout the United States.

Ten years ago our seminaries and church colleges took little cognizance of the existence of the newer AV tools for communication. Now some seminaries and colleges of the church have fully developed audio-visual courses and one seminary is engaged in building a completely equipped audio-visual center.

One of the earliest efforts to produce any audio-visuals for church-wide use was a motion picture entitled, *Thunder of the Sea*. Produced by the Board of American Missions, it was shown to practically every congregation of our church. Designed to raise money for the establishment of new churches, it fell short of its goal, perhaps because too much was expected of it. Our latest production efforts include a host of promotional and informational filmstrips and a short 13-minute stewardship film in color for children entitled, *The Candlemaker*. Twenty-two filmstrips are now in various stages of production—from the earliest "treatment" stage to the final shooting.

Efforts to provide guidance to the local congregation in the selection and use of audio-visual materials led to the establishment of a new department of audio-visual aids by the Board of Parish Education in January, 1949. Since then it has provided a regular quarterly service of carefully selected audio-visuals for curriculum purposes in the Sunday, vacation, and weekday church school, catechetical instruction, leadership education, adult elective courses, and summer camp courses. In addition, the department has made available a general manual for the AV Committee of the local church. It has helped to establish two excellent interdenominational resources—the Visual Education Fellowship and the annual interdenominational audio-visual workshops.

The United Lutheran Church of America cooperates fully in the interdenominational AV enterprises through representation on NCCC Committees in practically all current fields of joint

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## The Audio-Visual Story

### In the United Lutheran Church in America

by the Rev. George B. Ammon\*

In ten short years the United Lutheran Church in America has come a long way AV wise. At the end of the war its service to congregations was limited to AV sales and advisory service. Now it has a coordinated program of production, distribution, and utilization.

Like most denominations, at the end of World War II we found a huge demand for audio-visual equipment—largely motion picture projectors and slide-filmstrip projectors. To meet this expanding need for equipment, and to guide congregations in their use of AV media, the United Lutheran Publication House established a Department of Audio-Visual Aids. I was called, from a parish where audio-visuals had been used extensively, to be its first manager. This same department now employs four persons serving in the fields of production and distribution. Very recently it was directed by the church-at-large to move forward and coordinate all audio-visual distribution.

This newer program of coordination is being guided by an official "Joint Committee on Audio-Visual Aids." It is a small delegated body with representatives from all the boards and agencies of the church. It meets twice yearly to share and guide audio-visual development, to coordinate production, and guide the evolving patterns of distribution. Each board or agency of the church produces its own material as it sees fit. However, increasingly the production of audio-visuals is being channeled through the enlarged and newly named Department of Audio-Visual Materials of the United Lutheran Publication House.

The work of the late Rev. E. O. Armbruster was an excellent foundation for the denominational audio-visual program, and also for our participation in the very necessary interdenominational audio-visual developments. He was active in setting up the Religious Film Association (an inter-church agency for distribution of films) and its successor, The Religious Film Libraries. The latter agency serves Protes-

\*Secretary for Audio-Visual Aids, Board of Parish Education, United Lutheran Church in America.

endeavor — missions, general Christian education, leadership education, stewardship, etc.

One of the strongest penetrations of the local congregational program came through the excellent stewardship films prepared by the Lutheran Laymen's Movement. Dr. Henry Endress has spearheaded the movement begun in 1950 to supply top-quality, 30 to 50 minute modern-story films to interpret stewardship in its broadest aspects. Such films as *And Now I See, Like a Mighty Army, For Good or Evil, and Salt of the Earth* have been used widely in the United Lutheran Church (on a free rental basis initially) and throughout all Protestantism (on a rental basis). One film, *45 Tioga Street*, was jointly sponsored by the Lutheran Laymen's Movement and the Board of Parish Education as part of a church-wide, year-long emphasis on the effective use of the Bible.

Excellent new color filmstrips and films depict both the quiet glory and the constant needs of our overseas missionary work. From the earliest efforts of zealous missionaries with inadequate equipment and little "know-how" in scripting, to the current professionally scripted and professionally produced films and filmstrips, the two agencies most concerned (The Board of Foreign Missions and the United Lutheran Church Women) have kept pace with audio-visual developments and opportunities. Whereas ten years ago the audio-visuals for missionary education were provided free, or for an offering, the newer and more realistic pattern of distribution is on a sale or rental basis. One of the most creative and novel approaches to picturing the foreign field is the picture-story "paper filmstrip," developed during the past three years and related to the Epiphany appeal of the Board of Foreign Missions.

Many synods (over half of the thirty-two) now furnish many of the better filmstrips to their own churches free or for a very low service charge.

A newer philosophy in the use of audio-visuals is beginning to take hold throughout our Church. Although much has been written about how to use effectively audio-visuals in the church, it is only recently that I sense a "turn in the road." We are beginning to understand these aids as resources for the broader purposes of Christian education and for the communication of the Gospel. Congregations are slowly learning that films, filmstrips, slides, and other audio-visual material should not stand alone or work alone, but be teamed with other means of reaching the whole person with the whole message of the church.

## Forthcoming AV's

A recent (Feb.-Mar.) issue of the Broadcasting and Film Commission's "News" reports BFC at work on a Near-East mission study film, *The Temptation*, for the Joint Committee on Missionary Education.

*Refugees*, a film for Church World Service, is also in process, with work in Austria and Hungary finished; with crews in Korea and Hongkong, and the final Arab refugees section slated for work about when you read this.

The Department of Stewardship, and its cooperating members, is working on a film, *Split Level Family*, a promising treatment of stewardship from the angle of the whole family.

Just getting into their very early stages are these productions: A new kit of sound filmstrips for leaders of youth for 1958 release; a film on "Christian Concern for North American Neighbors" for early '58; *Drought*, tentative working title of film on Arab refugee problems for Church World Service and perhaps ready by summer.

Periscoping denominational production effort, the following loom on the AV horizon: The Church of the Brethren is planning a sound and color filmstrip, *The Family Council*, to encourage family worship, councils, and consultations.

The Church of God is about ready to release a 30-minute sound and color film, *Against the Tide*, depicting the struggle Japanese Christians must make when they break with Buddhism. Nondenominational in approach and content, it will be an asset to the forthcoming study of Japan by the churches.

The Disciples of Christ plan the release of a sound and color film on Africa which will show the principles and concepts that guide contemporary missionary work in the Congo.

The Evangelical Lutheran Church is releasing a new filmstrip on training workers for the Every Member Canvass.

The Evangelical United Brethren has produced, *Church of Christ in Japan*, a sound and color film with interdenominational usefulness.

The Methodist Church has projected three films in a series, *Land of Decision*, spelling out the need for a new missionary approach in three typical areas — Belgian Congo, Japan, and Bolivia.

*Decision in Hongkong*, a sound and color film for youth and adults, was jointly produced by the Evangelical and Reformed and The Presbyterian USA churches.

The Reformed Church in America is now planning a filmstrip on the history of theological education from the Reformation to the present.

The United Church of Canada has completed two color filmstrips on Africa, *Copperbelt Calling* and *Into a Larger Life*, which have interdenominational character and usefulness.

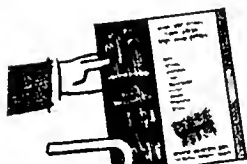
Now released, or soon to be: *Prisoner Triumphant*, a 20-minute 16mm color film telling the thrilling story of Sara Perkins, formerly superintendent of nurses in the Douw Hospital, Peking. A real personality film. From Presbyterian Distribution Service, 156 Fifth Ave., N. Y. 10, at a rental of \$5.00 (to be reviewed).

Two more releases in Family Films' "Living Parable" series: *Two Sons* and

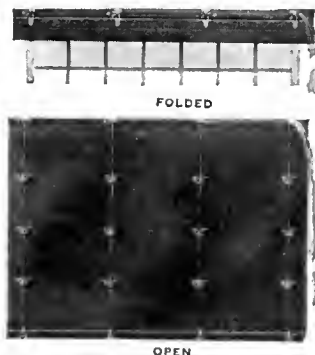
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*There Was a Widow*. Biblical parables in a modern setting, both with pretty fair general qualities but not outstanding. Very useful, however, and recommended for a Sermons-On-Film Sunday evening series.

General Films, Inc. (Box 601, Princeton, N. J.) has photographed the morality play, *Everyman*, into a 40-minute sound and color film of acceptable qualities only. Pioneering in this field is worthwhile and a more polished product can be expected from these people in the future. Mr. Hilliard is to be commended for this beginning.

• *How the Animals Discovered Christmas*, a 13-minute color animation film by Coronet, is just the thing for your Primary or Junior Christmas party. It will take the children to mystical Cozy Valley, where, on the night before Christmas, not a creature was stirring, except Old Doc Owl. What he saw was a plenty as the excitement spread, and every animal wanted to help. Imaginative, lovely, entertaining through the Sixth Grade. Recommended for use in non-religious setting, as at a party.

• Alexark-Norsim's (156 N. Arden Blvd., Los Angeles 4) *The Story of Joseph: Part I* (28 frames); *Jeremiah* (35); and *The Story of Ruth* (33) are good and useful filmstrips, with the artwork in full color showing considerable improvement in composition (less crowding) and color-balance (less harsh red) over some prior productions. The printed scripts have developed a better English style, casting the Biblical account into a more relaxed prose, especially in *Ruth*. The artist, too, seems to be making a better selection of the incidents and action to be pictured.

While this reviewer knows full well that we are in the literalistic phase in our AV treatment of Biblical material, it seems to him that the time has come for giving some regard to the implications and obligations of historical and literary criticism. Certainly we must come to it gradually, but let's not be too shy. Sooner or later we must read, "The story of Ruth, as set forth by a great pamphleteer against Hebrew racial exclusiveness"; and "The story of Joseph as found in a certain stratum of Hebrew literature."

Neither Jew nor modern Protestant may want to face the implications of literary and historical criticism, but in the opinion of this reviewer the producers better start sticking their toes into this chilly water right away. Shivering in indecision is no solution.

• *The World That Needed Jesus* highlights the hope of the Jewish people for a Messiah and the conditions of

the world at the time of Jesus' birth. *The Enrollment at Bethlehem* gives the why and how of the census, the journey, and the arrival of Joseph and Mary at Bethlehem. *Shepherds Out in the Fields* tells of Bethlehem, and its shepherds and their ways; shows them in their fields and how they went to the stable. *Good News to All People* pictures what the coming of Jesus has meant to the world, and how the Good News can be a part of living today.

Each has 40 frames; all are in color. The art varies in intrinsic qualities and effectiveness. In the first and fourth the pictures are too busy, too full of people and color, and too much attention is given to nonessentials. In the second it improves a bit, but there is still too many colors and some cluttering. The pictures of the third have the best general qualities.

The commentaries are well-written and nicely spoken, the four being carried on the sides of two LP records. The background music is by a full orchestra and enhances the effectiveness of such filmstrips.

This series is recommended, both for use, and for purchase by the local church for its AV library.

(Produced by SVE, but buy through your local AV dealer.)

### Films On Mission Study Theme

On the "home" side, the theme for this year's study of missions, beginning this fall, is "Christ, the Church and Race." To undergird this study a dozen denominations produced the 28½-minute color (and B&W) film, *Broken Mask*. It tells the story of two college boys who come to grips with race prej-

udice, first in themselves, and then in the church. It has average general characteristics.

On the overseas side the theme is "Japan," and eleven denominations produced the color (and B&W) film, *Younger Brother*, the story of Jiro and the manifold problems he encounters in breaking away from the age-old traditions, cultural and religious, to become a Christian. This film has above average general qualities.



Both films will be useful; more useful if utilization guides are produced for them and then followed by the users. Both films will be widely available through denominational bookstores and local film libraries across the country. (Paul F. Heard, Inc. produced the first, and Alan Shilin Films, Inc., the second, for the Joint Commission on Missionary Education in cooperation with the Broadcasting and Film Commission of the National Council of Churches.)



**BROKEN MASK** is the story of Paul Brannon, young college student, who comes face to face with the man made barriers of prejudice against the color of a man's skin and through his experiences comes to realize the true meaning of living out reconciliation in his own community.

Daily Rental Rates:  
Color \$12; B/W \$8

## Parable Films

With two recent releases, Family Films, Inc. brings its "Living Parables" series up to seven. *Another Spring* gives the parable of the barren fig tree (Luke 13) a modern setting, dramatizing rather well the story of two embittered women who repent just in time that another spring of love and life may come into their lives. *Formula for Failure* attempts to get the difficult parable of the dishonest servant (Luke 16) into modern terms but achieves only average qualities because of poor casting and loose directing. Both films, however, will have great usefulness for those needing films for sermons, for Bible study, for adult classes, for youth groups, and for mid-week series. Each is in color or B&W; has a running time of about 30 minutes; and are available from local film libraries.

## Worship Film

*This Is My Father's World* is a 12-minute color film recently released by Broadman Films (161 Eighth Ave., Nashville 3, Tenn.). On the visual side it gives scenes of deserts, waterfalls, forests, and fields, with the audio presenting a background of choral and instrumental music. While the color qualities of the pictures vary considerably, they are quite acceptable with a few shots being very impressive. The music is good, but the integration with the pictorial slips out of gear quite badly at times. One gets the impression that the next such film from Broadman will cure these minor weaknesses. With all, a lovely and useful film in a category where there are few titles, and almost nothing new.

## Church and Social Ills

If you want to arouse your church, or any of its groups, to the variety of social ills, needs and inequities to be found within your community, and indeed, within your very church, then I suggest that you show them the 17-minute color cartoon filmstrip, *What Happened to Hannah*. It will help your people see the need for Christian concern for social welfare both in and beyond denominational channels.

This adult-level filmstrip has a fast pace and a LP-recorded narration that snaps like a leather whip on a cold morning. It will bite right into smugness—even your very own brand. It will start talk, provoke thinking, and with a little help from the preacher and the official boards, motivate some action.

Henry Kiefer has done a good job on the "art work," producing 86 meaningful and interesting frames in a very ingratiating cartoon style. The commentary, by Helen Kromer, has been referred to above. Under the smoothness and bite of this commentary, there is ethical, sociological, religious and spiritual insight. Highly recommended. Alexander B. Ferguson, of the Broadcasting and Film Commission, NCC, acted as executive producer, turning out a superior job for Department of Social Welfare of the NCC in co-operation with the Denominational Staff Council. (Price \$16.00; from the DSW of the NCC, 297 Fourth Ave., New York 10, N. Y.)

## Easy Filmstrip Previewing

"On the conference table in the Director's office you will find the Christmas filmstrips and the commentaries for the same, whether printed or recorded. On this table also is a new piece of AV equipment—a filmstrip previewer. It is easy to use, and the instructions are right on it. For your convenience, also, there is a three-speed record player.

"When I am not in, you can get a key to my office in the church office downstairs. Come and go at your convenience, but do look over and book the filmstrips which you want to use during the Christmas season."

Thus read, in part, a letter going out to church school principals and teachers, and others, the first week of last November. How did things work out?

When my AV dealer called my attention to this table-type filmstrip previewer, it appealed to me right off as a time and labor saver. With alacrity I accepted his invitation to take it along for trial run. Right away it was accepted and appreciated by my teachers.



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# SOUND advice

about audio materials  
and equipment

by MAX U. BILDERSEE

By tradition, by reputation and even by the lyrics of a popular song, "There's no business like show business!"

Show business is an important facet of current literature, it represents one aspect of Americana as it interprets parts of the American scene to the viewing public and it is always mirroring both the tastes of the people and the arts of both the performer and the author. In all this it merits attention at some secondary school level because as schoolmen we must assist students in the development of sound tastes for and attitudes towards this aspect of the entertainment field which will surround them throughout their lives.

Television has made theatre more real, more personal for a great many young adults throughout the country and the great names of the theatre are no longer only significant along Broadway. And the public response to fine performances will continue to bring these and the emerging theatre greats into our lives via this and other media of mass communication. Whether it is an excerpt from such a play as "No Time for Sergeants" or a full three-act drama of the impact of "The Great Sebastians" Broadway is moving into our living rooms and must be recognized in all our schools.

Records make a contribution to these studies. A basic recording, perhaps the "audio text" is "Show Biz" (LOC 1011, RCA-Victor, Camden, New Jersey) which summarizes in kaleidoscopic fashion fifty years of entertainment from the days of vaudeville to the nights of TV!

This is not a technical history such as may be found in cold print in books and periodicals as well as in old newspapers. These are the warm sounds of the art with such voices as George M. Cohan, Fanny Brice, Maurice Chevalier, George Gershwin, Will Rogers, Helen Kane, Harry Lauder, Beatrice Lillie, Bing Crosby and many other all-time great stars. Perhaps in theatre particularly it is true that "there is

nothing more permanent than change" and the recording "Show Biz" demonstrates this to perfection.

Records offer many "original cast" discs that can be effectively used to keynote the changing nature of theatre as it develops to meet the changing needs and tastes of its audience. Occasionally theatre looks backward and either through revival or through a new play employing old techniques pokes a little at itself, satirizes a period in our history, and gives nostalgia "a go" most happily. Such a musical play was "The Boy Friend" (RCA-Victor, LOC 1018) which was brought to Broadway from London a couple of years ago and was billed as "A New Musical Comedy of the 1920's." This is as close a recreation of the "flapper age" as anything we are likely to meet. This is no parody of the twenties but is rather a musical in which that period is re-born, even to the rhythms employed, the lyrics, the style of delivery and the orchestrations. If you want to introduce adaptation and its techniques the musical "Carrousel" (RCA-Victor LPM 1048) and "Oklahoma" are prime examples. But perhaps the newest will be your selection for your class and you will bring your students "My Fair Lady" (Columbia Records, Bridgeport, Connecticut, OL5090). This latter recording, an adaptation of George Bernard Shaw's "Pygmalion," not only is amusing, interesting and instructive in its own right, but is of even great value as a comparison of two forms of presentation — the book as a play, and the recording as an adaptation. Students of "They Knew What They Wanted" should have the opportunity of hearing "The Most Happy Fella."

There are many other recordings of musical comedies which are worthy of your attention for classroom use in the development of an understanding of this phase of theatre. Some, such as "Damn Yankees" (RCA-Victor LOC 1021) and "Silk Stockings" (RCA-Victor LOC 1016) will be better placed with

college students who are studying theatre. Others, such as "Bells Are Ringing" (Columbia Records OL5170), "Paint Your Wagon" (RCA-Victor LOC 1006), "Pipe Dream" (RCA-Victor LOC 1023) and too many others to list here mirror theatre of the year of their production. "Pipe Dream," starring Helen Traubel already mentioned, and the recent "Fanny" (RCA-Victor, LOC 1015) as well as Ezio Pinza's earlier recording "South Pacific" represent part of the marriage of two great aspects of theatre—opera and musical performance for popular consumption.

Musical performance brings charm and quaintness to theatre and classroom, too. "Brigadoon" (RCA-Victor LOC 1001) is a most useful example of this. And, finally, musical comedy can and does call on our own created characters and lampoon the nonexistent, intimately known America of Dogpatch, U. S. A. in the current standing room only Broadway hit, "Li'l Abner" (Columbia OL 5150). This, too, is part of the Americana of our age available on records.

For college classes in the History of the theatre three recordings may be particularly valuable. These are, "Maurice Chevalier" (RCA-Victor LPT 3042), "Noel and Gertie" (RCA-Victor LCT 1156) and "The Art of Ruth Draper" (RCA-Victor LM 1859). The first of these recordings presents a selection of song hits made famous by the famous Frenchman and delivered by him in his inimitable manner. "Noel and Gertie" offers Act I, Scene 2 from "Private Lives," an excerpt from "Red Peppers" as well as other samples of the art of Coward as an author and as a performer.

"The Art of Ruth Draper" is unique in that the recording can and does most effectively indicate the art of the monologue. On this recording Miss Draper magnificently presents three of her famous monologues, "The Italian Lesson," "Three Generations in a Court of Domestic Relations" and "The Scottish Immigrant." This aspect of American theater can make an important contribution in the theatre classes we have mentioned as well as in studies of literature. Through all of these recordings the arts of performance and

speech are demonstrated to such advantage that the recordings find still another application in the classroom situation.

In April we reported some of our correspondence with recorder manufacturers, and their responses to the specific question, "Can you tell me how best to adapt your school model tape recorder for group pick-ups and for use of low impedance microphones?" Reports from the Bell and Howell Company and the Revere Company were quoted then.

Apró tells us that "With reference to connecting a low impedance microphone into an Ampro tape recorder,

the best procedure would be to run a low impedance line from the microphone to a point within five or six feet of the recorder, and then insert a matching transformer to match the low impedance line to the hi-impedance input of the recorder. Shure Bros. and several other manufacturers market small well-shielded transformers which are suitable for insertion in a line for this purpose.

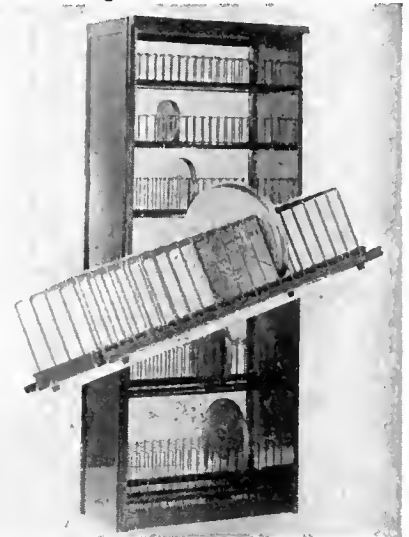
"In order to do a professional quality job of recording choruses and soloists, school orchestras, etc. it is generally necessary to use more than one microphone, and a suitable pre-amplifier mixer having individual gain con-

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controls for each channel and a master gain control, or the master gain control may be on the recorder if the mixer can be placed at a convenient point near the recorder so that one operator can handle all gain controls."

Bell Sound Systems, Inc. says, "The real solution to your problem lies in the type and placement of the proper microphones. The inputs on both the RT-75 and RT-88 are arranged to accept any high impedance microphone with reasonable output. The use of a cardioid microphone is certainly indicated in difficult pickup situations. But the fact that a tape recorder happens to be connected on the end of this microphone has nothing to do with the microphone itself. You will note that the model RT-75 has two input jacks which allow one to use two microphones or any mixing with radio, phono or TV programs."

Unfortunately the correspondent from the Bell Sound Systems ignored the second half of our question concerning low impedance microphones, but it can be assumed that the use of transformers, as indicated by Ampro and others, will prove satisfactory.

Columbia records offers the most unusual and unique solution to the problem described in our original letter. Before you read their reply we suggest that you go back to the beginning of this section and reread the questions we laid before them. In response they said, "We have run into your problem before and while we have solved it, it is by a method that might be considered just a little bit unorthodox. I think, however, it may serve as a solution for some of your readers. You will find that startlingly fine results can be obtained by using a 10" or 12" Permanent Magnet Speaker instead of using a mike at all. While the impedance of the speaker can be quite low, if it is used with an ordinary output transformer with a primary fed into the microphone jack of the tape recorder and the secondary fed from the voice coil, the matching is accomplished by the output transformer.

"Obviously, while the information above applies to Columbia's Model 530 specifically, it would probably apply to almost any of the other makes on the market that use a high impedance mike."

(Ed. note . . . we intend to visit Columbia Records for the demonstration, and we will report to you . . . MUB)

Mark Simpson Manufacturing Company, makers of Masco sound and electronic equipment, suggest the following, "Using a single omnidirectional microphone (low or high impedance) hung a little above and about 10 feet in front of the group, has given excellent results.

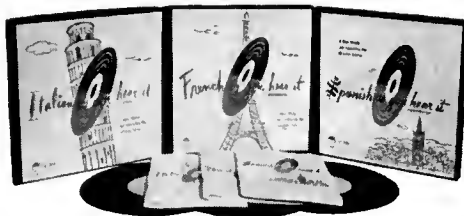
"In the event that a low impedance microphone is used, it must of course be used with a well shielded microphone to grid transformer, placed in the microphone line. It is recommended that this transformer be kept about 6 feet away from the tape recorder, or any strong alternating magnetic field, so as not to cause excessive hum pickup.

"When it is desired to pick up a very large group we recommend using several microphones placed and mixed to suit. We recommend our model EMM-6 microphone mixer for this purpose, as it is capable of mixing up to four microphones."

We shall plan to complete this report in the next issue of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE, and at that time to draw generalizations which may be useful to teachers and audio-visual personnel.

**For Your Audio Archives**

Two recent Columbia Records releases are excellent examples of audio archives which schools should have. These are complementary recordings in the "I Can Hear It Now" series and deal with the problems of the Middle East and the Suez area. They are "I Can Hear It Now—David Ben-Gurion" (Columbia Records, ML 5109) and "I Can Hear It Now—Gamal Abdel Nasser" (Columbia Records, ML 5110).



Many teachers are using these albums in classrooms and also recommending them for home study. Each ZODIAC album includes 3 unbreakable hi-fi 33 1/3 rpm LP records, together with the text and translation, delightfully illustrated.

Write for Descriptive Literature

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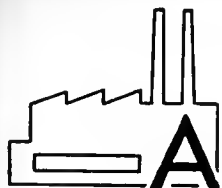
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# Audio-visual trade review

by ROBERT E. SCHREIBER

## NEW EQUIPMENT

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the some general subject headings. The producer or primary distributor for each item is indicated by an abbreviation of the name. Addresses of such primary sources are given in the Index to Primary Sources at the end of this department. For more information about new materials, use the Service Coupon in this section.

### MOTION PICTURE PROJECTORS & ACCESSORIES

**Busch Cine Educator Rear Projection Machine.** A rear-projection motion picture outfit for showing classroom films from the front of the room without room darkening. The screen is 16" x 23". Screen, speaker, and projector are mounted on an easily movable unit only 29" wide mounted on heavy duty industrial casters.  
For more information circle 119 on coupon

**Ideas Electrict** \$7.50 in the four foot size. An over-the-floor electrical extension cord useful for schools, workshops, and audio-visual departments where an electrical outlet is needed in the middle of a room. One end is plugged into wall outlet and other end has a duplex receptacle. Ribs on the under side prevent slipping and the enclosed wiring is safe from moisture. Also available in 5, 6, and 10 foot lengths.  
For more information circle 120 on coupon

**Radiant Lens Bracket for Superama 16 Available** \$22.50. Brackets to fit Bell & Howell, Ampro, and Victor arc projectors are now available. The Superama 16 lens is used for taking and showing anamorphic wide-screen motion pictures.  
For more information circle 121 on coupon

### SOUND EQUIPMENT

**Bogen Public Address Amplifiers.** The Flex-Pak line "L" series feature constant voltage output taps, special speech filters, equalized phone inputs for all cartridges, separate bass and treble controls, plug-in sockets for low impedance transformers, identification strips for all channels, and leather carrying handles. The "LX" series features, in addition, anti-feedback control and built-in remote gain-controlled circuit.  
For more information circle 122 on coupon

**Califone Promenade Model 25V-8.** \$189.50. Combines features of the Commander and Professional models in a complete portable sound system having single-unit portability, 24-watt amplification, dual 12-inch speakers, continuously variable speed, cushioned spring rubber feet to eliminate floor vibration, and separate tone control on the microphone input.  
For more information circle 123 on coupon

**Gates Dualux Speech Input System.** A Broadcasting console incorporating cue selector to all major circuits for direct panel speaker audibility, eight utility keys for expansion, 14 inputs to four mixing channels, three-position high-pass filter for quick program correction, PBX key control of all channels, five preamplifier mixing channels wired for seven microphones (handles 22 microphones with utility keys), complete inbuilt cue-intercom with front panel listening and talk-back, cue-attenuators on four mixing channels.  
For more information circle 124 on coupon

**Miles Walkie-Recordall Recorder Improved.** Self-powered — no wires or warm-up period — no exposed microphone. Completely noiseless operation. Picks up and records voice within 60-foot radius screening interferences such as typing, coughing, air-conditioners, etc. Also adjustable for close-talking purposes. Provision for start-stop by voice activation. Records on non-flammable safety-film belt.  
For more information circle 125 on coupon

**Reeves Soundcraft Tape Spooled on Quick-Thread Reels.** All five and seven inch reels of recording tape are now being supplied on a new "Quick-thread" reel designed to provide easier, faster loading of recording tape. Tape is inserted in slot which extends from the hub to the outer edge of the reel, guiding it into position with a minimum of manipulation. Reel also lends itself to finger-loading.  
For more information circle 126 on coupon

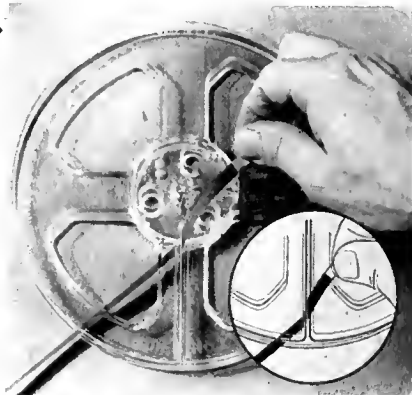
### OTHER NEW EQUIPMENT

**Bausch & Lomb Microscopes Push-Button Illuminated.** The "R" series incorporate standard Dynoptic research design features plus achromatic variable focus condenser providing push-

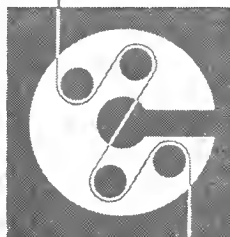
button illumination, eyepieces fitted with rubber inserts to protect user's glasses, simplified controls, cost iron microscope arm, and graduated pupillary distance scale on the binocular eyepiece.

**For more information circle 127 on coupon**  
**Brunswick Classroom Cabinets.** General storage cabinets have melamine plastic finished tops. The free-standing cabinets may be grouped to form work centers. May be assembled with dozens of door, shelf, and mounting combinations. Heights from 23" to 37" are available.

**For more information circle 128 on coupon**  
**Carcon Agendascope** \$98.50. Inconspicuous unit may be placed on any lecturn and through its six-panel illuminated design permits the public address system operator to signal the speaker. Individual panels light up giving directions to move closer to or farther away from the microphone, indicating time remaining, etc. 25-foot control cable.  
For more information circle 129 on coupon



## COMPLETE SERVICES TO PRODUCERS OF 16mm MOTION PICTURES, 35mm SLIDE FILMS AND SLIDES



Research and Script	Titling and Animation
Photography, Studio and Location	Release Printing
Processing	Magna-Stripping
Edge-numbered Work Prints	Slide Film Animation
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**Ditto 4-Part Masterset Prevents Stains.** Complete smudge-free protection for frequently-handled Direct Process (liquid or fluid) masters is provided. The Masterset provides an attached protection sheet which prevents contact with either the carbon sheet or the finished master. Permits the master to be handled and filed without staining hands, clothes, or other papers. The protection sheet is folded under the master when running.

For more information circle 130 on coupon

**Felt-Point Marker with Squeeze Bottle 79c.** Holds ¾ ounce of water color ink for porous surface marking, it does not strike thru even the cheapest grade of chart paper. Eight colors available. Claimed to be over one mile of ⅛th inch wide mark in each Squeezeo, a non-refillable throw-away product. Ink comes off hands with a little soap and water or out of clothes with regular laundering.

For more information circle 131 on coupon

**Heitz Primas Junior 35 Autofocus Enlarger \$99.50.** Magnifications from 2.5 to 9.5 diameters. Constructed of sturdy chrome finished metal with 15"x19" baseboard, tilt head, heat-absorbing lamphouse base, Cassar 50mm F:3.5 enlarging lens. Accessories available.

For more information circle 132 on coupon

**Herman Nelson School Storage Cabinets.** Originally designed as matching equipment for Amervent heating and cooling units, now found to be useful in school shops, offices, libraries, and workrooms. Available in lengths from two to four feet. May be installed singly or nested together.

For more information circle 133 on coupon

**Ideax Idealite Transparency Illuminator \$24.95.** Only 2" thick and weighing less than three pounds, the unit is the result of a new principle of double optical reflection, using a combination of semi-parabolic and flat reflecting surfaces. The 8-watt fluorescent light is located in the base of the fixture. Can be adjusted for use in 13 basic operating positions. The 13¾" square frame incorporates a 10x-10 inch Plexiglas viewing surface.

For more information circle 134 on coupon

**Merco Transistor Radio.** Portable radio suitable for classroom use is available in ivory, aqua, black, or coral pink in leatherette case enhanced with gold trim. Weighs less than two pounds. High gain, low drain circuit makes possible 700 hours playing time on one nine-volt battery. Four-inch speaker.

For more information circle 135 on coupon

**Reuter Speakeasy for P.A. \$19.95.** A convenient portable speaker's stand designed to fit any microphone stand, its double page platform measures 19"x13" and is flanged at both sides and bottom to prevent note book or pages from falling off. Adjustable up or down and may be tilted to any angle. Free from vibration transference to the microphone. Counterbalanced to eliminate any tipping hazard. Clip-on light available as optional equipment.

For more information circle 136 on coupon

**Seal Jumba Dry Mounting Press \$146.95.** Model has a 15½" x 18½" heating platen and can mount materials as large as 36" x 108" in sections; adjustable thermostat; built-in automatic timer. Used for mounting tear-

sheets, news clippings, opaque strips, photos, etc.

**For more information circle 137 on coupon**  
**Viewlex V-500 Combination Projector \$109.50** with case. Handles both 35mm filmstrip and 2x2 slides with 500 watt illumination, fan cooled. Exclusive light tight lamp house prevents stray beams from distracting audience, vertical fan mounting behind lamp draws air over filmplane, automatic takeup device, built-in optical enlarging pointer.

**For more information circle 138 on coupon**  
**Wallach Open Type Film Storage Cabinets Feature Adjustable Separator Racks.** These racks can be adjusted vertically on one-inch centers, providing facilities for storing various sizes



**Adjustable All-Metal Film Rack, Conveniently Stores All Size Reels and Cans.**

of film cans in the same cabinet. Racks can be removed or added as required. Cabinets are of all-metal construction with closed sides, tops, and base. Adjustable separator racks will accommodate 400, 600, 800, 1200, 1600, or any combination of these size reels and cans. All units are 75" high and 15" deep. Widths available are 30", 36", and 48".

For more information circle 139 on coupon

## NEW MATERIALS

### AGRICULTURE

**Poultry Hygiene: Waste Disposal, Clean-Up and Basic Sanitation** fs USPHS 12min sd col free. Essentials of waste collection, holding and disposal, the time and procedures for clean-up of processing rooms and equipment, and basic sanitation in the poultry processing plant and on the premises.

For more information circle 140 on coupon

**This is the Farmers Union** mp NFU 28min sd b&w \$30. Portrays the National Farmers Union from its origin in Point, Texas, more than 50 years ago to its present day operations. Particular emphasis on legislative program.

For more information circle 141 on coupon

### ARTS AND CRAFTS

**Art Council Additions** sl Arts of Melanesia, 31 slides \$21; Arts of New Guinea, 34 \$23; Arts of Polynesia, 25 \$17; Asian Shadow Theatre Puppets, 28 \$19. All slides in 2x2 Kodachrome cardboard readimounts.

For more information circle 142 on coupon  
**Laguna Beach Festival of Arts and Pageant of the Masters** mp CHRISTIAN available in 12 and 24 min versions,



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col \$185 & \$95 b&w \$85 & \$45. Shows world's great art recreated by living models.

**For more information circle 143 on coupon**  
**Meaning in Child Art** mp PCR 10min sd col \$100 r\$3. How sensitive relationships of children to themselves and their environment can be developed in children's art classes. Average work, such as all children can produce, has been randomly chosen to show how much the child can become bound up with his own expression.

**For more information circle 144 on coupon**  
**Potter** mp USC 13min sd col \$100 r\$4. Study of the pottery craftsman at work, illustrating the use of the potter's wheel and methods of developing originality and variety in pottery-making. SH.

**For more information circle 145 on coupon**  
**World of Mosaic** mp UC 28min sd col \$300. From Sumerian, Greek and Roman, through Byzantine and Aztec, the evolution of mosaic is shown moving toward the present renaissance in Mexico and the U. S. Climaxed with a presentation of America's accomplished muralist, Joseph Young, creating the famed mosaic in the Los Angeles Police Building. Narrated by Richard Widmark with music composed by Eugene Hemmer.

**For more information circle 146 on coupon**

#### BUSINESS EDUCATION

**Of Time and Salesmen** mp MODERN 35min sd b&w free. Suggests how salesmen may plan their working day in order to get the most effective use out of the time spent in calling and interviewing customers.

**For more information circle 147 on coupon**

#### EXCEPTIONAL CHILDREN

**Life Situation Films for Hearing-Impaired Children** 5mp USC sd col \$225 or \$50 ea r\$3.50-\$15 b&w \$94.50 or \$24.50 ea r\$2-\$7.50. Provides extra opportunities for talking, observing other people talk, and actively participating in a variety of life situations at home, school, and with playmates. Stresses an gestures and expressions. **Tommy's Table Manners**, **Lesson in Magic**, **Little Cowboy**, **Barbara's New Shoes**, **Bow-Belindo**. Pri.

**For more information circle 148 on coupon**

#### FEATURES

**New Audio Film Center Features** 6mp AFC. **Adventures of Mr. Wonderbird** (in animation 72min, color, r\$22.50), **Crozylegs** (\$17.50), **Flight Nurse** (Joan Leslie, \$17.50), **Johnny Guiton** (Jaan Crawford, Sterling Hayden, \$22.50), **Roogie Bump** (\$17.50), **Thunderbirds** (\$17.50).

**For more information circle 149 on coupon**

**New Brandon Foreign Features** 12mp BRANDON rental apply. Includes films honored at Cannes, Berlin, Venice, and Rome film festivals. **Forbidden Games**

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(89 min, French), **Janosik** (80 min, Slavak), **This Strange Passion** (82 min, Spanish), **Dark River** (84min, Spanish), **Devil in the Flesh** (112 min, French), **Game of Love** (French), **Two Cents' Worth of Hope** (108min, Italian), **Cloudine** (85min, French), **Doy of Wrath** (97min, Danish), **French Touch** (81min, French), **One Summer of Happiness** (92min, Swedish), **Rome 11 O'Clock** (91min, Italian). All with English titles.

**For more information circle 150 on coupon**  
**New United World Features** 10mp UWF rental apply. **Private Wor of Major Benson** (Charlton Heston), **Francis in the Navy** (Donald O'Connor), **One Desire** (Anne Baxter, Rack Hudson), **The Shrike** (Jose Ferrer and Joan Allyson), **Female on the Beach** (Jean Crawford, Jeff Chandler, Jan Sterling), **Block Shield of Falworth** (Tony Curtis, Janet Leigh), **Canyon Passage** (Dana Andrews, Susan Hayward), **Mark of the Renegade** (Cyd Charisse, Ricardo Montalban), **Singapore** (Ava Gardner, Fred MacMurray), **Walking My Baby Back Home** (Donald O'Connor, Janet Leigh).

**For more information circle 151 on coupon**

#### GUIDANCE

**The Apprentice** mp VIRGINIA 12min sd col \$78 b&w \$33 r\$2-\$4. Emphasis on the dignity of working with one's hands and need for skilled technical workers. Shows how apprentices are selected, employed, trained, and where they should go to seek employment.

**For more information circle 152 on coupon**

**Examining the Will to Work** fs STRAUSS 14min sd col \$75. Factors in the "job climate" that most strongly affect individual productivity and what the supervisor can do about them: how a man feels about the job itself, how he feels about the group he works with, how he feels about his immediate supervision.

**For more information circle 153 on coupon**

**Helping Johnny Remember** mp PORTA-FILMS 11min sd col \$100 b&w \$57.50. Dramatizes problem of a boy rejected by other children because he is selfish, uncooperative, and damineering. He is accepted back when he develops a real desire to be courteous and considerate and makes a deter-

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mined effort to develop courteous habits by constant practice with the help of the group—until he can be courteous automatically. Pri.

**For more information circle 154 on coupon**  
**Kid Brother** mp MHFB 25min sd b&w \$145. Explores some of the hidden emotional forces that lie behind excessive drinking. Reveals that behavior problems which appear on the surface to be concerned with alcoholism may, in young people, be an expression of the many difficulties that adolescents face in adapting to the world around them. The film also depicts the social pressures that are put on young people to take a drink—both by their own group and by adult example.

**For more information circle 155 on coupon**  
**Stress** mp MH 11min sd b&w \$60. Based on Dr. Hans Selye's theory that stress is a general alarm reaction through the pituitary and adrenal glands which is set off by an attack on the body through disease, injury, or emotional tension. He shows some of the experiments which led him to his discovery and discusses the progress being made in combating disease with hormones.  
**For more information circle 156 on coupon**

### HEALTH AND SAFETY

**Don't Skid Yourself** mp AETNA 13min sd b&w free. Documents skid tests showing safe driving techniques on ice and snow-covered highways. Miss Betty Skelton, famous test driver, slides through one sequence showing how to handle a skidding car. Also shows facts of temperature inversion stressing increased dangers at freezing temperatures.

**For more information circle 157 on coupon**  
**Food for Life** fs MSI si b&w free. Trip through the food exhibit of Swift and Co. at Chicago's Museum of Science and Industry. Prints may be retained for school libraries.

**For more information circle 158 on coupon**  
**Secrets of the Heart** mp AHA 29min sd b&w \$50 r\$5. The isolated beating heart of an experimental animal, the jagged track of light traced by a nerve fiber on a cathode ray tube, steady march of a man's feet on a moving belt, and other sounds and sights of modern research into the heart and its operation.

**For more information circle 159 on coupon**  
**State of Your Health** mp MINNESOTA DEPT. 30min sd b&w \$100. Interviews taken from telecasts showing twelve Minnesota public health experts presenting the major health problems of today that can be solved through community interest, support, and action.

**For more information circle 160 on coupon**  
**Unconditional Surrender** mp NFIP 14min sd b&w free. How Salk vaccine is produced in millions of cubic centimeters to protect youngsters and their families.

**For more information circle 161 on coupon**

### LANGUAGES

**Fun with French** rec ZODIAC \$2.95 with book. Designed to entertain and amuse with words and pictures. Provides French sights and sounds and some incidental learning about France and the French language.

**For more information circle 162 on coupon**

### LANGUAGE ARTS: ELEMENTARY

**Favorite Story Felt Cutouts.** JACRONDA. Nine titles are available with characters and settings for the stories silk-screened in red and blue on white felt. Items readily adhere to any felt-

board (but better on Jacronda's—of course!). Titles include: **Three Billy Goats Gruff**, **Three Little Pigs**, **Goldilocks**, **Red Riding Hood**, **Cinderella**, and others.

**For more information circle 163 on coupon**  
**Letter Cut-Out Kit.** ADHERE. Set of letters and units, color-coded to distinguish vowel and consonant sounds, teachers guide, set of coded sticks for counting word games, velour easel-mounted Adhere-O-Board, and set of storage folders and labels. A visual reading and spelling aid.

**For more information circle 164 on coupon**  
**Mother Rabbit's Family** mp EMF 11min sd col \$100 b&w \$50. A new story about a rabbit family and the antics of the curious baby rabbit called Hoppy. Pri.

**For more information circle 165 on coupon**  
**Turn-Around Puppet Theater** \$2.50-\$3.50 STURGIS. Large size is four feet square open; medium size is 30"x38". Use one side for hand puppets; reverse side for string puppets. Folds flat for storage.

**For more information circle 166 on coupon**

### LANGUAGE ARTS: SECONDARY

**Block Cot** mp USC 15min sd col \$120 r\$5. Attempt to retain the unique qualities of Poe's writing—striving for a single emotional effect, the elimination of extraneous material, and the gradual and persistent intensification of mood. Narration is a word-for-word translation to the film. Simplified methods of set design and staging are employed to heighten the effect.

**For more information circle 167 on coupon**  
**Gift of the Mogi** mp TFC 20min sd b&w lease. Excerpt from "O. Henry's Full House," story of the impoverished young husband who sells his prized watch, a family heirloom, to buy a set of beautiful combs as a Christmas present for his wife, only to learn that she had cut off her hair and sold it to buy a platinum fob for his watch. The sacrifice of their most prized possessions is forgotten in the joy of their love for one another.

**For more information circle 168 on coupon**  
**Hermon Melville's Moby Dick** mp CONTEMPORARY 30min sd col \$250 r\$25. Consists of over three hundred drawings used in filmgraph style with an impressive narration by Thomas Mitchell with background sound and music.

**For more information circle 169 on coupon**  
**Juno and the Paycock** rec ANGEL LP recording. By Sean O'Casey with Cyril Cusok and Siobhan McKenna.

**For more information circle 170 on coupon**  
**Last Leaf** mp TFC 20min sd b&w lease.

An excerpt from "O. Henry's Full House," story of a young girl artist in Greenwich Village who contracts pneumonia, and, despite the efforts of her sister and doctor, loses the will to live. She becomes convinced that when the last leaf drops from an ivy vine across the courtyard, she will die. Believing a painted leaf on the courtyard wall to be a real one that resisted the winter wind, she rallies and passes the crisis.

**For more information circle 171 on coupon**  
**Ployboy of the Western World** rec ANGEL 2-12" LP. The John Millington Synge play starring Cyril Cusok as Christy Mahon and Siobhan McKenna as Pegeen Mike; also Maire Kean and Harry Brogan (of the Abbey Theatre) and Seamus Kavanagh and Thomas Studley.

**For more information circle 172 on coupon**

## MATHEMATICS

**Business Methods for Young People** fs VEC 25 fr si b&w \$3.50. Encourages accurate, up-to-date business methods for the young earner. Discusses advantages of a budget and how to prepare one. Shows proper methods of writing checks and record keeping for checking accounts. JH.

For more information circle 173 on coupon  
**Measure of a Man** mp ASSOC 28min sd b&w free. The values that life insurance contributes to family living.  
 For more information circle 174 on coupon

## SCIENCE: BIOLOGY

**Botanical Demonstrations.** GBS. Dried or pressed specimens, attractively mounted on white backgrounds and fully labeled with English and scientific names and explanatory data. Each mount is covered with a sheet of transparent plastic which is clear as glass, and the mount is completely sealed on all edges. The mounts are only 1/4" thick and are very light in weight. They measure 17"x12" in size. Topics available are: **Algae Display Collection** (\$8.50), **Lichens** (8.50), **Mosses** (\$8.50), and **Alpine Flowers** (\$6.50). Smaller mounts measuring 9"x12" at \$6.50 each are those on the morphology of **Grass, Rose, Pea, and Composite.**

For more information circle 212 on coupon  
**Charts of Human Histology** \$15.75 or 75c each. GBS. Drawings are based on microscope slides of human histology; a few are based on other mammalian tissue. Each chart measures 17"x22" and is printed in black-and-white with complete labels. Topics covered include: epithelial tissues (2 charts), connective tissues (2), developing bone, bone, circulatory system, blood types, digestive system (4), respiratory system, urogenital system, muscular tissues (2), nervous tissues (4), reproductive system: male, reproductive system: female.

For more information circle 213 on coupon  
**Fish Figurines** \$2.50 for 8. STURGIS. Done in silver metallic plastic, each 2-3 inches long: sea horse, marlin, rainbow trout, sail fish, shark, sword fish, tuna, and porpoise.

For more information circle 214 on coupon  
**Human Pathology** 58sl GBS. 90c each in cardboard; \$1.15 in glass. Mostly low to medium magnifications are used. All are human material, and all are stained with haematoxylin and eosin. In Kodachrome.

For more information circle 215 on coupon  
**Insect Life Cycle: The Periodical Cicada** mp EBF 11min sd b&w \$50. The life cycle of the periodical cicada, one of the most unusual insects found in North America, is recorded and analyzed in this subject which includes a dramatic study of the cicada's emergence and transformation. JH.

For more information circle 216 on coupon  
**Principles of Chromatography** mp BIS 20min sd col r\$6. Chromatography, a technique for separating mixtures of

closely related chemical substances, has proved of great value in the medical fields. Shows separation by adsorption, by partition, on filter paper, and by two-way paper chromatography.

For more information circle 217 on coupon  
**Swamp** mp MINNESOTA 9min sd col \$85. Problems of wildlife conservation in a small marsh, Mother Lake, within the city limits of Minneapolis being reclaimed for real estate development. Some 18 varieties of birds and animals are seen, typical of Minnesota marsh wildlife.

For more information circle 218 on coupon

## SCIENCE: ELEMENTARY

**Bird Homes** mp EBF 11min sd col \$100 b&w \$50. Offers a fascinating look at different kinds of bird homes, the habitats in which they may be found, and the types of materials used in nest-building. Pri.

For more information circle 219 on coupon  
**Earthworms** mp DOWLING 11min sd col \$100. Earthworms seen at the instant of birth from a cocoon, as they develop tube-shaped body, eating their way through the earth, digesting plant food, and forming tunnels that aerate and enrich the soil and carry water to plant root. Int.

For more information circle 220 on coupon  
**How Plants Help Us** mp YAF 11min sd b&w \$50. Ways in which plants provide man with products and services, directly and indirectly—foods, medicines, oxygen, fuels, etc. Int.

For more information circle 221 on coupon  
**How Plants Reproduce** mp YAF 11min sd b&w \$50. Live action and animation used to vision and explain the main parts of a plant and its flower, how a typical flower is pollinated and fertilized, and how the plant then grows new seeds to keep the life cycle unbroken.

For more information circle 222 on coupon  
**How to Identify Common Trees** fs VEC 31 fr si b&w \$3.50. Clues in leaves, fruit, and bark. Treats 31 common trees and shows a tree map to be copied for use on field trips. Int.

For more information circle 223 on coupon  
**How Weather Helps Us** mp CORONET 11min sd col \$100 b&w \$55. How rainy, snowy, windy, and sunny kinds of weather are helpful to people, to plants, and to animals. Types of clouds indicate changes in weather. Pri.

For more information circle 224 on coupon  
**Ladybird Story** mp DOWLING 11min sd col \$100. How the Vedalia ladybird beetle was discovered in Australia and brought to California in 1885 when the entire citrus industry was threatened by the cottony-cushion scale, the first successful example of biological pest control. Life cycle of scale and ladybird beetles shown in close-up and macrophotography. Examples of other ladybird beetles and of the insects they attack. Int.

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For more information circle 226 on coupon

**Wild Animal Families** mp FA 11min sd col \$100 b&w \$50. Stresses the care taken of the young animal by mother and father. Animals are seen in natural habitats. Shows bison, pronghorn antelope, prairie dog, bear, porcupine, elk, and Canada geese. Pri.

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**Working Water** mp DOWLING 14min sd col \$125. How water is stored and brought to dry lands, formerly unproductive; and how used, through scientific irrigation methods, to grow bountiful crops. Stresses necessary balance of soil, sunshine, and water. Increasing importance of irrigation in many parts of the nation. Int.

For more information circle 228 on coupon

### SCIENCE: PHYSICAL

**Atomic Achievement** mp BIS 20min sd col \$150 r\$6. Story of the harnessing of nuclear energy for peaceful purposes in Britain. Illustrates its potentialities.

For more information circle 229 on coupon

**High School Physics Series** 162mp EBF 30min ea set in col \$25,000 b&w \$13,000. Featuring filmed TV lecture demonstrations by Prof. Harvey White, the new series is currently being completed for three kinds of applications: (1) to provide a physics course on film for schools unable to secure qualified physics teachers, (2) to provide lecture demonstrations to assist teachers with limited background in physics, and (3) to provide excellent illustrative material and demonstrations to supplement the teaching of qualified physics teachers. The low price of the series is made possible by a grant from the Ford Foundation. Only complete sets of films will be made available. SH.

For more information circle 230 on coupon

**Understanding Our Universe** mp CORONET 11 min sd col \$100 b&w \$55.

How man has learned about the universe from early times; growing knowledge of it; solar system. JH.

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**America Develops World-Wide Interests** 9fs EYE si col \$25 or \$4 ea. Covers the period from 1900 to 1920 in American History. **The Spanish-American War, Island Possessions, Panama Canal, Growth in National Power—The Pan-American Union, Developments Abroad—Immigration, American Interests in Asia, First World War, United States Joins the Allies—The Peace Treaty, Social and Political Changes.** Int.

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For more information circle 233 on coupon

**Boy of the Netherlands** mp CORONET 11min sd col \$100 b&w \$55. Willem, a Dutch boy, travels from his farm home by barge to Amsterdam to buy a new chain for his bike. He shares the life of the barge family and enjoys the sights of old and new Holland as seen along the canal. Arriving in the city, he buys a surprise for Kotrien, the little barge girl. Pri.

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**Dams** mp DOWLING 14min sd col \$125. Usefulness of dams to create electric power; store water for domestic, industrial, and agricultural use; improve inland waterways; repel sea water intrusion; and provide recreational areas. Scenes of dam construction. Operation of Shasta Dam and the Central Valley Project in California. Int.

For more information circle 235 on coupon

**Dolls of Many Lands** mp EBF 9min sd col \$100. Photographed in Italy in

ferrania color, contains dolls exhibited at an international fair and now permanently housed in a famous Italian collection. The collection consists of dolls dressed in folk costumes with realistic settings for backgrounds. Pri.

For more information circle 236 on coupon

**The Factory: How a Product is Made** mp FA 14min sd col \$125 b&w \$62.50. Using a toy factory as background, traces the production of a jack-in-the-box from the initial idea through experimental design, production line, assembly line, marketing, and final retail sales. Int.

For more information circle 237 on coupon

**Great Britain and Northern Ireland** 9fs. EYE si col \$25 or \$4 ea. Builds a recognition of our heritage and close ties with the British Empire. The Geographic Background, Historic Background, British People—The Food Problem—Problems Today, Government, Mineral Resources, Industries and Products, Transportation—Communication—Currency—Banking, London—Nerve Center of Great Britain, Important Cities. Int.

For more information circle 238 on coupon

**Hawaii Today** fs VEC 34 fr si b&w \$3.50. History from early days of the Kingdom to present relationship as a Territory of the U. S. Climate, natural resources, education, industry, government, and people. Int.

For more information circle 239 on coupon

**Indonesia: Land and the People** mp CORONET 14min sd col \$125 b&w \$68.75. Geography and history of the islands once prized as the colonial East Indies; building of a new nation, Indonesia. Int.

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**Life in Haiti** mp DOWLING 17min sd col \$170. Simple living, mainly outdoors, in villages and on plantations, cooking staple foods, marketing, building a home, grinding casavo and sugar cane, and culture of sisal for fiber; village music; school children; history since 1492; pride of the people in their free government. Int.

For more information circle 241 on coupon

**Life in Morocco** mp DOWLING 11min sd col \$100. Examples of primitive methods of agriculture dating back to ancient Arabic and Roman civilizations. Handicrafts: making products of wool, leather, clay, metals, and stone for building materials. Modern influence in cities and on farms. Colorful gatherings in the market place. Int.

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**Michigan** fs VEC 34 fr si b&w \$3.50. Contributions to the nation's wealth and culture; scenic areas. Int.

For more information circle 243 on coupon

**Ocean Tides: Bay of Fundy** mp EBF 14min sd col \$125 b&w \$62.50. Makes effective use of time-lapse photography and animation to visualize the ebb and flow of ocean tides and their effect on life on the seacoast. Int.

For more information circle 244 on coupon

**People and Goods Travel** 6fs JAM si col \$30 or \$5.25 ea. Equipment, employees, and safety factors of the transportation industry shown in live photography. **Airplanes, Passenger Train, Freight Train, Busses, Trucks, Boats and Ships.** Pri.

For more information circle 245 on coupon

**Revised Editions Completed** 39mp EBF. Owners of older editions may turn them in for a reduced price on the new editions. Titles revised include: **Airplane Trip, Arteries of New York City, Billy & Nanny, Black Bear Twins,**

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Port facilities, interiors of factories, sundry goods shops and Chinese drug stores, market gardeners, transportation, religious buildings, living quarters. Int.

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Southeast Asia: Land and Peoples mp

CORONET 14min sd col \$125 b&w \$68.75. Burma, Thailand, Malaya, and Indochina are seen as sources of rubber, oil, tin, teak, and rice. Observations of a Thailand farm family emphasizes the importance of rice and provides a closer view of the people of southeast Asia. Int.

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#### INDEX TO PRIMARY SOURCES

**ACS:** American Chart Service Inc., 101 Dover St., Somerville 44, Mass.  
**ADHERE-O-Learning Aids Inc.,** Box 32, Wilmette, Ill.  
**AERO Service Corp.,** 210 E. Courtland St., Philadelphia 20, Pa.  
**AERO EQUIPMENT Co.,** 7127 Vineland Ave., N. Hollywood, Calif.  
**AETNA Life Affiliated Companies,** Hartford, Conn.  
**AFC:** Audio Film Center, 2138 E. 75th St., Chicago 49.  
**AFL-CIO Film Division,** 815 16th St., N.W., Washington 6.  
**AHA:** American Heart Association, 13 E. 37 St., New York 16.  
**AHCA:** American Hockey Coaches Assoc., Edward Jeremiah, Hanover, N.H.  
**AIREQUIPT Mfg. Co. Inc.,** 20 Jones St., New Rochelle, N. Y.  
**ANGEL Records,** 38 W. 48 St., New York 36.  
**ART COUNCIL Aids,** Box 641, Beverly Hills, Calif.  
**ASSOCIATION Films Inc.,** 347 Madison Ave., New York 17.  
**ATLAS Photo Supplies,** 113 W. 31 St., New York City.  
**BAUSCH & Lomb Optical Co.,** 635 St. Paul St., Rochester, N. Y.  
**BIS British Information Services,** 45 Rockefeller Plaza, New York 20.  
**BOGEN, David, Co. Inc.,** Paramus, N. J.  
**BOYD Film Co.,** 1595 Selby Ave., St. Paul 4.  
**BRANDON Films Inc.,** 200 W. 57 St., New York 19.  
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**DOWLING, Pat, Pictures,** 1056 S. Robertson Blvd., Los Angeles 35.  
**EBF: Encyclopaedia Britannica Films Inc.,** Wilmette, Ill.

**EK—Eastman Kodak Co.,** Rochester 4, N. Y.  
**EXAKTA Camera Co.,** 705 Bronx River Road, Bronxville 8, N. Y.  
**EYE Gate House Inc.,** 2716 41st Ave., Long Island City 1.  
**FA: Film Associates of California,** 10521 Santa Monica Blvd., Los Angeles 25.  
**FELT-Point Pen Division,** Marsh Stencil Machine Co., Belleville, Illinois.  
**GATES Radio Co.,** Quincy, Ill.  
**GBS: General Biological Supply House Inc.,** 8200 S. Hoyne Ave., Chicago 20.  
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**MHFB: Mental Health Film Board,** 166 E. 38 St., New York City.  
**MILES Reproducer Co. Inc.,** B12 Broadway, New York 3.  
**MINNESOTA, University of, Audio-Visual Education Service,** Minneapolis 14.  
**MINNESOTA DEPT. of Health, University Campus,** Minneapolis 14.  
**MSI: Museum of Science and Industry,** Jackson Park, Chicago.  
**MODERN Talking Picture Service,** 3 E. 54 St., New York 22.  
**NAAJS: National Academy for Adult Jewish Studies, The United Synagogue of America,** 1109 Fifth Ave., New York 28.  
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**NFU: National Farmers Union, Education Materials Service,** 1575 Sherman St., Denver 3.  
**NFIP: National Foundation for Infantile Paralysis,** 120 Broadway, New York 5.  
**NYTIMES—New York Times, Office of Educational Activities,** New York 36.  
**PCR—Psychological Cinema Register, Pennsylvania State University, University Park.**  
**PORTAFILMS, Orchard Lake, Mich.**  
**RADIANT Mfg. Corp.,** 2627 W. Roosevelt Rd., Chicago 8.  
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**RIKEN Optical Industries,** 521 Fifth Ave., New York City.  
**SANTA FE Railway Film Bureau,** 80 E. Jackson Blvd., Chicago 4.  
**SCRIPTURE Press,** 1825 College Ave., Wheaton, Ill.  
**SEAL Inc.,** Shelton, Conn.  
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**SVE: Society for Visual Education Inc.,** 1345 W. Diversey Parkway, Chicago 14.  
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**UAW-CIO, Public Relations Dept.,** 800 E. Jefferson Ave., Detroit 14.  
**UC: University of California, Theatre Arts Department,** Ernest Rose, Los Angeles 24.  
**USC: University of Southern California, Dept. of Cinema,** University Park, Los Angeles 7.  
**USPHS: U. S. Public Health Service,** Box 185, Chamblee, Ga.  
**UWF: United World Films Inc.,** 1445 Park Ave., New York 29.  
**VEC—Visual Education Consultants Inc.,** 2066 Helena St., Madison 4, Wis.  
**VIEWLEX Inc.,** 35-01 Queens Blvd., Long Island City 1, N. Y.  
**VIRGINIA Department of Education, Film Production Service,** Richmond 16.  
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**WORLD TRAVEL Films,** Wynnewood, Pa.  
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about these products, use the coupon below.

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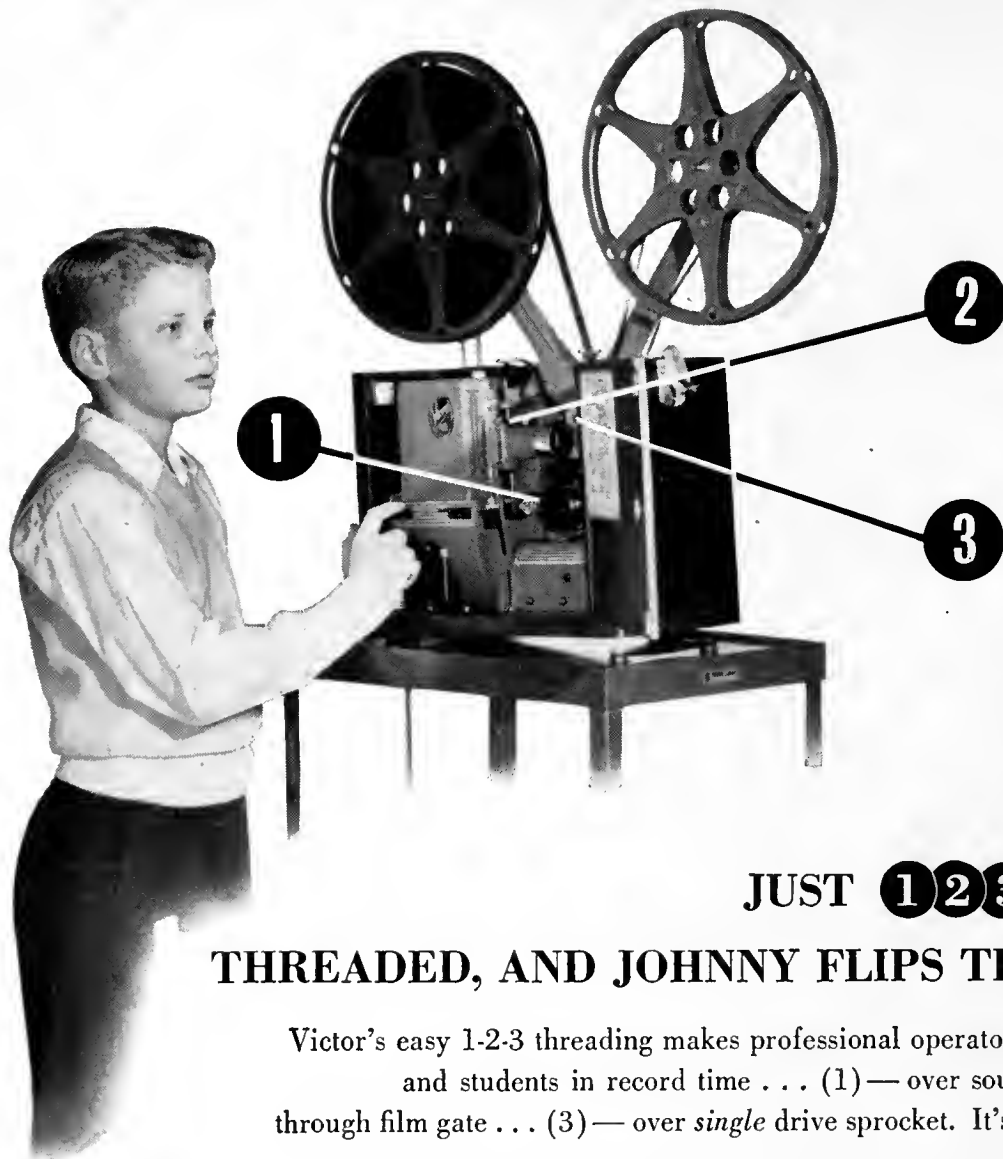
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

JUNE, 1957

VOL. 36, NO. 6

*Color Plates from  
Audio-Visual Materials,  
Harper Brothers.  
(scene from EBF Films)*



*Articles  
in this issue*

- COLOR SLIDES IN SCHOOLS
- AV MATERIALS IN SCHOOLS
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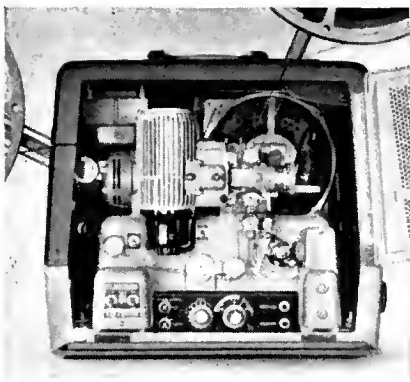
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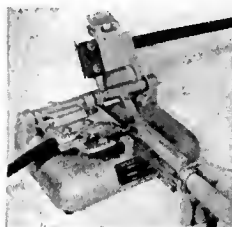
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded in 1922 by Nelson L. Greene

June, 1957

Volume 36, Number 6, Whole Number 353

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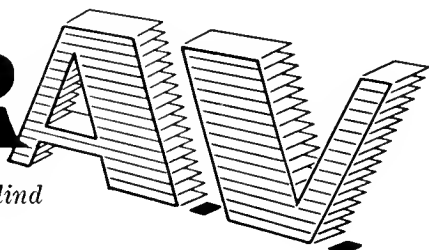
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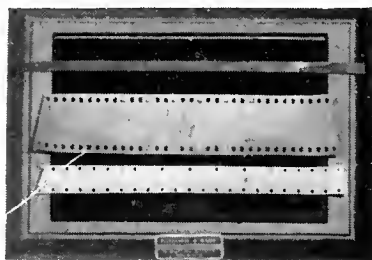
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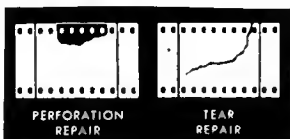
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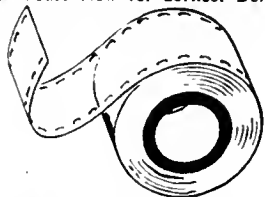
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# On the SCREEN

## COVER: New Harper Textbook

This month's cover shows a selection of full color illustrations gleaned from the new audio-visual textbook, "Audio-Visual Materials: Their Nature and Use" by Walter Arno Wittich and Charles Francis Schuller, under the advisory authorship of John Guy Fowlkes. (See listing under Helpful Books, page 317.) Publishers of the textbook are Harper & Brothers, 49 E. 33rd St., New York 16, N. Y. Pictures are from the Encyclopaedia Britannica Films productions.

## Too Good To Miss

Since we aren't running a "Letters" page in this issue, and since we didn't want to pass up passing these on . . . we've just purloined a part of *this* page for them.

Editor: Enjoyed your dip into Dorris' text . . . one of the first books I ran across and I agree still one of the best. Also this points up the usual thirty-year lag between ed. leadership and field action, rather well, from publication of Dorris to today.

Henry C. Ruark, Jr.  
Director of Information, NAVA

Editor: Congratulations for your *Tribute to a Pioneer* editorial in the May issue.

My only cherished copy of Anna V. Dorris' book disappeared one summer session at Northwestern University when I was loaning my private library to students enrolled in the class. It was the only book that had ever been stolen from me. Another tribute to Anna V. Dorris.

Stanley McIntosh  
Motion Picture Association  
Washington, D. C.

Ed. Note: Maybe the person who bor-

rowed Stan's copy will return it! Or maybe someone else has two copies and will get in touch with him.

## S.O.S.

The Film Council of America, now in its 11th year, is currently operating without any foundation subsidy. It is appealing for industry and individual support to continue the activities that have proved of solid benefit to the non-theatrical field, including the annual Film Festival, and to entries in festivals abroad, the Central Film Information Service, The Public Library Film Circuits, and the publication of its RECENT FILM RELEASES and its newspaper RUSHES. Immediate payment of membership dues and an emergency contribution of \$10.00 each from individual members by July 1st, is counted on to tide over the organization's move to a self-supporting basis.

Its new Board of Directors is now composed of people directly concerned with the growth and progress of the nontheatrical film, and the "Advisory Councils" provided under its recently revamped constitution are already drawing into active cooperation a good many more workers directly concerned with specific fields of film use. Address Film Council of America, 614 Davis St., Evanston, H. A. Tollefson, Pres.

## See You In July

Don't forget, we'll be meeting you again in the pages of our new July Issue this year. And we're looking forward to meeting you all in person at the NAVA Convention and Trade Show at the Morrison Hotel. The theme, you know, is to be "Public Relations," but we feel good personal relations are the basis of public relations.

—GM

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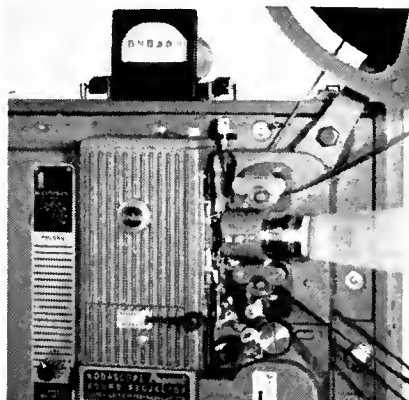
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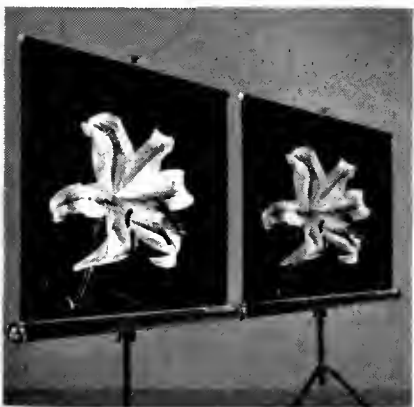
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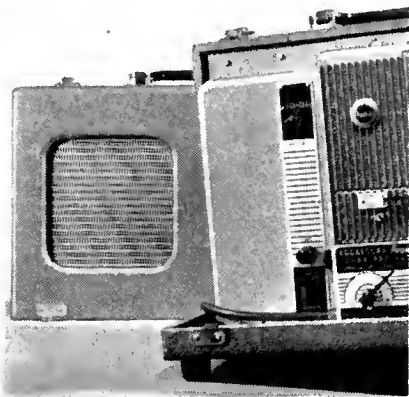
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**2. Minimum maintenance**—Lifetime lubrication for the Pageant takes place at the factory. For you it means an end to costly and disrupting breakdowns due to improper lubrication, the most common cause of projector difficulty. You can be sure your portable Pageant is ready for use when you want it.



**3. Bright screen pictures**—Brightness of the projected image reaches a new level with the Pageant's fine optics and Super-40 Shutter. At sound speed, a 2-bladed shutter mechanism automatically projects 40% more light than standard shutters . . . permits long "throws" and large screen images.



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# Have you heard?

## CBS Television Wins Two National Scholastic Film Awards

CBS Television's "You Are There" series and the "See It Now" program, "The Vice Presidency," received two of the ten National Film Awards given annually by the Scholastic Magazines to the outstanding films in the educational field at presentation ceremonies May 7, at the Advertising Club of New York.

Winners of the Scholastic Film Awards are selected by a panel of 40 educators across the country who, this year, screened more than 300 films in actual classroom use.

The "You Are There" Award was the first ever made to a series. Each film in the series re-creates an important event of the past through modern on-the-spot reporting techniques. The series also recently won the Peabody Award in the Television Education classification.

"The Vice Presidency," produced for CBS Television's "See It Now" series by Edward R. Murrow and Fred W. Friendly, studies the rights and duties of the Vice Presidency and the men who served in this office. Last week, "See It Now's" "Report From Africa," won the Golden Reel Award of the Film Council of America in the International Understanding category.

## Optical-Magnetic Sound Track At SMPTE Meet

A demonstration of a transparent magnetic sound track highlighted the exciting session on Sound Recording and Reproduction that closed the 81st Convention of the Society of Motion Picture and Television Engineers which met at the Shoreham Hotel, Washington, D. C., April 29-May 3.

Other discoveries and developments pointing to revolutionary changes in the motion picture and television industries which were described at the session included the new film used by CBS in its television news production, the revised projector developed by Eastman Kodak for use with the new magnetic soundtrack, and RCA's adaptation of 16mm television-film projectors for magnetic sound reproduction.

The papers presented at this session point clearly to the further development of bilingual soundtracks. The new direction which research seems to be taking has obvious implications in the areas of economics and politics.

A paper by George Lewin of the Army Signal Corps described his discovery of a method for reproducing an optical track even when completely covered by a magnetic track. This means that it will no longer be necessary to resort to half-width tracks when combined optical and magnetic tracks are required.

The main objection to half-width tracks is that they result in loss of quality in both magnetic and optical sound and, as a consequence of the uneven head wear maintenance costs are increased.

Some of the applications of this discovery would be in the field of regular 35mm theater release prints as well as multi-language prints in both 35mm and 16mm gauge, Mr. Lewin said. He stated that relatively minor modifications of most present day equipment would be necessary and that most military projection equipment requires no modification.

Like most discoveries this one came about in an "accidental" fashion. "I unexpectedly and to my complete surprise, discovered that under certain conditions the magnetic strip has been transparent all the time," Mr. Lewin said. The discovery came about following the installation of a Reeves 16mm striping machine. In making the test roll, the half stripe was improperly placed and covered the optical track. Mr. Lewin decided to run the test roll through on a projector equipped for optical sound only to hear how badly it would sound. "To my amazement," Mr. Lewin said, "the optical track sounded quite normal."

The projector Mr. Lewin was using at the time he discovered this is one which is fairly standard in military installations, known as the Jan Spec. One of the unique features of this projector is that it uses a lead-sulfide photoconductive cell in place of the more common caesium photo-electric cell. One of the principal features of the lead-sulfide cell is that it is much more sensitive to infrared light than

the caesium cell. The iron-oxide magnetic stripe is evidently highly transparent to infrared light, so that while it looks opaque to the eye the lead sulfide cell can look right through it and see the modulation of the optical track, Mr. Lewin explained.

## Now You Can Study Piano Via Television

SAN FRANCISCO, CALIF. — A beginner's course of 13 piano lessons will be offered to television viewers in the Bay Area starting the evening of May 2, from 7:15 to 7:30 P.M. on KQED, Channel 9. Called "Recreational Piano," the weekly film series has been supplied to KQED by Sherman, Clay & Company as a community service.

For 15 minutes every Thursday evening, Dr. George C. Stout, Professor of Music Education at the University of Houston, Texas, will conduct televised piano lessons according to a new, proved class piano instruction technique he developed.

Even those who do not have a piano in their homes can benefit from the lessons by using a cardboard keyboard.

## Public Relations Convention Theme

Public relations for the audio-visual field will be the theme of the 1957 National Audio-Visual Convention and Exhibit in Chicago July 20-23.

"It is easy to see that the general public lacks a clear understanding of the tremendous impact audio-visuals are having in education, industry, and the religious field," William Birchfield, convention chairman, said. "We feel that the audio-visual dealer and salesman has a responsibility as well as a real opportunity in building this understanding. Our convention program is designed to teach basic public relations know-how to our people, for use right down at the grass-roots local level."

## A.V.C. Meets In N. Y.

Summer Meeting of the NEW YORK AUDIO-VISUAL COUNCIL will be held in Albany, New York, July 11-13, 1957. In addition to business meetings and panel discussions by members of the professional staff of



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**THE SAFE WAY**  
**THIS SUMMER**

in the death of a technician's association this tragedy

**CARBON TET PROVES FATAL!**

Carbon tet poisoning has been listed as a contributory factor in the recent death of a film editor. Following this tragedy, the National Association of Broadcast Employees and Technicians has launched a determined drive to ban the use of carbon tet as a film cleaner. "Carbon tet can poison," the association warns. "If you're using it, better switch to another product!"

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**Switch to NON-TOXIC**  
**ECCO #1500**  
**Anti-Static Film Cleaner**

- Cleans Better, Dries Faster Than Carbon Tet
- Cleans, Conditions, Lubricates Film in One Operation
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Don't risk the health of your personnel — stop cleaning film with deadly carbon tet! Start using ECCO #1500, the anti-static film cleaner that contains no poisonous carbon tet . . . cleans, conditions and lubricates in one application!

ECCO #1500 is the film cleaner used in most audio-visual centers, film libraries, schools and colleges. And ECCO #1500 is used by many Hollywood film studios and TV networks — NBC, CBS.

Discover for yourself that it pays to clean film as the industry's leaders do — with ECCO #1500.

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**APPLICATOR**  
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\*National Audio-Visual Association Bulletin, October, 1956

**ELECTRO-CHEMICAL PRODUCTS CORP.**  
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the State Education Department, the program includes various Field Trips.

**N.E.T. Finds Permanent Home**

ANN ARBOR, MICH. — The Educational Television and Radio Center has moved into its modern new building in Ann Arbor, a move which gives National Educational Television its first permanent home. N.E.T. is the youngest TV network, linking together the 23 non-commercial stations.

Main offices of the Center have been located in Ann Arbor since the national organization's inception, but expansion of activities during the past year resulted in the decision to build more permanent quarters. The Center had rented a small building previously.

Though the Center is not equipped for live production or broadcast, the new building has a small closed circuit television installation. Through this installation, films can be put on a film chain, or TV projector, and relayed over special TV receivers in other parts of the building. All films distributed by the Center, amounting to about 4,000 per year, are screened and edited by staff members. The closed circuit installation will greatly expedite this work.

**Wide Diversity in Audio-Visual Archives**

The wide diversity of materials and methods used in audio-visual education is well illustrated in a single shipment of accessions by DAVI Archivist, William F. Kruse, to augment the collections housed at the State University of Iowa.

There is, for instance, a glass lantern slide to fit the Edison Home Kinetoscope already in the archives by gift of the Victor Animatograph Corporation. Included also is a collection of two score hand-colored stereographs, by veteran producer George E. Stone, and a very early SVE Picturol filmstrip set on "What It Means to Be a Christian," obviously taken from still earlier McIntosh Co. glass slides. A collection of 21 film and filmstrip catalogs is being added to several already at the university, the oldest two, dating back to the '20s, coming back "home" as a gift, arranged by Forrest Alter, from the World Council on Adult Education, in London, England. These are the filmstrip catalog of the Spencer Lens Company, and the film and filmstrip catalogs of the University of Kansas, 1928. By contrast, this shipment included also the current school demonstration LP record and catalog of the Columbia Records Co., and two remembrance tapes by AV veterans. Contrast again, three financial account books by DVI secre-

taries spanning the 1938-1945 period from Don Carlos Ellis to Vernon Dameron. There are as yet relatively few photographs in the archival collections but this shipment makes a good start with about 40 stills dealing with World War II armed forces film production and utilization, plus a good dozen photographs of AV events from B. A. Aughinbaugh and from the personal collection of the archivist. Finally, there are even a couple of original scripts of the instructional films produced in the American Council on Education project, under grant from the Motion Picture Association of America.

While this diversity does not hold for every shipment sent to the university, it does give some idea of the scope of the materials that are being assembled for future researchers and historians. Anyone having materials thought suitable for inclusion is invited to correspond with Wm. F. Kruse, 45 Ingleside Shore, Ingleside, Ill.

**"Merit" Scholarships**

CHICAGO — "Like a free ticket to the best of training" was the description for scholarships to the Ninth Annual National Institute for Audio-Visual Selling, applied by Al Hunecke of the DuKane Corp., St. Charles, Ill., chairman of the Institute Scholarship Questionnaire. Hunecke announced the scholarships to the Institute, held annually at Indiana University, Bloomington, through cooperation of Indiana University and the National Audio-Visual Association.

The Institute meets this year from July 14-18.

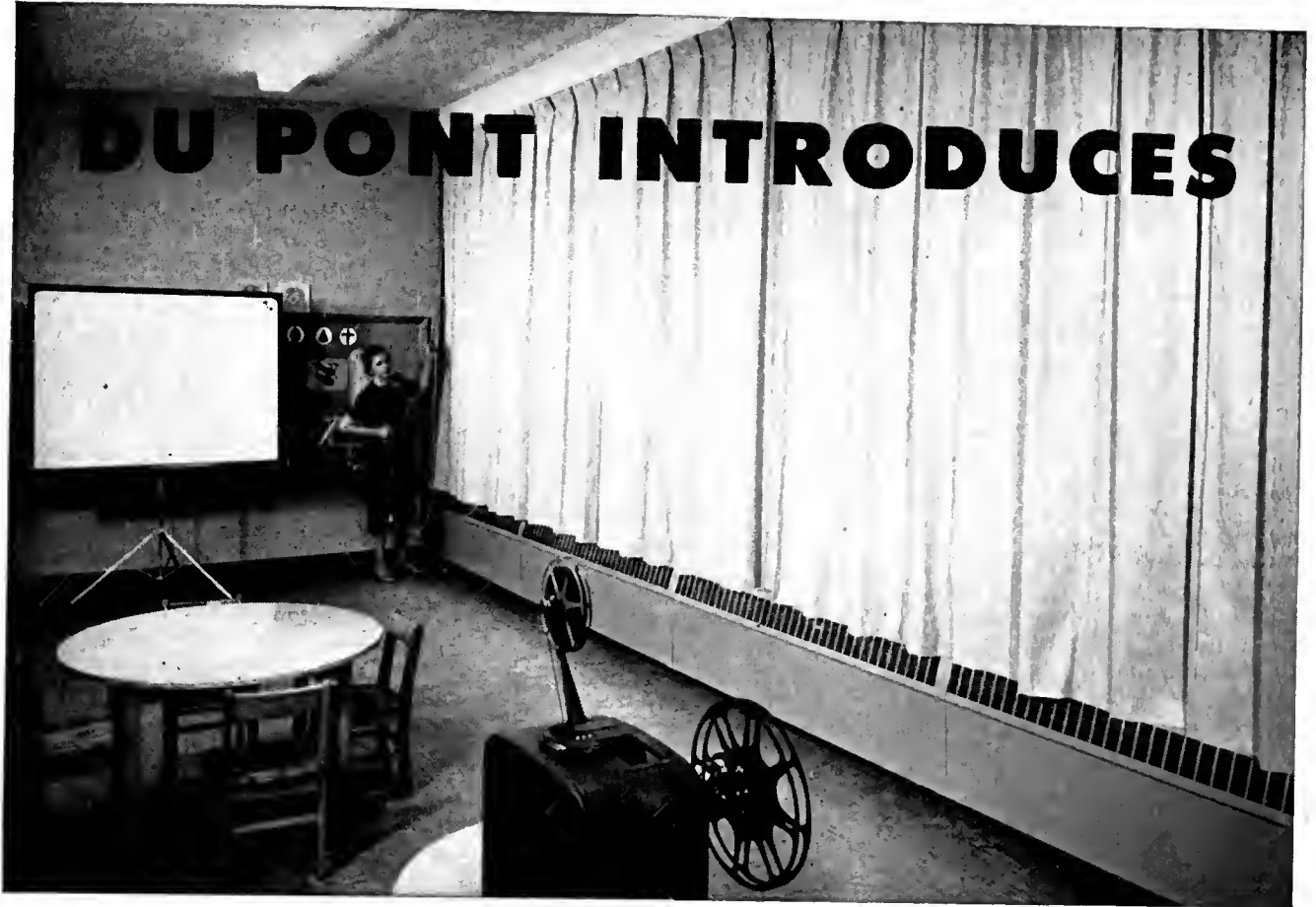
"Four days of the highest kind of sales and a-v training, working with the top men from all phases of the industry—that's what these scholarships represent," Hunecke said. He explained that the scholarships are sponsored by Advisory Members—manufacturers and suppliers of AV equipment and materials—of NAVA.

The scholarships are awarded on a merit basis, using a questionnaire instrument, Hunecke said. The questionnaire, in two parts, deals with the National Sales Institute and with a series of suggestions for discussion or "buzz" topics at the Institute. Answers to the questions and selection of topics are rated by the faculty of the Institute at Indiana University, under the direction of Dr. K. C. Rugg of the Audio-Visual Center.

**UNESCO Films Speeded With Magnetic Stripe**

Norman F. Spurr, British film producer on a nine-months UNESCO as-

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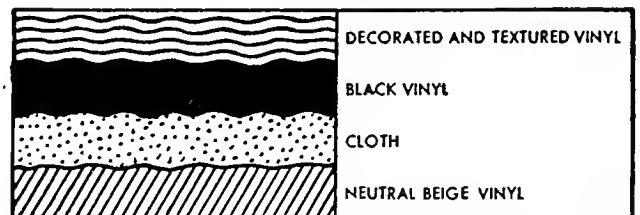
Now you can specify an opaque drapery material that complements the décor of rooms used for audio-visual work. "Tontine" flame-resistant vinyl drapery material comes in a selection of attractive patterns and colors on its textured side (see diagram) and in neutral beige on the smooth side facing the window. Soft and pliable, drapes of this new fabric gracefully draw up into minimum space after use. And there's no "boardiness" in low temperatures, or "tackiness" in high.

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to that of "Tontine" triplex window shade cloth, which has passed every governmental test it has undergone. For free samples and specifications, mail coupon below.

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segment in the Middle East, reports enthusiastically about results obtained in local production of educational films by use of pre-stripped magnetic recording film. Mr. Spurr and an assistant produced nineteen educational films, in one case turning out an eight-minute newsreel in four working days that under other production techniques and locally available facilities would have taken a month or more to do. "The magnetic striped film," according to the official UNESCO report, "developed on the spot, enabled Mr. Spurr and his assistant to produce sound films with music, commentary, and lip-synchronized dialogue with no sacrifice in basic quality and with a tremendous gain in speed."

### A-V In India

"Indian Education Abstracts," quarterly published by the Government of India's Ministry of Education, lists a number of papers that have appeared in that country on A-V topics. The titles parallel our own principal concerns: "what every teacher should know about projection," The Blackboard, Model-making, Models in the teaching of Geography, Demonstration techniques, the Educative value of a zoo, and Audio-Visual aids to education. The last named represents the

inaugural address to the Indo-Australian Seminar on Audio-Visual Aids to Education, by Har Govind Singh, at Lucknow, 1955.

### French Film Cycle Announced

The program for "Sixty Years of French Film," which will be presented at the Museum of Modern Art, 11 W. 53 St., New York 19, from May 29 through September 30, was announced on Monday (April 29) at a reception at the Museum held in honor of Mr. Jacques Flaud, head of the French Government's National Center of Motion Pictures. The cycle, which is the largest commemorative film cycle ever presented in the United States, will be presented jointly by the Museum's Film Library and by the French Film Office in New York, representing the Centre National de la Cinematographie and Unifrance, the French association of film producers.

### Announcement

The International and Universal Exhibition of Brussels 1958 organizes an INTERNATIONAL EXPERIMENTAL FILM COMPETITION to which it invites all independent filmmakers throughout the world to enter their production. Two Grands Prix will be given to the two best experi-

mental films, the first of which will receive a gold medal and a sum of 500,000 Belgian francs (about \$10,000) and the second a silver medal and a sum of 250,000 Belgian francs (about \$5,000). Films entered may be either in 16mm or in 35mm, black-and-white or in color, sound or silent.

A regulation-leaflet will be sent, as well as any further information, by request to the Cinematheque de Belgique, Palais des Beaux-Arts, Bruxelles, Belgium.

### Closed Circuit in Atlanta

The public schools of Atlanta, Georgia, begin an important experiment in September. The board of education will operate an ultra high frequency TV station, which will broadcast closed-circuit TV programs to classes within the school system.

First thing Supt. Ira Jarrell had to do was to assure the staff "that no teacher will be out of a job as a result of the experiment." Miss Jarrell said that the number of new teachers needed in the system may be cut down slightly if the experiment succeeds. Atlanta has studied the closed-circuit broadcasting being carried out in Hagerstown, Md., and has been "impressed by it."

### Item in the News

All administrative and manufacturing functions of the Victor Animatograph Corporation have been transferred to Kalart Company headquarters in Plainville, Conn., as a result of the affiliation of Victor as a division of the Kalart Company.

### Tours to Washington

Is there enough "education" in those high school senior education tours of Washington?

The U. S. Office of Education is trying to determine the answer to that question. It plans to use this summer's student tours as a laboratory, observing itineraries and planned programs by students and their teachers.

"Some of the student tours to the nation's capital have become little more than sightseeing junkets," says a USOE spokesman. The Federal agency is interested in finding ways of impressing the young visitors to Washington with the fact that "what happens in the capital has a direct bearing on their lives back home."

In addition to observing the tours, USOE's researchers plan to consult educators on their own experiences with student visits to Washington.

The new research project stems from the fact that organized student visits to Washington in recent years have become tremendously popular. Bus-

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loads of students from all over the nation have become as familiar a sight in Washington as the famed monuments they visit.

### Word About Workshops

The University of Oklahoma, Norman, Okla., is to hold a workshop in Graphic Materials Production, June 17-28, culminating with the 18th Annual Audio-Visual Conference. For information, write John J. Long, Coordinating Director, Educational Materials Services.

Two three-week workshops are being held at Elmira College, Elmira, N. Y., as follows: June 24 - July 12: Methods and Materials of Audio-Visual Instruction and July 15 - August 2: Evaluation of Audio-Visual Materials. Each of these workshops will carry three semester hours credit. They will both be taught by J. Gerald Loughlin, Director of Audio-Visual Instruction, Elmira Public Schools and Instructor at Elmira College.

The Summer Session is a resident one and is designed primarily for students who live within commuting distance of Elmira. The tuition is \$22.50 per semester credit hour or \$67.50 per workshop.

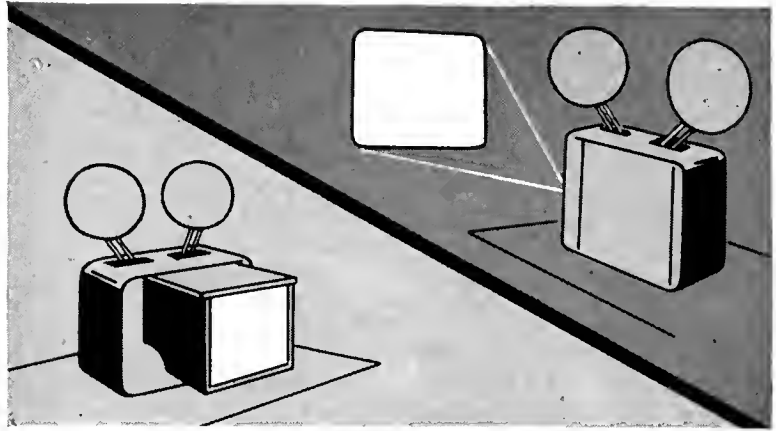
### Well Deserved Appointment

Philip Lewis has been appointed director of the Bureau of Instructional Materials of the Chicago Public Schools. As of August 1st Dr. Lewis will have supervisory charge over the Visual Education, Radio - Television, and Library Divisions, and jurisdiction over all textbooks bought by the Board of Education. Aside from his service to *Educational Screen & AV Guide* as Technical Editor, he has been a classroom and TV science teacher, instructor of AV training classes and Dean of Education at Chicago Teachers College, and, at present, is principal of the Herman Felsenthal Elementary School. Dr. Omer Williams, former dean of Chicago City Junior College, and present Director of Instructional Materials, is moving up to the post of District Superintendent.

### Book Review

**AUDIO - VISUAL MATERIALS. THEIR NATURE AND USE**, by Walter Arno Wittich, Ph.D. and Charles Francis Schuller Ph.D. (Second edition) 570 pp., 248 illustrations and 14 color plates. Harper & Brothers, 49 E. 33rd Street, New York 16, N. Y.

The new edition follows very closely the outline of the first, emphasizing utilization of the principal media and



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offering many practical applications. Notable is an even greater and more discriminating use of illustrations; there are many new pictures, and numerous diagrams have been redrawn. A greatly increased and very effective use is made of color where this makes a definite added contribution to better understanding. Pictures have generally been updated: the steam locomotive is banished, maps measure distances in "jet time," and space rockets now launch the chapter on still projection. Banished also are the obsolete tools such as wire and disc recorders for classroom use, and equipment illustrations include very recent model changes and

such timely developments as magnetic sound. The tackboard has been merged into the treatment of study displays, and the chapter on teaching by radio has become generalized as part of "Audio - Learning Experiences." Television is treated only in its educational and commercial broadcast aspect.

Textually there is little basic change, the book remains a solid, authoritative, thoroughly usable work for both classroom and reference purposes. There is a new introduction, a new preface, numerous short new approaches to the various chapters. Source lists have been expanded and chapter bibliographies

are enriched by addition of considerably more projected material.

The first edition was a fine useful book, the second is even better, especially pictorially. Anyone interested in textbook illustration and in flat pictures generally may find it profitable to compare the two editions picture for picture to analyze the considerations that may have motivated the authors in making the changes.

— *Wm. F. Kruse*

## People in the News

NEW YORK, April 25, 1957 — Helen Parkhurst, distinguished educator, child psychologist and broadcaster, has been appointed an officer in the Order of Orange Nassau by royal decree of Queen Juliana of The Netherlands, in recognition of her founding the international Dalton Plan for education.

The insignia of the Order were presented to Miss Parkhurst today by Hubert van Rijkevorsel, Consul General of The Netherlands, at the Consulate General in New York.

ANN ARBOR, MICH., May 13—Dr. Herman B. Wells, president of Indiana University, was recently elected for a five-year term to the Board of Directors of the Educational Television and Radio Center. He began his service to the University as a professor of business and later served as dean of the School of Business.

In addition to his work as an educational administrator, Dr. Wells has served the U. S. Government on two missions abroad. He was a member with ministerial rank of the Allied Missions for Observation of the Greek Elections and was the first advisor on cultural affairs to the military governor of the U. S. occupied zone of Germany.

The Audio Visual Coordinators Association of Minnesota met at the Lemmington Hotel, Minneapolis, Minnesota for its Annual Spring meeting. New officers were announced for 1957-58.

President — Robert Schultz, Audio Visual Director, Rochester Public Schools.

Vice-President — E. Dudley Parsons, Audio Visual Director, Minneapolis Public Schools.

Secretary-Treasurer — Wesley J. F. Grabow, Audio-Visual Materials Advisor, University of Minnesota.

Plans are being made to host the DAVI convention in April of 1958, which will be headquartered in the Lemmington Hotel, Minneapolis. The committees already in action are planning many unusual program events, field trips, and inviting smorgasbord.



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# TOO MUCH ENTHUSIASM

We think that Alexander J. Stoddard is letting his enthusiasm for educational television carry him beyond the bounds of good judgment. Without providing any evidence or justification, he is telling the American people that "no new elementary school should be built today without a television studio and closed circuit apparatus and connections for telecasting to all parts of the building and play spaces." That's going just too, too far at this stage in the development of educational television!

Dr. Stoddard is one of the nation's most prominent educators. He is the former Superintendent of Schools from several cities including Los Angeles and Philadelphia. He was for many years Chairman of NEA's Educational Policies Commission. He now is apparently writing and speaking under the sponsorship of the Fund for the Advancement of Education. His words carry weight and authority. We think he should be more careful with them.

We read and re-read Dr. Stoddard's brochure, published by the Fund, "Schools for Tomorrow: An Educator's Blueprint." We've heard him speak on the same subject. He offers no blueprint, however, for what to do with closed circuit television equipment. He makes no specific suggestions for its use. He produces no evidence whatsoever to justify the installation of such equipment. He just tells you to put it in every school. Apparently he is depending upon his fine reputation and his eloquence to persuade people.

We hope that people will not be persuaded that way; and in saying this we hope we will not be accused of being opposed to educational television. We know as Dr. Stoddard does that "television is a powerful means of communication." We know

that all over this country there is extensive experimentation in the educational uses of television. Schools and school systems are applying closed and open circuit television to the solution of educational problems. They're using both commercial and educational stations to transmit educational programs. The educators of this country are seriously trying to find the answers as to just how television can best be used for education.

So far as we know, however, there is absolutely nothing in the experience to date that would warrant the sweeping demand that a television studio and closed circuit facilities be built into every new elementary school.

It must be Dr. Stoddard's enthusiasm and feelings that cause him to jump so far to his conclusions. He should have read his own brochure more carefully and thought about it. He would have read on page 27 that it "is not definite or certain at the present time" what part television can play in the process of education. He would have read on page 43 a proposal calling for experimentation to determine how television can be used at the elementary school level. He would have read on page 57 that the final big question was whether or not the schools could develop the potentialities of television "to justify its widespread installation." In the light of these uncertainties, and in the light of all that we yet do not know about educational television, Dr. Stoddard's conclusions just do not make sense.

Many times we've heard Ralph Steetle of the Joint Council on Educational Television declare that educational television was such a great and important idea that it would survive its enthusiasts. We sincerely hope it will.

*Paul C. Reed*



Photos  
Courtesy of  
The Henry Ford  
Museum,  
Dearborn, Michigan

Producer-Writer Marion Corwell is shown as she opens her own television program, "Window to the Past."

# bringing LIVING AMERICAN HISTORY to the CLASSROOM

by Marion E. Corwell

Television Coordinator — Henry Ford  
Museum & Greenfield Village

Detroit area elementary students are gaining a deeper appreciation of their American heritage as a result of a unique attempt to combine the facilities of the newest mass communications medium with the resources of one of the country's outstanding museums.

At 2:30 every Tuesday afternoon during the school year, teachers and students, as well as many community groups in the metropolitan area, gather around their television receivers for a meaningful educational experience. What they see and hear during the next fifteen minutes is a presentation of the Henry Ford Museum and Greenfield Village called *Window to the Past*.

Planning of the series began in the summer of 1955 in anticipation of the inauguration of Detroit's own educational station, WTVS. As a charter member of the Detroit Educational Television Foundation, composed of 18 educational and cultural organizations in Detroit, the Museum, its officials felt, had a definite responsibility to do its part in contributing to the station's program schedule.

To formulate plans for the series, a television committee was designated composed of the director of education, audio-visual coordinator, manager of research and information, and the television coordinator, who was appointed chairman. It was the responsibility of this committee to determine the general purpose and format of the series, select the respective titles, and decide the nature of the content, intended audience, length of each presentation, and musical theme. After reaching general agreement in regard to the basic principles, policies, and

procedures, the committee was disbanded and the responsibility fell upon the television coordinator for the actual planning, writing, and producing of the program series.

The *Window to the Past* programs are designed especially for in-school viewing and aimed particularly at elementary students in grades three through six, although the content appeals to a wide range of interests and grade levels, as well as to adult viewers. Each program in the series features a subject taken from our nation's history. The individual programs are not based upon specific units of study in the various conventional fields of subject matter, but rather each is a self-sufficient entity on a significant topic in American history.

Basically, each telecast in the series features the story teller who appears on every program to tell the story of what is on the other side of the *Window to the Past*. The story teller is aided by Museum resource



Lighting is explained to WTWS storyteller.

specialists. Museum objects, miniature properties, film clips, and special effects. Through the use of a "magic clock," viewers go back a century or two and see events and conditions typical of the America our forefathers knew.

Objectives of the program series are five-fold:

1. To present authentic, factual information in an interesting manner.
2. To make the study of American history more meaningful.
3. To contribute to the building of better citizens among tomorrow's adults.
4. To expand the horizons of the social studies curriculum by showing the events and people who contributed to our nation's growth.
5. To share the American history collections of the Henry Ford Museum and Greenfield Village with an ever-increasing number of teachers and students.

In planning the series, it was necessary to consider the educational nature of the materials on display in the Museum and Village, and to determine the most effective way of utilizing television to present these materials. Since the Museum and Village are primarily showcases of American history, it was natural that the programs should be designed to tell the story of America's past, as depicted in the Museum and Village resources. Actually, the objectives of the Museum and Village are included in the objectives of the program series—to show how Americans have lived and worked, from early colonial days to the recent past, and to tell the story of their inventions and accomplishments.

Any educator who has toured the Museum and Village cannot fail to

realize the tremendous potential this dual institution affords for television program material. With over ninety historic buildings which typify the America of yesteryear, the Village is a natural setting for remote telecasts and it has been used for this purpose on four occasions by the national television networks. But since the educational telecasts are transmitted from the WTWS studios, the early American setting must be simulated in the television studio. Fortunately, the studio acquired a rear-screen projection unit soon after telecasting began, which has enabled the creation of a complete backdrop with the use of a 4x5 positive slide. Usually, the slide is an actual photograph of a location in the Village.

To contrast the present with the past, each program opens with the story teller in a contemporary setting giving some background on the subject to be featured and setting the scene for the day's trip into the past. With the "magic clock" device, the bridge of time imposes no problem and any period in history can be visited. This element of drama brings history to life, stimulating interest on the part of the viewer.

Costumed "actors," who are actually

Museum staff members, portray the roles of historical figures to be visited by the story teller and her viewers. Make-up and wigs are used, when necessary, for maintaining reality. Rehearsals are held at the Museum with the properties to be used and then a dress-rehearsal on-camera is held in the studio each week immediately preceding the airing of the program.

Typical programs presented since the series' inauguration in November of 1955 are, "Pioneer Schools," "The Toy Shop," "Lincoln's Speech at Gettysburg," "Thomas Edison," "The Village Blacksmith," "American Folk Dancing," "Spinning," "Weaving," "The Potter's Wheel," "Candlemaking," "Keeping House the 1870 Way," "America's Postal System," "The Shoe Shop," and "Glassblowing . . ."

The programs have been kinescope-recorded for rebroadcast and free-loan to schools and educational groups throughout the United States. Having each show preserved on 16mm film has also proved a tremendous help to the producer of the series in objectively appraising and improving the production quality and methods of presentation.

*(Continued on page 291)*



Scene is set in a typical nineteenth century toyshop which is part of the permanent exhibit at the Henry Ford Museum.



# using COLOR SLIDES in SCHOOL

by David Dufty  
Fulbright Exchange Teacher from  
Australia

*Editor's note: Mr. Dufty is presently teaching at the Bessemer High School, Greensboro, North Carolina, but will return to his native Australia via England, when school finishes at the end of May. His address is - 3 Tryon St., Chatswood N.S.W., Australia. He was raised in Sydney and is a graduate of Sydney University. At home, he teaches High School social studies and uses 35mm color slides to illustrate his lessons.*

I am a color slide fanatic. There are a good many of us in Australia and I guess there must be hundreds of thousands in America. What I wonder is, how many of us are using these slides in school with serious educational intent? I would be delighted to hear from people who are; in fact a major aim in writing this article is to sound out the possibilities of a worldwide fellowship of color crazy teachers, who would be interested in exchanging 35mm slides just as others exchange stamps, shells, tape recordings, etc.

With that off my chest, let me pass on for your consideration some of what I have learned about this medium in approximately nine years use of color slides in secondary schools; mainly in the teaching of social studies; especially world geography.

## 1. USES OF THE COLOR SLIDE.

### A. *The Slide as Entertainment.*

"Here are a few color slides today, class, which I took during the vacation. The order is a little mixed but I think you'll enjoy them. No! No! Not that way!"

I think most of us have met teachers who use movies and other aids in this way just to fill in a period or for the relaxation of the class or the teacher. It is a pity, however, to see valuable tools of knowledge such as the movie, and the color slide used in such a wasteful way.

### B. *The Slide as Motivation.*

When a really striking personal experience is related by the teacher the pupils tend to pay attention. When visual evidence is there, too, they really take notice.

"Gee whiz, Mr. Paddlem, did you

really take that picture?"

Of course he did. Effective modern photography is within the talents of any teacher who keeps his eyes open and has learned one or two basic techniques. In social studies the slide can create interest in places, principles and problems. In English and foreign languages it can be used to stimulate written and oral expression. In art it can be used as subject matter for drawing, for a record of paintings or types of architecture, or if time ran out on the field trip you can show a slide of the spot the next day.

### C. *The Slide as a Source of Information.*

One wonders about the current method of titling each frame of a strip film. The method appears to give away vital information which could well be deduced by careful observation along the lines suggested in the recent UNESCO publication "Handbook of Suggestions on the Teaching of Geography." The "talkie" film has a similar disadvantage derived from the very fact that it does talk and that it frequently talks too much and too quickly. The color slide need not have these disadvantages. For example, carefully taken slides of typical mountain, plateau, hill and plain scenery, can be used in such a way that the pupil discovers the difference himself. Strips and slides have the educational advantage that they can be viewed for as lengthy a time as the teacher requires, whereas movies cannot be safely and agreeably stopped too frequently. In addition, slides can be arranged in the exact order required by the teacher and can be used for emphasis and contrast in various series; for example, the

same slide will be relevant in a series on climate, one on soil, and on vegetation. Half a dozen slides at a suitable place in the lesson development seem preferable to a long and not always completely relevant movie film.

### D. *The Slide as a Means of Revision and Testing.*

The lack of titling of the color slide is again an advantage, for where work is being revised each pupil may then give an account of the features shown. With sufficient light provided for writing the slide can be also used for a written test. Following a field trip in geography or biology, slides taken by teacher or pupils could be shown and used for follow-up purposes. This could be tied in with the work of the school camera club since development of color film is now possible by the amateur.

## 2. *Some Problems and Limitations of the Color Slide.*

The UNESCO handbook, which I mentioned earlier, says the aim of geography is to aid pupils to "imagine accurately the conditions of the great world stage." Slides would be ideal for doing this, but the difficulty is to obtain those that are representative. I have a handful of slides of South America, but when I show them to my pupils they judge the whole of the country by my few not very typical photos. Commercial slides are rather expensive as are strip films in color, and currency is often a problem when one is buying outside of the nation. So I return to my hobby-horse of an exchange scheme, whereby I could exchange some slides of kangaroos and Australian deserts for slides of llamas and Argentine pampas.

Where teachers have technical difficulties, it might be possible to hold summer school courses on educational photography. Again I probably just haven't heard of them. Some commercial firms might, perhaps, have useful publications written for teachers on how to take good color pictures for school use. In regard to projection it has been my experience that a large vivid picture, in a well darkened room, is desirable in this cinemascopic age in order to command all the attention of the pupil and give him such a sense of reality that he indeed feels he is a participant in the drama taking place on that part of the world stage which he is viewing.

Perhaps I am not a true fanatic. I don't wish to imply that the color slide is an educational panacea or a substitute for teaching, but if used wisely . . . I believe that it merits a more prominent place among the "tools of the trade" of the modern teacher.

# Producing A-V Materials in School Systems

by  
Jerrold E. Kemp

**Editor's note:** This is the second and last part of the two-part series, presented by Mr. Kemp, on AV production in central departments of school systems and in individual schools.



Children learn while they do. Here their teacher instructs them in mounting story-telling pictures for display and use in their studies.

The audio-visual field is expanding in many directions. For example, not only are commercially prepared materials finding wider distribution and subsequently greater use, but also increasing interest is being shown in the local production of materials in school systems for specific purposes. Recently this growing importance for local audio-visual production was recognized by the Department of Audio-Visual Instruction of the NEA which devoted one day of its 1957 convention to the theme "Meeting Local Needs Through Local Production."

In order to determine the extent of this expansion and the increasing interest in the local production aspect of audio-visual programs, the writer conducted a nation-wide survey of school systems active in audio-visual production work, and then made case studies of nine midwest school systems with outstanding programs. He found widespread interest in local produc-

tion and patterns of activity developing which foretell further expansion in this phase of school system audio-visual programs.

In a recent article<sup>1</sup> the findings, concerning one aspect of this study, namely the production activity taking place in central audio-visual departments, were reported. It is the purpose of the present article to discuss another phase of this study—the extent of local production activities in individual schools—and to point out some of the contributions such activities are making to school programs.

## Purposes Served

As indicated, the production of audio-visual materials in school systems can take place on two levels. Materials having broad general uses frequently are prepared in the central audio-visual department, while mate-

rials designed to meet specific needs of a principal, his teachers, and their pupils best can be produced in the school itself.

In schools, materials are prepared primarily for classroom use by teachers who have found the need for a greater variety of up-to-date teaching materials with which to motivate and to challenge pupils, as well as a greater desire to relate class activities to things, places, or situations in the community. Also, frequently there is a need for converting one form of instructional material into another for greater or more flexible use; i.e., a diagram in a book may be converted into a transparency so that it may be projected and viewed by the whole class while being discussed by the teacher or by a student making a report.

For many principals, good public relations between the school and its community frequently are maintained

<sup>1</sup>See *Educational Screen*, May, 1957, p. 234 "Producing Audio-Visual Materials in School Systems."

by keeping the public informed of contemplated changes in the school's program, regular and special school activities, and problems which are important to both the school and the community. Often locally produced audio-visual materials effectively serve one or more of these public relations purposes. A set of two-by-two color slides on the school's educational guidance program, used by a dean or guidance counselor at a PTA meeting, not only enriches and gives greater meaning to an otherwise verbal presentation, but may also provide parents with easily understood information which helps them make plans with their children for further education.

Certain visual materials, prepared in schools, are also important to such projects as the school newspaper and yearbook and may serve as photographic records of school activities and of personalities for administrative use. When students participate in preparing materials certain accepted educational goals may be met. These include opportunities for developing leadership, cooperation, responsibility, initiative, and vocational and avocational interests.

### Materials for Production

The variety of audio-visual materials prepared in schools is very similar to that produced in the central audio-visual department of a school system. Here also, needs, available

equipment, and the competencies of those interested in production determine the particular materials which are given attention.

The preparation of two-by-two color slides receives great attention since many schools and a large number of teachers possess 35 millimeter cameras. Slide sets are prepared on school and class activities, community resources, and items of local history. Teachers and pupils bring to school visual reports on vacation trips to share with each other. Science teachers, as well as others, copy printed or pictorial materials and build collections of slides which permit them to individualize and better adapt their instruction to their particular class needs. There is also a growing interest in making records, in the form of slides, of outstanding exhibits, bulletin board displays, and student projects for future reference. As term projects, many classes (including elementary school groups) prepare materials for slides or a filmstrip and frequently the audio-visual director of the school system, or a staff member, cooperates by making the slides which are used in class along with tape-recorded narration.

Because of the needs of school newspapers and yearbooks, a great deal of attention is given to black and white photographs. In many schools the responsibility for providing pictures is assumed by students in photography or journalism classes or clubs. A principal, an audio-visual coordinator, or

frequently a science teacher, with an interest in photography, may be responsible for taking publicity pictures for the school. In some situations, in order to relieve the professional person from routine darkroom work, the exposed negatives are developed and prints are made by local commercial photographic services.

A significant development in school audio-visual programs is the growing use being made of overhead projectors. Since this projector requires that a teacher develop materials to suit his own approach to his subject and to class needs, transparencies for use with the projector must be produced locally. Some teachers use diazo films (nonphotographic film processed in ammonia fumes), while others find that high contrast films are suitable for their purposes.

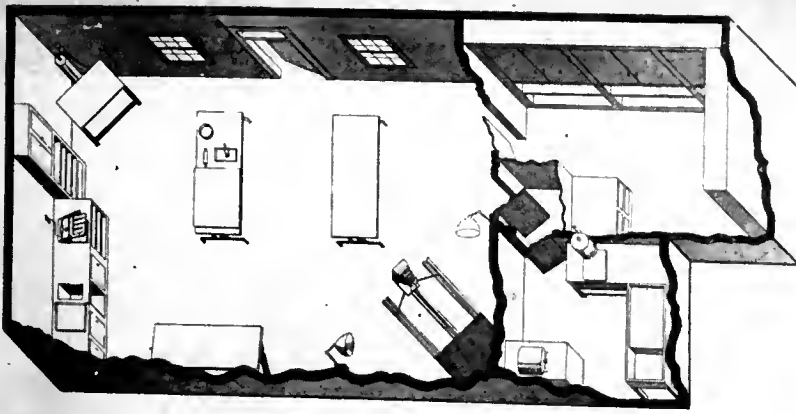
Motion pictures have been produced in many schools. Initially, this seems somewhat surprising in view of the need for expensive equipment, the cost of materials, and the time required for those who participate, but in almost every instance locally prepared films serve definite and continuing needs. Secondary schools produce orientation films for new students while, with the cooperation of the audio-visual director and persons from the community, films are made on special school activities and programs, even in elementary schools. The athletic departments of high schools sponsor films on football games and other events. Some experimental studies have pointed out the value of combining film production with regular class activities, especially in science and social studies, but as yet the extent of this activity seems limited.

Smaller school systems that operate FM radio stations frequently set up broadcast studios in the local high school and students operate the station under the direction of an interested teacher (often the audio-visual coordinator). Even in large school systems radio classes from each high school assist in the technical operation of the station as well as in writing scripts and performing on shows. Many audio-visual directors encourage elementary classes to plan and present their own live or recorded programs. Television programs, usually of a public relations nature, also are produced with the cooperation of school groups.

A new trend is noted in one phase of local production activity in schools. Encouragement is being given and interest is being shown in the preparation of inexpensive materials by teachers and by older students, under teacher direction. These materials include mounting free and inexpensive



Teacher completes a copy on polaroid film. When removed from the camera the transparency is ready for mounting and projection.



**Design for workroom by Harvey Frye, Indiana University, shows suggested area for AV production in schools; general workroom, photographic darkroom and storeroom.**

pictorial materials for better display, storage, and greater classroom use; preparing charts and posters, using semiprofessional lettering, drawing, and coloring techniques; using simple photography to make copies of materials for display or projection; and employing all of these techniques for exhibits and bulletin board displays. The enthusiasm and industry with which many teachers have applied some or all of these skills to produce their own inexpensive teaching materials is quite remarkable.

### **Facilities and Equipment**

School facilities for production work are generally limited to small darkrooms, but there is a growing interest to provide a suitable workroom for the various forms of inexpensive production previously noted. Audio-visual directors and principals find that teachers naturally are more interested in making materials if facilities and equipment are easily available. Space is being found in older buildings and provision is being made in many newer buildings for workrooms (15x20 feet) and darkrooms (5x8 feet).

Equipment for photography consists of 35 millimeter cameras, larger press-type cameras for copying as well as for regular picture-taking, and necessary darkroom equipment, including a photographic enlarger. Sixteen millimeter motion picture cameras are possessed by some schools, but frequently the central audio-visual department makes one or more cameras available for school use. Equipment for inexpensive production includes a dry mount press for picture-mounting, equipment for mounting large charts and maps, and lettering guides and mechanical devices for poster and display work.

### **Personnel Engaged in Production**

As one part of the survey conducted on local production activities, case studies were made in a number of school systems. The author visited with administrators, supervisors, audio-visual personnel, principals, and teachers. Most persons interviewed expressed an interest in production work, but only those who directly had engaged in making some of their own materials were really enthusiastic and realized the possibilities inherent in these activities and the resulting materials for improved teaching and other communications purposes.

The extent to which the faculty and the students in a school engage in production work often depends on the interest of the principal and his recognition of the values of these activities in the school program. School system audio-visual directors, through demonstrations and their own use of locally prepared materials, make principals aware of this area and so may gain their support. Also demonstrations and in-service workshops for teachers indirectly interest principals in supporting production activity and making necessary funds available. A number of principals, especially those with a hobby interest in photography, prepare their own materials. These mainly concern school activities for public relations.

Many school audio-visual coordinators are interested in photography and this leads them into the production of materials. Motion picture production within a school is often directed by the coordinator and he may be assisted by other teachers and students. Some school system audio-visual directors conduct in-service

courses in production and school coordinators are encouraged to participate in this training. In turn, they can instruct and assist their own teachers in various types of production work.

Teachers in both elementary and secondary schools engage in production activities. For some, production is limited to mounting pictures for display and then use with children in story-telling situations, while others prepare color slides for presenting abstract concepts and information on local topics to their classes. The most frequently mentioned obstacle to teacher participation in production work is finding time to devote to the activity. Unfortunately those active in production often must do their work outside normal school hours; but for many teachers the returns for their efforts, in the form of improved teaching efficiency, satisfaction gained from the accomplishment of creating materials and then sharing them with their students, and student participation tend to minimize the time factor as a serious deterrent. Teachers mention that while planning materials for production they often gain greater insight into their subjects. Also, audio-visual directors note that teachers who prepare their own materials develop greater skills in the utilization of all materials and also become more appreciative and critical of other instructional materials.

Pupil participation in production work also may be limited or extensive. Earlier in this article some educational goals for students were noted, which in part may be realized through participation in production work and thus tend to encourage greater activity for many boys and girls. Children work with teachers in preparing materials for class use; or under the direction of the audio-visual coordinator and special activity teachers, they prepare materials for school-wide or community use. Older students relieve teachers of much of the routine involved in mounting pictures and in darkroom work, while some audio-visual or photography groups provide production services for teachers which include the preparation of needed slides, photographs, and other visual materials.

### **And the Future . . .**

Local audio-visual production probably started when an enterprising teacher first used a blackboard in a classroom. That teacher, in a sense, was attempting to individualize his manner of communicating ideas and information to his pupils. Since that day we have seen local production

*(Continued on page 291)*

# Slide Making Is Easy



by Bruce A. Lloyd

When children are photographed in action, they should understand why the pictures are being taken so the action will be as natural as possible. Showing them actively taking part in a project is of interest to other classes and to parents as well when special programs are presented for them.

Have you ever wished that you could show your favorite pictures of classroom activities without using the cumbersome opaque projector? Have you found it difficult to show pictures to large audiences? Have you found that showing small pictures to small groups of children takes too much time and not all children get a good look at the pictures?

If you have ever been faced with these problems then you will be happy to learn that you can avoid them by making and showing your own slides. Slides offer the advantage of ease of showing and storing plus ease of handling. Slide making offers the further advantage of being as simple and easy as picture making. The most inexperienced amateur photographer can make his own slides.

All that you have to do is make exposures with a 35mm camera, develop the negative, make prints on fine-grain positive film, develop this film and mount in 2 x 2 slide mounts and you are ready to show your own slides. That's easy enough, isn't it?

Perhaps it seems like a waste of time and a lot of trouble to make your own slides, but there are a number of good reasons for making them.

When children see themselves on the screen it helps them relive the learning situation that took place.

Children learn to cooperate because they are working together for a purpose.

Slides are an excellent means of showing parents some of the school or classroom activities in which their children have participated.

Slides may also be used as a teaching and motivating device.

They may further be used to help orient new teachers both as to showing some of the classroom and school activities that have been done and how those activities were accomplished.

*Equipment and Materials.* Surprisingly enough only a 35 mm camera, tripod, and exposure meter are all that is needed to make your own slides if you wish to forego the satisfaction of doing it yourself. On the other hand, to make them yourself all that you need add to the above list is an inexpensive darkroom outfit.

In making our slides the following equipment and materials were used:

1. A 35 mm camera
2. A tripod
3. An exposure meter

4. A contact printer
5. Fine grain positive film and negative film
6. Film processing chemicals and developing tank
7. 2x2 slide mounts for 35mm slides

*Steps in Slide Making.* In order to obtain a really good photographic record of any classroom activity the following steps are suggested:

1. Preparing the children for picture taking.
2. Taking the pictures.
3. Processing the negative.
4. Printing, processing, and mounting the slides.

*Preparing the Children.* The children should understand why pictures are being taken so that the action shown will be as natural as possible. One reason for photographing a classroom activity may be to help augment a regular program for parents. The slides can show the various steps of the activity in which the children participated. Another reason for photographing the activity may be to show other classrooms what one room has done. In any case the purpose should be made clear to the children.

*Taking the Pictures.* Pictures in the



classroom can be taken by using either flash or time exposure. Flash is most convenient because it does not interrupt the children in their work. A time exposure is recommended, however, because it produces more even lighting of the subject.

The pictures that are taken should show the children doing something. Not too many children should appear in each picture. Ideally, the pictures taken should show the various phases of the activity, step by step, from beginning to end.

**Processing the Negative.** Have the film developed at any reliable photographic dealer or develop it yourself according to the manufacturer's recommendations.

**Printing, Processing, and Mounting the Slides.** Any good film processor will make black and white slides from your 35mm negatives, but it is much cheaper to do it yourself. Also, if you process your own slides you can make them the way you want them.

The first step in making the positive is to print it. This is done exactly as in making paper prints. An ordinary printing frame is sufficient in this step, but it is more convenient to use a contact printer.

In the darkroom place the 35mm negative strip in position on the print frame or contact printer. Be sure that the emulsions side of the negative is up or facing you. Then place a small piece of fine grain positive film, emulsion side down over a frame of the negative. Line up the sprocket holes in both pieces of film. Close the lid of the printer and expose to light for about one second. Remove the

positive film from the printer and develop it.

In processing or developing the positive film it is recommended that the developer used be of high contrast such as Kodak D 11. Dilute the developer as follows: one part D 11 to two parts water. Develop the positive by inspection until the image shows through the film base. The time will vary from five to ten minutes. The emulsion side will appear quite dark. After development for the recommended time place the positive in a short-stop bath for fifteen seconds and then in the hypo or fixer. After a minute or two the film will be clear. Turn on the white light (after checking to see that all film is covered) and inspect the positive. It should be dark enough to show detail, but thin enough so that light will pass through it. If the slide is too dense the projected image will not show up well on the screen.

There is no cut-and-dried exposure-development formula that will assure perfect positive slides. Experimentation with exposure and development times is the only sure way to get the results that you want.

When the positive slides have been completely processed mount them in slide mounts and they are ready for projection.

With a little practice it soon becomes easy to make fine positive slides; slides that you will be proud to show. Try making your own slides. The satisfaction of having made them yourself is its own rich reward. Try it, and then you can tell others that slide making is easy.

## Living American History

(Continued from page 285)

Teachers and students have been enthusiastic in their reception of the *Window to the Past* series. Discussions following the telecasts indicate that the material presented was meaningful and teachers have reported that students will often refer to something seen on a program, sometimes even weeks after it has been viewed.

Recently, third grade students at Lafayette school in suburban Detroit's Lincoln Park were asked to take pencil and paper to the auditorium in the event they would like to jot down some notes to remember while watching a *Window to the Past* program. The sketches of period furniture drawn by these eight-year-old students from scenes in the program were remarkably accurate and were evidence that the material presented was understood and remembered.

"Combining a happy balance of entertainment with education to make an interesting, yet educationally worthwhile program, is a challenge," according to the Museum and Village Executive Director, Dr. Donald A. Shelley. "*Window to the Past* is an experiment in utilizing this combination, which we feel has proved successful."

## Producing AV Materials

(Continued from page 289)

activities develop and slowly become an essential part of our educational programs.

For some school administrators, supervisors, and teachers these ideas and activities are still beyond their grasp, but their number is becoming smaller and smaller as they realize the unique contributions that local production can make to the improvement of instruction. The point has now been reached at which a teacher can use a camera to record a scene or activity and immediately have a slide for projection, without time or expense for further processing. Similar developments can be expected in other areas of production. The success of local educational television will be dependent to a large extent upon the local production of visual materials.

In the future, we will see greater reliance upon local production activities to fit specific local needs—in the classroom, the school, and school-community relations. Each teacher will adapt techniques of local production to help in solving her own teaching problems and to serve her own instructional needs, and will, surprising enough, find more time available for teaching a greater number of topics more effectively.



Here is all the equipment you will need to enjoy the fun of making your own slides. Full list of items is given on the facing page.



Shakespeare's *Macbeth* became more tangible and much more interesting to the students of English Literature, when assisted by a short film of the play, a tape recording of the actors and a comic book production of "Macbeth" to clarify the plot and order of events.

Photo by  
Major Ragland

## SEEING ENGLISH by Mrs. Elizabeth Miller

IT TAKES some doing in these times of rapid advancement and changing needs to keep students vitally concerned with those "required" subjects at the high school level. English, which has been a "required" subject since the first day of school, seems to take top honors in this group. Audio-visual material has proved a medium in my English classes that has helped remove monotony and stimulate interest. Above all else, it has helped focus attention on common designs and experience with a result of accomplishment for all, regardless of ability.

One of our most commonly used visual-aids is the film. How better can one study the English and American novel than with a full-length film based on "Jane Eyre" or "The Tale of Two Cities."

Another field is in the strictly audio department—tape recordings. We have made use of short films on Shakespeare and on "Macbeth," but to have the privilege of hearing the entire production of "Macbeth" with such actors as Judith Anderson and Maurice Evans added greatly to our appreciation of the drama. In this same study the class used a comic book production of "Macbeth" to help understand the plot and fix the order of events in mind. The authentic organization of the comic book makes it a good reference source for all

level students.

The core curriculum is not the plan of organization for St. Helen's High School, but the theory of this plan has been the basis for development of some of our visual aids activities. Through student work we have developed a time chart integrating knowledge of events from history with events in literature. By combining an outline map of the United States and name pendants, we have associated authors geographically. Since all three things are dependent upon each other a better recognition of literature's place in our lives has been established. One student's contribution is a modified cartoon of map, list of authors, and figures representing titles.

An excellent source of pictures for mounting has been made available to English literature teachers this year through the illustrated story on Sir Winston Churchill's "History of the English Speaking Peoples" as published by Life magazine. First showing these pictures with the opaque projector and then using them on a bulletin board helps to add reality to the English history which must supplement the English literature to give it reason and meaning.

The flannel board can have a definite place in the understanding of origin of the English language; for instance, I have in mind a large map of England on flannel with name

plates of invading peoples that can be added and moved as time advances. Reading, seeing a movie on this, and using the flannel board for recreating the steps gives a three-way experience that is pleasant and lasting.

After completing the study of the growth of American literature the class quickly recognized the weakest point of their experience—the accurate linking of author with title. So as to strengthen this point in their learning we prepared the good old flash-card type of thing and did some class competition in matching on the bulletin board. This is usually considered strictly an elementary approach, and yet, as long as we do not allow the activity with the cards to continue too long, the class participates, competes, learns and has a variation in its usual procedure.

We have used records for the medium of studying folk literature. This is more appealing to the student if a current favorite among the artists can be introduced. So as not to be interrupting the playing, we list the titles on the board which makes for more undivided attention.

There is no limit to the amount of audio-visual experiences that can be used for teaching English literature and grammar, too. I feel quite sure my students are happier in their study with this added type of learning.

# GOLDEN REEL AWARD WINNERS

Highlights of the

# AMERICAN FILM ASSEMBLY, 1957

Citizenship and Government: **The Big City** (Entrant and Producer: Charles Guggenheim & Associates, Inc.; Sponsor: Mayor Raymond R. Tucker; Distributor: Charles Guggenheim & Associates, Inc.)

Education: **A Desk For Billie** (Entrant, Sponsor, and Distributor: National Education Association and Affiliated State Education Associations; Producer: Agrafilms, Inc.)

Junior and Senior High School (Natural Sciences, etc.): **Village of Spain** (Entrant, Producer, Distributor: Churchill-Wexler Film Productions)

Junior and Senior High School (Art and Crafts, etc.): **Indian Artist of The Southwest** (Entrant and Producer: Cine' 937 Productions; Distributor: Coast Visual Education)

Preschool Through Intermediate Classroom: **Gallant Little Tailor** (Entrant and Distributor: Contemporary Films, Inc.; Producer: Primrose Productions)

**The Hot Rod Handicap** (Entrant and Sponsor: Richfield Oil Corporation; Producer: Hal Raach Studios; Distributor: United Artists, Stanley Warner, Southside Theatres, Metropolitan, Pat Patterson Productions)

Recreation: **A Place For Growing** (Entrant and Producer: Campus Film Productions, Inc; Sponsor and Distributor: Boys' Clubs of America, Inc.)

Economics: **Your Share In Tomorrow** (Entrant: Knickerbocker Productions, Inc.; Producers: Knickerbocker Productions, Inc. and International Film Foundation, Inc.; Sponsor: The New York Stock Exchange; Distributor: Modern Talking Picture Service, Inc.)

Business: **Outside That Envelope** (Entrant and Producer: Parthenon Pictures; Sponsor: Connecticut General Life Insurance Company)

Industrial Processes: **The Next Ten** (Entrant and Producer: Parthenon Pictures; Sponsor: Kaiser Aluminum & Chemical Company; Distributor: Modern Talking Picture Service, Inc.)

Industrial Training: **The First Five Minutes** (Entrant and Sponsor: The National Board of Fire Underwriters; Producer: Audio Productions, Inc.; Distributor: Bureau of Communication Research, Inc.)

Institutional Promotion: **Even For One** (Entrant and Producer: Dynamic Films, Inc.; Sponsor and Distributor: American Medical Association)

Natural Resources: **Fish Spoilage Control** (Entrant, Producer and Distributor: National Film Board of Canada; Sponsor: Canadian Government Fisheries Department)

Sales and Promotion: **Through The Looking Glass** (Entrant and Producer: Transfilm Incorporated; Sponsor and Distributor: Tube Department, General Electric Company)

Avant-Garde and Experimental: **A Short Vision** (Entrant and Distributor: Brandon Films, Inc.; Producer: George K. Arthur)

Features: **The Great Adventure** (Entrant and Distributor: Louis de Rochemont Associates Film Library; Producer: Arne Sucksdarff)

The Fourth American Film Assembly, Golden Reel Competition and Sound Slidefilm Conference, drew a record attendance of more than 1200 film enthusiasts to New York's Statler Hotel from April 22-26. A total of 258 films were on the program, for which 72 awards were made. Entries totaled almost 400; many were eliminated in regional pre-screenings. Sound slidefilms entered were 70, programmed 54, awards 13. More than \$10,000 was spent on entering the films and slidefilms; this year's increase in entry fee to \$25.00 did not prevent publishers and sponsors from submitting their products for competitive judging. An estimated \$6 million was the production cost of the films screened.

## "RICHLY DESERVED AWARD"



U.P. Photo

Helen Keller (right) received her Golden Reel from Nancy Hamilton who produced the 16mm film "Helen Keller In Her Story," and H. A. Tollefson, President of the Film Council of America, at the fourth Annual American Film Assembly. The film is distributed by Louis de Rochemont Associates, 35 West 45th St., New York 19.

Human Relations: **Helen Keller In Her Story** (Entrant and Distributor: Louis de Rochemont Associates Film Library; Producer: Nancy Hamilton)

International Understanding: **Report From Africa Part I** (Entrant and Distributor: McGraw-Hill Text-Film Department; Producer: Edward R. Morrow and Fred W. Friendly)

Literary, Musical and Theatrical Arts: **The Bespoke Overcoat** (Entrant and Distributor: Brandon Films, Inc.; Producer: Remus Productions)

Religion and Ethics: **Broken Mosk** (Entrant and Distributor: Broadcasting and Film Commission of the National Council of Churches; Producer: Nassour Studios; Sponsor: Joint Commission on Missionary Education of the National Council of Churches)

Visual Arts: **The London of William Hogarth** (Entrant, Producer and Distributor: Barnard-Cornwell Films)

Health and Hygiene: **To Your Health** (Entrant and Distributor: Center for Mass Communication of Columbia University Press; Producer: Philip Stapp;

Sponsor: World Health Organization)  
Medical Sciences: **Dynamics of the Tubercle** (Entrant and Producer: Kansas University School of Medicine; Sponsor and Distributor: Pfizer Laboratories)

### SOUND SLIDEFILM AWARDS

Education: **Voice Expression** (Entrant, Producer: Pilot Productions, Inc.; Sponsor: S.P.E.B.S.Q.S.A., Inc.)

Sales and Sales Promotion: **A Story of Lutheran Brotherhood** (Entrant, Producer: Colburn Film Services, Inc.; Sponsor: Lutheran Brotherhood Life Insurance Society.)

Sales Training: **Sell A Mental Concept** (Entrant: Empire Sales Training Center, Inc.; Producer: Filmfax Productions)

Supervisory Relations and Industrial Training: **Examining The Will To Work** (Entrant, Producer: Henry Strauss & Co., Inc.; Sponsor: Esso Standard Oil)

Religion: **Shepherds Out In The Field** (Entrant, Producer: Society for Visual Education, Inc.)



# 66

## **new teaching films from Coronet...**

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*new films for this year are listed by grade level on the next page. Each is offered in color or black-and-white and*

## 21 FILMS FOR THE PRIMARY GRADES

**Beginning Responsibility: Being on Time.** The importance of being on time and how to do something about it.

**Beginning Responsibility: Other People's Things.** Builds positive attitudes about respect for the property of other people.

**\*The Big Sun and Our Earth.** How the sun affects the earth—why we have night and day and how the sun gives us light and heat.

**A Boy of the Netherlands.** A language arts film which will create interest in old and new Holland.

**\*Bushy, the Squirrel: Background for Reading and Expression.** The story of Stevie's friendship with a squirrel will stimulate reading and storytelling about this animal.

**Fairness for Beginners.** Ways of being fair that make a happy classroom.

**How Birds Help Us.** Jack's observations convert him from believing that birds are pests to awareness of the many ways they help and please us.

**How Insects Help Us.** Bill finds that insects have many uses—why, even the grasshoppers he uses for fishing bait are useful.

**How Trees Help Us.** How trees help us by supplying lumber, food and materials for things we make.

**How Water Helps Us.** The major uses of water and how it helps man, plants and animals.

**How Weather Helps Us.** The way that weather affects man, plants, and animals, reviewing the weather that accompanies the changing seasons.

**Kindness to Others.** When Sam is ill, his classmates remember his kindness and begin to learn something of its meaning and importance.

**Lands and Waters of Our Earth.** The various land and water forms shown help the pupil understand the relationships among them.

**Let's Measure: Ounces, Pounds, and Tons.** A graphic demonstration which clarifies the relationships among measures.

**Let's Measure: Pints, Quarts, and Gallons.** Standard liquid measures have basic relationships and symbols of their own.

**Summer is on Adventure.** This film shows the major features and activities of summertime.

**The Truck Farm.** Life on a truck farm—the work done on it, what the farm produces, and where the products go when harvested.

**We Explore the Woodland.** An exciting exploration in the woods—trees, wild flowers, small animals, colorful birds, insects, and wild fruit.

**Where Does Our Food Come From?** From the men who deliver products to the store in which Dickie works, he learns the sources of our food.

**Woolly, the Lamb: Background for Reading and Expression.** A tender story of a lonely little lamb who looks for a playmate and finally finds one.

## 21 FILMS FOR THE INTERMEDIATE GRADES

**Adaptations of Plants and Animals.** (1 1/4 reels). Selective views and directed observation of various forms of life, leading to understanding of the principles of adaptation.

**Amphibians.** The life of frogs, toads, and salamanders, showing the characteristics they share and the differences among them.

**\*Animals with Backbones.** The structural differences between vertebrates and invertebrates are shown by means of living examples and illustrations.

**Audubon and the Birds of America.** (1 1/2 reels). The life work of a great "American Woodsman."

**Australia: The Land and the People.** (1 1/2 reels). The climate of the Australian continent and its major economic activities.

**Bicycle Safety Skills.** The performance techniques, traffic rules and procedures and bicycle inspection practices that make safe cyclists.

**Boy of Renaissance Italy.** Filmed in Italy, this is the story of Niccolo who goes to Florence to become an apprentice artist.

**\*The Boyhood of George Washington.** The formative years of Washington held experiences which later uniquely equipped him for leadership.

**Courtesy at School.** Jerry learns that being courteous helps him to enjoy his work and play more.

**Fossils: Clues to Prehistoric Times.** The exciting story of fossils—where they are found, how they were formed, and what they tell us about the past.

**Indonesia: The Land and the People.** (1 1/4 reels). A survey of the geography and history of a rich island republic.

**Inventions in America's Growth (1750-1850).** The inventions which met the needs of a growing America—the steam engine, locomotive, telegraph, cotton gin, and others.

**Inventions in America's Growth (1850-1910).** The inventions which allowed men to live comfortably in huge, concentrated urban populations—the automobile, telephone, electric lamp, and others.

**\*Ireland: The Land and the People.** Economic activities, the political division of the island into north and south, and new industrial developments.

**\*Life of a Philippine Family.** The simple life of a village family illustrates the means by which rural Philippine people meet their needs.

**Life of a Primitive People (Africa).** (1 1/4 reels). A primitive tribe in Africa today shows a way of life paralleling that of man in prehistoric times.

**\*The Philippines: Gateway to the Far East.** The past, present and future growth of a republic with interests similar to those of the U. S.

**Southeast Asia: Lands and Peoples.** (1 1/4 reels). A review of economic and human resources of four countries—Burma, Thailand, Malaya and Indochina.

**The Soviet Union: The Land and the People.** (1 1/2 reels). (B&W only). A view of the economics and geography of the world's largest country.

**The Story of Citrus Fruits.** The growth of citrus seedlings, the care of trees, and how fruits are harvested, processed, canned, and frozen.

**Understanding Fire (Exploring Science).** The characteristics and uses of fire—and its three requirements: oxygen, fuel, and heat.

**Understanding Our Earth: How Its Surface Changes.** A visual presentation of the forces which build up and wear away the earth's surface.

**Understanding Our Earth: How Its Surface Changes.** A visual presentation of the forces which build up and wear away the earth's surface.

## 22 FILMS FOR JUNIOR & SENIOR HIGH SCHOOLS

**American Literature: The Westward Movement.** The people and themes of the westward movement as a source for writers from 1800 to today.

**The Ancient Orient: The Far East.** (1 1/4 reels). An unusually rich film on the growth of the early civilization of China, Japan, and India.

**\*Behavior in Animals and Plants.** Clear definition and illustration of tropism, reflex action, instinct, and intelligence.

**Brahms and His Music.** (1 1/4 reels). The life of the musician, the controversy over his music, and a clear explanation of his great musical contributions.

**Careers in the Building Trades (Basic Skills).** Seven occupations in the building trades shows some of the advantages of and skills required for each.

**Early American Civilizations (Mayan, Aztec, Incan).** (1 1/4 reels). The cultural growth and attainments of 3 civilizations.

**\*English Literature: Chaucer and the Medieval Period.** (1 1/4 reels). The major literary forms of this age, with re-enactments of some of its greatest works.

**English Literature: The Romantic Period.** (1 1/4 reels). A period of literary revolution, with dramatized selections from Burns, Byron, Shelley, Keats, and others.

**English Literature: The Victorian Period.** (1 1/4 reels). A great age of English literature—of Eliot, Dickens, Thackeray, the Brontes, and others.

**The French Revolution.** (1 1/2 reels). An unusual film of the major events of a turbulent period.

**\*How Living Things Change.** An examination, comparison, and illustration of the theories of Darwin, Lamarck, and de Vries.

**The Human Body: Circulatory System.** (1 1/4 reels). An analysis of the entire circulatory system—heart, lungs, kidneys, arteries, and veins.

**Liszt and His Music.** (1 1/4 reels). The "prince of pianists" and his music—with re-enactments of the composer's life and times.

**Mark Twain: Background for His Works.** (1 1/4 reels). The colorful life in Missouri and the West which inspired some of Twain's greatest works.

**The Mayas.** The ruins of ancient American civilization tell us of great cultural advancements.

**The Napoleonic Era.** (1 1/4 reels). The great moments of 1796-1815 from Napoleon's rise to power through the disintegration of the Empire.

**The Nature of Color (New).** (Color only). A clarification and demonstration of the nature of color and the principles of color mixing in painting, photography, and printing.

**\*Reproduction in Animals.** The function of each parent, three main types of sexual reproduction, the embryo's development, and the birth processes.

**Understanding Our Universe.** Vivid presentation of how man learned and is learning about the universe.

**United States Expansion: The Louisiana Purchase.** (1 1/4 reels.) Scenes depicting the details of this territory's history in relation to westward expansion.

**Using the Laboratory (Chemistry and Physics).** The scientific ways, attitudes, safety practices required when solving a laboratory problem.

**Walt Whitman: Background for His Works.** (1 1/4 reels.) Scenes of the poet's life and of the nineteenth-century America in which he lived contribute to a deeper understanding of his work.

**Using the Laboratory (Chemistry and Physics).** The scientific ways, attitudes, safety practices required when solving a laboratory problem.

**Walt Whitman: Background for His Works.** (1 1/4 reels.) Scenes of the poet's life and of the nineteenth-century America in which he lived contribute to a deeper understanding of his work.

**How the Animals Discovered Christmas.** (1 1/4 reels.) A delightful story of how the animals of Cozy Valley make their Christmas a happy one.

**The Life of Christ in Art (Catholic Version).** (2 reels.) Great paintings illustrate the life of Christ for Catholic Schools.

\* Films to be released between July 1 and September 30, 1957.



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# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

## A CHANGING LIBERIA

(Association Films, 347 Madison Avenue, New York, New York) 29 minutes, 16mm, sound, color, 1956. Rental Free. Produced by Vogue Wright Productions for the Firestone Tire and Rubber Company.

### Description

The grafting of a rubber tree to improve its hardiness and productivity symbolizes the film's theme "that two different worlds can enrich each other when they solve their problems together." Liberia, Africa's only republic, is a land of the old and the new. The old is represented in the tribal organization of the people, their traditional methods of agriculture, and their folkways. The new is represented in the technology which accompanies the growing of rubber trees and the processing of latex. The impact of modern civilization on the native people is illustrated by the case of Saba Joe, who learns how to tap the rubber tree in a special school, and his wife, Fallalai, who gradually accepts the idea of modern medical care and agrees to have her baby in a hospital.

The history of the Republic, its size, location, and natural resources are described. Soil and heavy rainfall were determining factors in the introduction of rubber culture in 1926. The initial problems were clearing the jungle for plantations, competing with

primitive agriculture for labor supply, and combating fever and disease. Nowadays the extensive plantations and processing plants for rubber production are the economic foundations of the entire country. The rubber industry has brought modern housing, health facilities, schools, roads, seaport facilities, commercial air transportation, and has stimulated the development of other industries. "The welfare of people and their productivity and the welfare of the world are inseparable."

### Appraisal

This is a technically competent film which was written and directed by one of America's outstanding documentary film producers, Gordon Weisenborn. It is hard to imagine an audience which would be bored by the film, with its fascinating people and processes. Although few teachers will find the film tailored to fit their curriculum, many should find it useful. The geography teacher has in A CHANGING LIBERIA an example of man's adaptation to a hot, wet land, as well as a fairly detailed exposition of the story behind the production of one of the world's important economic commodities. The social studies teacher can use the film to show how United States' interests are involved in Africa. Some will draw the implication that the economic development of a country by American private capital without interference in

that country's government can strengthen that country's resistance to communism. For a keener insight into the political aspects of Liberia, however, one would do well to see the Liberia section in Part I of Edward R. Murrow's REPORT FROM AFRICA, a recent 16mm release of the McGraw-Hill Book Company. A CHANGING LIBERIA shows folkways of the people, particularly their dress, dances, and music which might well interest the anthropologist. The length of this film, its richness of material, and its very style of treatment, suggest that it could become a very popular auditorium film for schools. It is an anthropogeographical film which will also be of general interest to family and adult audiences. Because A CHANGING LIBERIA is a film sponsored by an industrial organization for public relations purposes, some film users may ask if it is sufficiently unbiased to have educational value. Those who are anxious about this point should see the film and answer the question for themselves. The film is believable, contains no direct advertising, and treats a country about which few films are available.

Ledford Carter

## ENGLISH LITERATURE: THE ROMANTIC PERIOD

(Coronet Films, Coronet Building, Chicago 1, Illinois) 13 minutes, 16mm, sound, black and white or color, 1957. \$68.75 or \$125. Teacher's Guide available.

### Description

A visit by a London reporter to a literary critic of the 1820's reveals many of the ideals and revolutionary activities of that period of English history referred to as the Romantic Period and recalls briefly some of the major literary figures who contributed to that movement.

Mr. Sims, a London newspaper reporter who is writing a series of ar-



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tides on the writers of the late 18th and early 19th centuries, calls on Mr. Ernest Dawes, a literary critic, for an interview. Through a process of flashbacks and reminiscences, Mr. Dawes talks of the historical significance behind the Romantic Period which was influenced by four major revolts—the American, French, Irish, and Industrial Revolutions. He characterizes the period as one of individual self-expression in which the romanticists or revolutionaries were pledged to urge the freedom of man.

The literary critic's discourse on social justice is punctuated by dramatized selections from the works of the major leaders such as Lord Byron, Robert Burns, William Wordsworth, Percy Bysshe Shelley, Samuel Taylor Coleridge, William Blake, John Keats, and Sir Walter Scott.

Throughout the film, selections are quoted to strengthen the premise that Romanticists were striving for freedom, equality, and brotherhood. According to the French writer Rousseau, "Man is born free, and everywhere he is in chains." The spirit of the time was expressed by, "men who envisioned in their writing, a better world—a world in which beauty, brotherhood, and human dignity gain a better world." Poets are referred to as, "... legislators of the world." The statement, "We have, all of us, one human heart," is attributed to Wordsworth who described poetry as a, "spontaneous overflow of our feelings." Coleridge and Blake are categorized as mystics who at times could not face a real world but must retreat to dreams. Lord Byron is considered a true revolutionary and a man who was, "bad, mad, and dangerous to know." Keats and Scott took refuge in the romance of another time. Evil was set down and good triumphed. They were romanticists for the sake of romance alone.

Romanticists are described as writers who saw the world and people personally in their search for the freedom and brotherhood of man. The Industrial Revolution is pictured as leading to the slavery of man and the corruption of children, contributing to the movement for human freedom advocated by the Romanticists.

**ENGLISH LITERATURE: THE ROMANTIC PERIOD** concludes with the reporter taking leave of the critic after they had discussed the more compelling writers of the period and had reviewed some of their major ideas and works concerning the freedom of the individual.

#### Appraisal

Comparing social forces which sparked four major revolutions with the political and social philosophies

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of the more important writers of the Romantic Period provides an effective medium of organizing and reviewing the dominant ideas and literature of the time. The skillful use of flashback and interview-narration type of presentation adds much interest to a subject which could have been easily hampered by undue trivialities. ENGLISH LITERATURE: THE ROMANTIC PERIOD is especially suitable for a senior high school audience as an introductory film prior to the study of this period of literature. It contributes to the complicated problem of associating the writings of the period with social forces prevailing at that time. For these same reasons, this film might well be used on the early college level when studying English literature.

O. E. Bismeyer, Jr.

## TECHNIQUES OF ORGANIC CHEMISTRY —

### Parts I, II, III, IV

(Young America Films, Inc., 18 East 41st Street, New York 17, New York) Total running time, 62 min. Four parts: 11 min, 20 min, 12 min, 19 min. 16mm, sound, color, 1956. Complete set price, \$540; individual parts \$100 per reel. Teacher's Guide available.

#### DESCRIPTION

In this series of four films, Professor Louis F. Fieser, Harvard University, demonstrates a number of organic chemistry techniques.

Part I. In this film, Dr. Fieser first shows how to assemble some of the equipment that is used in the experiments; he then presents demonstrations of fractional distillation, melting point determination, and the Rast determination of molecular weight.

In fractional distillation of a mixture of benzene and toluene, Dr. Fieser shows how to pack the column with a stainless steel scouring pad, how to fit the hardwood slip collar on the microburner, how to make the chimney holder, and the need for careful heat control to separate the two liquids. Graphs of distillation curves show the relative efficiency of various column packings.

Next, Dr. Fieser demonstrates melting point determination. After showing how the open end of a melting point capillary is pushed into a pile of sample to scoop up a short section of material, he demonstrates the attachment of the column to a thermometer and finally the proper technique for heating the sample in a bath of paraffin oil.

The last demonstration in this film is the Rast determination of molecular weight. Dr. Fieser shows the placing of

a solid solution of substance in camphor in a capillary which is then evacuated and sealed. This tube is attached to the thermometer alongside a tube of camphor alone and both are heated. The molecular weight can be calculated by melting the mixture and the camphor then observing their temperatures and the per cent of substance.

Part II. Dr. Fieser's demonstrations in this film are crystallization, clarification, isolation of cholesterol from gallstones, and collection of a precipitate.

He first shows various kinds of equipment and demonstrates the uses of several kinds of wash bottles. After showing the importance of solubility tests, he demonstrates the proper procedures for crystallization including the transferring of the substance to a flask, gravity filtration, addition of more solvent, heating, allowing to stand for slow crystallization, and the precautions taken to prevent premature crystallization.

Next, he demonstrates clarification of Martius Yellow, a synthetic dye. Crude acid and water are added and Dr. Fieser shows the useful technique of swirling. Then he transfers portions to four test tubes and adds different amounts of crude carbon to each. Finally, in demonstrating a second method of clarification he shows that heating is only required in working with a hot, saturated solution.

In the isolation of cholesterol from gallstones, a portion of crushed stones is digested with dioxane. After filtration of the solution a hot solvent is applied to the walls of the flask, the filtrate reheated then diluted with hot water. The yellow impurity is now removable.

In Dr. Fieser's next demonstration, benzoic acid is precipitated from an alkaline solution, the slurry placed into a suction funnel, and eventually a compact cake is formed which is vacuum dried. He points out the significance of the reaction of the resulting orange compound with aniline then shows supersaturation by the addition of a seed crystal.

Part III. Extraction, countercurrent distribution, and elution chromatography are demonstrated in this film. Equal volumes of ether and water are added to a simulated reaction mixture of a yellow acid and a blue hydrocarbon in a separatory funnel which is then shaken, swirled, and twirled. The lower layer is drawn off then dilute alkali and salt solution are added which make the layers visible. The yellow acid is recovered from the red solution; the final stage being the addition of methanol and the setting aside of the

solution to crystallize.

In the countercurrent distribution demonstration, two natural pigments are used which are acids differing from each other only in that one is the hydroxy derivative of the other. Half-gram portions of the two are dissolved in ether, aqueous buffer is added, and the aqueous layer of the mixture is run into a second funnel. Fresh buffer is added to the first funnel and fresh ether to the second. Both are equilibrated. Dr. Fieser shows that time can be saved by performing two operations at once when the process is repeated. When the process is suitably extended, he shows that one of the samples crystallizes into needles, the other, into plates.

Dr. Fieser first shows how to load a chromatograph tube in the elution chromatography demonstration. The mixture to be separated contains equal parts of a crude hydrocarbon and its yellow oxidation product. A portion is dissolved in benzene and the solution poured into the tube. He demonstrates the elution of the column and the evaporation of the solvents resulting in a sharp separation of the two components. He then shows an example of purification of a crude azulene preparation.

Part IV. In this film Dr. Fieser demonstrates a synthetic sequence involving preparation of Martius Yellow and of six derived compounds. In the preparation of Martius Yellow, a sample is crystallized and saved. The rest is reduced to the air-sensitive diamine which is dissolved in dilute hydrochloric acid. The clarified solution is divided into two parts. One part is oxidized and compound II separates as fiery red needles. A part is crystallized and saved; a part is converted to yellow diacetate, and a part is hydrolyzed to orange aminonaphthoquinone. The second half of the solution is treated with acetic anhydride and sodium acetate to produce a diacetate. This separates as a pure white solid. A part is crystallized and a part is oxidized to the yellow acetylamino compound; this is hydrolyzed to the last compound of the series. Dr. Fieser mentions that in his class this series of experiments is the basis for an annual Martius Yellow Prize Competition.

#### APPRAISAL

The evaluation committee feels that these four films are excellent for use in college chemistry classes to supplement lectures on general laboratory techniques and to help illustrate certain chemistry principles. Some of the demonstrations are the type that will probably be repeated by the student in the laboratory while others illustrate certain principles and need not

be repeated. Dr. Fieser's demonstration techniques are outstanding and will serve as an inspiration to chemistry students. One is impressed with the speed, precision, and confidence with which he carries out the experiments. These films are straightforward with few frills and little or no wasted time. They start immediately with the problem and Dr. Fieser wastes neither action nor words. During some of the demonstrations, the scenes are changed very infrequently, but this does not detract from the film's effectiveness. Although these are primarily college films, they probably will be inspirational and motivating to younger students. Also chemists and chemistry instructors will find them helpful.

— George Vuke

## INDIAN FAMILY OF LONG AGO (BUFFALO HUNTERS OF THE PLAINS)

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 14 minutes, 16mm, sound, black and white or color, 1957. \$125 and \$62.50. Teacher's Guide available.

#### Description

This film, produced on the Pine Ridge Indian Reservation in South Dakota and at Custer State Park, tells the story of the Indian tribes who inhabited the great plains of the southwest nearly 200 years ago.

In the opening sequence, Redhorn, the hunter, and his family are preparing to leave their winter hunting grounds in the hills to join the rest

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of their tribe on the plains where they prepare for the first great buffalo hunt of the season. The women and girls have taken down the teepee and have packed and loaded the family's household goods. As the family begins its long trek, Redhorn leads the way on his horse. Close behind him on another horse is Chatanna, his eleven-year-old son. Chatanna's sister, Yellow Flower, walks behind him but in front of their mother. Oessedah, who leads the horse which is drawing the family's belongings on travois poles. The grandmother walks behind everyone.

After many days of travel the family reaches the camping grounds near the land where the buffalo herds graze. While the girls and women put up the teepees, some of the men go out to hunt rabbit or deer for food. Redhorn teaches Chatanna the things that every Indian man must learn — how to make bows and arrows, how to hit targets, and the arts of hunting. The father tells his son stories of their ancestors who were great hunters.

A shift in scenes shows Indian boys playing games. In the meantime, the girls and women must do all of the hard work around the camp. The girls are taught how to make clothing from buffalo and deer skins and to embroider designs on them. Also, they learn how to use buffalo hide for making parafleches — boxes in which to store dried meat.

Another sequence shows women cooking rabbit meat in the stomach from a buffalo. The pouch is suspended on poles, and some water is poured into it. The meat is added, and cooking begins when heated stones are dropped into the water. After sun-

down, the chief sends a scout out to locate the buffalo herd. While they wait for his return, Redhorn paints stories of his own life on the walls of his teepee. The women and girls are busy cutting pegs and setting up racks on which the fresh meat will be dried after the hunt. The scout returns on the second day and makes his report. A crier calls the hunters together and final plans are made for the hunt. Although Chatanna is too young to take an active part in the hunt, he joins the hunters. When the herd is spotted, and the men close in for the kill, Chatanna watches from a distance on his horse as Redhorn strikes down a big bull and gives thanks to the Great Spirit. Two other bulls are also killed.

After the herd has gone, the women come to skin the killed animals, cut up the meat, and take it and the hides back to the camp. The meat is hung up on racks, and the skins are stretched, pegged to the ground, and scraped before drying. At nightfall Redhorn's family gathers around the fire in their teepee to feast and listen while he tells heroic stories of his past. Chatanna dreams of the day when he, too, will become a great hunter.

Camp is broken as the film ends, and the family is getting ready to move again as they must follow the wandering buffalo herds.

#### Appraisal

INDIAN FAMILY OF LONG AGO should be of special interest to teachers of social studies on the elementary school level. It gives a vivid picture of Indian family and tribal life as it probably existed among the buffalo hunters of the great western

plains. All character roles in the films are played by members of the Oglala Sioux tribe now living on the Pine Ridge Indian Reservation in South Dakota. The costumes and artifacts pictured in the film were loaned by museums, and the authentic Sioux background music was provided through recordings from the United States Library of Congress.

Pearl Walker Headd

### TALKING SENSE: IRVING LEE—

### WHY DO PEOPLE MISUNDERSTAND EACH OTHER?

(NET, Audio-Visual Center, Indiana University, Bloomington, Indiana) 30 minutes, 16mm, sound, black and white. Produced by WOI-TV in association with Fund for Adult Education. \$100.

#### Description

Irving J. Lee, in a series of films "Talking Sense," introduces a number of significant areas in communication for discussion. In this film he deals with the unique character of words and the question, "Why do people misunderstand each other?"

Lee's opening remarks reveal the polar nature of people's reactions to ambiguous statements — outright dismissal of the speaker or an attitude of inquiry and puzzlement. It is the situation in which one person dismisses the assertions and person of the other that Lee recognizes some interesting facets in human dynamics.

The major sequence to follow includes Lee's survey of five significant characteristics of words: (1) their technical or nontechnical character, (2) regional differences in usage, (3) their change in meaning through time, (4) the way new words are continually being coined, and (5) how different circumstances call for differences in tone or "status" in choice of wording. All these characteristics are illustrated with concrete examples of word usage according to differences in situation, time, or place.

Lee then analyzes the act of communication as a process of human interaction between speaker and listener and shows what occurs where the listener interprets words as he would use them rather than as the speaker meant them. The result is "by-pass" — the speaker uses words one way, and the listener interprets them in another. Examples are used indicating how "by-pass" on occasion can lead to humorous or tragic consequences. One illustration involves the misinterpretation of an "X" made by



Lenin on a note reporting the imprisonment of 1500 counter-revolutionaries in Russia. The head of Secret Police regarded the "X" as a death sentence and proceeded forthwith to execute the prisoners. It was subsequently revealed that Lenin's "X" meant merely that he had noted the contents of the message. A more recent instance of "by-pass" in communications between representatives of foreign nations is also revealed. America's agreement that Russia was "eligible" for trusteeship was misinterpreted by the latter's representatives as meaning that America would support Russia's request, while it turned out that it was merely a recognition that Russia would "qualify" and that this recognition was not intended as an implicit approval. Again, confusion and misinterpretation result from an over-emphasis of the "word" and a simultaneous neglect of the intentions of the speaker.

Implications of "by-pass" in relations between parents and children and teachers and pupils are pointed out by Lee and suggest the importance of clear understanding for improved relationships between youngsters and adults. In conclusion, Lee observes that communication is a two-way process requiring a willing listener and a speaker eager to make himself understood.

### Appraisal

The late Professor Lee, in his authoritative and captivating manner, presents a clear, analytic discussion of the characteristics and role of words in interpersonal communication. While some disappointment was registered by the previewing group in the lack of visualization in his presentation, especially in view of his use of a visual medium, Lee's ability as a "master teacher" to attract and hold attention and his exceptional competence as an authority in the field of general semantics were recognized by the members as sufficient in themselves to justify wide use of this film as well as others in the series. Certainly, classes in English literature, language arts, and social studies in high school as well as freshman classes in college would find this series appealing and helpful. Community adult groups who are working toward group consensus and collective action would do well to plan for a number of sessions dealing with some of the topics treated by this series of films—the nature of "good observation," making a statement of fact, the "disease of allness," and the difference between words and things. With Lee's untimely death, the series is likely to become classic in the field.



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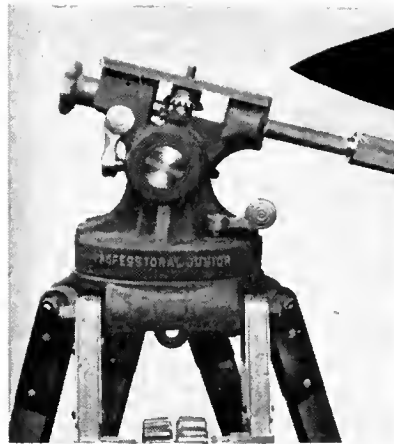
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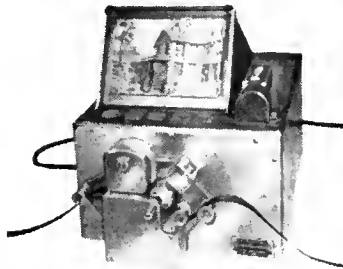
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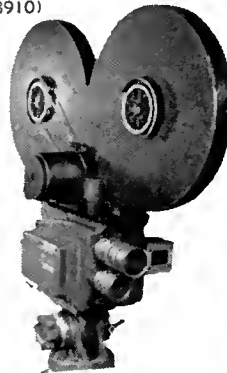
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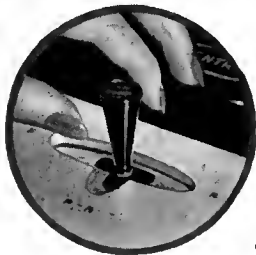


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# SOUND advice

about audio materials  
 and equipment

by **MAX U. BILDERSEE**

Adlai Stevenson, on the "MEET THE PRESS" telecast of May fifth, made a statement which should challenge all teachers because it is, in a sense, a criticism of the schools and education. He said, "I have sometimes suspected that the greatest problem in our country today with respect to conduct of public affairs is the problem of communications." We as teachers are constantly dealing with communications in each daily school session and it behooves us to give our students an understanding and an appreciation of the media of communications which today impinge on all living in these United States. Particularly, radio and television are the greatest mass media and we must, as teachers, help our students learn to listen carefully and intelligently if our American schools and teachers are going to successfully do the tremendous task which we have accepted as our contribution to the democracy in which we live and work.

In both the April and May issues, we reported the question that has been posed to tape recorder manufacturers, along with some of the responses. The question was: "Can you tell me how best to adapt your school model tape recorder for group pickups and for use of low impedance microphones?" Reports from the Bell and Howell Company and the Revere Company were cited in April and those from Ampro, Bell Sound Systems, Columbia Records, and Mark Simpson Manufacturing Company, were quoted last month. And responses continue to come in.

Webster Electric Company of Racine, Wisconsin, suggests, "that by using the microphone mixer Model SS480A satisfactory results can be obtained." They go on to say, "By using the microphone mixer, a total of four low impedance microphones can be used, each microphone with its own volume control. In this way, more than one microphone can be spaced at the proper positions in recording

high school choruses and soloists."

Webcor gives specific information which can be extremely useful to all tape recorder users. Although they do not specifically answer the question as we phrased it, enough information is already in your hands to make the following statements really significant.

"When selecting a microphone, remember these important points:

**"Application:** Music-dynamic (or ribbon) type will best produce wide frequency response and full dynamic range. Voice—crystal, ceramic and carbon types can be used. For outdoor use—choose microphone with blast (wind) filter.

**"Output Level:** Since numbers are negative, —50db indicates greater output than —55db. P.A. amplifiers—have adequate amplification for any microphone listed. Tape recorders—microphones for home types should have an output of at least —55db. (similar to the one supplied by WEBCOR) to minimize effect of amplifier hum. Use a microphone with an output of —60db or more for professional-type tape recorders.

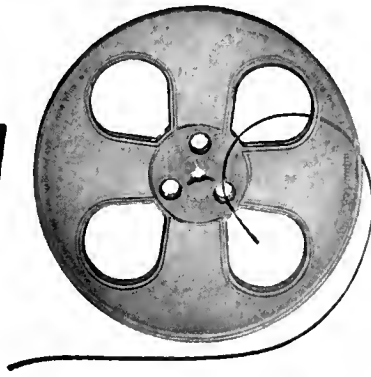
**"Impedance:** High-impedance microphones—suitable for tape recorders if cable is about 20 feet or less; can be used with P.A. amplifiers with cable up to approximately 50 feet. Greater length generally results in noticeable increase in hum. Low-impedance microphones—can be used with cable length of several hundred feet. Use matching transformer to connect low-impedance microphone to high-impedance input.

**"Crystal Microphone:** Fairly high output—efficient for low-cost general recording and P.A. Good for voice and music.

**"Ceramic Microphone:** Similar to crystal, except impervious to high temperature and moisture; has lower output level.

**"Dynamic Microphone:** Most rugged—withstands extremes of heat, moisture and hard usage. Best for music and voice.

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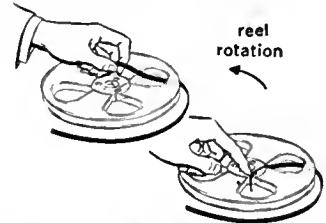
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In answering our question the V-M Corporation offers the following recommendations for recording groups with the V-M model 710:

"The first recommendation was the use of a microphone having a cardioid pattern.

"Next, the microphone can be either high or low impedance. However, if a low impedance microphone is used, a matching transformer must also be used to match the high impedance input of the recorder.

"Since different recording sessions require the placement of the equipment in different positions, it would probably be an advantage to use a microphone that has a multiple output impedance, such as the Electro-voice, model 664."

Telectrosonic Corporation, speaking of their model 556 recorder says: "The gain of our Model 556 is much too low to enable one to use a high quality low impedance microphone. In order to use such an accessory, the user would have to utilize a separate preamplifier or possibly a mike transformer. Our recorder is not designed for such quality usage and nowhere do we even imply this.

"Our model 556 recorder is basically for voice and for the home."

The Sales Department of the RCA-Victor Corporation forwards the following information they obtained from their engineering division.

"For group pickups a multi-mike set-up can be used. Ceramic or crystal microphones can be paralleled with no additional amplifiers. Place the microphones at distances which will provide desired ratio of input signals.

"No modification is required for use of a low impedance microphone, just so that it will provide at least 2 millivolts signal to the recorder.

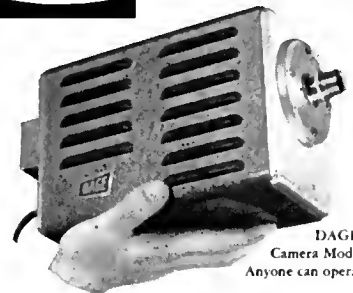
"We recommend SMC-2 microphone for improved performance on our 7TR2 and 7TR3 tape recorders."

The De-Jur Amsco Corporation offers the following information concerning microphone set-ups when using Tape Recorders, specifically their Model TK-820. They say: "Unfortunately, it is not possible for us to outline specific procedures as each situation requires a different approach. As you are well aware of, microphone set-ups for recordings of groups and soloists require considerable skill and individual matching.

"The microphone normally furnished with our TK-820 is our Model DM-11, which has a uni-directional cardioid pattern. Our other microphone DM 21 is available as an optional accessory and is an extended range omni-directional microphone. Both microphones are low impedance



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devices and have impedance matching transformers, built into the line so that they may be connected to any high impedance in-put. The frequency range of the DM 11 is 60 to 12,000 cycles and that of the DM 21 is 40 to 16,000 cycles. The level on both microphones is -52db."

It is no difficult task to summarize these many reactions to a single question placed before the major manufacturers of school-used tape recorders. To begin with there is the inference, and occasionally the open statement, that the inexpensive portable tape recorder is not a "quality" machine in that it cannot be compared with more complex professional recorders such as are used by such professional groups as major recorders and broadcasters. There is the added inference that the typical school tape recorder is effective in the human voice ranges and therefore will reach its greatest school use where voices are to be recorded.

Multi-voice pick-ups require the use of several microphones, generally, particularly if the situation being recorded involves a soloist and chorus. This will be true whether a singing group or a speaking group is involved. In such a situation it will be desirable to use a "mixer" to which more than one microphone is to be connected. A three-position or four-position mixer is desirable. If the recorder is to be placed more than twenty feet (or thereabouts) from the microphones, then low-impedance microphones should be used. With most school-type tape recorders this will require the employment of a matching transformer between the mixer and the input of the tape recorder, and preferably as close to that input as is possible. Finally, on microphones we urge you to read again the information supplied by Webcor and quoted earlier in this summary of correspondence. They say, speaking of dynamic microphones, that these are "most rugged — withstand extremes of heat, moisture and hard usage. Best for music and voice." The facts that these are best for music and voice and that they withstand hard usage are telling selling points to us.

Finally, don't expect too much of your minimum price or medium price tape recorder. Just as station wagons are not built to haul pianos, so these are not built to record other than simple situations involving the human voice frequency range. Of course, you might get a piano into or onto a station wagon — and you might record a symphony orchestra on the school tape recorder using only a crystal or ceramic microphone in the balcony. But it is doubtful.

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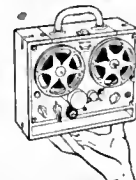
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## FAR WESTERN STATES SERIES

Encyclopedia Britannica Films, 1144 Wilmette Avenue, Wilmette, Illinois. Subject Area—Social Studies and Geography. Grade Level—Fourth to Eighth. Color—Number of Frames as Noted.

"THE NATURAL ENVIRONMENT" (52 Frames). This filmstrip deals with the topography, climate, and natural resources of the four states (Washington, Oregon, Nevada, and California) which combine to make the far western region.

Scenic pictures and geographical terms used provide for valuable discussion before, during, or after presentation of filmstrip and various related activities such as, making relief maps, making lists of rivers, etc.

"INDUSTRY" (52 Frames). A bird's eye view of industry in the four far western states. Very good color photography, and comprehensive captions under each picture. Could be utilized as a discussion starter for summarizing, or an initiating experience in studying industry in the Far West.

"THE PEOPLE AND THEIR HISTORY" (53 Frames). A short historical summary of the Far West, from Indians through Spanish, Portuguese, and Russian explorers, with emphasis on present day inhabitants. The historical review is unlikely to be meaningful unless the child has had an adequate background, however the portrayal of the people who live and work in the region today should prove valuable to the viewer.

"COMMERCE" (54 Frames). Shows interdependence of Far Western States and other regions of the country. This filmstrip also shows how goods are distributed within the region. Pictures composed of many good close-up shots as well as descriptive maps. The color captures scenes seldom noticed in textbooks; from Fisherman's Wharf in San Francisco to the Mexican Market in Los Angeles, and lumber in Oregon to Harold's Club in Reno, Nevada.

## SINGLE SUBJECT FILMSTRIPS

"THE MIDDLE EAST—AN OVERVIEW" Produced by Current Affairs Films, Subject Area—Social Studies—Grade Level—7 to 12, Black and White (41 Frames).

Excellent up-to-date pictorial and graphic presentation of European dependency upon the Middle East. Emphasis on oil and the Suez Canal;

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

some historical background leading up to as well as including the present day situation. Probable appeal to adult audiences as well as to junior and senior high school children.

"SIMPLE MACHINES" Produced by Visual Education Consultants, Madison 4, Wisconsin, Subject Area—Science, Grade Level 3-8, Black and White (21 Frames).

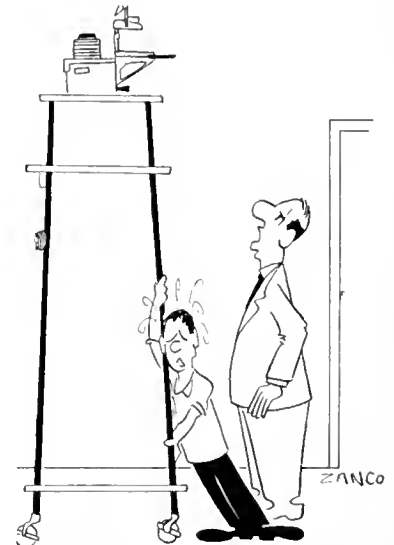
Describes each of the six simple machines; tells how and for what each is used. Terms to be explained, which make for better understanding, are at the beginning of the filmstrip.

Accompanying the filmstrip is a pamphlet which aids the teacher in explanation or discussion of each frame, and which has a list of questions and related activities for use after the filmstrip has been shown.

"THUMBELINA" Produced by Encyclopedia Britannica Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois. Subject Area—Language Arts,

Grade Level 3-5, Color (38 Frames).

Form of presentation includes text of story in written form complete, followed by illustrations at end of filmstrip. Separation of story and illustrations is questionable for use with lower grades for association of pictures with story. Colors used in illustrations are somewhat faint and faded. Would recommend preview and evaluation before anticipated purchase of this filmstrip.



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# Church department<sup>by</sup> WILLIAM S. HOCKMAN

## The Silent Filmstrip

When SVE told us it was going to produce sound filmstrips, and stated some reasons why, it also put part of the case for silent filmstrips. We appreciate Walter Johnson's reminder on this.

To summarize what SVE said, silent filmstrips are less formal; more under the control of the teacher; easier tailored to the purposes of the teacher and the needs of the group; puts the teacher into the teaching situation more definitely; and gives the teacher the role of bridging the gap between the known and the unknown. We heartily concur in these ideas.

The swing to sound filmstrips, we believe, has been the result of two forces. First, the local church worker prefers them. They are pre-cooked,

## We Did It This Way

FROM AGNES PEEBLES, Central-Covenant Presbyterian Church, Williamsport, Pa. Wanting a program on dating, our Junior Highs used the film, *Dating: Do's and Don't's* (Coronet, 13½ minutes; color) with considerable success. One of the junior highs introduced it as a good opportunity to watch for good and bad ways of doing things before or on a date.

Following the film, they practiced the correct ways of calling for a date, coming to the girl's home, serving refreshment, etc., by role-playing. Every member of the group had an opportunity to participate in some scene.

We wanted to use a film suggested by the Junior Hi Kit—*The Outsider* (Young America Films). It was not available for our date. Rather than change the subject, the chairman got together a group of young people and read to them the Kit summary of the film. The summary was good and they decided to present it by pantomime. The presentation was tops, and the discussion which followed was most spirited.

## What About Scholarship?

• Some knowledge of the findings of critical historical scholarship makes Biblical literalism pretty hard for some people to take, but never is it more diffi-

pre-packaged and ready to use — like stuff for her kitchen. They are supposed to be better. She is certain that they take less work. For these, and other reasons, she likes them.

Secondly, denominational A-V people have adopted them because they have something they want to say and they want it said that way undoctored by the user. It's his way of getting his message through to the 'customer' unchanged. And there is a place for this. We wonder if the church is the place. It's just the thing for the military, and sales promotion, but for the church, we wonder.

More on this at the coming Green Lake conference when the subject of "Which Media for Which Job" comes up for discussion at one of the 90-minute morning assemblies. — WSH

cult than when it comes in the form of pictures. They are so concrete, so definitive, so final! Objectivity becomes difficult for this reviewer when he sits down to three titles, about 34 frames each, by Alexark-Norsim (156 N. Arden Blvd., Los Angeles 4): *Moses I* — starting with the wilderness experience and going through the giving of the Second Tablets of Siani; *Moses II* — from the building of the Tabernacle to his death; *Joshua* — his whole career after Moses' death.

It is difficult to warm up to this style of art. Most frames are crowded, and some are cluttered. Few things are suggested; everything is crowded in somehow. If the narrative said there were a thousand tents, the artist tries to get them in. The idea of suggesting a vast number seems never to occur to this artist. Moses is represented as stiff, formal, aloof. Aaron is cut from the same cloth, only his beard is white. On top of pictorial literalism we have idealization: Fine horses and superb camels outfitted regally; and Moses, Aaron and Joshua, and the elders attired in costumes, not clothes.

But if this is what you are looking for in your Old Testament filmstrips, here it is and in a generous measure. This reviewer has a bias in favor of solid common sense and the findings of historical scholarship.

## Beyond Mere Showing

From W. R. MOORE, Central Baptist Church, Quincy, Illinois. One of the most effective uses of a filmstrip has been in conjunction with our course "Introduction to Teaching" (141a) where the filmstrip *Learn a Lot and Like It\** is used both as a teaching technique and as a vicarious life-situation examination.

The exam on the book is merely used to show the learners wherein they are weak. This exam is corrected by the student himself. He can share his views with others in the group as he sees fit, the instructor not seeing the pupil's paper at any time, thus removing any threat since no grade is given.

However, the real part of the examination is the filmstrip mentioned above. The early portion of the filmstrip is shown up to the point where the "Keystone" class loses its authoritarian type teacher with his lecture method. At this point the filmstrip is stopped and the students write out their idea of "What kind of a teacher the Keystone class needs." This gives them an opportunity to project the ideas they have learned and techniques they have used in class.

The filmstrip is then resumed and they are given the opportunity to see how satisfactorily they have solved the problem up to that point. Again, when the Keystone class in the filmstrip is confronted with the project and problem-solving type of approach under this new teacher, the filmstrip is stopped and the learners seek to discover "ways and means to help the 'Keystoners' work out the assigned areas of research and service."

\*88-frames, B&W; 18-min; 78 rpm-recorded; from denominational publishing houses; \$10.00 complete.

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Nashville 2    New York 11    Pittsburgh 30  
Portland 5    Richmond 16  
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Again the filmstrip is resumed and the learners can compare their approach and techniques with those of the filmstrip. This use of the filmstrip does several things:

It encourages the principle that learning is by doing. It enhances the theory that learning takes place best in a permissive atmosphere, under an acceptant leader, in a group process, and in reaching for problem-solving situations and satisfying goals. It suggests the theory that learning is not the addition of facts, but the sharing of series of experiences.

It uses the audio-visual technique as a teaching device, as a problem-solving process, and a measurement of learning achievement. It provides a satisfying series of learning experiences which usually leave the group feeling (attitudes) they have understood more of the teaching process, achieved additional skills, and created better attitudes toward teaching and learning — i.e., they have "Learned a Lot and Liked It!"

### Triumphant, Indeed!

Some one around the Presbyterian headquarters at 156 Fifth Ave., N. Y. 10, deserves an orchid for effort on the Sara Perkins film, *Prisoner Triumphant*, and a small cabbage for results! After a life time of service as a nurse in China, and four and a half years a prisoner in a Chinese Communist jail when she lived on little else than her Christian faith, this woman has something to say. And, despite a clumsy, formless, unstructured cinematic effort, she does say something and says it with humor, directness, charm and wonderful conviction. At last someone had the wit to do a film-interview of a notable servant of God but not the gumption to do a top job of it. It is obvious that next to no planning was put into it by the client and no imagi-

nation at all was used by the producer. This type of film — and they have a future — must be planned in advance and carefully structured. This can be done by someone who knows films and not by some well-meaning and hard-pressed board secretary. At any rate, let's toss the orchid and withhold the cabbage, for Sara Perkins can come right into your church and speak (via this color film) to all kinds of groups for only \$5.00, but a fraction of what her transportation would be. Besides, she deserves some consideration and ought not be expected to traipse all over the country to speak to assorted church groups who can be effectively reached by one of the mass media.

### Over-View Of Worship

Prepared for a unit of the Church and Home curriculum of the E & R Church, *Our Service of Worship* is a full-color photography filmstrip of some 82 frames which has considerable usefulness for those trying to give either youth or children an over-view of Protestant worship. The printed commentary is cast in the words of Judy who tells us what she learned about worship and its components, and also some of the reflections she had on this interesting new knowledge. There are two versions of the commentary — one for youth and adults and the other for children. The quality of the photography is uneven and at times none too well keyed to the commentary, demonstrating once again the real limitations of the pictorial form in filmstrips. (From Christian Education Press, 1505 Race St., Philadelphia 2, Pa.)

### Islam Film

*The Crescent and the Cross*, a 31-minute color film produced in the Near East, seeks to give a straightforward presentation of the religion of Islam via the experiences and observations of a young American couple who try and try but just don't quite become convincing. The faithfulness of the Faithful of Islam is supposed to jar this couple, and us, into a more acute awareness of the virtues of the Christian Way. Perhaps it will do that, when the audience is susceptible to this approach. Having just studied Noss's *MAN'S RELIGIONS I* found the treatment non-definitive and the photography a bit too selective — as when photos on a university campus lead us to believe that Islam women get an equal chance at education. In critical essence a religion is what it does and does not do for its adherents. Rather than this approach, we get a show-case version in which two over-dressed and self-conscious young Ameri-

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cans spend far too much time packing bags, and fussing around, while tossing off a few facts about the religion of Islam — not having gotten below the surface in either pictures or thought. I recommend Noss. You can get half way through his chapter on Islam in 31 minutes! (Film available from any of the 14 offices of World Wide Pictures, P.O. Box 1055, Sherman Oaks, Calif.)

### Great Missionaries Series

We recommend the first two sound filmstrips in SVE's "Great Christian Missionaries" series — *Adoniram Judson*, and *Frank Laubach*. The first has 53 frames and the second 47, and the running time for the LP recorded commentaries is 17 and 12 minutes respectively. Both are in full color art which is up to acceptable standards in color and composition. The commentaries are well documented and narrated with average effectiveness. The musical background is good, but the sound effects add mighty little if anything to total effectiveness. The age-level is Junior and up, but the average teacher, with some careful preparation, can work out a shorter version of the commentary for Primary children. We recommend them for purchase by local

church A-V libraries because of their general usefulness with many groups in all seasons. Available with printed script as well as LP record.

### Now Is The Time

Local churches should be making note of the A-V materials which relate to the two mission study themes for this fall and winter. The themes are: Japan; and, Christ, The Church and Race.

SVE has announced three filmstrips in color photography on Japan: *Manachan and Koji* (Christian Children of Japan); *Tommy and Yoshi* (New Friends in Japan); and, *Close-Up of Japan*. The first presents every day experiences of a Christian family for use with Primary children. The second tells of the friendship of nine-year-old boys and is for the Junior age level. The last is keyed to youth and adult interests and presents general background information. They are available with or without LP recorded commentary. (To be reviewed in September).

Now is the time for A-V dealers to look into films and filmstrips on these two themes. Smart ones will ask local ministers and educators to help them decide what to buy and make available. The sharpest ones will tell the churches

very early about the material they have on these two themes.

And don't forget *Younger Brother*, BFC film on Japan tailored just for this year's study. It's for young people and adults. *Honshu Holiday*, also available from BFC, is a short film for Juniors, and, with careful use, the Primaries also. Libraries with *Kenji Comes Home* and *Fujita* on their shelves ought to dust them off and get them ready to work.

### Integration Documented

*A City Decides* is a 27-minute B&W dramatic documentary film on how the people of St. Louis integrated their public schools. The continuity is the experience and the view of one teacher as the process moves along, through an incident, to a plateau of great promise. Since it **does** not say what other communities should do, being content with effective reporting, this film would be just the thing for groups and clubs of men and women within and without the church. What a bright spot it would be in program desert of most men's service clubs! Nice piece, too, for that men's club in your church. (From Contemporary Films, 13 E. 37th Street, N.Y. 16)

### Stewardship For Children

*The Candlemaker* is a delightful 15-minute film in full color and animation, a film for children that gives the concept of stewardship the light touch — delightfully light but definitely lasting. It was produced in England at the Halas & Batchelor Cartoon Film Studios for Lutheran Laymen's Movement for Stewardship, 231 Madison Ave., N. Y. 16. The cartooning is delightful. It is naturalistic and artful but not the least bit in the mood of caricature, a glaring weakness in many American cartoon films. The music is psychologically geared to the story and does not seek to bruise and batter the consciousness of the viewer — as so much American film-music does. In this reviewer's book an A-plus for *The Candlemaker*, and congratulations to Henry Endress, and others, on its production. (Cathedral films, Inc. will distribute generally; rental \$10.00; try your local film library.)

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# Audio-visual trade review

by ROBERT E. SCHREIBER

## NEW EQUIPMENT

For more information about any of the equipment announced here, use the Reader's Service Coupon on page 310.

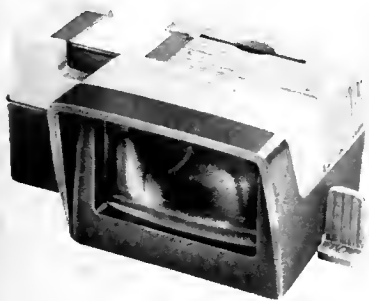
### CAMERAS AND ACCESSORIES

**Aero Equipment Kontrolite** \$15.95. Enables the still or motion picture camera photographer to control the lighting of his subject without leaving camera position. Unit includes three cords for light outlets, power cord, and control box. Control box is of lightweight aluminum for attachment to camera tripod.

For more information circle 101 on coupon

**Airequipt Magazine-Load Slide Viewer** \$12.95 with battery housing and one magazine, less batteries. The Ultramatic holds twenty standard cardboard mount 2x2 slides in the magazine which drops into the viewer. Simple push-pull action changes slides and illuminates the unit only when the slide is in viewing position. Distortion-free image magnified seven times. Available with AC-DC housing of \$16.95. Case \$5.95. Additional magazines 50c.

For more information circle 102 on coupon



Airequipt Slide Viewer

**Atlas Eumig Electric 8mm Camera** \$69.50 less batteries. Uses four Penlite batteries good for about ten rolls of film, the push-button operated Eumig has a Eugon F: 2.8 lens, single frame button, direct-view optical finder and supplementary finder, simplified film loading.

For more information circle 103 on coupon

**Atlas Hasselblad Accessories.** Items now available for the Hasselblad Camera are a **Dallmeyer Tele-Dallon 500mm F:5.6 20-inch lens** of telephoto type (\$569), **Diffusion Filters** for 60-250mm F:5.6 lenses (\$9.50), **Cut Film Adapter** (\$17.35), **Sunshades** for 60-80mm and 135-250mm lenses (\$6.50), **Hasselblad File** to protect 120 film roll negatives (\$3.10), **Interchangeable Roll Film Magazine No. 16** increases number of photos on 120 roll to 16 (\$85.95), **View Mask** for ground glass, **Transparency Copy Halder**, and **Reporter Carrying Case**.

For more information circle 104 on coupon

**Atlas Voigtlander Cameras. The Vitessa "T"** has a four-element Skopar 50mm F:2.8 lens, coupling of lens and rangefinder, Synchro-Compur shutter from 1 to 1/500th, automatic depth of field indicator, and built-in exposure meter. \$154.50. The **Vito BL** has built-in exposure meter, automatic film transport, simplified rewinding, double-exposure prevention. With 50mm Skopar F:3.5 lens and Prontor SVS shutter \$77.50.

For more information circle 105 on coupon

**B&J Royal 35mm Camera** \$62.95. The Royal Super 35 features coated F:2.8, 50mm Tominor lens, flash synchronization, shutter speeds to 1/300th, single-stroke film transport, prismatic rangefinder, double exposure prevention, body release, convenient loading.

For more information circle 106 on coupon

**Canon 8mm Camera** \$232.50 with 13mm F:1.8 and 25mm F: 1.8 lenses and wrist strap. With wrist strap and 13mm lens only \$159.50. The twinturret camera with viewfinder for both eyes and internal matching for all lenses, automatic parallax correction, through-the-lens focusing for close-ups, audio-visual signal indicates every six inches of film used, positive stop halts camera action before spring runs down, drop-in spool loading.

For more information circle 107 on coupon

**EK Wide-Angle 8mm Lens** \$54.50. An F:1.9 short focal length, wide-angle lens with a standard Type D mount, it is fixed-focus type with positive click stops down to F:16. Front and rear lens caps. Will accept Kodak Combination lens attachments series 5 with No. 22 screw-in Adapter Ring.

For more information circle 108 on coupon

**Exakta Zeiss Jena Tessar Lens.** \$100.

The F:2.8, 50mm lens with automatic diaphragm for the 35mm Exakta cameras. The four-element lens is operated by a clutch-control sweeping lever which opens the diaphragm to its largest opening. Pressure on the release button closes the lens to a pre-selected aperture, tripping the shutter simultaneously. Tessar can also be operated manually. Diaphragm stops down to F:16.

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**Heitz Alpo 35mm Camera with Clearspot.** The parallax free single-lens reflex system makes it ideal for photomicrography and may be attached to any microscope in a matter of seconds with a single adapter ring. Now available are a "clearspot" and engraved cross on the groundglass for easier focusing. Clearspot and cross installation \$10.

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**Heitz Metraphot No. 3 Exposure Meter** \$17.50 with leather case. Barely larger than a thimble in size, the well-protected photo cell provides a wide measuring range. ASA calibrations go from 10 to 1000; shutter speeds from 1/1000th to two minutes; lens stops from F:1.4 to F:22. May be attached to Alpo cameras.

For more information circle 111 on coupon

**Heitz Multiscope Table Viewer for 35mm Film and Slides** \$49.50. Handles uncut 35mm film and mounted 2x2 or stereo transparencies. 25-watt lighting system. Extendable legs permit viewing in either a horizontal or sloped position.

For more information circle 112 on coupon

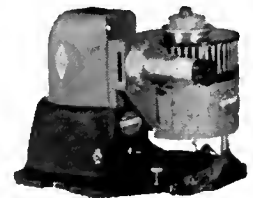
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## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of primary sources are given in the Index to Primary Sources at the end of this department.

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
R—rent  
b&w—black & white  
sd—sound  
col—color  
Pri—Primary  
JH—Junior High  
C—College  
Int—Intermediate  
SH—Senior High  
A—Adult

For more information about any of the new materials listed, use the Service Coupon on page 310.

### AGRICULTURE

**Alfalfa Story mp CASC 30min col loan.** Traces the history of alfalfa from its origin in Persia up to its production, utilization, and research in the U. S. Shows projects underway to control alfalfa diseases and insect pests. Value of alfalfa.  
For more information circle 138 on coupon

**Poultry Hygiene: Refrigeration fs USPHS 11min sd col free loan.** Follows processed bird through the plant to the retail market, outlining the refrigeration temperatures and procedures during processing, storage, and transport.  
For more information circle 139 on coupon

**Things Keep Changing mp SINCLAIR 40min sd b&w free.** Story of a farm family, its problems, and how they were solved.  
For more information circle 140 on coupon

### ART

**Audubon and the Birds of America mp CORONET 16min sd col \$150 b&w \$82.50.** The life and works of John James Audubon are unfolded as his youthful beginnings in America are recreated, his struggles to resolve repeated business failures with an intense interest in painting wildlife, his decision to dedicate his life to his art, and his eventual triumph in the publication of *The Birds of America*. Int.  
For more information circle 141 on coupon

**Felt Pen Sketching mp YAF 10 min sd col \$100 b&w \$50.** How the common felt-point marking pen can be used in a variety of ways for sketching.  
For more information circle 142 on coupon

### BUSINESS EDUCATION

**Business Methods for Young People fs VEC 25fr si b&w \$3.50.** Encourages accurate, up-to-date business methods for the young earner; discusses advantages of a budget and how to prepare

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**Keystone Turret 8mm Camera \$99.95.** The Capri K27 has three fixed-focus F:1.9 lenses with stops from F:1.9 to F:16. The lenses are composed of a 1/2" lens with two converter type lenses giving a 9mm wide angle and a 25mm telephoto. Built-in haze filter and type A filter. Uses 8mm rollfilm. "Waterhouse" stops.

For more information circle 114 on coupon

**Konica Konicometer Exposure Meter \$9.95** with case and neck cord. A sensitive clip-on exposure meter that fits on the Konica III 35mm camera, it has simple scales for quick readings, ASA film speed settings from 10 to 1600, aperture scale from F:1.4 to 32, shutter speeds 4 seconds to 1/1000th.

For more information circle 115 on coupon

**RCA Economical Vidicon Studio Camera.**

Simplified black-and-white television camera, engineered with a vidicon pickup tube and advanced electronic circuitry for maximum economy in studio on-air or closed-circuit telecasting. Features a seven-inch kinescope viewfinder, built-in video operating controls, non-linear optical focus, four-lens turret, self-contained gamma circuit for high quality gray scale rendition.

For more information circle 116 on coupon

**Riken Folding Flashgun for Ricoh 500**

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one; proper methods of writing checks; checking accounts. JH.

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#### FEATURES

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**New AFC Features** 7mp AFC rental. **Chandra** (93min), a million dollar production produced in Madras, India, English sub-titles; **Curious Adventures of Mr. Wanderbird** (col 75min), the first full-length animated feature attempted in France, English voices by Peter Ustinov, Claire Bloom, and others; **Rasho-mon** (Japanese); **Gate of Hell** (Japanese—col); **Ugetsu** (Japanese); **Phantom Horse** (Japanese—col); **Umberto D** (Italian).

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**Cycling Safety** fs VEC 25fr si b&w \$3.50. How to register bikes for licenses, care of the bicycle, correct body position when riding, traffic and safety rules, signals.

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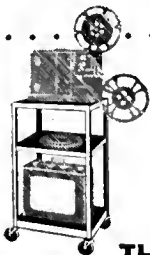
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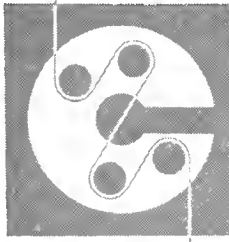
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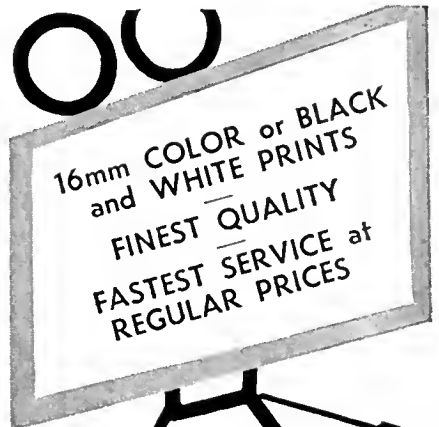
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**AUDIO-VISUAL ADMINISTRATION.** By Fred Harclerod and William Allen. Edited by Dean McClusky. 122 pp. Illustrated. Wm. C. Brown Company, Publishers, 215 W. Ninth St., Dubuque, Iowa. \$3.25.

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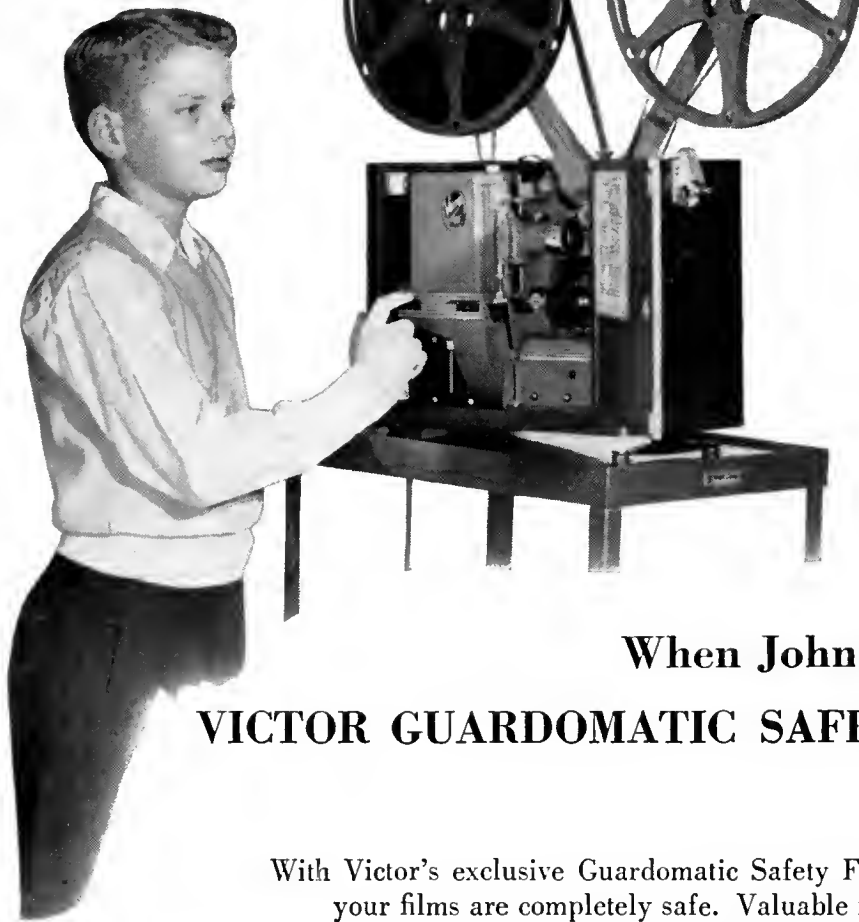
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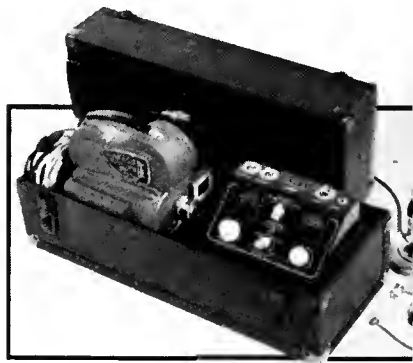
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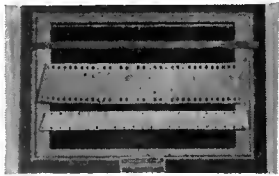
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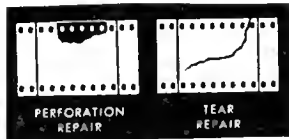
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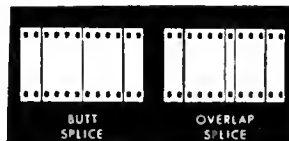
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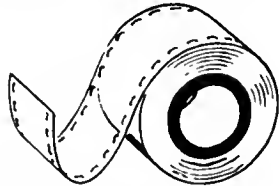


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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded in 1922 by Nelson L. Greene

July, 1957

Volume 36, Number 7, Whole Number 354

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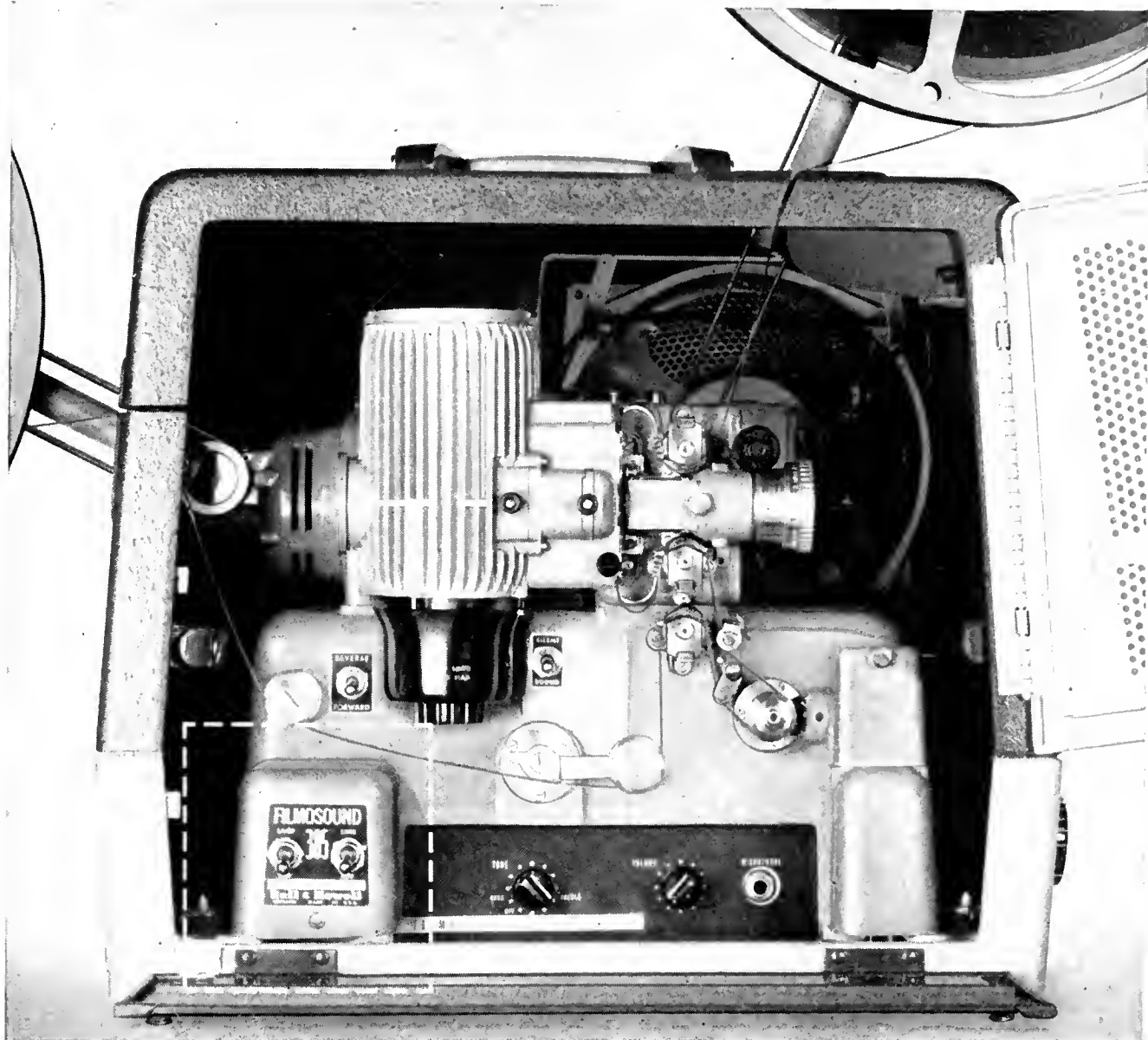
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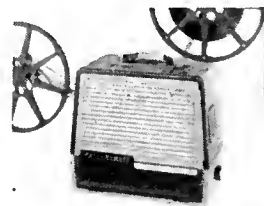
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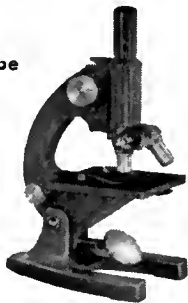


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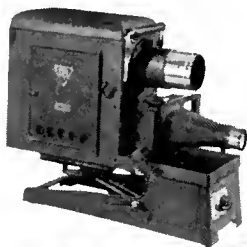
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**On the SCREEN**

**CREDIT** — where credit is due!

We hate making a faux pas (who doesn't?) and when we do we hate admitting it, (ditto) but we made a neat one recently and we hereby apologize.

It's about a letter recently received and from which we quote: "I'd like to thank you for the way in which you handled my two articles in Educational Screen for the last two issues. The presentation was fine.

I have one comment that I believe should be made. When I submitted these articles to June Sark (former managing editor) a few months ago, I requested that the Audio-Visual Center at Indiana University be given credit for the photographs involving people in each article. These shots were stills made as part of our film production program. I would appreciate some mention about these picture credits in a forthcoming issue. Thanks very much."

Jerrold E. Kemp

Production Supervisor  
Audio-Visual Center  
Indiana University

There is a saying — "if you're looking for an excuse, one is as good as another." So we won't try to excuse ourself. We should have caught that, but we didn't and we're sorry. Editor.

**AU REVOIR  
Wilber Emmert**

It was with a mingling of gladness and regret, that we learned of the retirement of Wilber Emmert from the post of Film Service Director at State Teachers College, Indiana, Pennsylvania.

We were glad that he is to enjoy at last — the leisure that he has so conscientiously earned. We regret that the College and the Audio-Visual move-

ment is to lose so active and gifted a participant.

In September of 1940, Mr. Emmert founded the Film Service at Indiana, which supplies sound films to churches, schools and other organizations. The Film Service, which has been built from nothing to a \$100,000 replacement value, serves not only Pennsylvania, but other surrounding states.

In the same year, Mr. Emmert initiated the Saturday night feature pictures, popular with ISTC students.

Before the local radio station was started, Mr. Emmert was the coordinator of the college radio programs and station WHJB at Greensburg, Pa.

During his career, he was also President of Roundtable of PSEA, President of the National Department of Audio-Visual Education of NEA and has been active on state and national committees of audio-visual work.

Throughout all these years, no one has been a more loyal and consistent supporter of Educational Screen and although Mr. Emmert will no longer be active in AV work, we know his interest will endure and we hope he will let use hear from him sometime.

**DON'T STOP!**

Now that you are this far, turn a few more pages and you will see how we have *literally crammed* Convention News into this issue in an effort to render an additional service to our readers. Read what each of the seven Audio-Visual groups are planning to do and when. Get a visual lineup on the Exhibitors and learn about the latest developments in Audio-Visual products. It's going to be a great show; a stupendous get-together of Audio-Visual specialists in the fields of Agriculture, Industry, Science, Church and School. We hope you will be there to enjoy it.

GM

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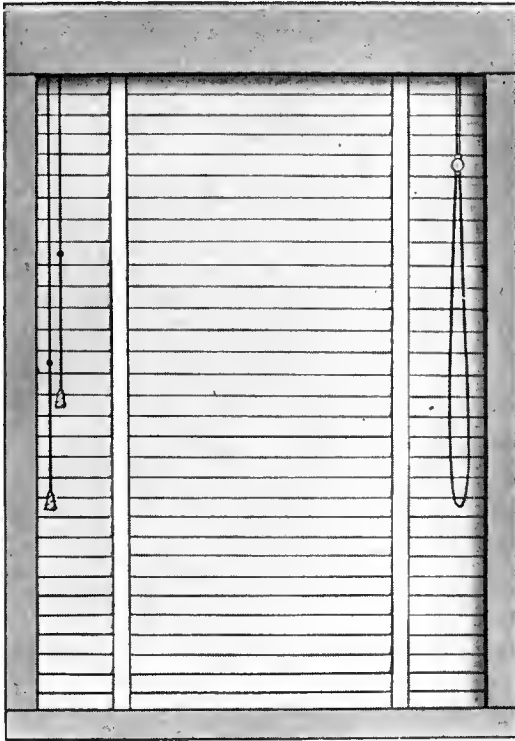
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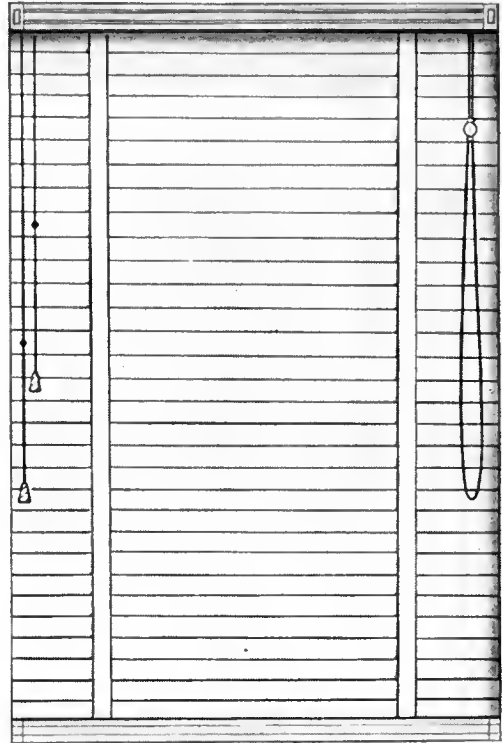
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- W. H. DURR, Supervisor, Bureau of Teaching Materials, State Board of Education, Richmond, Virginia
- CHARLES F. HOBAN, Project Big Ben, University of Pennsylvania, Philadelphia
- EMILY S. JONES, Executive Secretary, Educational Film Library Association, New York City
- F. EDGAR LANE, Supervisor, Instructional Materials Department, Board of Public Instruction, Dade County, Florida
- F. DEAN McCLUSKY, Professor of Education, Head of Audio-Visual Education, University Extension, University of California at Los Angeles
- SEERLEY REID, Chief, Visual Education Service, U. S. Office of Education, Washington
- CHARLES F. SCHULLER, Director, Audio-Visual Center, Michigan State College, East Lansing, Michigan
- ERNEST TIEMANN, Director, Visual Instruction Bureau, Associate Professor, Division of Extension, The University of Texas, Austin
- DON WHITE, Executive Vice President, National Audio-Visual Association, Evanston, Illinois

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1



2

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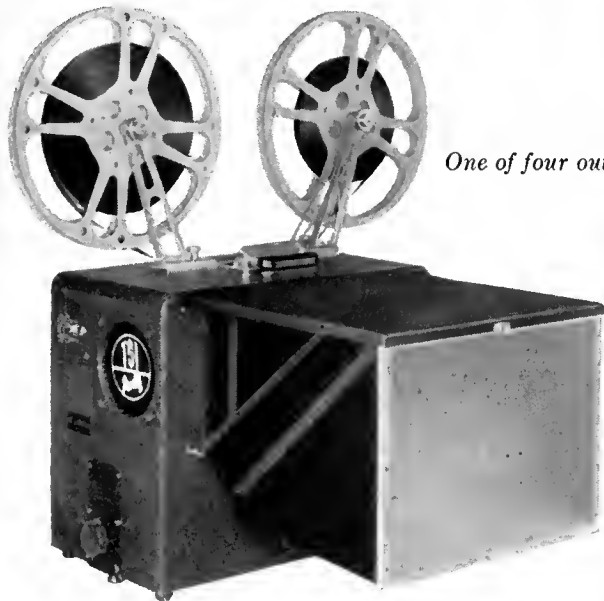
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**"Too Much Enthusiasm"  
Begets Enthusiasm**

*Editor:* Congratulations on your *Screen* editorial, "Too Much Enthusiasm." Foundation influence (and money) is in the dubious position of riding its own enthusiasm for educational television far beyond the point of good educational judgment. To carry your quote of Ralph Steetle one step farther, if educational television survives it will be *in spite* of its affluent enthusiasts.

Godfrey Elliott

President  
Young America Films, Inc.

*Editor:* Your editorial entitled "Too Much Enthusiasm" in the last issue of *Educational Screen* is certainly an excellent plea for more perspective in the literature on educational television. Congratulations!

I should like to see *Educational Screen* continue its efforts to publish reports of experience and experiments with the television medium which will help educators these days make a common sense appraisal of what it can and cannot do.

Ford L. Lemler, Director  
Audio-Visual Education Center  
University of Michigan

*Editor:* Your editorial, "Too Much Enthusiasm" was a fine one. I feel, too, that J. Stoddard is letting his enthusiasm carry him beyond the bounds of good judgment.

That statement by Ralph Steetle to the effect that educational television was so great and good that it would survive its enthusiasts is a wonderful one.

Stephen M. Corey, Dean

Teachers College  
Columbia University

*Editor:* I enjoyed your editorial "Too Much Enthusiasm."

In our St. Louis area we have a great deal of enthusiasm for educational television, but we also have much skepticism. I feel the over-enthusiasm for TV causes skepticism which could be prevented if we carefully analyzed television's potentials.

A second concern of mine is the manner in which teachers are evaluating TV. If television is as good as the evaluation cards say, "we have arrived." I wish we might do more to give teachers an idea of how to evaluate a TV school program.

Lee E. Campion, Director

Audio-Visual Education Dept.  
Cooperating School of  
St. Louis County Missouri

## **Welcome — All — To The 1957 National Audio-Visual Conventions**

Educational Screen & Audio-Visual Guide takes special pleasure in welcoming this great joint meeting of the principal professional and trade organizations dedicated to the furtherance of audio-visual communication. It is truly AV's "greatest show on earth". The participating organizations are to be congratulated on their emphasis, in this year's programs, of better and broader public information on the audio-visual idea. This year's joint arrangements and inter-related programs seem to mark a new high in mutual recognition and cooperation.

Our publication takes what we trust is pardonable pride in its advocacy, eleven years ago, of the dawning idea of contiguous conventions. In September, 1946, editor Paul C. Reed devoted a half-page to his impressions of the NAVED Trade Show and the evidence he felt it presented of growing understanding between commercial and educator interests. After high tribute to the "growth in the feelings of mutual respect and confidence between the commercial men and the educators" as a "sign of maturity that has come in this field," editor Reed concluded: "Plans should be started right now for next year to bring together every educator and every person interested in the use of audio-visual equipment and materials. Here is a proposal.

"For 1947 why not jointly planned conventions of all the organizations in the field . . . All would plan conventions for the same time and in the same city. Each organization would retain its own identity and have its own meetings. But there would be joint meetings for a maximum interchange of ideas and experiences, and there would be a single trade show to serve the interests of all. Such a combination of conventions would be so significant and important that no one interested in the field of audio-visual education could afford to miss it. It would be the one great date of 1947 for all who are visually minded."

The emphasis was in the original. Ten years later that emphasis still stands. Welcome — all — maker, seller, buyer, user — of the myriad devices and materials and methods and techniques that, interwoven, constitute today's audio-visual arsenal and tool-box.

# National Audio-Visual Association



William (Bill) Gove, vice-president of EMC Recordings Corp. of St. Paul, Minn., who will be the main speaker at the National Audio-Visual Association meetings during the National Audio-Visual Convention and Exhibit in Chicago July 20-23.

## Breakfasts Highlight Convention Programs

Breakfasts in the beautiful Terrace Casino, one of the outstanding meeting rooms in any American hotel, will begin each of the two General Sessions of this year's NAVA Convention program. Special entertainment will be provided in "wake up" programs during the breakfasts, according to an announcement of convention plans by General Chairman William W. Birchfield of Montgomery, Alabama.

The breakfasts are scheduled beginning at 8 a.m. Saturday, July 20, and Monday, July 22. NAVA members will have their choice of a special buffet breakfast at \$1.60, tip included, or can order from the regular Morrison menu. A farewell "Aloha Brunch" is planned for Tuesday morning, with some extra-special entertainment to be announced.

The famous Mid-States Four male quartet, managed by Marty Mendro of Midwest Visual Equipment Co., Chicago, will put on one of their hilarious shows Saturday morning. And on Monday, Dick and Marianne Stannard, NAVA members from Detroit who are former professional entertainers, will appear in what is sure to be a crowd-pleaser.

General sessions of the convention will be held right in the same room each morning at 9 a.m., immediately following the breakfasts.

## SATURDAY, JULY 20

- 8:00 a.m.—**Buffet Breakfast in the Terrace Casino**  
Stereo tape music to play during breakfast  
Entertainment: Mid-States Four male quartet
- 9:00 a.m.—**First General Session**  
Presiding: Ainslie Davis, President of NAVA
- 9:10 (to 9:31)—**Keynote Address: "PR—Paved Road to Success"**  
Dr. John A. Hunter, Dean, Junior Division, Louisiana State University, Baton Rouge, La.
- 9:32 (to 9:58)—**"Working with Press, Radio & TV"**  
Henry C. Ruark, Jr., Director of Information, National Audio-Visual Association, Inc., Fairfax, Va.
- 10:00—**Stirring band music via stereo tape—to pep 'em up**
- 10:01 (to 10:29)—**"The Ohio Program"**  
Dr. Clyde Miller, Director, Division of Audio-Visual Education, State Department of Education, Columbus, Ohio
- 10:30 (to 10:59)—**"Effective Advertising and Sales Promotion"**  
P. Ray Swank, President, Swank's Inc., 621 N. Skinker Blvd., St. Louis 5, Mo.
- 11:00 a.m.—**Adjourn for the day**  
Stereo tape to play while crowd goes out
- 11:00 a.m. to 6:00 p.m.—**Trade Show open**
- 9:30 p.m.—**The Annual NAVA Dance Party**  
(Hall opens at 9:30—dance orchestra plays 10 to 1)

## SUNDAY, JULY 21

- 8:45 a.m.—**Advisory Members' Meeting**
- 11:00 a.m.—**Audio-visual Church Worship Service**, sponsored by the Department of A-V and Radio Education of the National Council of Churches (Terrace Casino)
- 7:00 p.m.—**NAVA Religious Session**—closed meeting for NAVA members only
- At 6:50 p.m.—**Religious music starts to play with color religious slides on a screen.** This will continue until 7:00 p.m. The Stereo-tape music will be prepared by Ainslie Davis. Any music selections desired, please notify Ainslie.
- 7:00 p.m.—**Opening Prayer**—A. H. Parry, Deseret Book Company
- 7:00 p.m.—**Visual-Aid presentation**—Dr. James K. Friedrich. This will open to him for a presentation of his selection.
- 7:35 to 8:10 p.m.—**Discussion and visual presentation on Religious Advertising**—good and bad features by Rev. Harvey W. Marks.
- 8:10 to 8:20 p.m.—**Religious problems facing the religious field from the standpoint of the producer and supplier.** Beth Soffe. (Any problems you have, please send them to me.)
- 8:30 to 9:50 p.m.—**Workshop** by Brunson Motley and Dr. Donald R. Lantz
- 9:50-9:55 p.m.—**Closing remarks**—Beth Soffe (Thanks & etc.)
- 9:55 p.m.—**Closing prayer**—Rev. Milton Heitzman
- 10:00 p.m.—**Religious music by Stereo-tape**—no pictures—music only

## MONDAY, JULY 22

- 8:00 a.m.—**Buffet Breakfast in the Terrace Casino**  
Entertainment: Stereo tape music to play during breakfast.  
Dick and Marianne Stannard will entertain.
- 9:00 a.m.—**Second General Session**  
Presiding: Wm. W. Birchfield, 1st Vice-President of NAVA and General Chairman of the 1957 Convention
- 9:03 (to 9:29)—**"Public Service is Good PR"**  
Bernard A. Cousino, Cousino, Inc., 2107 Ashland Ave., Toledo 2, Ohio
- 9:30—**NAVA Annual Business Session**
- 9:31 (to 9:41)—**A visualized report to our "stockholders,"** the members of NAVA
- 9:41 (to 9:50)—**Introduction of new officers**
- 9:51 (to 10:33)—**"The Case of the Curious Citizens"**—Premier Showing of New PR Slide Presentation  
Adrian I. TerLouw, Educational Consultant, Eastman Kodak Company, Rochester 4, N. Y.
- 10:35—**Address:** Bill Gove, Vice President and Sales Director, EMC Recordings Corporation, 806 East Seventh Street, St. Paul 6, Minnesota
- 11:00—**Adjourn to trade show.** Tape plays "G'bye now."

## TUESDAY, JULY 23

- 8:30 (to 10 a.m.)—**Terrace Room—"Aloha Brunch"**  
**Members of the Convention Committee**  
Chairman: Wm. W. Birchfield, Alabama Photo Supply; Ainslie R. Davis, Davis Audio-Visual Co.; James W. Bell, Calhoun Company; R. Hilton McCrory, Stanley Projection Co.; P. H. Julfarian, Audio-Visual Center, Inc.; C. W. Petty, Christian Film Service; Edwin P. Guerard, Palmetto Pictures, Inc.; John J. Dostal, Radio Corporation of America; Ann Vath, Audio-Visual Aids.



## EFLA 14th Annual Conference

"Making The Most of Our Resources"

The Educational Film Library Association was incorporated in April, 1943. At that time EFLA was under the wing of the American Film Center, which in turn was sponsored by the Rockefeller Foundation. L. C. Larson, who was working with the American Film Center during a leave of absence from Indiana University, was EFLA's first President. Others on the early Board of Directors included Edgar Dale, Marguerite Kirk, J. C. Boerlin, Patricia Blair, James Kinder, and Bruce Findlay. EFLA's purpose, as stated in its constitution, is "To promote the production, distribution, and utilization of audio-visual aids suitable for classroom, assembly, or forum use by educational and adult groups."

The official purpose, as stated above, is obviously general enough to cover a great variety of activities. However, EFLA has always attempted to carry on a program which will fulfill two main requirements: First, one which will be of practical value to the EFLA membership; and secondly, one which does not duplicate activities which can be more effectively undertaken by some other organization. Since EFLA's members are primarily film librarians, audio-visual directors, and those in charge of film programs in all kinds of institutions and organizations, the emphasis has been on providing them with services which will aid them in providing information, selecting materials, and administering film libraries and film programs. Among these services are Film Evaluations, publication of the EFLA Bulletin, compilation of selected film lists, publication of the EFLA REDBOOK OF AUDIO-VISUAL EQUIPMENT, film damage insurance, Film Can Guides, annual and regional Conferences, and various special projects.

Best known of the EFLA services is the Evaluation Project. The first EFLA Evaluations were published in 1946, using a form designed by Edgar Dale. Originally the Evaluations appeared on 8½ x 11 sheets; since 1948, however, they have been printed on 3x5 cards punched for use in a standard library file. Over 3200 different 16mm films have been evaluated, and members receive forty new cards each month during the school year. The cards are also used by some members as catalog cards, accession cards, and to distribute to individual schools instead of printing a catalog of the central film library. Cards may be obtained by members, singly, in yearly sets, or in quantity, to fit their own needs.

EFLA has about fifty Evaluation Committees located at EFLA member institutions in all parts of the country. The Committees indicate what kinds of films they are particularly interested in, and new releases are assigned to them. Producers cooperate by sending preview prints of new films to the Committees, and most producers hold Service Memberships in EFLA so that they receive copies of all the Evaluations as they are issued. Evaluations are prepared according to a set of standards which has been evolved during EFLA's long experience in this activity. Recently UNESCO wished to issue instructions for film evaluation on an international basis, and asked EFLA to prepare a Manual on the subject. This was done, and the Manual has been published in English, French, and Spanish.

Membership in EFLA is of several different kinds. There are Constituent, Service, Personal, International, and Sub-Members. By far the greatest number are Constituent members. These are nonprofit, educational institutions or organizations, and among them are schools, colleges,

universities, public libraries, art galleries, museums, labor organizations, religious groups, and national and local organizations of all kinds. Service members are commercial organizations, chiefly producers and distributors of 16mm films. Personal members are individuals who are interested in the 16mm field. International members are the official government organizations in other countries which are primarily concerned with films or with audio-visual education. Sub-members are additional memberships within an organization which already holds a Constituent or Service Membership. It should be noted that, with the exception of Personal Members, all these categories are for organizations rather than individuals.

Only the official representatives of Constituent Members may vote or hold office in EFLA. The Board of Directors consists of nine members, of which three are elected each year to serve three years. The Board then elects the officers of the Association from its own membership. Present officers are:

President: Erwin C. Welke, Head, Audio-Visual Extension Service, University of Minnesota; Vice-President: Mrs. Wanda Daniel, Department of Instruction, Board of Education, Grosse Point, Michigan; Secretary: Mrs. Carol Hale, Director, Audio-Visual Aids Service, Girl Scouts of the U.S.A.; Executive Secretary and Treasurer: Emily S. Jones.



(L to R) Emily Jones, Executive Secretary; Garrett P. Weathers; Erwin G. Welke, President; Wanda Daniel, Vice President; Elliott Kane.

Other Board Members (three new members will be elected in June): Mrs. Muriel Javelin, Boston Public Library; Elliott H. Kone, Audio-Visual Center, Yale University; F. Edgar Lane, Instructional Materials Center, Dade County Schools, Miami, Florida; Austin Olney, Audio-Visual Center, University of New Hampshire; Miss Cecile Starr (she became Mrs. Aram Boyajian on June 3), Garrett R. Weathers, Director of Audio-Visual Education, South Bend, Ind., City Schools.

EFLA's goals for the immediate future are to increase and improve its present services, to expand the Evaluation project as much as possible (and possibly to evaluate filmstrips and recordings as well as films), to cooperate with other groups in such wide-scale activities as those of the Audio-Visual Commission on Public Information, and to develop new projects to fit the needs of its members. One project which is in preparation is a Manual on Film Library Administration, to be published in the fall.

EFLA's unique position as the only organization to cut

# Educational Film Library Association

across all subject and age level classification in film use makes it particularly concerned with the improvement of standards for all types of films and other audio-visual materials. What EFLA wants might be summarized as "More and better films — and more and better ways to use them."

In order to give everyone a chance to make a thorough examination of the Trade Show, and still get back to work (or vacation) by Monday morning, EFLA will open its meeting on Thursday morning, and will close with a special summary luncheon on Saturday. The Trade Show will be open on Saturday afternoon for the special benefit of EFLA members. Our special guests this year are from the fields of mental health and conservation. We will also have a section on religious film use. These sections will provide an opportunity for audio-visual directors, film librarians, producers, and distributors to exchange ideas on the increase and improvement of audio-visual use in these important areas.

The "Do-It-Yourself" Sideshow was such a success last year that it is being repeated by popular demand, with some new and intriguing demonstrations. We have more space for the Side Show this year, and can provide better facilities.

## THURSDAY, JULY 18

- 9:00 a.m.-6:00 p.m.—Registration—EFLA Office
- 10:30-12:00 a.m.—Screening: Art and Experimental Films
- 2:00- 3:15 p.m.—General Session
- 2:00- 2:10—Introduction—Verne Stockman, Conference Chairman
- 2:10- 2:30—Welcoming Address—Erwin Welke, EFLA President
- 2:30- 3:15—Keynote Speaker—Thorald Dickinson, Chief of Radio and Visual Services Division of the United Nations' Department of Public Information
- 3:30- 5:00 p.m.—Briefing for Program Participants  
Verne Stockman and Emily Jones
- 5:15- 6:30 p.m.—EFLA Board of Directors meeting
- 8:00-10:00 p.m.—Screening and Evaluation: Classroom Films  
Chairman: Violet Auwarter, Jacksonville, Illinois Schools  
Evaluators: Betty Stoops, Wayne University, and Others  
Films: To be shown
- 10:15-11:30 p.m.—Reception

## FRIDAY, JULY 19

- 9:00 a.m.- 6:00 p.m.—Registration—EFLA Office
- 9:30-10:15 a.m.—"Using Closed Circuit TV in the Classroom"  
Chairman: Donald Smith, University of Illinois  
Demonstrator: Wanda Mitchell, Evansville, Illinois Township High School
- Panel: Dr. John Stoddard, Fund for Advancement of Education (tentative); Godfrey Elliott, Young America Films; John Howland, Dage TV (tentative)
- Film: Closed Circuit TV in Hagerstown
- 10:30-12:15—Sectional Meetings: "Exploring AV Resources in—"
- A. Conservation  
Chairman: B. K. Barton, Director of Conservation Education, State of Illinois  
Panel: John Hood, Educational Consultant, Michigan Department of Conservation; Wilbur Stites, Wisconsin Dept. of Conservation; Art Jorgenson, Education Specialist, Wisconsin Department of Conservation; Minot Silliman, Area Conservationist, Soil Conservation Service, Joliet, Illinois; Brockett Bates, Division of Education, Department of Conservation, Illinois
- B. Religion—"Segregation or Crossover? Films Made for Church and for School"  
Chairman: William Kruse, Family Films  
Panel: Donald Smith, AV Center, University of Illinois; Shirley Ellis, Chicago Public Library; Paul Foght, President, Ideal Pictures
- C. Mental Health  
Chairman: Dr. Freda S. Kehm, Director, Association for Family Living, Chicago  
Panel: Mrs. Warren E. Potter, Mental Health Chairman, Illinois Parent Teachers Association; Edward Linzer, Director of Educational Services, National Association for Mental Health; Charles R. Meeker, Assistant Deputy Director, Mental Health Service, State of Illinois; Norman B. Moore, Rochester Public Library

1:30- 3:15 p.m.—General Session: "EFLA and Its Role in the AV Field"

EFLA Newsreel—Part I—EFLA'S FIRST SEVEN YEARS—filmstrip; Part II—THE SECOND SEVEN—Visual presentation

"EFLA Works with Other Organizations Through AVCPI"—Charles Schuller, Michigan State University, and Chairman, Audio-Visual Commission on Public Information

"Last Year and Next Year"—Executive Secretary's Report Annual Business Meeting: Erwin Welke, President of EFLA

3:30- 5:30 p.m.—Do It Yourself Show: Goldmine of Ideas for Making AV Materials

Chairman: Harvey Frye, Indiana University

8:00-10:30 p.m.—Screening: Adult and Special Interest Films  
Chairman: Clarence Tyndall, Brigham Young University (tentative)

Mental Health Film: KID BROTHER (tentative); Evaluator: Dr. Freda Kehm, Assoc. for Family Living

Conservation Film: WOODEN DOLLARS; Evaluator: Art Jorgenson, Wisc. Dept. of Conservation

Religious Film and General and Adult Films to be shown and evaluated

## SATURDAY, JULY 20

9:00 a.m. to 12 m.—Registration—EFLA Office

9:30-11:00 a.m.—Sectional Meetings:

A. How EFLA Evaluations Are Prepared

Chairman: Emily S. Jones

Demonstration Evaluators: Vincent Jukes, Director AV Service, Ohio Univ., Athens; George McIntire, Michigan City, Ind. Schools; H. L. Kooser, Iowa State University, Ames, Iowa; George Cole, Trenton, N. J. Public Schools; Austin Olney, University of New Hampshire, Durham

B. Different Procedures in Film Selection

C. Training Student Teachers in AV Methods—Chairman: L. C. Larson, Indiana University

D. Problems and Possibilities in In-Service Training

E. Minimum and Optimum Standards in Buildings and Equipment—Chairman: Helge E. Hanson, Dearborn, Mich. Public Schools

11:15-12:15—General Session: Making a Visual Presentation on AV to a Lay Audience"—Demonstration by Adrian Ter Louw, Educational Consultant, Eastman Kodak Co.

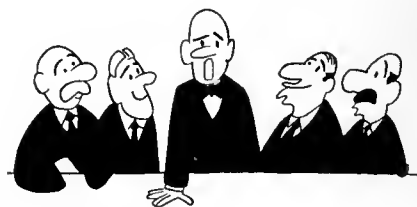
12:30- 2:00 p.m.—Closing Luncheon and Summary of Conference:  
Speaker: Dr. Clyde Miller, State Director of Audio-Visual Education, Columbus, Ohio

2:00 p.m. on—NAVA Trade Show

## SUNDAY, JULY 21

11:00 a.m.—Morning Worship Service: Sponsored by Religious Audio-Visual Conference

EFLA registrants are welcome at this and other events held by AV organizations holding concurrent meetings at the National Audio-Visual Conference



"Our guest speaker was called away suddenly . . .



but he made a tape recording of his speech."

# A-V Workshop for Industrial Training Directors

The Illinois Training Directors Association, an affiliate of the American Society of Training Directors, will stage its third annual Audio-Visual Workshop on Monday, July 22nd. This event is being planned in conjunction with the convention and trade show of the National Audio-Visual Association being held at the Morrison Hotel in Chicago, July 20-23, 1957.

The workshop is scheduled for 9:00 A. M. in the air conditioned Venetian Room.

Following a keynote address by an authority on the learning processes, the program will feature: (1) "Producing Your Own Training Film on a Low Budget"—how a couple of Standard Oil (Ind.) staff people went about making a sound motion picture on a safety problem at surprisingly low total cost. (2) "Preparing Slide Films in 3 Minutes"—a new technique developed by the Polaroid Corporation, makers of the popular Polaroid Land Camera. (3) "Navy Use of Audio-Visual Aids"—training specialists of the Department of the Navy will demonstrate interesting and unusual applications.

The sponsoring organization, The Illinois Training Directors Association, is a byproduct of the Chicago Emergency War Council. This was an organization set up during the early days of the second World War to coordinate the many activities for the mobilization and training of civilians in the successful prosecution of the war effort on the home front. Out of this organization a number of specialized groups were formed, one of which was the Illinois Training Directors Association. In 1943 it elected its first President, Deb Gaines of the Philco Corporation. The 1956-57 retiring President is H. Leslie Swift of Swift and Company. President-elect is W. E. Bright, Jr., of The Pure Oil Company. The officers to serve with Mr. Bright during the coming year are; Gordon S. Sargent, Spiegel, Inc., Vice-President, Harold I. Pratt, American Steel Foundries, Secretary and William Welp, Blue Cross-Blue Shield, Treasurer.

ITDA states its purpose, "to advance the profession of education and training in industry and commerce. In striving for this objective, provisions will be made for the professional development of its members through the discussion of mutual training problems, the exchange of experiences, ideas and methods, and the general stimulation of interest in sound education and training. The association shall arrange meetings, publish papers, magazines or bulletins and cooperate with other interested organizations in such activities as may from time to time be decided by the Board of Directors in conformity with its purpose."

The organization now numbers some 180 representatives of business, industrial and educational institutions in Chicago and neighboring communities.

The Audio-Visual Workshop is a project of the Activity Committee. Mr. M. L. Mullins, Standard Oil Co. (Ind.) is Committee Chairman. Verne A. Larson, Assistant Regional Training Officer of the Post Office Department, is Chairman of the Workshop project. Assisting him are: J. Wesley Johnson of The Sherwin-Williams Company, Donald P. Smith of International Harvester Company and J. J. Stadtherr of The Pure Oil Company.

Other projects of the Activity Committee include the recent publication of a fifty-five page "Directory of Training Services," active participation in the Chicago Area Career Conference for high school students, and active support of the Annual Conference on Training in Business, Industry and Government at Purdue University.

# Chief State School A-V Officers

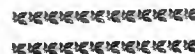
## A C S S A V O

The alphabet type name above stands for an Audio-Visual organization interested in the exchange of ideas, promotion of better Audio-Visual materials and their more effective use in the schools of the nation. The organization is composed of the official in each State Department of Education that is chiefly responsible for the State's Audio-Visual program. This includes full time people or those only giving a portion of their time to this field. The present officers are Garland C. Bagley, President (Georgia); Bill King, Vice President, N.J., and Dr. Floyd Brooker, Executive Secretary, Washington, D.C.

Mutual problems involving organization, finance, handling and distribution of films, in fact, every facet of Film Library operation from the acquiring of films to the proper utilization of the materials by the school is talked about and solutions arrived at. This exchange of ideas has been found to be interesting and helpful. The Agenda of the program stated for this summer (1957) which will be held at the Morrison Hotel, Chicago, Illinois, July 20-22 will include state progress reports and the findings of several committees doing research on mutual problems. These are: (1) How to do it, Dr. Clyde Miller, Chm., Ohio. (2) Cost Study, Mr. Arnold Luce, Chm., Minnesota, (3) Minimum State Requirement for Audio-Visual Education, Mrs. Altha Sullivan, Chm., Indiana, (4) State Building Codes, Bill King, Chm., N. J., (5) Joint Account, Joe Murphy, Chm., Mass., (6) Tape, Hugh Proctor, Chm., Texas, (7) Educational Television, Joe Murphy, Chm., Mass.

A philosophy or objectives of the organization were compiled and passed on by the membership early in its formation and are listed herewith.

1. To promote the production and use of various audio-visual materials and media in the educational program.
2. To encourage schools in the respective states to acquire materials and equipment which are essential to providing well-balanced meaningful learning experience to their students.
3. To foster the pre-service and in-service training of teachers in effective use of audio-visual materials and methods.
4. To lend encouragement and support to other associations, organizations, and agencies in those activities which are consistent with the general purposes of our Association.
5. To strive for the provision of facilities in school buildings which will make possible the effective and efficient use of audio-visual materials.
6. To work for more cooperative relationships between educators and the audio-visual industry to the end that the purposes of education are more adequately served.
7. To see to raise the professional standards of those responsible for supervising and administering the audio-visual program.
8. To encourage research and experimentation in the production and use of audio-visual materials and methods.
9. To exchange ideas and experience among the members and between the various State Departments of Education.



# A-V Conference of Medical & Allied Sciences

The veterinarian, the dentist, the pharmacist, the surgeon, the physician, the nurse, and the hospital administrator are users of audio-visual materials both as teachers and as practitioners. National organizations of these teachers and practitioners have seen fit to include the special problems of A-V communication as association responsibilities either through special departments or committees. In many cases the existence of such departments was not known to similar departments in closely related fields.

In 1953 representatives of these groups met to find out about each other and agreed that the relationship should continue by means of an annual conference. This conference is to be held at such a time and place that members might benefit from the programs of existing associations such as the Educational Film Library Association and the Trade Show of the National Audio-Visual Association. The original purposes of the Conference were established as:

- a) To exchange information on the A-V programs of member organizations, and
- b) To discover, disseminate and exchange descriptive and evaluative information on A-V materials and their application as related to the medical and allied sciences.

Membership in the A-V Conference is limited to two representatives each from national nonprofit and nongovernmental associations or groups devoting resources to A-V materials and programming in the medical and allied fields. Included is representation from the Canadian Film Institute and the National Film Board of Canada.

The present elected officers are J. Edwin Foster, Director of the Medical Audio-Visual Institute of the Association of American Medical Colleges; Miss Helaine Levin, Film Librarian, American Dental Association; and Daryl Miller, Assistant Director, Motion Pictures and Medical Television, American Medical Association.

The Conference is a one-day meeting, this year to be held on July 22nd. The topics for discussion include: a review of the 1956-57 programs of the member associations, developments in TV, bottlenecks in A-V use and how they can be broken, and an analysis of the Golden Reel (FCA) winner.



L to R. Daryl Miller, Assistant Director, Motion Pictures and Medical Television, American Medical Association; Miss Helaine Levin, Film Librarian, American Dental Association; J. Edwin Foster, Director of the Medical Audio-Visual Institute of the Association of American Medical Colleges.

# Religious A-V Workshop

Sunday, July 21, 1957

All who are interested in the best use of religious audio-visuals are cordially invited to attend the big coming event—the Religious Audio-Visual Conference to be held on July 21, 1957 in conjunction with the National Audio-Visual Association Trade Show. The program will begin at 11:00 A. M. with a worship service arranged by the National Council, Dept. of A-V and Broadcast Education. The use of audio-visual materials is emphasized, the visualized sermon being a presentation of the new Broadcast & Film Commission release, *BROKEN MASK*. From 2:00 to 3:00 P.M. there will be a session devoted to age level use of audio visuals with demonstrations by Mrs. Lee Lenzen, Director of Pre-School Education for the Flossmoor Community Church, Flossmoor, Illinois, Mrs. Virginia Smallman, Children's and Youth Worker for the Rock River Conference of the Methodist Church, Rev. Wendell Eller, Director of Audio-Visuals for the Church of the Brethren, and Rev. Milton Heitzman, minister of the First Congregational Church of Beardstown, Illinois, and formerly Associate Secretary of the Department of A-V and Broadcast Education of the National Council of Churches. Then, the moderator for the afternoon, who will be Dr. J. J. McCracken, Associate Secretary of the National Council of Presbyterian Men, will lead a panel of selected producers in a discussion of "Who's Producing What—and Why?" After a reception at 4:00 P. M. registrants will be at liberty to visit the Trade Show until 7:00 P. M. when Rev. Donald Kliphardt, Administrative Assistant of the Department of A-V and Broadcast Education of the National Council of Churches will conduct a demonstration of the evaluation process used in compiling their *Audio-Visual Resource Guide*. This will be followed by previews of new materials as time permits. Registration badges (NAVA, EFLA, etc.) will admit wearers to this Religious A-V Conference, as its badges, reciprocally, admit wearers to open sessions of these groups and to the Trade Show.

The Worship Service program has been arranged by the Department of A-V and Broadcast Education at national headquarters in New York, but since that department moved from Chicago all local arrangements as well as the afternoon and evening programs have been the direct responsibility of the Committee on Audio-Visual Education of the Church Federation of Greater Chicago. This committee has been active for the past 15 years as an agency of the Department of Christian Education of the Federation. Besides arranging the Religious A-V Conference at the annual National Audio-Visual Convention, the local group operates three film evaluation committees under the Audio-Visual Resources Guide program of the national department, conducts monthly preview meetings of new religious films, assists religious educators in application of suitable A-V materials—in general assists in coordinating the efforts of all audio-visual forces for more effective use of the medium in the total program of the church.

The chairman is elected by the Department of Christian Education of The Church Federation of Greater Chicago; other members are invited to join because of special interests and aptitudes such as librarians, producers, and active clergymen and lay people.

Present chairman is Mrs. Mae Bahr, Librarian for Religious Film Libraries—Chicago; Vice Chairman is Rev. Rudolph Hartman, minister of Second Presbyterian Church in Joliet and owner of Film Chapel. Outgoing chairman is Mr. Wesley Doe of the Baptist Film Library in Chicago. Public relations are in charge of Mr. Paul R. Kidd, and Mr. William Kruse.

# Religious A-V Workshop

## DAVBE Plans for Green Lake Workshop

Within the interdenominational frame work of the National Council of Churches, 30 Protestant and Orthodox groups coordinate their efforts in those areas of work wherein joint approaches are the most economical and effective. The beginnings of what is now the Department of Audio-Visual and Broadcast Education, were seen in the late 1940s as leaders in the member fellowships sensed the potential of these media for the church's total program.

Steadily expanding in its services through the years, DAVBE now offers a variety to national, area, and local leaders as well as producers, distributors, and manufacturers. The International Conference on A-V Christian Education (commonly called the "Green Lake Workshop") provides the continual cutting-edge for the church-related field around the world. The department continues to supply interdenominational, pre-production counseling for all interested independent producers. DAVBE operates the only comprehensive evaluation program for A-V materials of use in religious education and offers its information on a nonprofit basis to the entire field.

Projects in developing and training leadership in more effective A-V use are stimulated. Creative programming in Christian education radio and TV is planned and coordinated on a national basis with broadcast outlets on network and local levels. These are but a suggestion of the department's outreach.

The most recent and newsworthy developments in DAVBE's operations concern the 1957 International Conference, and the evaluation program for 1958. This year's Conference has undergone a rather complete review of its purposes and program. "The re-thinking of basic A-V issues" will set the theme for morning and evening general assemblies, with presentations by Dr. John Bachman, professor of A-V education, Union Theological Seminary (NYC); Dr. Lester Greenhill, associate director of the Instructional Research Program, Pennsylvania State University; and Mr. William Hockman, church editor of *Educational Screen & A-V Guide*, and director of Christian education at Glens Falls (NY) Presbyterian Church.

Seventeen and one-half hours will be used for seminars (advanced leaders and professionals in the field) and work groups (other leaders with less A-V specialization and/or experience). Delegates will also be able to preview materials from the world's largest collection of current, church-related A-Vs. The event returns to Green Lake, Wisconsin, this year September 4-10. Detailed booklets describing the 1957 Conference will be available during the NAVA Convention at the Broadcasting and Film Commission trade show booth.

The *Audio-Visual Resource Guide*, long the standard in its field of religious education, becomes a biennial publication with the completely revised 4th Edition (1958-59). Providing a single source of the evaluation program's information, the volume will be released in August 1958 and contain classified and detailed accounts of over 2500 motion pictures, filmstrips, slides, and recordings.

Edited from reports of 800 Christian educators in 50 committees across the country, these evaluations are available only through the AVRGE and its monthly channel for interim information, the *International Journal of Religious Education*. This periodical is the official organ for the Council's Division of Christian Education.

Further information on DAVBE services may be obtained from: Rev. Don Kliphardt, DAVBE, NCC, 257 Fourth Ave., New York 10, N. Y.

# Agricultural Audio-Visual Workshop

## Audio-Visual Workshop For Agricultural Leaders

SUNDAY, JULY 21

Morning—10:00—Registration

11:00—Audio-Visual Church Service

Afternoon—How to Make Your Own Flannel-Aids by Elmer S. "Flip" Phillips, Visual Aids Specialist, Cornell University.

—The ABC's of Colored Slide Production by Stig Stabe, Visual Aids Specialist, Rutgers University

—Attend Trade Show

MONDAY, JULY 22

Morning—How to Make Slides "On the Spot" (Polaroid Transparency System) by Kemon Taschioglou, Polaroid Corporation

—How to Take Better Pictures by John Creed, Graflex, Inc.

Afternoon—Second Session on:

—How to Make Your Own Flannel-Aids by Elmer S. "Flip" Phillips

—ABC's of Colored Slide Production by Stig Stabe

—Attend Trade Show



Elmer S. "Flip" Phillips, Visual Aids Specialist, Cornell University, will conduct a session on "How to Make Your Own Flannel Aids" at the 3rd Annual Audio-Visual Workshop for Agricultural Leaders. He is shown here preparing artwork for a magnet board.

The first Audio-Visual Workshop for Agricultural Leaders was held during the National Audio-Visual Association Convention in Chicago, July 25-26, 1955. Sponsorship for this program was given to COUNTY AGENT & VO-AG TEACHER magazine under the guidance of its editor, Gordon L. Berg.

The primary objectives of these annual Workshops are:

- 1) To help agricultural leaders gain a better understanding of what audio-visu-als can do for them and their profession.
- 2) To help agricultural leaders see their opportunities and responsibilities in the audio-visual field.
- 3) To help agricultural leaders make the most of the audio-visual tools they have.
- 4) To help expand the use of audio-visu-als in agricultural teaching and advisory work.
- 5) To make every agricultural leader a proficient mechanic of agricultural communications.

Those attending these sessions are county agents, agricultural extension specialists, vocational agricultural teachers, state agricultural education personnel, soil conservation specialists, and commercial people primarily interested in the agricultural field.



# Exhibitors

- Advance Furnace Company** Booths N-94 & N-95  
2300-18 East Douglas, Wichita 7, Kansas, FO 3-4232  
Exhibiting: Pixmap Projector Tables, Optivox Easels, Pixmap Book Trucks  
Personnel: Carl W. DeVore, Kenneth B. Northcutt, Maclean Briggs
- American Electronics, Inc.** Booth C-16  
655 W. Washington Blvd., Los Angeles 15, Calif., RI 9-5361  
Exhibiting: American Series AV 100 Audio-Visual Tape Recorders  
Personnel: Jim Hervey, Eugene Clears, John Tait
- American Optical Company** Booth S-131  
Box A, Buffalo 15, New York, FIlmore 4000  
Exhibiting: Educational Projectors, both Opaque and Slide  
Personnel: Edward V. Finnegan, John P. Baker, John P. Britton
- American School Publishing Corp.** Booth R-122  
470 Fourth Ave., New York 16, N. Y., MUrray Hill 5-9252  
Exhibiting: "School Executive," "School Equipment News" and "American School and University"  
Personnel: Frank J. Raymond, John A. Raymond, James F. Murphy, Prentice C. Ford
- Ampex Corp** Booth R-123  
934 Charter Street, Redwood City, California, EMerson 9-1481  
Exhibiting: Ampex Models A-122 Stereophonic Reproducer/Recorder along with A-692 Speaker/Amplifiers, Ampex Model 350-C, Ampex Model 601-P.  
Personnel: Robert G. Fuller, Charles Adams, C. Arthur Foy
- Arel Inc.** Booth O-98  
4916 Shaw Ave., St. Louis 10, Mo., PRospect 3-0600  
Exhibiting: Cameras, Editors, Tape Recorder & Photo accessories  
Personnel: A. Lipsitz, Jack Freeman, A. L. Korbel
- Audio-Master Corp.** Booth N-78  
17 East 45th Street, New York 17, N. Y., OXford 7-0725  
Exhibiting: 4-speed Record and Transcription Players - Transistorized Record Player - 6-Hour Tape Recorder - Battery Operated Tape Recorder - Recording Tape - 8-Hour Background Music Service - Combination Record Player and Slidefilm Projector  
Personnel: Herbert Rosen
- B & K Mfg. Co.** Booth E-28  
3726 N. Southport, Chicago 13, Ill., EAstgate 7-9480  
Exhibiting: TV Equipment: Flying Spot Scanner, Automatic Flying Spot Scanner, Closed Circuit Television Transmitters  
Personnel: R. M. Karet, John S. Margolin, Carl Korn, Wm. Grossman, Sheldon Schak, Jos. Rigor, Jack Alschuler, Harris Asher, Vic Bernin
- Bausch & Lomb Optical Co.** Booth B-12  
635 St. Paul St., Rochester 2, N. Y., LO 2-3000  
Exhibiting: Balopticon Projector, Micro-Projector, School Microscopes  
Personnel: A. E. Fischer, M. Seelinger, E. Lindbloom, James Mead, Ray Littlefield, T. Mitchell
- Bell & Howell** Booths L-59, L-60, L-61  
7100 McCormick, Chicago 45, Ill., AM 2-1600  
Exhibiting: Filmosound Specialist, Filmosound 302, JAN, Specialist Tape Recorders, Specialist Filmstrip Projectors, 16mm Cameras, Slide Projectors  
Personnel: Bob Kreiman, George Myles, Chuck Musson, Al Zacharias, Jim Graven, Connie Gray
- Charles Beseler Co.** Booths M-65 & M-66  
219 S. 18th St., E. Orange, N. J., OR 6-6500  
Exhibiting: Still Picture Projectors, Vu-Lyte, Vu-Graph, Prepared Transparencies, Do It Yourself Vu-Graph Materials  
Personnel: M. F. Myers, W. E. Schwanhausser, J. J. Kuscher, R. H. Yankie, M. Breyer, A. Eccles
- Bioscope Mfg. Co.** Booth U-158  
Box 1492, Tulsa, Oklahoma, LU 4-5360  
Exhibiting: Microprojectors  
Personnel: D. W. Hodges
- Broadcasting & Film Commission, National Council of Churches** Booths T-145 & T-146  
220 Fifth Ave., New York 1, N. Y., ORegon 9-2968  
Exhibiting: Religious Motion Pictures  
Personnel: Miss J. Margaret Carter, Mr. Arthur W. Rhinow
- Busch Film & Equipment Co.** Booth T-153  
214 So. Hamilton St., Saginaw, Michigan, PL 4-4806  
Exhibiting: Cinesalesman Continuous Projectors - Cineeducator Daylight Projector and allied products  
Personnel: Edwin Busch, Bill Hearn
- Business Screen Magazine** Booth M-64  
7064 Sheridan Rd., Chicago 26, Ill., BRiargate 4-8234  
Exhibiting: "Business Screen Magazines," "Audio-Visual Projectionist's Handbook," "The Studio Buyers Guide," "Business Screen Bookshelf," "Film Guide Library" and "Reference Shelf"  
Personnel: O. H. Coelln, Jr., Gen. Quain Hays, Edward McGrain, Robert Seymour, Jr., Herbert Johnson, Louise Otten
- Califone Corporation** Booth P-109  
1041 No Sycamore Ave., Hollywood 38, Calif., HOLlywood 2-2353  
Exhibiting: Phonographs, Transcription Players, Complete Sound Systems  
Personnel: Robt. G. Metzner, Geri Langsner
- Cathedral Films Inc.** Booth F-32  
140 N. Hollywood Way, Burbank, Calif., THornwall 8-6637  
Exhibiting: Religious Films and Filmstrips  
Personnel: Dr. James K. Freidrich, Cliff Howcroft, Grace Colson, Don Bauter, Ben Odell, Robert Zulch
- Christian Herald** Booth T-143  
35 Wacker Drive, Chicago 1, Ill., CEntal 6-4176  
Exhibiting: "Protestant Church Administration and Equipment" Magazine  
Personnel: Laurence S. Heely, Jr., Ford Stewart, B. V. Parent, Charles A. Johnson
- Christian Life Magazine** Booth N-82  
33 South Wacker Dr., Chicago, Ill., ANdover 3-0424  
Exhibiting: "Christian Life" Magazine, and "Christian Book-seller" Magazine  
Personnel: Robert Walker, James Carmichael, M. J. Sorenson, Eleanor L. Person
- Church-Craft Pictures, Inc.** Booth O-101  
3312 Lindell Blvd., St. Louis 3, Mo., FRanklin 1-6676  
Exhibiting: Filmstrips, Slides, Filmstrip-Record Albums, Motion Pictures, "Helps-for-the-Month"  
Personnel: Paul G. Kiehl, Erich H. Kiehl, Cecil E. Monteith
- Jack C. Coffey Co.** Booth F-36  
710 Seventeenth St., North Chicago, Ill., DExter 6-5183  
Exhibiting: Filing Systems and Cabinets for Filmstrips, 2x2 Slides, Sound Slidefilms and Records, Stereo Slides, Filmstrip Wall-files, Filmstrip Table-files, Mobile Projector Stands, Mobile Projector Stands and Cabinets  
Personnel: Jack C. Coffey, E. J. McGookin, Jack Beres
- Geo. W. Colburn Laboratory, Inc.** Booth E-30  
161 N. Wacker Dr., Chicago 6, Ill., DEarborn 2-6286  
Exhibiting: Material showing the various laboratory services available to producers of motion pictures, slides and filmstrips  
Personnel: Robert S. Throop, Jr., John E. Colburn, Henry Ushijima, R. Robert Luce, Clyde Ruppert, Rene Mathieu, Mathias Herman, Gerald Sevenberg
- Colonial Plastics Company** Booth N-80  
3 South 12th St., Richmond, Virginia, Phone 2-1996  
Exhibiting: Vinyl Plastic Classroom Darkening Draperies  
Personnel: Carl E. Lindenmayer, Mrs. Carl E. Lindenmayer
- Columbia Records Sales Corp.** Booth B-14  
799 7th Ave., New York 19, N. Y., Clrcle 5-7300  
Exhibiting: Records and Phonographs  
Personnel: Marian Tilin
- Commercial Picture Equipment, Inc.** Booth U-157  
1800 West Columbia Ave., Chicago 26, Ill., BR 4-7795  
Exhibiting: Automatic Fast-Fold screens with Rock Lock. Fast-Fold Chart and Presentation Stand. Roll-A-Lock Tables. Fast-Fold Projection Stand  
Personnel: Don P. Smith, Margaret Ott, A. J. Bradford, John M. Stoginski, Herbert Lange, Virginia Cumber
- Compco Corporation** Booth R-119  
2251 W. St. Paul Ave., Chicago 47, Ill., EV 4-1000  
Exhibiting: Reels and Cans, Editing Equipment, Triad Stereo Projector, Aereated Slide Mounts  
Personnel: Paul H. Kreft, Harry Ellis, S. J. Zagel

**Concordia Films Booths T-148 & T-149**

3558 S. Jefferson Ave., St. Louis 18, Mo., MOhawk 4-7000  
 Exhibiting: Religious Motion Pictures and Filmstrips  
 Personnel: Vic Growcock, Jim Thompson, Ken Webster

**Corcon, Inc. Booth S-136**

1168 6th Ave., New York 36, N. Y., JU 2-1396  
 Exhibiting: For the first time, the Agendascope  
 Personnel: Charles Corn, J. Connell

**Coronet Instructional Films Booth G-39**

65 E. South Water Street, Chicago 1, Ill., DEarborn 2-3636  
 Exhibiting: 16mm Educational Motion Pictures in Color or Black and White  
 Personnel: E. N. Nelsen, E. C. Dent, L. H. Homan, J. P. Field and All Regional and Direct Representatives

**County Agent & Vo-Ag Teacher Booth S-139**

317 N. Broad St., Philadelphia 7, Pa., Market 7-3405  
 Exhibiting: "County Agent & Vo-Ag Teacher" Magazine  
 Personnel: Gordon L. Berg, Samuel L. Veitch, Al Zilenziger

**Curriculum Materials Corp. Booth S-137**

17 East 48th St., New York City, PLaza 5-1127  
 Exhibiting: Curriculum Full Color Film Strips, Mastercraft Draperies, Concert Quality Baffles  
 Personnel: E. F. Carter, Herschel Smith, Leora Coof, Herb Elkins, Carl Kunz, Hugh Carrigg

**Da-Lite Screen Co., Inc. Booths P-106, P-107, P-108**

2711 N. Pulaski Rd., Chicago, Ill., Dickens 2-9200  
 Exhibiting: Projection Screens  
 Personnel: E. Hamm, C. C. Cooley, Joe Cerny, Murray Merson, Dave Mulcrone, Bud Gardner, Bob Mayhrier, Norm Oakley

**Davco Publishing Company Booth T-155**

153 W. Huron St., Chicago 10, Ill., Superior 7-3380  
 Exhibiting: Film Strip Series titled "Full Color Picture Story of America"  
 Personnel: Dave Pinchot, Donald Moskowitz, Roy Pinchot

**Davidson Corp. Booth N-75**

29 Ryerson Street, Brooklyn 5, N. Y., UL 5-5970  
 Exhibiting: Prototype - Photo Composing Device  
 Personnel: R. Doone, R. Cairns, R. L. Swanson, M. Brodsky

**Dukane Corporation Booth L-62**

St. Charles, Illinois, Phone 2300  
 Exhibiting: Sound Slidefilm Projection Equipment  
 Personnel: Howard V. Turner, Al Hunecke, Robert Larson, Roland Buss, Joost Koenig, Milli Haas

**E. I du Pont de Nemours & Co., Inc. Booths T-141 & T-142**

10th and Market Sts., Wilmington 98, Delaware  
 Exhibiting: Tontine curtain and drapery  
 Personnel: J. C. Renaud, F. H. Richards, A. W. Rubard and R. C. Wood

**Eastman Kodak Company, Apparatus & Optical Division Booths R-117, R-118, S-132, S-133**

400 Plymouth Ave. N., Rochester 4, N. Y., LOcust 2-6000, Ext. 3158  
 Exhibiting: 16mm motion-picture equipment and 35mm slide and filmstrip equipment  
 Personnel: W. S. Allen

**Educational Developmental Laboratories, Inc. Booths N-90 & N-91**

75 Prospect St., Huntington, N. Y., HAmilton 7-8948  
 Exhibiting: Controlled Reading Program: Controlled Reader and Tach-X Tachistoscope, related filmstrip libraries  
 Personnel: Stanford E. Taylor, James L. Pettee, Helen Frackenpohl

**The Educational Screen, Inc. Booth N-77**

2000 Lincoln Park W., Chicago 14, Ill., Bittersweet 8-5313  
 Exhibiting: "Educational Screen and Audio-Visual Guide" Magazine  
 Personnel: Josephine H. Knight, H. S. Gillette, Paul C. Reed, Patrick A. Philippi, Wm. Lewin, Wm. F. Kruse, Wilma Widdicombe, Gail Martin

**EMC Recordings Corp. Booth P-103**

806 E. Seventh St., St. Paul, Minn.  
 Exhibiting: EMC recorded tapes, tape playback machines  
 Personnel: Richard Carlson, Larry Lueck

**Eye Gate House Inc. Booth F-35**

2716 41st Ave., Long Island City 1, N. Y., STillwell 4-9151  
 Exhibiting: Educational and Religious Filmstrips - Sound and Silent  
 Personnel: Alfred E. Devereaux, Robert F. Newman

**Family Films Inc. Booths P-104 & P-105**

5823 Santa Monica Blvd., Hollywood 38, Calif., HOllwood 2-2243  
 Exhibiting: Religious Motion Picture Films  
 Personnel: Chas. Wayne, Melvin Hersh, Sam Hersh, Donald R. Lantz, Miss George Allen, William Kruse, Gussie Kruse, Stan Hersh, Martin Hersh, Blanche Mond, Pierre Couderc, Betty Hurd, Allen Wallace, Roy Litby, Martin Mooney

**Fibo-Beeldonderwijs Booth U-159**

Post Box 139, Zeist, Holland, Phone 4g36  
 Exhibiting: Educational and Religious Filmstrips  
 Personnel: T. S. Van Den Nieuwendyk, Elise C. Verhagen

**Film Media Booth E-29**

10 East 40th Street, New York, MU 6-3100  
 Exhibiting: "FILM MEDIA" . . . Magazine for sponsors of Industrial, Business, Television Films  
 Personnel: Jim Watkins, Rod Exelbert, Fred Ross, Vic Saulpo, Stan Hochman

**Film News Booth S-127**

444 Central Park West, New York 25, N. Y., MO 6-3058  
 Exhibiting: Magazines  
 Personnel: Rohama Lee

**Florman & Babb, Inc. Booth A-1**

68 West 45th St., New York 36, N. Y., MUrray Hill 2-2928  
 Exhibiting: F&B Film Repair and Splicing Block, Magic Mylar Sprocketed Transparent Splicing Tape, F&B Split Reels, F&B Camera Slates, F&B Film Stopwatches, F&B Gator Griplites, Auricon Cinevoice Cameras, McAlister Lights, Miscellaneous Film Production and Editing Equipment  
 Personnel: Arthur Florman, Sylvia Florman, Herman Roth

**Genarco, Inc. Booth B-10**

9704 Sutphin Blvd., Jamaica 35, N. Y., OLYmpia 8-5850  
 Exhibiting: Genarco 3,000 Watt Slide Projectors  
 Personnel: J. P. Latil, Mrs. J. Latil, Orrin Millie

**General Electric Photolamp Div. Booth B-11**

Nela Park, Cleveland 12, Ohio, GLenville 1-6600  
 Exhibiting: Projection Lamps for Audio-Visual Applications  
 Personnel: D. R. Pritchard

**Hamilton Electronics Corp. Booth N-81**

2726 W. Pratt Ave., Chicago 45, Ill., BRiargate 4-6373  
 Exhibiting: Transcription and record players, public address equipment; Transistor phono, Transistor microphone mixer, Transistor amplifier unit  
 Personnel: Ray Kostecki, W. A. Hamilton, L. H. Hamilton, C. L. Helgren

**Harwald Co. Inc. Booths M-67 & M-68**

1216 Chicago Ave., Evanston, Ill., DAVis 8-7070  
 Exhibiting: Automatic Film Inspection Equipment, Portable Sound Projectors, Automatic Splicers, Film Library Equipment  
 Personnel: R. F. Menary, R. Grunwald

**Hunter Douglas Alumn. Corp. Booth B-13**

405 Lexington Ave., New York 17, N. Y., OXFord 7-9720  
 Exhibiting: (To follow)  
 Personnel: (To follow)

**Industrial Photography Booth E-29**

10 East 40th Street, New York, MU 6-3100  
 Exhibiting: "INDUSTRIAL PHOTOGRAPHY" . . . Magazine of Photography at Work in Business, Industry, Government and Science  
 Personnel: Jim Watkins, Rod Exelbert, Fred Ross, Stan Hockman

**The Instructor Magazine Booth N-83**

75 E. Wacker Drive, Chicago 1, Ill., STate 2-7233  
 Exhibiting: "The Instructor" Magazine and Audio-Visual Supplements  
 Personnel: R. C. Gilboy, Jack Fritts, Betty Noon, Dick Henderson

- International Film Bureau, Inc.** Booth E-27  
57 E. Jackson Blvd., Chicago 4, Ill., WAbash 2-1648  
Exhibiting: Foster Rewind  
Personnel: Wesley Greene
- The Jam Handy Organization** Booth R-111  
2821 E. Grand Blvd., Detroit 11, Mich., TR 5-2450  
Exhibiting: Educational Filmstrips and Sound Slidefilms  
Personnel: Burton S. Hayer, Edwin O. Dix, Walter Eichenberger, V. C. Doering
- LaBelle Sales Corp.** Booth P-102  
510 S. Worthington, Oconomowoc, Wis., LOfan 7-5527  
Exhibiting: Maestro I, Maestro II, one-piece slide-sound combination, LaBelle E.M.C. Communicator Tape Player  
Personnel: Robert Rumpel, D. Hale Darnold, Drayton Church
- Letterguide Co.** Booth S-135  
P.O. Box 99, Lincoln 9, Nebr., Phone 2-6413  
Exhibiting: Letterguide Precision Lettering Equipment, Locking T-Squares and Boards  
Personnel: Boyd R. Waddle
- Levolor Lorentzen, Inc.** Booth S-130  
391 West Broadway, New York 12, N. Y., WOrth 2-4242  
Exhibiting: A-V Venetian Blinds, Motorized and Manually Operated  
Personnel: A. W. Sittig, C. J. Dalton, George King, H. J. MacPherson, G. Montag
- Lightmaster Screen Company** Booth T-154  
Bldg. 57, 12270 Montague St., Pacoima, Calif., EMpire 9-7301  
Exhibiting: Lightmaster Projection Screens  
Personnel: Robert P. Haskin, John M. Knight
- McGraw-Hill—Young America Films** Booth M-69  
18 East 41st St., New York 17, N. Y., EXington 2-4111  
Exhibiting: Educational Sound Motion Pictures and Filmstrips, including YAF Productions and "You Are There" Film Series  
Personnel: Fred Powney, Al Rosenberg, Godfrey Elliott, Dave Leake, James Dunlap, Norman Franzen, William Frazer, James Brewster
- O. J. McClure Talking Pictures** Booth R-124  
1115 West Washington Blvd., Chicago 7, Ill., CAnal 6-4914  
Exhibiting: Sound Slide-film Machines, Record Players and Public Address Equipment  
Personnel: O. J. McClure, Mrs. L. W. LaCoste, Robert LaCoste, J. Harold Caesar
- Miller Manufacturing Company** Booth C-15  
3310 E. Roxboro Rd., N.E., Atlanta 5, Ga., CEdar 3-8258  
Exhibiting: Miller Self-Adjusting Projector Tables  
Personnel: Lee W. Miller, Regina Miller
- Mobile-Tronics** Booth D-21  
Westover Road, Morrisville, Pa., CY 5-3544  
Exhibiting: Mobile record equipment  
Personnel: Conrad A. Baldwin, Elizabeth C. Baldwin
- Moody Bible Institute, Film Dept.** Booth I-50  
820 N. LaSalle, Chicago 10, Ill., MICHigan 2-1570  
Exhibiting: New Series Bible Background Filmstrips, Bible Story Films and Filmstrips  
Personnel: Paul Schwepker, Don Campbell, Hedley J. Parker, Leonard Skibitzke, Percy Bagge, Eva Parker
- Neumade Products Corp.** Booth T-147  
250 W. 57th St., New York 19, N. Y., JUDson 6-5810  
Exhibiting: Film library and classroom equipment consisting of film, filmstrip and slide storage facilities, projection tables, editing aids, film cleaners, electronic splicer  
Personnel: Lee E. Jones, Robert Hempel, Oscar Neu, Lew Grosfik
- Newcomb Audio Products Co.** Booth T-151  
6824 Lexington Ave., Hollywood 38, Calif., HOLlywood 9-5381  
Exhibiting: Transcription Player/P.A. Systems, Portable Phonographs, Classroom Radios  
Personnel: Robert Newcomb, N. W. Hillstrom, Lee W. Maynard, Gerald Ellis
- North American Phillips Company, Inc.** Booth B-6  
221 N. LaSalle, Chicago, STate 2-8648  
Exhibiting: Tape Recorder  
Personnel: H. H. Hanlon, Jim Garrity
- Ozalid Div. General Aniline** Booths N-73 & N-74  
Johnson City, New York  
Exhibiting: Materials and equipment for preparing projectable transparencies from opaque or translucent originals  
Personnel: Allan Finstad
- The Pentron Corporation** Booth S-128  
777 S. Tripp Ave., Chicago 24, Ill., SAcramento 2-3201  
Exhibiting: Tape Recorders, Tape Players, Magazine-load and conventional spindle type; Recorded Tapes, and Components  
Personnel: Irving Rossman, Hope Borowski, Paul Leopold, Harvey Kline, Robert Lipsky
- Plastic Products, Inc.** Booths C-17 & C-18  
1822 E. Franklin St., Richmond, Va., Phone 2-8059  
Exhibiting: Plastic vinyl light control draperies  
Personnel: Robert L. Withers, Sr., C. L. Truesdale, R. L. Withers, Jr.
- Polacoat Inc.** Booth T-144  
9750 Conklin Road, Cincinnati 42, Ohio, SY 1-1300  
Exhibiting: Lensscreen viewing lenses in various models  
Personnel: L. M. Heath, John F. Dreyer, Mrs. L. M. Heath
- Polaroid Corp.** Booths R-112 & R-113  
730 Main Street, Cambridge 39, Mass., UNiversity 4-6000  
Exhibiting: The Polaroid Transparency System which produces finished slides right in the camera  
Personnel: Kemon P. Taschioglou, Harold Bainbridge, Stanford Calderwood, Lou Chubb, Ruth Finch, Agnes Rodgers
- Projection Optics Co., Inc.** Booths N-87, N-88, N-89  
330 Lyell Ave., Rochester 6, N. Y., GLenwood 3-0870  
Exhibiting: Transpaque Audio-Visual Aid Projector, Anamorphic Lenses  
Personnel: Fred E. Aufhauser
- Pyramid Enterprises** Booth E-26  
3815 Trimble Road, Nashville 12, Tenn., CY 7-2831  
Exhibiting: Continuously variable speed tape recorder. Record player developed for classroom use  
Personnel: John J. Hanson
- Radiant Lamp Corporation** Booth N-76  
300 Jelliff Ave., Newark 8, N. J., Blgelow 3-6850  
Exhibiting: Radiant Projection and Exciter Lamps  
Personnel: Carl L. Krueger, Charles P. Goetz
- Radiant Manufacturing Corp.** Booths J-51, J-52, J-53, J-54, K-55, K-56, K-57, K-58  
2627 West Roosevelt Rd., Chicago 8, Ill., CRawford 7-6300  
Exhibiting: Radiant Screens and new Du-All Classroom and Educator Screen Lines  
Personnel: H. Y. Feldman, H. E. Eller, A. Wertheimer, W. Bucher, S. Kaplan, V. Schultz, H. Wilson, T. Coorlim, S. Jacob, R. Mantz, G. Koch, F. Kislingsbury
- Radio Corp. of America** Booths F-33 & F-34  
Camden, N. J., WOODlawn 3-8000  
Exhibiting: 16mm motion picture equipment  
Personnel: T. G. Christensen, A. J. Platt
- Rapid Film Technique, Inc.** Booth H-46  
3702 27th St., Long Island City 1, N. Y., STilwell 6-4601  
Exhibiting: Films treated with Rapidweld process for removing scratches  
Personnel: Jack Bernard, H. Lloyd, J. Gober, Syd Dash, M. Bernard
- Reeves Equipment Corp.** Booth S-138  
10 East 52nd St., New York, N. Y., PLaza 9-7189  
Exhibiting: Tandberg Tape Recorders, Tandberg Speaker Systems  
Personnel: Don Civitillo, R. R. Shaw
- Reeves Soundcraft Corp.** Booth 0-99  
10 E. 52nd St., New York 22, N. Y., PLaza 9-2644  
Exhibiting: Soundcraft Magnetic Recording Tapes  
Personnel: T. J. Dempsey, G. P. Bassett
- Sarkes Tarzian Inc.** Booth M-63  
E. Hillside Dr., Bloomington, Ind., Phone 7251  
Exhibiting: 1000-Watt 50-Slide Automatic Slide Projector  
Personnel: Biagio Presti

**Wm. Schuessler** Booth T-150  
361 W. Superior St., Chicago 10, Ill., SUperior 7-6869  
Exhibiting: Motion picture film shipping cases  
Personnel: H. Schuessler

**Allan E. Shubert Co.** Booth N-79  
3818 Chestnut St., Philadelphia 4, Pa., EVergreen 6-2979  
Exhibiting: "Your Church" and "International Journal of Religious Education"  
Personnel: Allan E. Shubert, Mildred Leavitt, Bill Shubert, Bill Clark

**Smith System Manufacturing Co.** Booths C-19 & C-20  
212 Ontario St., S.E., Minneapolis 14, Minn., FRanklin 1-7918  
Exhibiting: Portable Shado-Screen, Complete A-V Library File, Combination Portable Cabinet and Projection Table  
Personnel: H. E. Hyland, L. J. Peterson

**Society For Visual Education, Inc., Ampro Audio-Visual Div. of S.V.E.** Booths R-114, R-115, R-116  
1315 Diversey Pkwy., Chicago 14, Ill., LAkeview 5-1500  
Exhibiting: Filmstrip and slide proj., sound slidefilm proj., Micro proj., filmstrips, 2x2 slides, and accessories; 16mm sound proj., tape recorders, and accessories  
Personnel: John C. Kennan, R. J. Kohl, Walter Johnson, James S. Brown, Peter Anderson, Elgin Wollman, Edward Skipper, Don Parson, James McEntee, C. V. Wejman

**Spindler & Sauppe** Booth M-70  
2201 Beverly Blvd., Los Angeles 57, Calif., DUmkirk 9-1288  
Exhibiting: Continuous Automatic 2x2 and 2 1/4x2 1/4 slide projection equipment  
Personnel: George A. Sauppe, Norman A. Sauppe

**Squibb-Taylor, Inc.** Booth O-100  
1213 South Akard, Dallas, Texas, RI 7-3596  
Exhibiting: Taylor Spotlight Opaque Projector and Accessories  
Personnel: Clif Squibb, Jody Danron

**Standard Projector & Equipment Co., Inc.** Booths F-37 & F-38  
7106 Touhy Ave., Chicago 31, Ill., Niles 7-8928  
Exhibiting: Complete line of Projectors for Filmstrips and 2x2 Slides, Filmstrip Previewers, Beaded and Silver Screens  
Personnel: Pat J. Kilday

**The Strong Electric Corp.** Booth G-40  
87 City Park Ave., Toledo 1, Ohio, CHerry 8-3741  
Exhibiting: Trouperette Spotlight, Universal Arc Slide Projector  
Personnel: A. J. Hatch

**Sylvania Electric Products, Inc.** Booths M-71 & M-72  
1740 Broadway, New York 19, N. Y., JUdson 6-2424  
Exhibiting: Projection and Photoflash Lamps  
Personnel: Richard B. Martenson, Chas. Massman, Rush I. Munder

**Technical Service, Inc.** Booths G-41 & G-42  
30865 Five Mile Rd., Livonia, Mich., NENwood 3-8800  
Exhibiting: TSI DeVrylite, Duolite, Suitcase and Moviematic 16mm sound motion picture projectors  
Personnel: Paul E. Ruedemann, Geo. G. Collins, E. H. Lerchen, Howard Tennant

**Television Associates of Indiana, Inc.** Booth B-9  
E. Barker Ave., Lakeland, Michigan City, Ind., Phone 4-7207  
Exhibiting: Continuous Film Magazines, Continuous Tape Magazines, Continuous Projectors and Rear Projector Daylight Screens  
Personnel: W. C. Eddy, Jr.

**Television Equipment Co.** Booths I-47, I-48, I-49  
161 E. Grand Ave., Chicago 11, Ill., MIchigan 2-2281  
Exhibiting: Diamond power closed circuit television, Color/Tran lighting, Kinevox sound equipment, Auricon cameras, Arriflex cameras, film editing equipment  
Personnel: Jack Behrend, Fred Voss, M. A. Behrend, Sam Stone

**Transvision, Inc.** Booth R-110  
460 North Ave., New Rochelle, N. Y., Phone 6-6000  
Exhibiting: TV Classroom Receiver, Complete TV Closed Circuit System, Teaching Aids in Electronics  
Personnel: Herbert Suesholtz, Elmer Andrews, Terry Milicia, Joseph Grossi

**United World Films Inc.** Booths S-125 & S-126  
1445 Park Ave., New York 29, N. Y.  
Exhibiting: Castle Films, Feature Entertainment Movies, Educational Films, Government Films for School and Industry, Sponsored Free Films  
Personnel: Murray Goodman, James Francy, John Desmond, Art Hahn, Frank Mannarelli, A. Karpinski, Richard Hanisch, Lou Chiecki, Leo Guelpa

**Universal Screen Co.** Booths N-84, N-85, N-86  
530 Main St., Clinton, Mass., Phone 3-001  
Exhibiting: Lenticular Projection Screen  
Personnel: E. F. Johnson, W. T. Snyder, Drayton Church

**V-M Corporation** Booth T-140  
Park and Fourth, Benton Harbor, Mich., WALnut 5-8841  
Exhibiting: Tape Recorders, Tape Decks, Manual Players, Changers, Speakers  
Personnel: C. S. Stevens, G. R. Miller, Joe Searfuss, Jim Fitzsimmons, M. B. Cain, Bob Fissell

**Ver Halen Publishing Co.** Booth A-2  
6327 Santa Monica Blvd., Hollywood 38, Calif., HOLlywood 2-3253  
Exhibiting: "Teaching Tools" Magazine and "1957 Summer Resources Guide," "Film A-V World" Magazine, "Pro Cine Photographer"  
Personnel: Syd Cassyd, Richard Milford, Seymour Robbins, Paul Gilbert

**Victor Animatograph Corp.** Booths H-43, H-44, H-45  
P.O. Box 112, Plainville, Conn., SHERwood 7-1663  
Exhibiting: Victor 16mm sound motion picture projectors, Silent 16, Magnesound, Magnascope, 1600 Arc, Vidoscope Anamorphic Lens, splicers, editors and viewers. Victor Mobile Projector Stand  
Personnel: K. Spelletich, Jr., S. G. Rose, Morris Schwartz, H. O. Jones, A. J. McClelland, Hy Schwartz, W. E. Kellogg, Jack Stine, Al Brangwynne, Warren White, Jack Lewis, Mort Goldberg

**Victorlite Industries Inc.** Booths N-92 & N-93  
4117 West Jefferson Blvd., Los Angeles Calif., REPUBLIC 2-4033  
Exhibiting: Visualcast Daylite Overhead Projectors, Accessories and materials for use with this equipment  
Personnel: James J. Fitzsimmons, Robert J. Brady, Ralph W. Siegel

**Viewlex Inc.** Booths O-96 & O-97  
3501 Queens Blvd., Long Island City 1, N. Y., EXeter 2-0100  
Exhibiting: Filmstrip, Slide and Filmstrip, Sound-Slide Projectors  
Personnel: M. R. Abrams, Ben Peirez, Bill Dwinell, Russ Yankee

**Wallach & Associates Inc.** Booth S-134  
1589 Addison Road, Cleveland 3, Ohio, SWEETbriar 1-5580  
Exhibiting: Discabinets for Storage of Phonograph Records, Tape Recording Reel Cabinets for Storage of Magnetic Tapes, Film Storage Cabinets and Film Separator Racks for Storage of 16mm Reels and Cans  
Personnel: Charles D. Wallach, Arthur Wallach, Mrs. Arthur Wallach, C. Larry Oliver, Albert Tengler

**Webcor, Inc.** Booths R-120 & R-121  
5610 W. Bloomingdale Ave., Chicago 31, Ill., TUxedo 9-8500  
Exhibiting: Tape Recorders, High Fidelity Fonographs  
Personnel: Chas. W. Markham, H. R. Letzter, C. Dwyer, L. Burdick, M. Jensen, Geo. Hincker, Geo. Simkowski

**Westinghouse Electric Corp.** Booths A-3 & A-4  
Lamp Division, 1 MacArthur Ave., Bloomfield, N. J., HU 4-3000  
Exhibiting: New Projection Lamps, including demonstrations of Focus-Lok based Blue Top Projection Lamps, and Xenon (Short-Arc) Projection Lamps  
Personnel: W. R. Wilson, M. S. Sancier, R. L. Allen, R. D. Reynolds

**Wheelit Sales Company** Booth T-152  
2223 Albion St., Toledo 6, Ohio, CHerry 3-2481  
Exhibiting: Projector Tables, Transportation Carts and Photographers' Carts  
Personnel: J. K. Campbell, George H. Gruber, Clara Gruber, Emily Campbell

**World Wide Pictures** Booth S-129  
P.O. Box 2567, Hollywood 28, Calif., STAte 4-5515  
Exhibiting: Religious motion pictures and sound filmstrips  
Personnel: Brunson Motley, Dick Ross, Dave Barr

**Advance Furnace Co.**, 2300 E. Douglas, Wichita 7, Kansas. **Beaths N-94 & 95. Projector tables and display easels.** The **Pixmobile** table has been revised and refinished in appearance and has greater strength, smoother workmanship. The **Optivax Easel** is designed for lecture presentations. The working surface is steel with a green surface for chalk. Equipped with painter, wax crayons, chalk, and eraser. Accessories include magnets for attachment of label cards or other material, lamp, black fluorescent light, fluorescent chalk and crayons, paper pads, and carrying case. The easel alone weighs 17 pounds. All products are moderately priced.

**Acro Service Corp.**, 210 E. Cortland St., Philadelphia 20, Pa. **Elastic Relief Map of Pennsylvania.** Lithographed in nine rich colors on sturdy Vinylite, showing Keystone State mountains and valleys in realistic third dimension, 59 by 39 inches. A sturdy fibre-board back enables the self-framed map to stand in the chalk ledge or hang from map hooks. A 3-D map of New York State will be completed early in September.

**Alpark Educational Records Inc.**, Suite 1F, 40 E. 88 St., New York 28, N. Y. New records by Helen Parkhurst—with focus on the teen-ager—include two an "Going Steady"—The Girl's Viewpoint and The Boy's Viewpoint, "Punishment," and "Guilt." Each record is in two parts. In the first part teen-agers discuss the problem. In the second part an adult panel reacts to the discussion. Each record \$8.



Miss Parkhurst with teenagers around discussion circle.

**American Optical Co.**, Instrument Division, Buffalo 15, N. Y. **Beath S31.** Delineascope models currently manufactured by the Instrument Division in Buffalo include the popular Standard and new High Speed series Opaque 1000 for the projection of opaque material and the Standard and High Speed GK Series for the projection of 2x2, 2 3/4 x 2 3/4, and 3 1/4 x 4-inch slides. Plans call for future additions to the Delineascope line.



HIGH SPEED  
OPAQUE DELINEASCOPE

High-Speed  
Opaque  
Delineascope  
for the  
Projection of  
opaque material

**American Television & Radio Co.**, 300 E. 4th St., St. Paul 1, Minn., new, improved models of plug-in inverters have been developed for use of traveling supervisors and others who have occasion to dictate typed reports en route. Another new item is an electronic tube protector designed to protect TV and radio amplifier tubes from damage due to current surges. Two models, priced at \$4.95 and \$6.95, adequately protect all types of electronic units having input wattage from 100 to 300 watts. The ATR line also includes a new full-transformer 26-tube chassis for custom-built rack, wall or cabinet installation.

**Ampex Corp.**, 934 Charter St., Redwood City, Calif. A superb new Ampex designed for A-V needs and budgets at the low starting price of \$395 yet with the extraordinary high level of performance expected from Ampex. The A112 offers tape position indicator, simple two-speed selection (3.75 and 7.5 inches per second), and recording volume indicator. The Ampex A122 adds stereophonic sound at \$449.50.

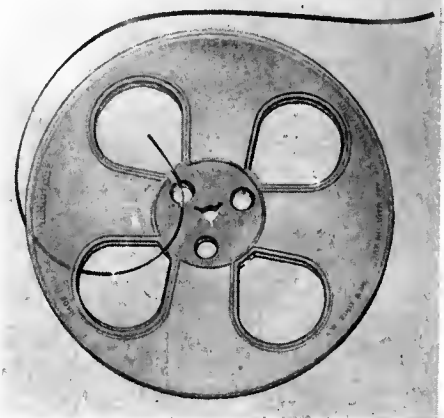
**Ampro Audio-Visual Division of SVE Inc.**, 1345 Diversey Pkwy., Chicago 14, Ill. **Coths R-114, 115, 116.** The Ampro Classic two-speed tape recorder is designed and built for institutional use. Sturdy scuff-proof case and shock-absorbing rubber bumper guards for dependable service under hard usage. Piano-key controls, automatic shut-off, record safety tab, automatic selection indicator, two speeds. \$257.50.

**Animated Equipment Corp.**, 38 Hudson Street, New Rochelle, Y. Y. A 4-page folder is available describing equipment on which filmagraph as well as conventional animation can be produced, including 3-D work using as much as six planes.

**Art Council Aids**, Box 641, Beverly Hills, Calif. Recently released kodachrome slide sets include "Arts of Melanesia" (excluding New Guinea), 31 slides \$21; "Arts of New Guinea," 34 slides, \$23; "Arts of Polynesia," 25 slides, \$17; and "Asian Shadow Theatre Puppets," 28 slides, \$19. Mr. Ralph C. Altman edited these series and wrote the accompanying commentaries and bibliographies. The three Oceanic series illustrate and explain the significance of such primitive art forms as masks, figure sculpture, shields, utensils, drums, paintings, textiles, jewelry, and other artifacts, and include map slides of the areas involved.

**Association Films Inc.**, 347 Madison Ave., New York 17, N. Y. A new catalog of "Selected Motion Pictures" will be available in early fall—free. Special brochures describing new films of interest to specific school or church groups are also available free on request. These include "Program Planners" Guide to Free Informational Films for Community Organizations," "Educators' Free Films Supplement," "Free Films for Grade School Teachers," "Catalog of Walt Disney Movie Classics."

**Audio Devices Inc.**, 444 Madison Ave., New York 22, N. Y. Master Audiotape for magnetic recording reduces layer-to-layer print-through to a slight fraction of that which characterizes conventional tape of standard thickness. The reduction is measured at 8db. Particularly suitable for permanent recordings, it is claimed that it would take more than 100 years for Master Audiotape to reach the print-through level that standard tape reaches in one week. Master Audiotape, along with other Audiotapes, is now being made available on C-slot reels that provide for quick attachment of tape to reel simply by slipping the tape end into a curved groove in the hub.

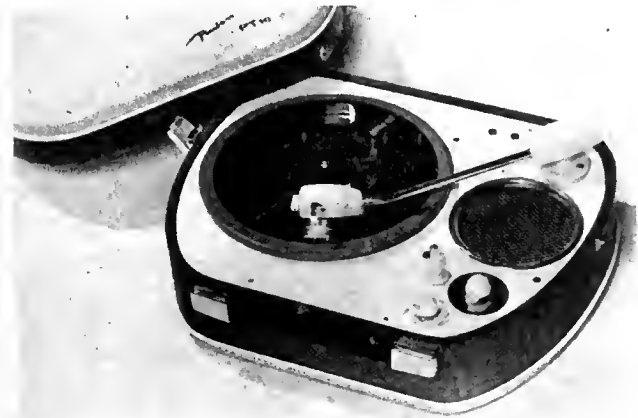


New C-Slot  
in reel  
provides  
easy, instant  
threading



# Product Review

**Audio Master Corp.**, 17 E. 45 St., New York 17, N. Y. **Booth N-78.** In addition to its usual line of 4-speed record and transcription players, a complete line of tape recorders will be shown, all of European origin and all being shown in this country for the first time. Among them is a tape recorder playing up to 12 hours; a hi-fi battery-operated machine with 7.5 inch tape speed; a dictating machine with a playing time of one hour, using standard reels; and the Selectophon with a 2-inch width tape held in a cartridge and providing up to 12 hours recording time. The **Tefifon**, an 8-hour player with pre-recorded music, is a new and completely novel design, along with a library of diversified sound books.



**Audio Master 4-Speed Record Player** sports the newest in compact, modern styling. Speaker is concealed when lid is attached.

**Bailey Films Inc.**, 6509 DeLongpre Ave., Hollywood 28, Cal. Now available for rental or purchase are two new series of important films. "Understanding Modern Art" is a series of three half-reel color films produced by Wayne Thiebaud. These three films, entitled "Cubism," "Impressionism," and "Non-Objective Art," present clear explanations of the unique qualities of modern art styles. "Child Arts and Nature" is the second series. Produced by Frank Bach and James Schineller of the University of Wisconsin, they indicate the significance of nature as a source of inspiration for child art. These three half-reel color films, entitled "Birds and Etching," "Insects and Painting," and "Weeds and Mosaics," contain many examples of children's interpretations.

**Bausch and Lomb Optical Co.**, 635 St. Paul St., Rochester 2, N. Y. **Booth B-12.** Exhibiting Balopticon Projectors showing slides, filmstrips and opaque pictures and objects. Also micro-projectors and school microscopes.

**Bell & Howell Co.**, 7117 McCormick Rd., Chicago 45, Ill. New portable tape recorder, Model 775, features dual recording-indicator lamps and centrally located pushbutton controls. A public-address switch setting converts the unit to a self-contained P.A. system, and permits the unit



Model 775 Tape Recorder doubles as P.A. system.

to be used as an auxiliary amplifier and speaker system for record players or small radios. Price \$189.50. The Filmosound 302 magnetic-recording projector has been equipped with a powerful 15-watt amplifier which meets all SMPTE standards and provides a 50 per cent increase in distortion-free output. Single case model \$734, other models available with 12" auxiliary and 25-watt power speakers. The rock-mounted Model 787A tape recorder affords up to two full hours on each side of the thin-base dual tape. Designed to fit standard size mounting racks.

**Berndt-Bach Inc.**, 961 N. Mansfield Ave., Hollywood 38, Cal. The **Auricon** 16mm sound-on-film camera is being used as a speech-training "mirror" by many organizations. Public speaking students are secretly photographed during their initial presentations and later when some poise has been achieved. Students progress faster when they can see in live action their improvement to date. Auricon equipment is sold with a 30-day money-back guarantee.

**Beseler Co.**, Charles, 219 So. 18th St., East Orange, N. J. **Booth M-65, 66.** Exhibiting the Vy-Lyte and Vu-Graph still picture projectors, prepared transparencies and "Do-It-Yourself Vugraph Materials." The company is sponsoring a "Beseler Dream Darkroom" in a trailer touring eastern states for two and three day stands in principal cities.

**Brandon Films Inc.**, 200 W. 57 St., New York 19, N.Y. Featuring unusually outstanding American and foreign language features and short subjects, the company is making available on exclusive long-term lease the Louis de Rochemont production "Lost Boundaries" featuring Mel Ferrer. Running time 97 minutes. Lease \$195. Teachers guide available.

**Broadcasting and Film Commission**, National Council of Churches, 220 Fifth Ave., New York 1, N.Y. **Booths T-145, 146.** Three new 16mm sound films, each 28½ minutes, color and black-and-white: "Broken Mask" — which will be featured in the Sunday morning worship service, "Younger Brother," the story of a Japanese convert to Christianity, and "Split-Level Family" dealing with the piece of Christian stewardship in a present-day standard of living.

**Carrier Manufacturing Co.**, 1235 Southeast Division, Portland 2, Oregon. Carrier atop station wagon accommodates two men and tripods, 22 sq. ft. of deck space, complete with access ladder. Sixteen rubber cushions carry evenly distributed weight. Intended for commercial, press or television photographers.

**Califone Corp.**, 1041 N. Sycamore Ave., Hollywood 38. **Booth B-14.** Featuring the Califone Commander and Director Playbacks. The 40V-7 has a high-fidelity amplifier with an output of 25 watts undistorted, 30-20,000 cycle response, two heavy duty speakers, center-drive turntable with speed range of 16 to 84 rpm, Strobeselector control for exact setting of four basic speeds, mike input. \$214.50. The Model 12V-7 has a 6-watt amplifier (undistorted), frequency response of 50-15,000 cycles, 12-inch speaker, mike input, and other features similar to the 40V-7. \$127.50.

**Camera Equipment Co. Inc.**, 315 W. 43 St., New York 36. New two-speed Stop-Motion CECO motor for Arriflex 16mm camera provides either ½ or ¼ second exposure, built-in 1:1 Veevor frame counter, forward and reverse, first American motor of this type. Also synchronous 24-speed motor for Cine Kodak K100 camera. New Soft Voltobloc Nickel-Cadmium battery, hermetically sealed, suitable for all types of motor-driven cameras. Authorized repair service on Maurer equipment.

**The Camera Mart Inc.**, 1845 Broadway, New York 23. Special offerings of new and used equipment, including disc recorders, tape recorders, 16mm sound projectors, 16mm arc projectors, spotlights, and other lighting equipment.

**Catalog of Free Teaching Aids**, Box 943, Riverside, Calif. Over 4,000 free teaching aids which may be retained by the teacher. Items are arranged under subject headings and extensive cross-referencing is used throughout. Annotation indicates the minimum grade reading level. \$1.50.

**Cathedral Films Inc.**, 140 N. Hollywood Way, Burbank, Calif. **Booth F-32.** Religious films. "Life of Christ" series, 16mm, 12 episodes in black-and-white and color. "Story of Jesus," 24 frame, color, soundslide films with dual purpose records — one side for children's services and one side for adult presentations. Also showing the other Cathedral Bible Story films and soundstrips.

**Churchill-Wexler Film Productions**, 801 N. Seward St., Los Angeles 38, Calif. Films for elementary science. "Ways

# Product Review

to Find Out" 10-minutes, black-and-white or color, correlates with the Health Elementary Science Textbook Series by H. & N. Schneider. In it a young child experiences the wet world about him. He can see the clouds, smell the damp leaves, hear the raindrops, feel the wetness and even taste the rain. In his home he explores the world that is revealed through size and shape, rough, smooth, loud and soft. \$50 and \$100.

**Jack C. Coffey Co.,** 710 Seventeenth St., North Chicago, Ill. **Booth F36.** Filmstrip library plan filing systems for filmstrips, disc records, 2x2 slides, sound slidefilms and records, stereo slides, mobile projector stands for the classroom and school building, mobile projector cabinet-stands, plastic filmstrip cans, filmstrip fibre mailing cases, fixed-focus glass-aluminum slide binders, filmstrip wall and table files for open display of filmstrips, Wheelit projector tables for moving equipment up or down stairs, album record racks.



Mobile Wheelit projector table is storage for records and film

**Coronet Films, Chicago 1, Ill. Booth G39.** During the next twelve month period, Coronet Films will release more than 65 teaching films for classroom use. These new releases will bring to 720 the number of films initiated, written, filmed, and edited by the Coronet Films production staff for the school curriculum. The new releases continue to exemplify Coronet's pioneering efforts in the field of color, for all but a few films are currently available in either color or black-and-white. A full color booklet in this issue of **Educational Screen and Audio-Visual Guide** tells the complete Coronet color story with concrete examples of the superiority of educational films in color. Almost two decades of producing films in color has served to anticipate the tremendous trend to color now being experienced in thousands of classrooms throughout the country.

As further evidence of leadership, Coronet has released the first film in its series of projected "educational spectaculars" — "The French Revolution." This and the subsequent films in the series are characterized by their large scale production, dramatic elements, and exciting appeal. They will add a new dimension to the teaching film and set a high standard for educational film production everywhere.



Scene from Coronet film "The French Revolution"

**Geo. W. Colburn Laboratory Inc.,** 164 N. Wacker Drive., Chicago 6, Ill. **Booth E-30.** Complete services to producers of 16mm motion pictures, 35mm slide films and slides — including research and script, photography on location or in studio, processing, edge-numbered work prints, sound recording and re-recording, editing and matching, titling and animation, release printing, magna-striping, slide film animation, slide duplicating, Vacuumating.

**Compo Corp.,** 2277 W. St. Paul Ave., Chicago 47. **Booth R-119.** Exclusive Compo reel with patented "Compo Clip" permits threading instantly and surely even in the dark. Holds film firmly yet releases easily when unreeling. Available on all 8mm and 16mm sizes up to 600 feet.

**Concord Record Corp.,** 519 S. Fifth Ave., Mount Vernon, N. Y. "Do-It-Yourself H.M.S. Pinafore." Along with a 12" LP recording of orchestral accompaniment to the best-known airs from the work, a booklet containing words and music is supplied for individuals or classes to sing along. Complete \$3.98 — additional booklets \$1 each. "Pinafore" is soon to be followed by a do-it-yourself version of the "Mikado."

Concord Record 3007, "American Anthology," is devoted to the life and times of America — in all forms and from all sources. It features American orchestral music from Fry to MacDowell. \$3.98.

**Contemporary Films Inc.,** 13 E. 37 St., New York 16. Herman Melville's "Moby Dick," beautifully read by Thomas Mitchell, and illustrated with drawings, integrated with special music to recreate the novel in a new motion picture art form. In color, 30 minutes \$250. Rental \$25.

**Co-Operative League of the U.S.A.,** 343 S. Dearborn St., Chicago 4, Ill., specialize in films dealing with the co-operative movement and philosophy, in this country and abroad, sold to university extension division and other rental libraries, or rented through regional and state co-op center libraries. Free catalog.

**Cousino, Inc.,** 2107 Ashland Ave., Toledo, Ohio have expanded their line of continuous, self-rewinding recording tape cartridges with a unit offering a whole hour's playing time. A new cartridge player, with de-luxe built-in pre-amplifier, is fitted with a tri-purpose magnetic head to play either manual or stereo tapes through any standard amplifier-speaker. The cartridge, originally designed as a straight message repeater, is being put to work in all kinds of electronic trigger situations. Early application to automatic filmstrip and 2x2 slide projectors is certain. Various accessories, including splicing tape and splicers, are offered in the Cousino line.



Cousino recorder with self-rewinding tape cartridge

# Product Review

**George F. Cram Co. Inc.**, 730 E. Washington St., Indianapolis 7. The newest development in world map projection, measuring 64-inches wide, the armadillo projection shows all of the continental areas unbroken, with a minimum of distortion. Makes it easier for the student to visualize how the map is taken from the globe. Latitude and longitude are clearly shown and directions indicated. Large, bold-face type and heavy boundary lines make the map easily read at classroom distances. Also available in 64-inch projection is a United States map and companion globes in 12-inch and 16-inch sizes with colors and physical and political features made to correlate exactly.

**Curriculum Materials Corp.**, 17 E. 48th St., New York. **Booth S-137.** Four new integrated sets of full-color filmstrips are being added this summer to the famous Curriculum Library which already numbers approximately 600 lesson filmstrips. The new titles include Stories for Beginners, Canada, Mexico, and Africa. A new Comprehensive Reading Lesson series, recently completed, is high on the list of new materials purchased from instructional funds by leading school systems. The entire Curriculum Library, comprising 160 units in 44 subject areas, is now owned and distributed by a new company headed by Herschel Smith, Memphis, Tenn. Other officer-owners are Herbert Elkins, Tujunga, Cal.; E. E. "Jack" Carter, Raleigh, N. Car.; and Carl J. Kunz, Philadelphia, Penn.

**Cushman & Denison Mfg. Co.**, 625 Eighth Ave., New York 18, N. Y. "Teachers Pet" Flo-Master Felt Tip Pen. Teachers who use this all-purpose felt-tipped pen for visual aid and drawing projects often wonder how they ever got along without it. It's a universal writing tool for paper, wood, glass, metal, cloth, rubber, and even plastics. From \$3.

**Dage Television Division**, Thompson Products Inc., Michigan City, Indiana. Dage TV Camera Model 60 can be operated by anyone — has unlimited educational possibilities in high schools, colleges, and universities all over the U.S.A. Dage closed-circuit TV has demonstrated its ability to solve a staggering array of educational problems.

**Da-Lite Screen Company, Inc.**, 2711-23 N. Pulaski Road, Chicago 39, Ill. **Booths P-106, 107, 108.** "Silver King" screen is completely new, from fabric to housing. It is meeting special favor in schools and institutions where rooms cannot be completely darkened. The new metallic-surfaced fabric has greatly improved flame and fungus resistance, and provides exceptionally sharp and true color rendition. New octagonal case, in silver grey hammerloid finish with maroon-colored fittings, has a new tensioning device which, simply by pressing the handle downward, stretches the fabric to a flat, wrinkle-free surface. The automatic pushbutton set-up of the Challenger model has been retained in the Silver King.

**Pat Dowling Pictures**, 1056 S. Robertson Blvd., Los Angeles 35, Calif. These Elementary Science films have earned wide popularity all over the United States. New titles include "Microscopic Wonders in Water," "Animal Life at Low Tide," "Aquarium Wonderland."



"Silver King" metallic surfaced screen is completely new from fabric to housing

**Dryden Press**, 31 W. 54 St., New York 19. "The Audio-Visual Equipment Manual" by Dr. James D. Finn is a comprehensive how-to manual of operating and maintenance instructions for all major types and models of audio-visual equipment. Available August 1st, the manual, printed in two colors and tab-indexed for quick reference to specific models, contains 386 pages of step-by-step instructions for the use and maintenance of projectors, record players, tape recorders, and other audio-visual devices now in general use. Its oversize pages (8¼ x 11 inches) contain nearly 1,400 illustrative photographs, line drawings, and cartoons. Its list price will be \$9.50.

**DuKane Corp.**, St. Charles, Ill. **Booth L-62.** Presenting student participation films — soundslide films with record providing instructions for student activities during an entire class period. Six titles now available include "The Dutch Battle with the Sea," "The Netherlands: Land & Waterways," "Belgium: Land and People," "Belgium: Town and Industries—Lower Rhine & Upper Rhine."

DuKane's new Flip-Top sound slidefilm projector provides person-to person AV selling



**E. I. duPont de Nemours & Co. Inc.**, Fabrics Division, Wilmington 98, Del. **Booths F-141, 142.** From complete blackout for opaque projector use to controlled sunlight for regular class activities, Tontine opaque drapes provide permanently flame-resistant darkening. Tontine washable drapery material is lightweight and pliable. Tontine washable window shade cloth comes in 45 beautiful colors including seven translucent "sky colors."

**Eastman Kodak Co.**, Rochester 4, N. Y. **Booths R-117, 118; S-132, 133.** To keep attention from wandering, school movie showings require the smoothest possible presentation. That's why it's so important that even an inexperienced person be able to set up a projector easily, that the sound be true and resonant, that the picture be sharp and sparkling even in a room light enough for note-taking. With a Kodoscope Pageant 16mm Sound Projector these things are possible. The Pageant's easy-to-follow film path is right on the projector. Exclusive Kodak Super-40 Shutter puts 40% more light on the screen.

(See photo on next page)

**Ednalite Optical Co. Inc.**, 200 N. Water St., Peekskill, N. Y. The Ednalite Electric Projection Pointer is perfect for the lecturer who requires a sharply defined contrasting arrow-image to indicate clearly the specific point of discussion at great projection distances and with constant high-output live voltage power. Made of precision, lightweight metals, this instrument is perfectly hand-balanced with feather-touch momentary switch. It operates on ordinary house current. Complete with 15-feet of detachable line cord \$49.50.

**Educational & Recreational Guides Inc.**, 10 Brainerd Rd., Summit, N. J. Course of Study in Photoplay Appreciation — "Standards of Photoplay Appreciation" — is the title of a new text by William Lewin and Alexander Frazier. Chapters include such topics as Why Study Photoplay Appreciation, Where Did the Movies Come From, Who Makes the Movies. \$4.95.



**Kodak 300  
Projector  
introduces  
"On-The-Top"  
controls for  
more  
convenient  
operation**

**Educational Developmental Laboratories**, 75 Prospect, Huntington, New York. **Booths N-92, 93.** Complete line of reading improvement instruments includes the EDL Controlled Reader, the new "Tach X" (replacing the "Timex"), the Typing Reader, and the Prism Reader (a Controlled Reader modified with Risley Prisms for near-point training).

**Educational Electronics Inc.**, 6322 N. Clark St., Chicago, Ill. Hobby kits for students and amateurs interested in experimenting with seven electronic circuits. Parts are coded by number or by color in order to make assembly of outfits extremely simple. Complicated sub-assemblies are pre-soldered. Radio clips eliminate the need for soldering on most kits. Kits graded in difficulty from junior high level to basic college demonstration units.

**Educational Screen & Audio-Visual Guide**, 2000 Lincoln Park West, Chicago 14, Ill. **Booth N-77.** Combination of the two oldest magazines in the audio-visual field. Free copies of this special Convention Issue. You are cordially invited to visit our exhibit and discuss our current innovations — and look over some of the back issues that mark important milestones in 35 years of audio-visual history.

**Educators Progress Service**, Randolph, Wisconsin. The 1957 Educators Guide to Free Tapes, Scripts, and Transcriptions, or third annual edition, lists, classifies, and provides complete information on sources, availability, and contents of 57 free tapes, 177 free scripts, and 96 free transcriptions. Included in the guide is an instructive article on useful audio experiences by Dr. Walter H. Wittich.

"The Educators Guide to Free Films" lists 3880 free films, 842 of which are new in this 1957 or 17th annual edition. The increase in the number of free films available is nearly 600% in the past 17 years. The guide includes an article by Dr. John Guy Falkes entitled "The Gifted Student and Free Films."

**Electro-Chemical Products Corp.**, 60-E Franklin St., East Orange, N. J. Non-toxic Ecco 1500 Anti-Static Film Cleaner cleans better, dries faster than carbon tet; cleans, conditions, and lubricates film in one operation; non-poisonous, non-flammable, stops dirt-attracting static, fast-drying, keeps film pliable.

**Electro-Voice**, Buchanan, Mich., adds a new crystal cardioid microphone to its line that is reported to give greatly improved results especially in over-reverberant rooms. Price \$49.50. Offer excellent new free booklet "The ABC's of Microphones".

**Encyclopaedia Britannica Films**, Wilmette, Illinois. New complete year's course in introductory physics, in color or black-and-white, developed by one of America's most distinguished teachers of physics, Dr. Harvey E. White, Vice-Chairman of the Department of Physics, University of California. The course has been developed by Dr. White and is planned to fit the daily class schedule, qualifying students for full academic credit. Each lesson runs about a half hour. The series includes 162 lecture and laboratory sessions in 16mm sound motion pictures. Films include: introduction, 4 periods; mechanics, 44 periods; properties of matter, 15; heat, 15; sound, 11;

special lessons on slide rule, algebra, trigonometry, 3 periods; light (optics), 18; electricity and magnetism, 24; atomic physics, 9; electronics, 8; quantum optics, 4; nuclear physics, 7.

**Enrichment Teaching Material**, 246 Fifth Ave., New York 1, N. Y. Enrichment Records dramatize 24 favorite Landmark Books with authentic voices, music, and sound effects. Latest releases include Ben Franklin of Old Philadelphia, Lincoln and Douglas; and The Panama Canal and Robert Fulton and the Steamboat. These are non-breakable 33 1/3 rpm records of 15-minute duration. Records cost \$3.95 each, containing two dramatizations each. Enrichment Filmstrips are correlated but not synchronized with Enrichment Records. Each filmstrip portrays the historical background of the event being depicted. Each filmstrip is about 45 frames each, in color and costs \$6.50 or \$35 in sets of six.

**Excelsior Fibre Case Co. Inc.**, 136 W. 14 St., New York 11, N. Y. Presenting film shipping cases, tape mailers, record mailers, and salan print mailers built to last and priced right.

**Eye Gate House Inc.**, 146-01 Archer Ave., Jamaica 35, N. Y. **Booth F-35.** Over 250 new educational and religious filmstrips are in production for release during the next 12 months. Eye Gate has purchased new quarters with five times greater space in order to house expanded production and increased service area. Among the new productions are 90 filmstrips on arithmetic produced in collaboration with D. C. Heath to correlate with "Learning to Use Arithmetic"; 45 filmstrips for the Catholic Church; 32 sound filmstrips for Protestant Churches; and 90 filmstrips for distribution to members of the Eye Gate Filmstrip Club Plan.

**Family Films**, 5823 Santa Monica Blvd., Hollywood 38, Calif. **Booths P-104, 105.** Motion pictures for church and educational use. New additions to Living Parables series that present Biblical parables in relationship to present-day living. A whole new series, in color and black-and-white, on the Book of Acts, with approach in terms of areas of Christian principle and basic teachings of the Early Church, rather than the purely biographical. These films are produced in the company's own studio where three leading TV series — Lutheran, Methodist, and Southern Baptist — and other productions for other denominations are also being made.

**Fiberbilt Sample Case Co. Inc.**, 40 W 17 St., New York 11, N. Y. Fiberbilt Shipping Cases are now being supplied with new, improved parcel post shipping cards that assure prompt arrival at destination. Each case is supplied with two cards at no additional charge. Approved by the United States Post Office, the card provides a separate line for the zone number and is designed to permit easier addressing and more prominence to the name of the consignee, thus reducing the possibility of error in handling. The card is held securely in the steel cardholder with locking device and, when properly addressed, assures safe and accurate delivery to its marked destination.



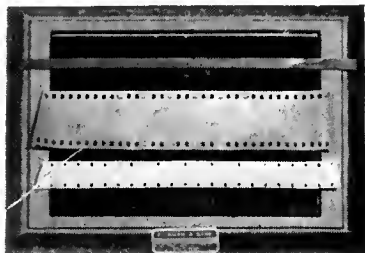
**Fiberbilt  
shows new U. S.  
Post Office  
approved  
shipping card  
that assures  
safe and  
accurate delivery**

**Filmock**, 1327 S. Wabash Ave., Chicago 5, Ill. "Stop-motion" filmographic production puts still material on sound motion picture film. The novel technique produces simulated motion effects amounting to a limited form of animation

at a cost only slightly higher than that of a conventional filmstrip. Assures absolute synchronism of sound and picture and permits the inclusion of live action films and lip-synch dialog. Filmack's well known 35mm and 16mm title services have been expanded into a fully equipped production studio set up to impart professional finish to school-made, church-made and industry-made films, as well as to turn out original film productions of all kinds.

**Film Associates of California**, 10521 Santa Monica Blvd., Los Angeles 25. Educational film productions on a variety of important educational topics. A late 16mm release in color or black-and-white is the 1/4 reel primary film "People Who Work at Night."

**Florman & Esbb**, 68 W. 45 St., New York 36. F & B Split Reels provide a simple means of projecting, editing, synchronizing, cleaning, and inspecting film on cores without rewinding by simply slipping them into the special reels. 400-foot 16mm size \$4.50. Other sizes available. Also featuring recording tape and special new film cement for all films.



**F & B Film Repair & Splicing Block** enables you to save your torn, badly damaged, gouged slidefilms and movie films.

**Focus Films Co.**, 1385 Westwood Blvd., Los Angeles 24. Interesting and enlightening films for the use of students of the French language. A recent release is "Visages de la Ville Lumiere," film number four of the Accent Aigu Conversational Film Series.

**Forse Manufacturing Co.**, 2349 Sullivan Ave., St. Louis 7. Forse darkening shades and draperies are made of finest fabrics, custom-made in any size, complete, ready for installation, guaranteed for ten years, decorative colors.

**Garrard Sales Corp.**, 80 Shore Road, Port Washington, N. Y. S. G. Brown headphones, Type K, provide what are actually two miniature hi-fi loudspeakers, designed to reproduce the full orchestral range of 50 to 10,000 cycles. They are complete with rubber ear cushions and a flexible six-foot, one-piece connecting cord. The units have moving coil type motor assemblies, Bachelized conical diaphragm, flux density of 6,000 lines, impedances of 62, 600, and 18,000 ohms. Available with monoaural/binaural wiring, headbands and receiver cases of highly polished dural. \$28.95 to \$36.50.

The Model T Mk II 4-speed manual record player features unusual operating simplicity and durability, combined with compact size, and was developed specifically for hi-fi systems. Features 4-pole shaded induction surge motor and belt-free true-turret drive at \$32.50 less cartridge. Furnished with UL-approved wiring; both electric cord and pickup cable are ready for plug-in. Starts automatically and shuts off automatically at the end of the record.

**Genarco, Inc.**, 9704 Sutphin Blvd., Jamaica 35, N. Y. **Booth B-10.** Premiere showing of the new Genarco 3000 watt slide projector Model SM-2. Electric slide changer accommodates 70 standard 3 1/4"x4" slides, push button remote controlled. Cooling on this most powerful of all slide projectors is so efficient that a slide can be kept in place for hours without heating. Wide angle lens for rear projection and long focal length lenses available. Slide changes in less than a half-second.

**General Precision Laboratory Inc.**, 63 Bedford Road, Pleasantville, N. Y. Portable TV Projection System and Remote-Controlled Camera Turret. The Model PB-611A incorporates a newly designed optical system which provides clear, sharp picture detail and increases light output. TV pictures from six to sixteen feet wide, or larger. Simplified operation for educational use. The 3-lens turret for industrial TV cameras changes lenses by remote control in one-half second. The turret accommodates standard 16mm "C" lens mount lenses of practically any focal length and combination.

(See photo in next column)

**General Precision television projection system** incorporates newly designed optical system which greatly increases light output over earlier designs.



**Gruber Products Company**, 223 Albion St., Toledo 6, Ohio.

Two new folding projection stands and one nonfolding model have been added to the Wheelit line during the past year. Large 12-inch ball-bearing wheels with semi-pneumatic tires and 4-inch swivel casters make it possible to transport as much as 300 lbs. with ease. The folding models fold to a compactness of 14-inches . . . even the two-shelf model. The shelves are of thick sound-absorbing plywood covered with scuff-resistant Formica. A non-folding model of chrome tubing has two 19 1/2"x21-inch Formica-covered plywood platforms. The top platform is 41 inches high and the lower one 14-inches high. Folding, balance, stair operation, and ease of maneuverability are claimed by the manufacturer to be outstanding features of all Wheelit models.

**Non-Folding Wheelit** adds safety to the transport of AV equipment



**Hawald Co.**, 1210 Chicago Ave., Evanston, Illinois. The new **Movie-mite "Supreme"** 16mm sound motion picture projector weighs only 27 1/2 lbs., a complete answer to every classroom need. "**Splice-O-Film**" offers the school film center the sure safety of the professional hot splice at reasonable cost. **Inspect-O-Film** Model R provides automatic, electrically controlled film inspection. **Admatic** projector gives continuous slide shows. The **Moviescope** with precision German mechanism views 16mm films in motion. **Hawald** storage cabinets offer beauty, safety, convenience.

**Holzkamp Nature Pictures**, 538 Glen Arden Drive, Pittsburgh 8, Pa. Pioneer producers of outstandingly beautiful nature films, especially birds. Eastern representative: **Albertson Distributing Co.**, 1105 Park Ave., New York 28.



**Hi Worth Pictures**, Box 6, Altadena, Calif. Thirty-five photographic study prints of Canada, giving a coast-to-coast overview. Fishing, farming, forests, wildlife, a provincial capital, the Dominion capital, cities, and transportation. 8x10 mounted, \$38.50, unmounted, \$24.50; 11x14 mounted, \$66.50, unmounted, \$49; 15x20, mounted, \$117.25, unmounted, \$91.

**Household Finance Corp.**, Prudential Plaza, Chicago 1, Ill. "Your Money's Worth in Shopping," a new color filmstrip lecture just released by the HFC Money Management Institute illustrates ways to make personal and family goals come true through mastery of good shopping techniques. Available on free loan.

**Hunter Douglas Aluminum Division**, Bridgeport Brass Co., 405 Lexington Ave., New York 17, N. Y. **Booth B-16.** Flexaluminum audio-visual blinds turn a sunny classroom into a darkened auditorium instantly. Both old and new classroom may be equipped for modern audio-visual training at a cast well within school budgets. The new Flexaluminum audio-visual blind permits the most precise adjustments for any desired light condition—from bright daylight to darkness for opaque projection. Original cost is competitive with less versatile window treatments. Special design of overlapping slats for maximum darkness when needed.

**International Film Bureau Inc.**, 57 E. Jackson Blvd., Chicago 4, Ill. **Booth E-27.** Home of outstanding educational films. Particularly noteworthy series on psychology and guidance includes late release "Anger at Work," 21 minutes, \$125. Explains anger as one of the mental mechanisms of man's personality, his displacement of anger onto other men and how this impairs his efficiency in everyday living.

**Jom Handy Organization**, 2821 E. Grand Blvd., Detroit 11, Mich. **Booth R-111.** More than 700 class-tested filmstrips in 15 curriculum areas. The 1957-58 filmstrip catalog will be introduced, and new productions scheduled for release during the 1957-58 school year will be available for demonstration.

**Johns-Manville, Von Cleef Bros., Inc., Division**, 7800 Woodlawn Ave., Chicago 19, announce their Dutch Brand vinyl plastic tape in seven colors and three widths. The colors—red, yellow, green, blue, gold, silver, white and black—sell for 20 cents per half-inch roll, 25c per 3/4" roll, and 50c per 1 1/2" roll. These colors are especially useful in making color-keyed line charts. Black electronic tape remains a basic item in the line.

**Kalort Co. Inc.**, Plainville, Conn. **Booths H-43, 44, 45.** The Craig Projector-Editor with its brilliant 3 1/4x4 1/4-inch screen, Master Splicer, 400-foot capacity rewinds, frame marker, and focusing and framing adjustments is just right for editing as the pro's do it whether the film is 8mm or 16mm, color or black-and-white, sound or silent. Hooded screen permits comfortable viewing in a lighted room. Straight through threading. \$79.50.

**Keystone View Co.**, Meadville, Pa. Keystone Tachistoscopic Training enables thousands of schools to teach more with less effort. Gains of remedial reading classes using the Keystone equipment and materials have been as high as 75%. Training also helpful for typewriting, shorthand, bookkeeping, clerical training, music, and arithmetic.

**Kimberly-Clark Corp.**, Public Relations Dept., Neenah, Wisconsin. "The Woodlands Story" is a 25-minute film available on free loan. Produced and narrated by John Ott, well known nature photographer, it includes time-lapse sequences of pine seedling growth. Scenes of the selection and cutting of trees are included as well as pulp wood handling, transporting the wood to the paper mills, and reforestation and forest management activities.

**LoBelle Sales Corp.**, 510 S. Worthington, Oconomowoc, Wisc. **Booths P-102, 103.** New, integrated one-unit slide projector and tape recorder combination, the "Maestro II" consists of vertically mounted, 2-speed, twin-track recorder mechanism and control panel coupled with a rapid-automatic, high-capacity, 500-watt, 2x2 slide projector. One track carries the sound, the other the nonaudible tripping signals. The magazine will carry up to 150 slides on a single load. Automatic projection gives a full hour slide program without interruption. Slide change can be set so rapidly that there is actually a simulation of motion. The recorder section can be used as any standard tape recorder, while the projector can also be operated separately.

(See photo in next column)

"Maestro II" the one-unit slide-projector and tape-recorder combination for the ultimate in AV entertainment



**Levelor Lorentzen Inc.**, Audio-Visual Dept., 720 Monroe St., Hoboken, N. J. Educational effect and utility of the lesson are heightened by proper control of the illumination level in the classroom. The Levelor A-V Venetian Blind adjusts for every degree of darkness desired—in a matter of seconds—by means of adjustable slats.

**Lightmaster Screen Co.**, 12270 Montague St., Pacoima, Calif. A special, sinusoidal rib surface accounts for the "Lightmaster" screen's greater brilliance and vertical as well as side-angle reflectance. Dealers and users attest the efficiency of the screen in undarkened rooms, when correctly placed to take full advantage of its exceptional side-angle brilliance. Special positioning hooks are built in to permit tilting and hanging against wall, over map or chalkboard mounting. Weighs only 10 pounds.

**Manhattan Color Laboratory**, 254 W. 54 St., New York 36. Color filmstrip service for educational producers. Handling every size order and providing all kinds of services related to color processing.

**Meyercord Co.**, 5323 W. Lake St., Chicago 44, Ill. Decals for film container and reel identification. The latest job assigned to versatile decals is that of uniformly identifying motion picture film containers. First suggested to the Los Angeles County School System only a few months ago, initial tests were so successful that special decals were ordered in quantity. Other school systems have been quick to take up this new film-can identification, although the idea is not limited to schools. The decals may be serially numbered in manufacture if desired. They are available for identification of the lending library as well as providing open areas for stenciling, stamping, or typing the title and numerical information.

(See photo on next page)

**Miles Reproducer Co. Inc.**, 812 Broadway, New York 3, N. Y. Self-Powered Briefcase Conference Recorder. On-the-spot recordings may be made in or out of closed briefcase. Unit is self-powered: has no wires, warmup period, or exposed microphone. Operates from self-contained standard dry batteries, recording continuous up to four hours on each side of a nonflammable safety-film belt costing 3c per hour. Recordings are permanent, nonmagnetic, nonerasable. Easy to file or mail.

**Miller Manufacturing Co.**, 3310 E. Roxboro Rd., N.E., Atlanta 5, Ga. **Booth C-15.** The Miller Self-Adjusting Projection Table adjusts to the unevenness of any floor. Easy, efficient method of transporting projection and recording equipment and of showing materials at the projection or recording site. Built-in electrical outlets and extension cord. Locking casters. \$44.95 to \$59.95. A new "Miller Special" table is to be introduced at this NAVA show.

**Mohawk Business Machines Corp.**, 944 Holsey St., Brooklyn 33, N. Y. The 1957 Model Midgetape 44 is a battery-operated, pocket-sized tape recorder weighing under three pounds. It has a ball-bearing motor, new clutch assembly, anti-tape bunching feature, shield and other internal

# Product Review

improvements. Uses any kind of microphone and plays back through earphones or other available playback medium. Tape cartridges play 1-1½ hours. Uses two self-contained batteries. With batteries, lapel microphone, single earphone, and 1-hour tape cartridge \$249.50.



Smart, practical decals for film container and reel identification, provide uniformity in labeling



**Neumode Products Corp.**, 250 W. 57 St., New York 19, N. Y. **Booth T-147.** Neumade **Shepard Electronic Splicer** handles Cronor, triacetate and magnetic films; Cinemascope and standard perforations; 35mm, 16mm, and 8mm film sizes. Provides permanent welds using no cement. Extra narrow overlap of .03 inches. Fast. Easy to operate. Finished with an attractive lifetime baked enamel housing. Overall size 15x15x11-inches. Weighs 25 pounds. Also available for B&H pedestal splicer. **Renovex** nontoxic film cleaner and conditioner completes the new array of film handling equipment in display, including film racks, cabinets, power rewinds and cleaners.

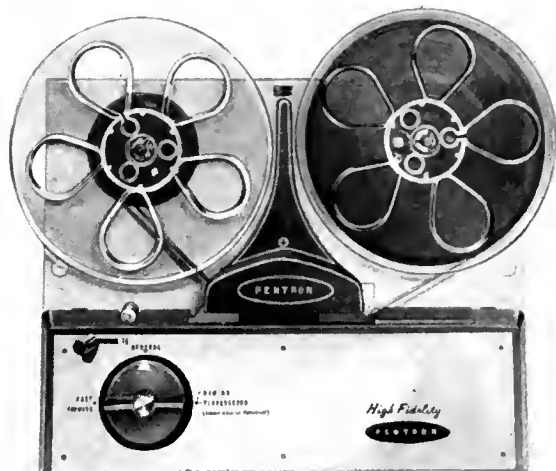
**Nuclear Products Company**, 10173 East Rush St., El Monte, California, Dept. 72. The new 3" **STATICMASTER** embodies the latest scientific knowledge in the efficient peace time use of radioactive isotopes which insures instant removal of static electricity and static-attracted dust and lint. Created by the well known industrial designer Henry Chapman Keck, as a pleasing companion to the 1" **STATICMASTER**. New model priced at \$9.95. Royal blue. Sold by photographic dealers everywhere. Write manufacturer for descriptive folder.

**Park Films**, 228 N. Almont Drive, Beverly Hills, Calif. Two notable Burton Holmes travel films: "Austria," a study in courage and faith, 22-minutes, color \$190, black-and-white \$95, secondary level; "Coostal Brazil," 11 minutes, color \$100, black-and-white \$50, elementary level.

**Peerless Film Processing Corp.**, 165 W. 46 St., New York 36. Scratches on film are havens for dirt, and refract light. On the screen, they mar the picture, irritate audiences and distract attention from the message or story. On the sound track they produce offensive crackling. Fortunately, through Peerless processing, scratches can almost always be removed—without loss of light, density, color quality, sound quality, or sharpness.

**Pentron Corp.**, 777 S. Tripp Ave., Chicago 24, Ill. **Booth S-128.** The new "Tape Teacher" is part of a new line of integrated tape components for custom installation now being offered for those school and church institutions that give serious attention to their audio facilities. The line includes a choice of three tape transport

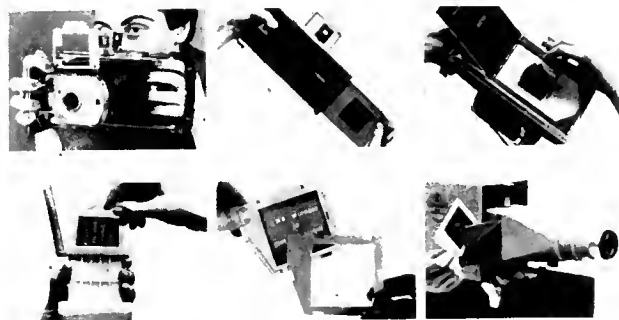
mechanisms, three preamplifiers and a 4-channel microphone mixer. Ten possible combinations include monoaural and stereophonic, and in-line (stacked) or staggered heads. At the other end of Pentron's extensive line is the Century Model NL-1 which, despite \$139.45 (for the stereophonic model) price, affords two-speed, 40 to 11,000 cps, 6" round PM extended range speaker, automatic braking, neon level indicator, and two input and two outputs. New "Pentape" recorded tapes and stereo conversion kits.



New Pentron High-Fidelity Tape Recorder

**Polocast, Incorporated**, 9750 Conklin Road, Blue Ash, Ohio. **Booth T-144.** New "Lenscreen" materials for projection in normally lighted, or even brightly illuminated rooms. Advertisers use it to project into daylight windows, schools will find it applicable to all situations where lights cannot be effectively dimmed. \$64.50 f.o.b. Cincinnati.

**Polaroid Corp.**, Cambridge 39, Mass. **Booth R-112, 113.** Quick, easy way to make slides. Complete system includes the standard Polaroid Land Camera, special black-and-white films, mounts, hardener, and projector—plus a versatile Copymaker that lets you make slides from any text material, existing photographs, charts, graphs, titles, or what have you. Choice of two sizes of film—2¼x2¼ or 3¼x4. Brilliant, grainless film quality for 12-foot wide pictures with no loss in detail. Fast ASA speed of 1000. Slides cost about one-third of other methods.



Snap a picture and project it on the screen in a couple of minutes, with the new Polaroid Land Transparency System. Uses new 1000-speed Polaroid Land Projection film, fastest in the world. User can have finished, mounted slides at a fraction of the cost of black and white slides.

**Portofilms**, Orchard Lake, Michigan. "Helping Johnny Remember," a 16mm sound-color film to show children how they can learn to be considerate of others; for lower elementary and primary children.

**Projection Optics Company, Inc.**, 330 Lyell Avenue, Rochester, New York. **Booth N88-89.** New and improved TRANSPAQUE MARK II Opaque and Overhead Projectors. 16mm Anamorphic Lenses. Speed  $f/3$  ( $6\frac{3}{8}$ " diam.) Will accept 10"x10" transparency or 11"x11" opaque for projection. Rapidly interchangeable from one to the other.

**Pyramid Enterprises**, 3815 Trimble Road, Nashville, Tenn. The Reflectograph Tape Recorder has three motors, two to three recording heads, interlocked micro-switch controls, precision-made mechanism reducing wow and flutter content, continuously variable speed control from 3.75 to 8.5 inches per second while operating or stationary, permitting recording or playback where supply voltage is below normal. Employs flywheel drive. Inching control. Complete electrical interlock all controls. Servo-operated brakes. This unit is particularly useful for professional recordist and those specializing in the scientific investigation of sound phenomena.

**Radiant Lamp Corp.**, 300 Jelliff Ave., Newark 8, N. J. **Booth N76.** Radiant Projection and Exciter Lamps include the new 500-watt T-10 single contact projection lamp, code EDK, which is used in the Viewlex "Powermatic" projector, Mansfield "Holiday" projector, and the latter's "Hi-Fi" and "500" models. Also the new 300-watt T10 single contact projection lamp, code CYC, which is used in the new Eastman Kodak "300" projector.

**Radiant Manufacturing Corp.**, 2627 W. Roosevelt Rd., Chicago 8, Ill. Among Radiant's several important innovations is a novel "Du-All" classroom screen which features a fine aluminized projection screen on one side and a flannel-board on the other. It is possible to switch instantly from one surface to the other, thereby combining projected and nonprojected aids with maximum teaching results.



Highly reflective DU-ALL screen surface provides bright, sharply detailed slide or film projection in semi-darkened rooms, permitting note-taking by the students while Dr. Rakove maintains normal supervision.

**Radio-Mat Slide Co., Inc.**, 222 Oakridge Blvd., Daytona Beach, Fla. For forty years the Radio-Mat slide has been a humble but very efficient servant for projecting announcements and information on the screen. Units may be quickly inserted in the typewriter and then easily mounted between slide covers for immediate projection. Gaining popularity in the military, education, medical, and religious fields. Make it yourself!

**Rapid Film Technique, Inc.**, 3702 27th St., Long Island City 1, N. Y. "Rapidweld" scratch removal process salvages valuable negatives and prolongs life of prints.

**Raven Electronic Manufacturing Co.**, Radionic Division, 3215 W. North Ave., Chicago 47, Ill. Ultrasonic portable, battery-powered, P.A. system and paging unit has 12-watt output using trumpet-type aluminum speaker with a voice range of a quarter of a mile. Intended for athletic field use, coaching, fairs, and other out-door functions. The operator carries the unit on a strap over one shoulder, leaving his hands free to handle the microphone.

**Shure Brothers Inc.**, 222 Hortrey Ave., Evanston, Ill. New microphones and studio pickup unit are among the latest offerings of this company. The model 430 is a multi-purpose, moderately priced microphone with built-in on-off switch. The Model 333 Unitron is a multi-impedance, uni-directional ribbon mike.

**Smith System**, 212 Ontario St., SE, Minneapolis 14, Minn. **Booth No. C-19.** Portable Shado-Screen. A unit especially adaptable to classrooms with flexible seating arrangements. Screen size 48x48-inches. Shadow frame telescopes to 4-feet high x 6-feet wide x 3-feet deep. Light-proof canvas is durable, fast-color. Shipped knock-down, the unit weighs 90 lbs. Assembled height 70-inches, width at casters 24-inches, length 50-inches. Sturdy tubular steel frame mounted on four 3-inch casters, two with side brakes. Reverse side of screen furnished in either cork or chalk board. Also showing safe-lock combination portable cabinet and projection table and mobile 3-in-1 all-steel cabinet for tapes, strips, slides, and films.

**Society for French American Cultural Services and Educational Aid**, 972 Fifth Ave., New York 21, N. Y. A new catalog of audio-visual aids, listing subjects dealing with art and architecture, crafts, entertainment, geography, history and present-day conditions, French language and literature, people of France, and science are available. Materials include motion pictures, kodalchrome transparencies and sound tapes, bulletin board exhibits, filmstrips, and other items.

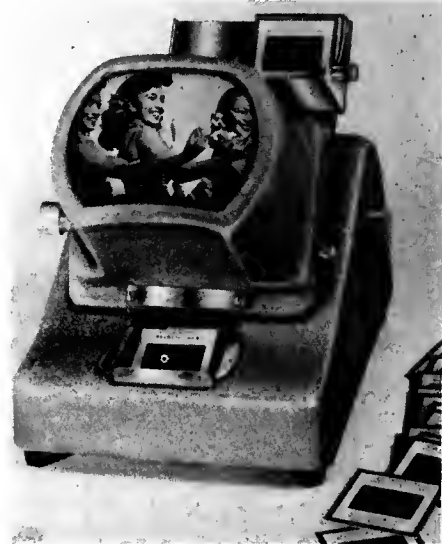
**Society for Visual Education Inc.**, 1345 Diversy Parkway, Chicago 14. **Booths R-114, 115, 116.** Filmstrip-Projector Pico available through SVE authorized dealers. With each \$200 order for SVE filmstrips or slidesets, you receive a \$64.50 School Master "300" Projector free. When the order for filmstrips exceeds \$300, an \$84.50 School Master "500" is included.

**S.O.S. Cinema Supply Corp.**, 602 W. 52 St., New York 19. **Tel-Animastand, Tel-Animaprint Hat Press Titring Machine, and Sosolvex Film Cleaner.** The Animastand is a recently priced, self-contained animation stand for TV stations, producers, and educational institutions. Optical effects such as cuts, angles, zooms, or quick closeups are accomplished quickly and accurately. The Hat-Press titler produces titles, crawls, flip cards, and other titling effects utilizing ordinary printers' type and colored foil. Does away with ink and work is ready to use immediately. Sosolvex cleaner is safe, anti-static, and contains no carbon tetrachloride.

**Spindler and Seppic**, 2201 Beverly Blvd., Los Angeles 57, Calif. **Booth M-70.** Added to a long list of engineering contributions from this pioneer firm, is a new "Dual Selectroslide" projector accommodating 96 slides (2x2). Another model is just about completed to accommodate 100 slides (2 1/4 x 2 1/4) for either manual or remote control. A new aspheric condensing system materially increases the brilliance of the projected image even to the far corners of the screen. High speed lenses (f 2.5 and f 2.) are available.

**Standard Projector & Equipment Co. Inc.**, 7106 Touhy Ave., Chicago 31, Ill. **Booth F37-38.** New Model 200 Filmstrip Viewer with increased picture magnification and new **Desk-type Automatic Viewer** for 2x2 slides. Also exhibited will be a complete line of seven models of filmstrip and slide projectors, ranging from 150 to 1000 watt, and screens.

Desk-type Automatic Viewer with increased picture magnification



**Stromberg-Carlson Co.**, 1706 University Ave., Rochester, N. Y. Red telephone emergency alarm has been added to the intercom system available for school use. Instantaneous connection is made with every loudspeaker in the school. If a separate key is pushed, a siren sounds for additional attention-getting response. The emergency feature works within seconds even if the entire system has been turned off for some time.

**Strong Electric Corp.**, 87 City Park Ave., Toledo 1, Ohio. **Booth G-40.** Slide Projector and Spotlight. The Strong Universal Slide Projector, a powerful arc slide projector designed primarily for the projection of standard 3 1/4 x 4 slides will be shown. This equipment delivers approximately 7500 lumens to the screen. Also to be shown is the Strong Trouperette Incandescent Spotlight which employs a unique optical system to realize high intensities, particularly in the smaller spot size range. It is particularly adapted for use in small theatre groups, in schools, and for convention purposes.

**Talk-A-Phone Co.**, 1512 S. Pulaski Road, Chicago 32, Ill., offers a new model wireless 2-station system to its extensive line of cable-connected intercoms. Demand for answer-back facilities in connection with close-circuit TV teaching confronts AV specialists with new problems and new opportunities for service. Another line for the live-wire AV dealer to know—and sell. Intercom installations in dealer's own business save time, labor, money.

**Technical Service, Inc.**, 30865 Five Mile Road, Livonia, Mich. **Booths M-71, 72.** An extensive line of projectors using the noted DeVrylite mechanism, includes the "TSI DeVrylite" a compact, single-case, lightweight projector providing unsurpassed sound and picture for classroom or auditorium. The "TSI Duolite" offers a combination in a single machine of conventional front projection or TV-size built-in screen. The "TSI Model D" provides for continuous showing without re-winding or re-threading. The "TSI Moviematic" is a repetitive type with built-in folding screen, particularly useful for salesmen and for repetitive "point of sale" demonstration.

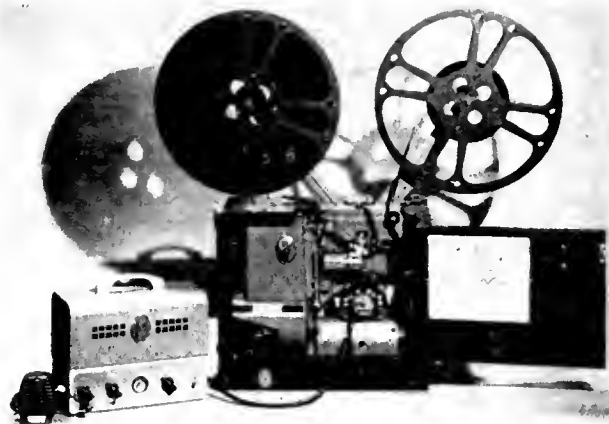
**Television Equipment Co.**, 161 E. Grand, Chicago 11, Ill. **Booths I-47, 48, 49.** Exhibiting Colortron lighting equipment for color photography, Auricon motion picture cameras for 16mm sound, Arriflex motion picture cameras in 16mm, Moviola editing equipment, motion picture and filmstrip splicers, closed circuit TV equipment, tape recorders, J. G. McAlister studio lighting equipment.

**United World Films, Inc.**, 1445 Park Ave., New York 29, N.Y. **Booth S-125, 126.** A new series of social studies motion pictures entitled "The Way We Live" series, presents the basic human activities in which man engages to supply a need or fulfill a desire. Photography by Louis de Rochemont Associates, editorial collaboration of C. F. Kohn, Northwestern, and W. A. Wittich, University of Wisconsin. The new films explore the lives of people, particularly emphasizing children, in horizontal studies of geographical areas around the world with varying climatic, economic, and cultural conditions. The first group available, "Family Living Around the World," includes "School Children," "Children at Work and Play," "Family Life," and "Homes."

**University Loudspeakers Inc.**, 80 S. Kensico Ave., White Plains, N. Y. A new series of hi-fi and public address units, both wide-angle and heavy-duty trumpet types, is now available, as well as a new submergence-proof speaker for marine and research installations. Hi-fi units include both factory assembled and do-it-yourself speaker enclosure kits, based on new horn-loaded designs.

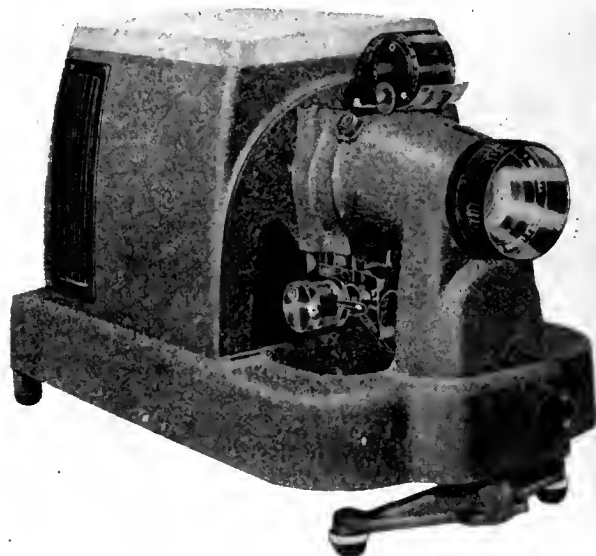
**Vacuamate Corp.**, 446 W. 43 St., New York, N. Y. To eliminate the possibility of green film sticking in the projector, or tightening up in the magazine, Vacuamate, after several years of research, perfected the "no-en" treatment for continuous projector film. "No-En" provides a glossy smooth dry surface to the film on both emulsion and base so that a maximum amount of slipperiness is achieved, permitting the film to ride smoothly during projection.

**Victor Animatograph Corp.**, Davenport, Iowa. **Booths H-43, 44, 45.** Showing Victor 16mm sound motion picture equipment including the Sovereign 25 and Assembly 10 sound projectors, the Victor 1000 arc projector, Victor Megasound magnetic attachment for Victor projectors, the Victor Microscope, a compact and powerful microphone projector, mobile projector stands, microphones and accessories, Kalerit and Craig splicers, rewinds, editor-viewers, and other items of movie editing equipment.



Victor 16mm sound motion picture equipment features the latest in AV developments.

**Viewlex Inc.**, 35-01 Queens Blvd., Long Island City 1, N. Y. **Booths O-96, 97.** Exhibit will feature the new V-500 Viewlex combination slide and filmstrip projector. It handles single and double-frame filmstrips for vertical and horizontal projection positions and 2x2 slides. It is low and streamlined and complete with carrying case. Contains a magnifying optical pointer, an automatic take-up attachment, and automatic feed attachment. Also being shown is the new Instructomatic projector for 2x2 slides which operates manually, by remote control, or completely takes over the showing of slides for pre-set exposure periods.



Viewlex combination slide and filmstrip projector. Handles single and double-frame filmstrips for vertical and horizontal positions, and 2 x 2 slides.

**Visual Education Consultants Inc.**, 2066 Helena St., Madison 4, Wisconsin. Featuring new sets of filmstrips: "Democracy in Action" and New Science Set. "Democracy in Action" includes: "Democracy in Action," "Democracy Builds a School," "Your Flag," "Declaration of Independence," "Duties of a Juror," "Our Country," "Day in the Life of a Senator," "The Way Our Laws are Made." Set \$19.50 or \$3.50 individually. Science Set includes "Comet and Microscope," "The Crill," "Osmosis," "Thermometers," "Heat," "Water," "Humidity," "Conquest of the Desert," "4-Stroke Cycle Engine," "Plants," "Plant Project," and other titles at \$3.50 each.

(See photo in next column)

# Product Review

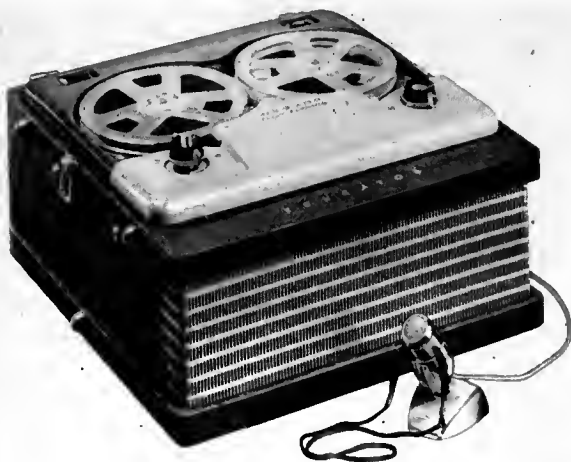
**Visual Sciences**, Suffern, N. Y. Latest in the series of hand-drawn filmstrips in the areas of science and safety is a set of two rolls in the field of atomic energy called "The History of the Atomic Concept." Part I begins with early Greek ideas and traces the concept through the 1800's to Roentgen's X-rays. Part II includes later views, beginning with 20th century contributions of Thomson, Einstein, Rutherford, Bohr, and many others to the recently discovered Transuranic elements. Both rolls \$5, postpaid and insured.

**V-M Corporation**, Park & Fourth, Benton Harbor, Mich. **Booth T-40**. Exhibiting full line of record changers, stereo tape recorders, phonograph players and speakers. The Tape-O-Matic Recorder also plays stereophonic tapes, picks up from any source for monaural playback, and is usable even as a small PA system.

**Walloch & Associates Inc.**, 1589 Addison Rd., Cleveland 3, Ohio. **Booth S134**. Showing Discabinets (sectional and double-door) for storage and filing of phonograph records, tape recording reel cabinets (sectional and double-door) for tapes, film storage cabinets (sectional and double-door) for 16mm film reels and cans, film separator racks for 16mm reels and cans. Also presenting open type film storage cabinets with adjustable racks and the reelmobile, film handling truck for 16mm film reels and cans.

**Wayne State University**, Audio-Visual Materials Consultation Bureau, College of Education, Detroit 2, Mich. "Gregory Learns to Read" is the title of a new film showing the teaching of word recognition techniques—how children can be taught to read with understanding. 28 minutes. Color \$235; black-and-white \$135. Produced in cooperation with the Language Education Department of the Detroit Public Schools.

**Webcor Inc.**, 5610 W. Bloomingdale Ave., Chicago 39, Illinois. **Booths R 120-121**. Displaying its new line of high fidelity tape recorders and phonographs. Foremost in the complete line of tape recorders will be the Educator series, designed primarily for use in the field of education. A special "Teaching Aids" pamphlet prepared by the Webcor Audio Teaching Aids Department will be distributed. The Educator tape recorder features Webcor exclusive no-reel-turnover feature, permitting recording and playback in two directions without turning the reels over. Plays at 3.75 or 7.5 inches per second. Separate four-speed phonograph and loud speaker system complete the Educator series system.



**New Educator tape-recorder designed primarily for use in the field of education.**

**Webster Electric Co.**, Racine, Wisconsin. The Ekotape Recorder Model 270-AV is specifically designed for school use and features child-proof controls while maintaining beauty of design. Two-speed operation, in-line threading, double brake action, tape-out switch, selection finder, recording level meter, TV-type mike. \$269.50. Matched accessories available include remote control, headset, omnidirectional mike, foot control, mixer, stereo-speaker. Webster is also featuring a new completely transistorized intercom—the "Teletalk"—and a foolproof "retractomatic" crystal pickup that may be dropped on records or pushed across them without damage to pickup or record.

**Wilcox-Gay Corp.**, Charlotte, Michigan. New **Recordia** tape recorders include the Models 702, Student, and 712, Prep—both designed for hard usage in the school field. The very latest offering is the Jet, a single-purpose tape cartridge player-recorder handling both sizes of the Cousina cartridge. It will be priced at \$129.95.

**Yale University Press Film Service**, 386 Fourth Ave., New York 16, N. Y. The Pageant of America Filmstrips, thirty vital and historically accurate filmstrip documents, picture the life story of the U. S. from primitive Indian times to the present atomic era. Board of Editors includes Ralph H. Gabriel and Clyde M. Hill, Yale; William H. Hartley, Maryland State Teachers College; May Hall James, New Haven State Teachers College.

**Young America Films Inc.**, 18 E. 41 St., New York 17. **Booth M-69**. Exhibiting a broadening list of educational films and filmstrips, climaxing the company's greatest year of activity, in which it released 46 new motion pictures and 49 filmstrips. Emphasis will be given to the YAF Science Correlations, carefully compiled correlations of YAF films and filmstrips with each of the nine major series of elementary school science textbooks. Advance information on YAF releases for 1957-58 will be given.

**Zodiac Recording Co. Inc.**, 501 Madison Ave., New York 22. Newest and finest records for teachers and students of foreign languages \$9 per set, educational discount price. Many teachers are using these albums in classrooms and also recommending them for home study. Each Zodiac album includes three unbreakable hi-fi LP recordings, together with the text and translation, delightfully illustrated. A new "Teacher's Manual" will be ready in the Fall for this "French As You Hear It" and the other "as you hear it" languages. Another brand new development is the availability of the entire series on tape.

## Communique From Canada

By **Bernard Tessier**  
Canadian Director of NAVA

In August 1954, under the name of Rivard and Tessier, a commercial company for the distribution of audio-visual apparatus and material came into being, at Trois-Rivieres, Que., Canada. On November first of the same year, this organization became the Centre Audio-Visuel Inc.

To exercise an effective role in a relatively new sphere, where a particular technique and methodology occupy an important place, two conditions were essential to the success of the Centre: a) To know the available material and the techniques to employ, b) To impart to educators the knowledge acquired.

Contacts with leading associations interested in these questions, compilation of considerable documentation, and establishment of contacts with a good number of educators in Canada and abroad have enabled the Centre to discover problems and their adequate solution.

From the outset, the Centre has applied itself to cataloguing film strips existing in the French language, and distributing. It also has announced as one of its projects, the publication of lists of films for special uses.

As to apparatus, specialists have measured their possibilities and purposes. They have verified their efficiency, the ease with which they are operated and the manufacturers' service. Bulletins and descriptive folders have presented the conclusions to educators. To provide a more adequate distribution of the required material, the Centre Audio-Visuel now has formed a non-profit corporation under the name of Institut Audio-Visuel Inc. This society is at the disposal of educators for any expert advice on subjects pertaining to the communication of ideas by audio-visual means. It will diffuse its influence by recruiting members and the establishment of diocesan audio-visual services.

To assure the production of visual and sound material, adapted to present requirements, Nova Films Inc. disposes of the necessary personnel and equipment. Its main office and its studios are in Quebec city.

With the opening of the Centrale Audio-Visuelle, 452, des Forges street, Trois-Rivieres, all the audio-visual services are to be found under the same roof: the Institut, the Centre, and Nova Films.

A projection and audition room is at the disposal of the public and committees for the evaluation of material.



# BRAINSTORM ON EQUIPMENT

What we need is a good new fashioned brainstorming session on audiovisual equipment for classroom use. Such a session might very well produce some "wild" ideas that could result in the manufacture of equipment much better suited than present equipment to meeting the instructional needs of today and tomorrow. "But what's wrong with present equipment?" you ask.

Nothing, absolutely nothing. We have no criticism to make of a single piece of audiovisual equipment manufactured today. We have excellently designed and well functioning motion picture projectors, and filmstrip projectors, and slide projectors, and record players, and tape recorders, and radios, and television receivers, and opaque projectors, and overhead projectors, and etc! . . . Do you begin to see what the problem is? Let's look at this problem from the point of view of the teacher in the classroom.

Let's take a single very practical teaching situation. Suppose a teacher wants to project a sound picture on "The Southwestern Indians" to be followed up by playing records of Indian music. Naturally there'll be discussion and suppose the teacher wants to record on tape what the children have to say. In any school you've ever seen, just how easy would it be for a teacher to reserve and assemble these three common pieces of audiovisual equipment needed for this teaching situation? If she were successful, just where would she put this equipment in her classroom? How simple would it be to operate these three pieces of equipment one after the other?

This whole audiovisual field has developed faster than we've realized. Teachers are using more equipment, different kinds of equipment, more often than ever before. The day when there was but a single motion picture projector, a single slide projector, and one record player per school is fast passing. Today's teaching and tomorrow's schools require multiple items of each kind of audiovisual equipment. In the schools for today and tomorrow light control is being provided for every classroom for the projection of pictures. Teachers are expected to use a wide variety of audiovisual equipment in their teaching. Teachers have a right to the ready availability of any type of equipment they need in order to do the best teaching job. If a teaching situation calls for the use of a projector, a record player, and a tape recorder to be used in the same period, these should be readily available and easy to use.

The more you think about it, the more likely it seems that better solutions could be found for our equipment problems. The inter-related and increasing use of various kinds of equipment presents new angles and implies changing needs. **The present trend indicates that the day is coming when a full complement of audiovisual equipment will be as standard for the classroom as the blackboard was yesterday.** For this our present audiovisual equipment is poorly designed. Now each piece of equipment is highly portable, fitting neatly into its

own carrying case. Each piece of sound equipment has its own amplifier and speaker. For each amplifier there are three or more knobs to turn. There are a dozen electric cords. Although each piece of equipment considered by itself is efficiently designed, the total makes an inefficient conglomerate.

We ought to be able to figure out a design for audiovisual equipment that will better meet the needs of the modern classroom where the teacher is expected to use a wide variety of audiovisual equipment in his teaching. So let's brainstorm on this problem to see what we can come up with.

Ordinarily for a brainstorming session you assemble a group of selected people around a conference table; you present the problem; and if you've got the right group and they're properly challenged the ideas for solving the problem flow out profusely. We're suggesting a different kind of brainstorming session for this equipment problem. A brainstorm by mail, if you wish. Write down your ideas, and mail them in.

Or maybe we should have a lot of little conversational brainstorming sessions at the summer conferences in Chicago — at EFLA, at NAVA and the Trade Show. In all of our brainstorming, we should observe the basic rules, however: (1) Hold the criticisms until later. Don't argue about the problem, and don't judge any proposed solution yet. (2) Think wildly. Shift into free wheeling. Let your imaginations soar. (3) Come up with as many and as varied ideas as you can. Quantity is important. (4) Try to combine your thinking with the other fellow's thoughts. Try to "hitchhike" or improve on another's suggestions.

Are you ready? There's the bell. Here's a starter upon which others can hitch a hike. We propose a MOBILE AUDIO-VISUAL CENTER as standard equipment for all classrooms. It's on wheels so you can move it easily anywhere in the room. The essential, built-in, components of the MOBILE AUDIO-VISUAL CENTER are an amplifier and a speaker. The additional components that can be added as required would include a microphone, a record turntable, magnetic recording mechanism, a radio tuner, a motion picture projector, still picture projectors, and what else? Every teacher wouldn't want all of these added components. But any teacher could have any that he wanted and needed. The components could be on a permanent or short-term loan to a teacher's MOBILE AUDIOVISUAL CENTER depending upon his teaching needs. There would be a place for any and all components in the single cabinet and all would be readily accessible. What else should there be?

Don't you think it's highly possible that more functional and more efficient equipment could be designed and built for classroom use?

Come on, everybody, let's brainstorm on this problem for a while and see what develops.

*Paul C. Reed*

# Tape For TOP

## Listening Appeal

by **Merlyn Herrick**  
and  
**Henry C. Ruark, Jr.**

*Merlyn Herrick is Production Supervisor and Instructor in the Audio-Visual Center of Indiana University. He is also Educational Author for new Indiana film "Tape Recording for Instruction." Henry C. Ruark, Jr., was formerly an Associate in the Audio-Visual Center of Indiana University, but is presently Director of Information for the National Audio-Visual Association.*

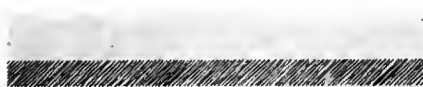
**I**N A previous article that appeared in the December, 1956 issue of Educational SCREEN, pages 514 and 515, some recording techniques were discussed which would enable teachers to obtain better results with the tape-recorder in several classroom applications. Now—let us consider another recording situation which necessitates work of near-professional quality . . . the recording of program material for release on commercial radio stations, or for similar public presentation.

Broadcast stations must renew their operating licenses periodically, and it is believed that license renewals are granted partly on the basis of the public service record of the station. A good school program has audience appeal and is a choice bit of public service which can win more friends for the radio station. Thus a radio station will usually welcome good program material. Unfortunately, inexperienced performers often act most unpredictably before the microphone, and many station program-directors hesitate to take a chance on a live school presentation. The tape recorder can solve this problem and restore school programs to a position of desirability through the ease with which a taped program can be edited.

Editing makes it possible to insure that only the best performance will be aired. "Fluffs" can be eliminated before becoming a source of embarrassment for both the school and the station.

Careful editing can cover a multitude of sins. Tape editors can correct mispronunciations, eliminate extraneous sounds, and rearrange a series of performances to achieve the best overall result. A realization of the possibilities that lie in editing can relieve much of the strain that might otherwise mar the performance of a school group.

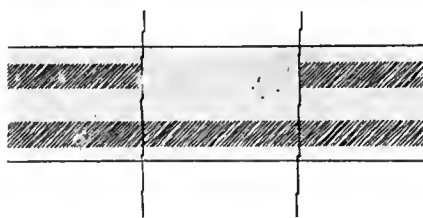
Since most non-professional recorders are of the dual track variety, the teacher who is editing a program must keep in mind the physical relationships between the two possible tracks. As shown graphically in figure A, a single track recorder makes only one recording along the length of the tape. Editing is a simple matter of cutting and splicing the tape according to the results desired. Dual track recording is illustrated in figure B. Two separate programs are recorded side by side and in opposite directions. As shown in figure C, editing sections of one track requires cutting the second track with resultant damage to that program. The easy way out of this problem is to use only one of the two tracks, leaving the second unrecorded.



**A. Tape with single track recording where splicing is easy**



**B. Tape with dual track recording; Programs are recorded on each side**



**C. What happens to the other program when one needs splicing**

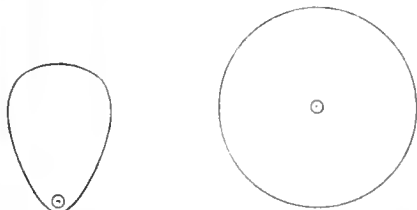
Such a recording may, in fact, be absolutely essential to enable the tape to be played on the station's professional equipment. Before taping a program, be sure to check with a station representative to determine such requirements as the type of track, tape speed, and the amount of silent leader that should precede the program.



**D. Unidirectional magnetic microphone, sensitive to sounds from one side**

When recording for broadcast, the recordist must consider the need for a good microphone and for the best acoustical conditions his school can provide. The microphone furnished with non-professional recorders is usually a crystal or an inexpensive magnetic unit. Its cable is seldom more than six feet in length allowing little opportunity for placing the microphone for best results. Also, the characteristics of these microphones seldom provide the fidelity of response desired for broadcasting, so it is wise to consider a better quality magnetic microphone such as the type shown in figure D. This type of microphone is ordinarily supplied as a unidirectional microphone, that is, it has maximum sensitivity to sounds coming from the front. This characteristic is advanta-

gous in providing a reduction of sensitivity to sounds such as reverberation, audience noise, and machine noises which come from directions other than the desired source. When it becomes necessary to record sounds originating from all sides of the microphone, it can be converted to non-directional pickup by aiming it at the ceiling. Figure E shows a comparison between the sensitivity patterns of a directional and a non-directional microphone.

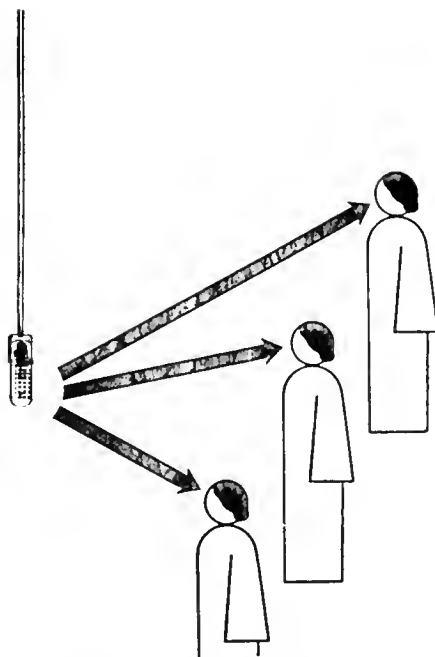


E. Sensitivity patterns of directional and nondirectional microphones

The choice of a microphone should be made with the assistance of your audio-visual dealer to insure the purchase of a unit that will satisfactorily match your recorder. A number of good dynamic microphones can be purchased for prices ranging from \$40.00 to \$50.00, list. Broadcast quality microphones would be equally good but usually cost at least twice as much, and may not fit your recorder without special matching equipment.

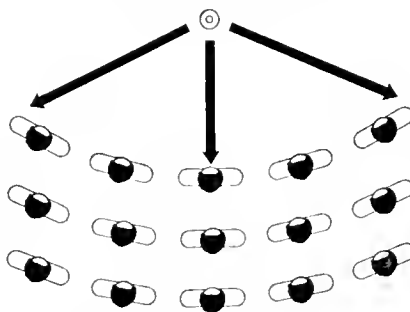
Two popular types of program material for broadcast use are choral performances and band or orchestra selections. Choral groups often perform on risers. By using a good microphone raised ten to fifteen feet in the air, the mike can be located at a focal point

for all the voices in the group, being equally near the several rows of singers. If one section of the group needs to be strengthened or emphasized, the microphone can be placed nearer that group. (See figures F, G, H.) Trial recordings will enable the director to select the best microphone position for a well-balanced reproduction.



C. Mike lowered where one section needs strengthening

Band and orchestra recordings often require a microphone at an elevated position also, to insure a balanced recording. Here again, a few trial recordings will point out the best microphone position. A good starting point for the microphone is ten to twelve feet above the floor, with its most sensitive side pointed toward the section producing the weakest sounds.



H. Suspended mike for chorus

The microphone can be suspended from the ceiling, as is often done in the professional studio, or it can be used on a floor stand placed on a stool or table. Sometimes it is possible to acquire the heavy base to hold the sort of advertising signs found around gasoline stations. This consists of a heavy cast iron base with a piece of iron pipe

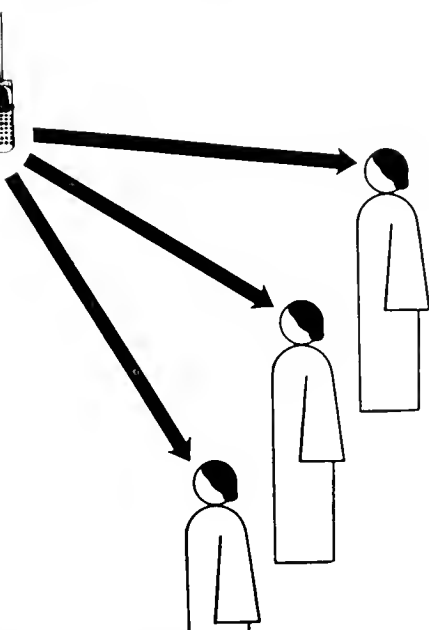
screwed into it. The microphone can be fitted to an appropriate length of ordinary electrical conduit and inserted part way into the pipe. With a six foot pipe and a ten foot length of conduit, the microphone can be raised to heights between ten and fifteen feet.

It is often desirable to provide a second microphone for use by soloists or by the announcer. This, too, should be a good quality microphone. When using an additional mike, a mixer will be needed to establish a proper balance between voice and orchestra. Although it is possible to use a simple jack box equipped with individual volume controls for each microphone, best results are obtained with an electronic mixer which uses vacuum tubes to effectively isolate the individual microphones. Either type can be furnished by your audio-visual dealer or by radio and electronic supply houses.

A problem that often remains after a careful set-up for recording has been made, is the presence of annoying hums or buzzes in the background. While the best approach to this problem is to enlist the aid of someone experienced in electronic apparatus such as an engineer from the radio station, the school recordist can apply several simple remedies. Often merely reversing the plug in the AC outlet will greatly reduce hum from the power line. Also, a ground wire attached to the metal chassis of the recorder and connected to a water pipe may reduce any hum present. **CAUTION:** Be sure that the recorder power cord is unplugged before making such a ground connection. If there should be a faulty connection in the recorder, a severe shock could result from touching the water pipe and the wire while making the connection.

Fluorescent lights are frequently a severe source of hum in electronic equipment and should be turned on and off several times to determine whether they are causing it. This applies to lights in the recording room as well as those in adjacent rooms. Other sources of extraneous noises that may ruin a recording are disturbances from motors, generators, welding equipment, clock systems, and bell systems. Of course, the obvious noises of "passing" bells and students changing classes must be taken into consideration.

While this article has emphasized recording for broadcasting, all of the techniques and considerations mentioned simply help to produce better recordings generally. So why not treat your P.T.A., business men's groups, or any other audiences, to programs via the tape recorder?



F. Mike elevated to reach several rows of singers

# SCIENCE FAIR

## exercise in visual education

by Paul Mulligan  
Director of Visual Education  
Revere Public Schools  
Revere, Massachusetts

**H**AVE you had a science fair in your high school? The science fair, an old-style school exhibition which has been streamlined a bit, has had phenomenal growth in this section during the past few years. The parochial school system started the trend a few years ago. Almost every public high school sponsors a yearly science fair now. The whole thing winds up with a statewide exhibition, which features the best projects from the local fairs, at the Massachusetts Institute of Technology.

The idea is an excellent advertisement for visual education. It has the virtue of developing pupil participation in the creation of models and mockups and in the visualization of scientific processes. It is easy to promote and fulfills a great need in education, the promotion of pupil interest in the study of science.

Various schools have their own way of organizing the fair. The promotion and development in this school department was done by Mr. D'Orlando and his seven associates in the science department. The project was designed to bring about mass participation by the pupils; so it was mandatory for every science student to participate in order to fulfill the course requirements. All of the work was done outside of school time.

To keep some uniformity in the size of the exhibits, two types of mounting boards were used. For large projects, a piece of plyboard 3 by 4 feet was allowed and for smaller ones, cardboard or plyboard 20 by 30 inches. Both boys and girls had to participate. They were given about two months to prepare the material. Every project

was explained by its creator to his class or to teams of judges who were brought in for the purpose. Over one thousand pupils participated in this particular fair which was open to the public for one afternoon and evening.

The parents and local press received the presentation with acclaim. From the viewpoint of public relations the results were immeasurable. In appraising the project as a teaching exercise, Mr. D'Orlando and his staff concluded that even in cases where pupils received help in preparing the more complicated exhibits, the project had excellent value, for the pupils had to understand the scientific points involved in order to explain them correctly.

Some students did a real professional job with their creations. A gifted

youngster whose I.Q. flirts close to the genius level, was explaining a very complicated electronic system to an interested group. A visiting science teacher, who was not familiar with the particular pupil's abilities, was attempting to score the project. He asked, "Did you build this whole thing yourself, sonny?"

The youngster replied with the dignity and impassiveness of the true scientist, "Yes sir, I built it, but I had as consultant one of the best engineers in General Electric, my Dad."

If you are a Visual Education Director, get together with your science department and try promoting a science fair in your high school. It is excellent visual education, and you will be pleasantly surprised with the results.



Something new in Public Relations was staged by the Revere Public Schools, Revere, Mass., when over a thousand Science students exhibited work done outside of school hours to enthusiastic parents and Press. Both boys and girls participated. Participation was mandatory in order to fulfill course requirements, and the students staged a huge show and enjoyed it.

## Coronet Films in Color



in 1956, with the overall aim of improving instruction by whatever means is found most effective.

An immediate Commission pronouncement was made at this first meeting, held in Washington, D. C., recommending a standard of not less than one percent of the annual per pupil budget to be expended on audio-visual instructional materials and equipment.

Within a few weeks, the Commission added to this long-needed "budget yardstick" a set of recommended minimum standards for audio-visual equipment to implement public school audio-visual programs.

### Three Dollars a Pupil

The commission believed that the minimum cost of the local school pro-

at least one per building

Opaque projector

1 per building

Record players (3-speed)

1 per kindergarten or in room where child receives his first school experiences. One per five other classrooms; at least two per building

Tape recorders

1 per 300 students or major fraction; at least one per building

Radio receivers (AM-FM)

1 per five classrooms; at least two per building, where appropriate programs are available

Television receivers

1 per building, where appropriate programs are available

Overhead projectors (7 by 7 in. or larger) 1 per building

Screens (square: 60 by 60 in. or larger)

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Because these measures represented clearly and simply defined minimum standards at the national level, they are being widely considered by administrators. Since these are *minimum* and not optimum standards there are many school systems over the country where these standards are already being met.

Organizations with representatives participating in the Commission are the Department of Audio-Visual Instruction of N.E.A., the Educational Film Library Association, the Association of Chief State School Audio-Visual Officers, the American Association of School Librarians, the National Council of Churches, the National Association of Educational Broadcasters, the



Color surrounds us on every side, a constant source of pleasure and enjoyment. Every day brings something new in color, as indicated by the ever-increasing use of color in magazines, graphic arts, industrial products, theatrical films, and in television.

Teachers and educators agree that this trend to color is at work in the classroom. They find that educational films in color are not only more appealing and effective, but are actually essential for clarity in a number of teaching areas.

## a c o l o r f u l w o r l d

This little book is the story of Coronet films in color. It tells why color films are indispensable for effective teaching, presents a partial list of the color films in Coronet's unequalled offering, and shows the part which Coronet Films—the most honored name in educational motion pictures—plays in making available authentic full natural color films in virtually every subject area—and at all grade levels.

For complete descriptions of nearly 700 Coronet teaching films, and for full information as to how you may preview or purchase these outstanding motion pictures, simply address:

# Coronet Films

DEPARTMENT CM-126  
CORONET BUILDING • CHICAGO 1, ILLINOIS

*For a list of color film rental sources, please see inside back cover*

The magic of

*Color* in

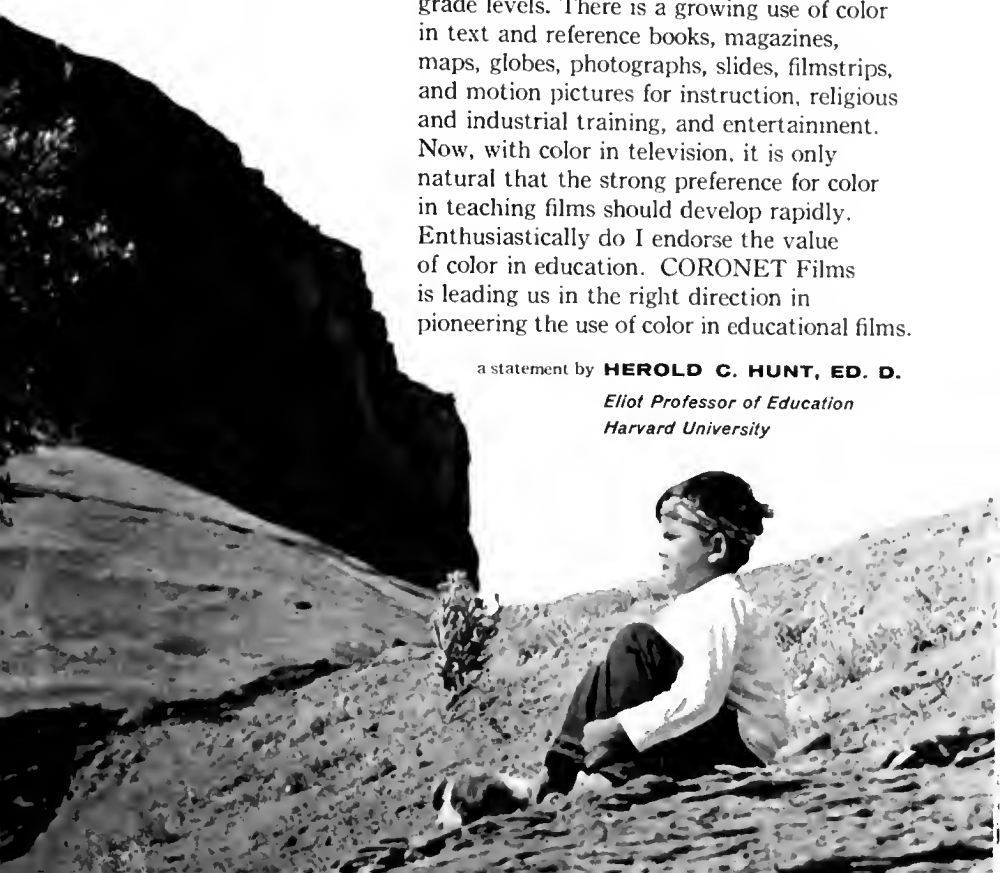
# Coronet Films

16MM MOTION PICTURES

Color is nature . . . and children live in their colorful world of reality. So the most effective teaching materials use color to capture the imaginations of pupils at all grade levels. There is a growing use of color in text and reference books, magazines, maps, globes, photographs, slides, filmstrips, and motion pictures for instruction, religious and industrial training, and entertainment. Now, with color in television, it is only natural that the strong preference for color in teaching films should develop rapidly. Enthusiastically do I endorse the value of color in education. CORONET Films is leading us in the right direction in pioneering the use of color in educational films.

a statement by **HEROLD C. HUNT, ED. D.**

*Elliot Professor of Education  
Harvard University*



# Coronet *Color* Films

**recreate reality**

Through no other visual medium can the teacher present a more vivid reconstruction of life. Nothing can provide a closer approach to reality—for added

emphasis . . . to make distinctions unmistakably clear . . . to bring a subject alive dramatically—right in the classroom!

**Coronet color films stimulate greater interest in the subject!**

The fact that color is pleasing aesthetically and emotionally is well established. Since *liking* a film and *learning* from that film are closely related, the greater appeal of color motion pictures has the desired effect of achieving more learning through increased interest.

**Coronet color films induce longer retention of useful knowledge!**

Once interest is aroused and a desire to learn is created, color motion pictures provide additional impact on the viewer by their unique ability to create lasting and vivid impressions. Distinctions are made clearer . . . emphasis is properly placed . . . false impressions are avoided . . . and important facts are retained longer!







# Coronet



**Historical films in color—the only true picture of the past**

Coronet Films, in bold, natural color, capture scores of exciting historical periods. The democracy of ancient Greece, with its classic dramas performed in white theaters under the clear, blue sky; the stirring achievements of Rome, re-enacted in the Forum and in the palaces on the Palatine Hill; the pageantry and beauty of medieval life, set among cathedrals, castles, and crusades; the Aztec cities of Mexico, the River Jordan, and the civilization along the Nile—all come to life in Coronet color films. In our own history, films reconstruct the dramatic events of the formation of the United States: the climax of the Revolution at Yorktown, the framing of the Constitution, life in the early colonial settlements and the great westward migrations. The tremendous impact of Coronet films in color, unrivalled by any other teaching device, places today's pupil in the center of events of another age.

**Coronet color films accurately reveal the intricacies of science**

A greenish-yellow gas, a deep red liquid, and a mass of yellow crystals—immediately identifiable in Coronet color films as basic characteristics of three chemical elements. These vivid images become so indelibly impressed on pupils' minds that they long remember one of the tests by which scientists recognize and classify these elements: fluorine, bromine, and sulphur. This is only one example of the many ways Coronet color films speed the teaching of scientific subjects and clarify their complexities for science pupils. Color films also enable students to view every detail of microscopic life as it carries on the fundamental processes of nutrition, locomotion, reaction, and reproduction.

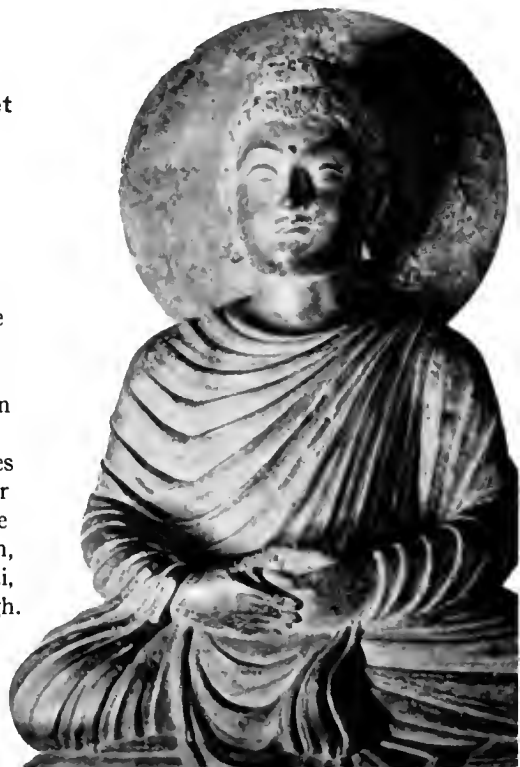


# Films in *Color* create lasting impressions

**C**ORONET Films is *the* pioneer in the development of educational motion pictures in color. For more than 17 years, Coronet has produced most of its films in color. As a result, more than 650 color films in every important subject area are currently available from Coronet. The strong preference for color prints among those who use films regularly proves conclusively that color is indispensable in educational motion pictures.

**Immortal works of art are  
flawlessly captured in Coronet  
color films**

**I**ndispensable color films permit pupils to see the art of every age at its very best, without stepping from the classroom—in brilliant natural color. Only color films can do justice to heroic Egyptian sculpture, to delicate medieval tapestries, and to massive cathedrals. Only in color can the student fully appreciate the subtle beauties of Renaissance palaces in Florence and Rome. Coronet color films convey the ageless appeal of the paintings of the great masters: Titian, El Greco, Rubens, Leonardo da Vinci, Rembrandt, Giotto, and Gainsborough. The unique value of films in color to the student in pursuit of artistic understanding is immeasurable.



The most popular

# Coronet *Color* Films

All Coronet films are more *effective* in color. The list below includes those films which experience has proved to be the most *popular* in color.

(All films are 1 reel unless specified otherwise)

## FILMS FOR THE PRIMARY GRADES

Animals and Their Foods  
Animals and Their Homes  
Autumn Is an Adventure  
Birds of Our Storybooks  
Boy of India: Rama and His Elephant  
Boy of Mexico: Juan and His Donkey  
Boy of the Circus (1-¼)  
Boy of the Navajos  
Boy of the Seminoles  
Brown Bears Go Fishing  
Carnival Comes to Town  
Dairy Farm (1-½)  
Farmyard Babies  
Fisherman's Boy  
Flipper, the Seal  
Fluffy, the Ostrich  
Frisky, the Calf  
Goldilocks and the Three Bears  
Hopi Indian Village Life  
Hoppy, the Bunny  
How Animals Help Us  
How Plants Help Us  
Jimmy Visits the City

Little Red Hen  
Mary Had a Little Lamb  
Mittens, the Kitten  
Mother Hen's Family  
One Day on the Farm  
Our Animal Neighbors  
Peddler and the Monkeys  
Peppy, the Puppy  
Polly, the Parrot  
Seasons of the Year  
Seeds Grow Into Plants  
Sparky, the Colt  
Spotty, Story of A Fawn  
Spring Is An Adventure  
Three Little Pigs  
Ugly Duckling  
Water, Water, Everywhere  
We Explore the Beach  
What the Frost Does  
Winkie, the Merry-Go-Round Horse  
Zoo Animals of Our Storybooks  
Zoo Babies



## FILMS FOR THE INTERMEDIATE GRADES

Belgium and the Netherlands: Lands and Peoples  
Birds in Winter  
Birds of the Countryside  
Birds of the Dooryard  
Bobolink and Blue Jay  
Butterfly (Life Cycle of an Insect) (½)  
Camouflage in Nature through Form and Color Matching  
Camouflage in Nature through Pattern Matching (¾)  
Central America: Geography of the Americas  
China: The Land and the People (1-¾)  
Colorado River  
Dental Health: How and Why  
Five Colorful Birds  
Food that Builds Good Health  
Garden Plants and How They Grow  
Geography of New England  
Geography of the Middle Atlantic States  
Geography of the North Central States  
Geography of the Pacific States  
Geography of the Rocky Mountain States  
Geography of the Southern States  
Geography of the Southwestern States  
Global Concept in Maps  
Grasshopper (A Typical Insect) (½)  
Honeybee (A Social Insect) (½)  
How Weather Is Forecast  
India and Pakistan: Lands and Peoples (1-¾)  
Italian Peninsula  
Japan: The Land and the People  
Johnny Appleseed: A Legend of Frontier Life (1-¾)  
Let's Draw with Crayons  
Let's Paint with Water Colors  
Life in a Fishing Village (Sweden)  
Life in Hot, Dry Lands (California)

Life in Hot, Wet Lands (Congo Basin)  
Life in Lowlands (The Netherlands)  
Life in Mediterranean Lands (California)  
Life in Mountains (Switzerland)  
Life in Northern Lands (Norway)  
Life in the Nile Valley  
Life of Nomad People (Desert Dwellers)  
Life on a Cattle Ranch  
Life on a French Farm  
Life on a Sheep Ranch  
Meaning of Conservation  
Mexico: Geography of the Americas  
Middle East: Crossroads of Three Continents (1-¾)  
Mighty Columbia River  
Modern France: The Land and the People  
Modern Hawaii  
Our Big, Round World  
Our Country's Emblem  
Our Country's Flag  
Our Country's Song  
Panama: Crossroads of the Western World  
Pioneer Home  
Puritan Family of Early New England  
Ruby-Throated Hummingbird (¾)  
Scandinavian Lands: Norway, Sweden, Denmark  
Seasonal Changes in Trees  
Snakes  
Spain: The Land and the People  
Stories of Holland  
Understanding Our Earth: Glaciers  
Understanding Our Earth: Soil  
Western Europe: An Introduction  
Western Germany: The Land and the People

## FILMS FOR JUNIOR AND SENIOR HIGH SCHOOLS

American Revolution: The Background Period  
American Revolution: The Postwar Period  
American Revolution: The War Years  
Ancient Egypt  
Ancient Greece  
Ancient Mesopotamia  
Ancient Rome  
Ancient World Inheritance  
Art and Life in Italy  
Aztecs  
Beethoven and His Music (1-¾)  
Carbon and Its Compounds  
Cell: Structural Unit of Life  
Clothes and You: Line and Proportion  
Development of the Chick Embryo (½)

England: Background of Literature  
English Influences in the United States  
English Language: Story of Its Development  
Field Trip to a Fish Hatchery  
France: Background for Literature  
French Influences in North America  
Heredity and Environment  
Holy Land: Background for History and Religion  
Lady of the Lake: Background for Literature  
Lee, Robert E.: A Background Study (1-¾)  
Life in a Pond  
Lincoln, Abraham: A Background Study (1-¾)  
Literature Appreciation: How to Read Essays (1-¾)  
Literature Appreciation: How to Read Poetry  
Marine Animals and Their Foods (¾)  
Medieval World  
Mohammedan World: Beginnings and Growth  
Mozart and His Music (1-¾)  
Nature of Light  
New England: Background of Literature  
Our Living Declaration of Independence (1-¾)  
Prehistoric Times: The World Before Man  
Renaissance  
Schubert and His Music (1-¾)  
Scotland: Background of Literature  
Shakespeare, William: Background for His Works (1-¾)  
Spanish Conquest of the New World  
Spanish Influence in the United States  
Story of Prehistoric Man  
Washington, D. C.: Story of Our Capital  
Who Are the People of America?





# Color

is nature

**Superb color films bring every corner of the earth to the classroom**

Around the world, Coronet camera crews convey on film all the natural beauties, brilliant costumes, sacred rites, and characteristic customs which give each people a flavor distinctly its own. Consider, for example, the variety of physical settings in which people of the world live. One cannot realize, even in imagination, what living by a Scandinavian lake means in contrast to life on the fringes of the Egyptian desert. Scenes from Coronet films of green irrigation projects, stretching through brown, arid lands; of tropical Hawaii, abounding with colorful flowers; of the beauties of the changing seasons in Norway, are striking examples of the difference color makes in our understanding of other lands and peoples.

The very names of the more than fifty birds described in Coronet color films indicate the importance of color in nature study—the indigo bunting, the yellow warbler, the redstart, the purple martin, the bronzed grackle, and many others. There are Coronet color films on a variety of other nature subjects: flowers, trees, animals, and insects. Comparison of these color films with the same subjects in black and white proves conclusively that vibrant, natural color is essential for identifying wildlife and for maximum enjoyment of its beauties. Children discover again and again that the added dimension of color lends reality to the study of life, and enhances the pleasure of learning.



## Throughout the country

these authorized Coronet Color Film Centers stand ready to serve your Coronet color motion picture needs quickly and efficiently. Every film listed on the preceding pages is available from these film libraries in full, natural color, at low rental rates. Plan today to take advantage of this simple, convenient way to obtain any of the most popular Coronet color films. For full information concerning rental rates, bookings, and service regulations, simply write to your nearest Coronet Color Film Center.

**Massachusetts**  
Boston University Film Library  
322 Bay State Road  
Boston 15

**New York**  
Educational Film Library  
Collendale near Lancaster  
Syracuse University  
Syracuse

**Pennsylvania**  
Indiana Film Service  
State Teachers College  
Indiana

### **Southeast**

**Florida**  
Photosound of Orlando  
1020 N. Mills St.  
Orlando

### **Central**

**Indiana**  
Audio-Visual Center  
Indiana University  
Bloomington  
(All Coronet films available in color)

**Kentucky**  
Dept. of Extension  
University of Kentucky  
Lexington

**Michigan**  
Audio-Visual Education Center  
University of Michigan  
4028 Administration Building  
Ann Arbor

### **Midwest**

**Illinois**  
Audio-Visual Aids Service  
Southern Illinois University  
Carbondale

Visual Aids Service  
University of Illinois  
Champaign

**Wisconsin**  
Roa's Films  
1696 N. Astor St.  
Milwaukee 2

### **Southwest**

**Arizona**  
Visual Aids Bureau  
University of Arizona  
Tucson

**New Mexico**  
Film Library  
Eastern New Mexico University  
Portales

### **Intermountain**

**Colorado**  
Extension Division  
University of Colorado  
Boulder

**Utah**  
Audio-Visual Center  
Brigham Young University  
Provo

### **Pacific Coast**

**California**  
Craig Corporation  
3410 So LaCienega Blvd.  
Los Angeles 16  
(All Coronet films available in color)  
Craig Corporation  
149 New Montgomery St.  
San Francisco 5  
(All Coronet films available in color)

**Washington**  
Craig Corporation  
1021 E. Pine Ave.  
Seattle  
(All Coronet films available in color)



# SCIENCE

exhibition

We are proud to present this story of  
Coronet films in color . . . including a

## *Coronet Films in Color*

basic list of Coronet films carefully  
selected from the world's largest catalogue  
of teaching films in color. See inside for  
complete information on how you may  
obtain these films promptly and efficiently.

by **Paul Mulligan**  
**Director of Visual Education**  
**Revere Public Schools**  
**Revere, Massachusetts**

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To:



CM-126

Printed in U.S.A.



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# The Audio-Visual Commission on Public Information

By Dr. Charles F. Schuller, Chairman

**T**HE American people need to know a great deal more about audio-visuals and what they can do when applied in education, industry and the church.

The Audio-Visual Commission on Public Information was formed to bridge the gap between audio-visual leadership and specific target audiences needing basic information about the efficacy of applied audio-visuals.

The Commission was conceived as a functioning action group whose mission was to plan and program an overall public relations effort, select specific target audiences, devise projects to reach those audiences on a priority basis, and develop a series of action pieces for publication and distribution.

The work of the Commission began at the first Audio-Visual Leadership Conference at Lake Okoboji, Iowa, in 1955. There national leaders of all a-v groups agreed on the need for the program and an action group to get it under way.

The Commission was formed early in 1956, with the overall aim of improving instruction by whatever means is found most effective.

An immediate Commission pronouncement was made at this first meeting, held in Washington, D. C., recommending a standard of not less than one percent of the annual per pupil budget to be expended on audio-visual instructional materials and equipment.

Within a few weeks, the Commission added to this long-needed "budget yardstick" a set of recommended minimum standards for audio-visual equipment to implement public school audio-visual programs.

## Three Dollars a Pupil

The commission believed that the minimum cost of the local school pro-

gram should be "one per cent of the school's instructional budget; used to provide all materials of instruction except textbooks; and exclusive of all salaries."

L. C. Larson, director for the Audio-Visual Center at Indiana University and U. S. delegate to the Paris UNESCO, stated that the annual pupil cost for instruction would run between \$250 and \$600 in the U. S. "That means that with an average pupil cost of \$300 annually, educators cooperating for the highest efficient use of the school dollar can employ the most modern teaching tools for only \$3 per pupil," Larson explained.

## Minimum Equipment

The commission believed the following equipment essential for inclusion in the school audio-visual program:

16mm sound projectors

1 per 300 students or major fraction thereof; at least one for each building

Filmstrip and 2 by 2 inch projector

1 per 200 students or major fraction; at least one per building

Opaque projector

1 per building

Record players (3-speed)

1 per kindergarten or in room where child receives his first school experiences. One per five other classrooms; at least two per building

Tape recorders

1 per 300 students or major fraction; at least one per building

Radio receivers (AM-FM)

1 per five classrooms; at least two per building, where appropriate programs are available

Television receivers

1 per building, where appropriate programs are available

Overhead projectors (7 by 7 in. or larger) 1 per building

Screens (square: 60 by 60 in. or larger)

1 per each two classrooms

(Either the opaque projector or the overhead projector should be capable of projecting 3¼ by 4 in. slides.)

The commission also recommended that a member of the school staff "be made responsible to the audio-visual program. This person must be given sufficient time during school hours to do a professional job." Basic minimum light control should consist of "some device or method . . . to reduce the light sufficiently for satisfactory projection" in each classroom.

Dr. Don Williams of Syracuse University, chairman of the commission, cautioned, however, that "This does not imply that mere purchase of equipment, short of skillful utilization, does anything to solve the problems of better instruction. . . . One of our chief concerns has been to answer the big question from school administrators, parents and teachers: 'What modern tools do our schools need today to do a better job?'"

The above recommendations won full support from the board of directors of the National Audio-Visual Association, the trade organization of the Audio-Visual industry.

Because these measures represented clearly and simply defined minimum standards at the national level, they are being widely considered by administrators. Since these are *minimum* and not optimum standards there are many school systems over the country where these standards are already being met.

Organizations with representatives participating in the Commission are the Department of Audio-Visual Instruction of N.E.A., the Educational Film Library Association, the Association of Chief State School Audio-Visual Officers, the American Association of School Librarians, the National Council of Churches, the National Association of Educational Broadcasters, the

University Film Producers Association, the A-V Communications Division of the National University Extension Association, and the National Audio-Visual Association. Commission members are usually officers or board members of the organizations. Dr. Don Williams, Director of the Audio-Visual Center at Syracuse University, served as Commission Chairman for the first year.

The Commission is now at work on a group of projects and publications designed to reach each of its four main target audiences, which are school superintendents and school board members, instructional film users at all levels, legislative bodies, and — perhaps most important of all — the general public.

The first Commission publication, released early this year, was a pamphlet entitled "Telling Your A-V Story," designed to help build public awareness and understanding of local a-v programs by serving as a guide to practical public relations for a-v people. Nearly 10,000 copies have been distributed, and requests for additional copies are constantly being received.

A second major Commission publication, a simplified graphic summary of the many research studies showing the effectiveness of audio-visuals, has been prepared by Dr. Walter Wittich and his staff at the Bureau of A-V Instruction of the University of Wisconsin. The first press run of 10,000 copies is in distribution to audio-visual personnel across the nation, and a second press run of 100,000 to supply quantities for the main target of the piece — the general public — is already scheduled.

Next off the Commission press will be a strikingly illustrated sixteen-page picture booklet called "Gateway to Learning," which tells the audio-visual story with a maximum of fine photographs and a minimum of texts. This piece will contain, besides the photographs, a short summary of basic research presented in graphic form and a group of endorsements of applied audio-visuals from leaders in many walks of American life, including President Eisenhower, leaders of labor, industry, and business and church figures.

"The Case of the Curious Citizens," a carefully researched and thoroughly pre-production-tested filmstrip and slide presentation developed by Adrian TerLouw, educational consultant of Eastman Kodak, will be premiered at the National Audio-Visual Convention and Exhibition. This presentation is designed for general use by audio-visual and other personnel interested in better instruction, and tells the

story of two curious parents and what they find out about the uses of audio-visuals in the school their child attends. It will be available for showing to any interested group in the country.

Other Commission projects "in the works" include a series of specially produced taped radio programs on various phases of audio-visual application and values; a national picture file on audio-visual illustrations and topics; an administrator's handbook to aid in organizing and carrying out a practical a-v program in the public schools; a listing of selected free or low-cost motion pictures on a-v utilization; booklets on specific ways of using some of the public relations media, such as radio, television, and the general press; and a new project to which the Commission is assigning high priority — a budgeting guide which is intended to create a budgeting pattern for a-v materials and equipment similar to that which exists for textbooks.

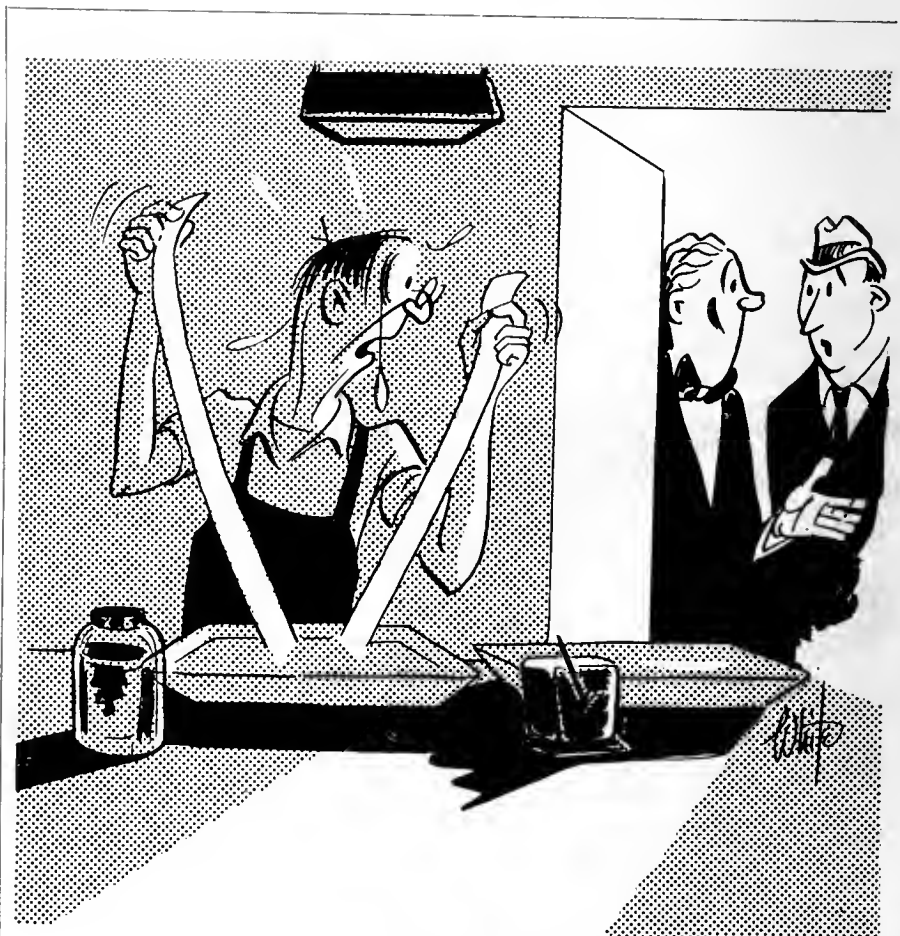
It has taken numerous long, hard-working sessions to build the Commission pattern of operation and to hammer out the basic understandings and policies on which any such group must work. But the efforts of so many persons, both in and out of the Com-

mission, are beginning to bear fruit as working tools like the publications described get into distribution and wide use.

The Commission stands ready to help as a coordinating agency and welcomes suggestions and information as well as questions and problems, from school administrators, audio-visual personnel, and others with a primary interest in the improvement of instruction through the more effective application and use of instructional materials.

Commission members recognize that projects thus far completed, or well underway, represent only a beginning. Additional projects, now in planning and research stages, will continue to implement and supplement the work of professional education groups in the instructional materials fields through effective interpretation to all who have an interest in good schools.

**A Complete Listing of  
NEW Audio-Visual  
Equipment will be  
found on pages  
342 to 350.**



THIS SIR, IS OUR DARK ROOM

# Filmstrip in Grade Schools — by Margaret C. Squicciarini

**A**T THE Tremont Avenue School in Medford, N. Y. (Pachogue, L. I. School Dist.), the use of filmstrips in all curriculum areas has been particularly extensive since the school first opened its doors in 1953. The initial audio-visual equipment included 14 filmstrip projectors, one for each primary classroom (grades 1-3) and two for circulating use in the intermediate grades.

A filmstrip library has been built up to 395 titles in the areas of language arts, science, citizenship education, health and art in addition to an average of six correlated reading filmstrips permanently assigned to each primary classroom. All the filmstrips, with the exception of the reading strips, are kept in a special filmstrip file which is centrally located and adjacent to the faculty mailboxes. The filmstrips are easily accessible and a "check out" system similar to that used in checking our reference books is provided.

At the beginning of each school year, one member of the staff is selected to be in charge of the audio-visual materials in the school and this person assumes responsibility for seeing that the strips are returned to the file in good condition, mended and replaced if necessary.

Each teacher assumes responsibility for the general maintenance necessary to keep the projector clean and in good condition during the school year. Each projector is kept on a movable wooden cart, covered with a plastic mixing bowl cover to protect it from dust. Camel's hair brush and lens paper are available for cleaning the lens.

During the summer months any major repair job on any of the projectors is done by a professional service man. It is interesting to note that to date, the amount of professional servicing of these machines, although in daily use throughout the school year, has been negligible due to the excellent care and intelligent use by each of the classroom teachers.

An audio-visual workshop is given early in the school year at a faculty meeting by the teachers on the staff most familiar with the A-V equipment which in addition to the filmstrip projectors includes a tape recorder, six three speed phonographs, an FM radio, a 35mm camera and a 16mm sound projector.

In the primary area, each of the 12 teachers uses the filmstrip projectors an average of 20 minutes a day. The majority of this time is used in viewing correlated reading filmstrips for the introduction of new material and for review work in reading. The reading

program at this level is further enhanced by the use of the extensive collection of stories in the language arts series of filmstrips available to the teacher.

At this level also, the citizenship education, health and safety filmstrips are frequently used to initiate and stimulate interest in unit studies.

At the intermediate level, the science, arithmetic and social studies filmstrips are widely used to clarify and visualize concepts presented by the texts and to further stimulate the interest of the class and to encourage discussion. The strips were frequently used for remedial reading. Teachers in the fourth to sixth

grades reported using the filmstrips for an average of 30 minutes a week. They also stated that the availability of the machines was a limiting factor in the amount of time they were used.

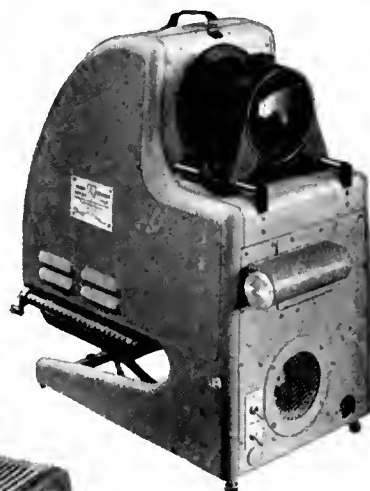
The impetus for this extensive use of filmstrips can unquestionably be laid to the use of a reading series that requires a correlated filmstrip. There is little doubt, however, in the minds of the staff at the Tremont Avenue School that the use of filmstrips in all curriculum areas is valuable and desirable and that a flexible and workable plan for the administration of such equipment can be assumed, for the most part, by the general teaching staff.

## BRILLIANT, GLARE-FREE PERFORMANCE

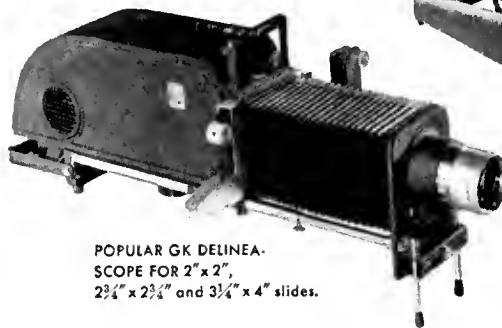


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# Pre-Taping . . . Solves Predicament

by Lexia B. Young

**P**RE-TAPING the accompaniment to songs could solve the problem of what to do about the lack of pianos in school rooms or even the lack of teachers to play them. Many schools have only one or two teachers who play the piano fairly well. In addition, many classrooms are without a piano and much of the singing is taught without the benefit of piano accompaniment.

Such were the conditions when the student nurses in our school, the School of Nursing for Affiliating Students, Municipal Contagious Disease Hospital, were invited to sing at the dedication of the new Chicago Alcoholic Treatment Center. We had no glee club or choral group of any kind because our students come to us on affiliation from other nursing schools for a period of six weeks. With a new group of students coming in every three weeks we naturally did not think it advisable to organize such a chorus. But since this is a tax-supported institution and the mayor and many civic and political leaders would be present, we had to accept the invitation and make a good showing.

No one on our staff played the piano very well. Nor did any of the students. We could do fairly well for a rehearsal but that was about all. Finally, there was no piano in the building that was to be dedicated. The students were willing to sing but they could not sing *a cappella* as they were untrained and the program was only two weeks away.

I remembered that we had a tape recorder. More important, I had just learned about tape recorders and their uses in an audio-visual education class at Chicago Teachers College and also about radio production and techniques. Tape recorders are used in radio production to record rehearsals and the

finished shows. Since the recordings are used for rebroadcasting and to show the cast its errors and weaknesses, why couldn't they also be used for providing an accompaniment? I suggested that a friend of mine, an accomplished pianist, be asked to record the songs. When the first recording was made and played back, we found that it was a beautiful piano solo, but hardly anything that the group could sing by. We decided we had to direct the piano as we would a chorus. After several tries, we finally got a recording that not only was satisfactory but was very beautiful, too.

We used this recording for rehearsals and for the dedication program. In rehearsing at the building to be dedi-

cated, we found it necessary to watch the placement of the recorder. If too far away from the group, there was such a lapse of time between the playing of the music and when the chorus heard it, that the singing was behind the accompaniment. If the recorder was close to the group, we had to watch the volume. We finally worked out the ideal distance and volume and made note of them for use the day of the performance. The tape was marked with white mending tape to show us where to start the recorder. We hid the recorder because we thought it would be fun for the audience to look for the piano. Another tape recorder was borrowed and the entire program was recorded so that we could hear how it turned out. We are still receiving compliments on our singing, which we could not have done if we had not had a piano accompaniment.

Tape recording can be done very easily in a school. I was the only one who knew anything about tape recorders and I knew only what I had learned in the audio-visual education class. This would indicate that because the average teacher can use it, the tape recorder can be very useful. Some of the reasons are:

1. They are less expensive than pianos, so a school could have several of them at less than the price of one piano and all the teachers could take turns using them.
2. One or two teachers in the school, or a friend from outside as in our case, could record the songs. All would benefit. There would be no worry about who would play the piano at the next assembly. The teachers who ordinarily would play the piano would not be overworked and their classes deprived of a teacher.



Miss Yvonne Nelder, pianist, is shown making a tape-recording of the music that will later be used by the chorus as accompaniment.





Officials and nurses are shown at the dedication ceremonies of the Chicago Alcoholic Treatment Center. The tape-recorder was hidden from view behind the broad partition in the rear. Miss Young acted as monitor when the piano recording was played and provided surprise accompaniment for the student nurses' chorus.

3. The machines are portable and can easily be removed from room to room and from floor to floor.
4. The same reels of tape can be used many times by all the teachers or a teacher may prefer to have her own personal tape. The tape is very strong, but relatively inexpensive. When the material on it is no longer needed, it can be erased and something else put on the reel in its place.
5. "Part" singing can be encouraged by having the individual parts recorded as well as the complete song. It is as easy to reverse the tape, or stop it to concentrate on one particular section of a part, as it is to stop a pianist. The additional advantage is that the recording is available when

needed and unlike the pianist does not balk at having to play the same thing so many times.

6. Recordings of musical selections from records or programs from the radio or television can be made for music appreciation, discussion, or storage for future use.

Remember when using the tape recorder, however, to (1) test the conditions under which the recorded accompaniment is to be used; (2) mark on the box holding the tape the material contained on the tape, and (3) mark either the tape or the box to show where each new piece of material begins.

I hope you have as much fun and feeling of accomplishment with your tape-recorded accompaniment as we did with ours. Try it.



"Here's the Outer Space film you ordered."

# Have you heard?

## Robert Flaherty Seminar

The Third Annual Robert Flaherty Seminar will be held August 20-29, 1957, at the Flaherty home in Dummerston near Battleboro, Vermont.

This seminar was established to bring together young film-makers, and others deeply concerned with film, to explore the nature of film and take a searching look at its future.

The pioneering work of Robert Flaherty will serve as a basis for study and discussion. In the spirit of exploration which the Flaherty films represent, invited film-makers will present their own work.

The Foundation is happy to announce that the seminar will be directed this year by *Andries Deinum*, who brings to it his experience and distinction as a teacher of film. Mr. Deinum will be advised by a committee consisting of *Erik Barnouw*, Associate Professor of Dramatic Arts, in charge of film, radio and television at Columbia University; *Dr. Jack C. Ellis*, Assistant Professor of Film at Northwestern University; *Dr. Charles A. Siepmann*, Chairman of the Depart-

ment of Communication, New York University School of Education; and *George Stoney*, Director of the Film Institute, The City College, New York.

There will be informal evening meetings with guest speakers, and with special programs of music which have been a feature of our previous seminars.

As enrolment must be limited to the accommodations available, early reservations are recommended. Application blanks will be sent on request.

The fee for the ten-day seminar — including luncheons, lectures, film showings, evening meetings, and use of the conference room and reference library — is \$75.00. Inexpensive accommodations are being arranged.

## B.I.S. Closes Non-Theatrical Film Service

British Information Services have announced the termination, for reasons of economy, of the theatrical and nontheatrical distribution in the United States of their 16mm films and 35mm filmstrips from Britain.

Films which are cleared for tele-

vision will continue to be available for booking by television stations and organizations interested in developing television programs, but no applications for the rental or sale of 16mm prints for nontheatrical use were accepted after June 30.

The nontheatrical film service of British Information Services was instituted in 1940 as a means of helping the American public to learn about the British war effort and has developed into the largest film service operated by a government in any single foreign territory.

Thousands of prints of many titles have been purchased in recent years by film libraries throughout the United States and these will continue to be available to borrowers in the areas served by these libraries. Certain films have been distributed under contract by Encyclopaedia Britannica Films, United World, Young America Films, McGraw-Hill, Coronet Instructional Films, International Film Bureau, Brandon Films and Eastern Pictures and will be obtainable from these sources during the remaining lifetime of the contracts, but the service hitherto provided from 45 Rockefeller Plaza and its branch libraries, will now close down except in so far as the commercial agencies operating the branch libraries may have purchased prints and wish to keep them in distribution.

## McGraw-Hill Acquires Young America

McGraw-Hill Book Co. has taken over the distribution of the educational films and filmstrips of Young America Films, Inc. of New York City, effective June 1.

YAF will continue to operate at the present address (18 E. 41st, NYC 17) for two or three months before integrating with McGraw-Hill at their New York headquarters. Godfrey Elliott, Fred Powney, and William Frazer will remain with the combined organization to further strengthen the operation as will other YAF personnel.

## ALA Meet at Kansas City

The Audio-Visual Committee of the American Library Association sponsored two meetings at the Annual Conference of the Association which took place in Kansas City June 23-29. The

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The "GREEK KEY" is a special fabricated heading seam developed by LuXout Draperies that has been highly commended for its outstanding strength and durability wherever used.

LuXout tight Control Draperies are available in a wide assortment of colors and styles to complement any color scheme. Consult your LuXout Distributor or write for free color listing, samples and descriptive brochure before you select any form of light control.

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theme of both meetings centered around the importance of organizing the library's audio-visual service so as to insure a thorough integration of the administration and use with that of other library materials. The first meeting on June 24 opened with a statement of purpose by Dr. Raynard C. Swank, Director of Libraries, Stanford University, in a talk "Sight and Sound in the World of Books." This talk was followed by a panel discussion and general audience discussion.

At the second meeting on Wednesday, June 26, discussion of the questions brought out in the previous meeting took place at small tables. The reports which came out of these small group discussions were commented upon by the members of the panel which had presented the material at the preceding session. This was followed by general discussion and questions from the audience. The meeting closed with a summary of what took place at the two sessions.

The Audio-Visual Committee was also responsible for the noon-day film showing which took place during four days of the conference from 12:00 to 2:00 in the Little Theater in the Auditorium. Miss Bertha Landers, Director, Art, Music and Film Department, Kansas City Public Library, was chairman of the committee which chose the films to be shown at these noon-day sessions.

The ALA Audio-Visual Committee also met during the conference. One of the principal items on its agenda was preliminary planning for a two-day television institute to be held in San Francisco, July 1958, in connection with the annual ALA Conference in that city. The committee also had presented to it the work of one of its subcommittees which had compiled and published a supplement to "Films in Public Libraries." The chairman of this committee was Miss Violet F. Myer, Head, Films Department, Enoch Pratt Free Library, Baltimore. This supplement and the original publication "Films in Public Libraries" is available from the American Library Association.

### Winners Named in Columbia Records' National Mozart Bicentennial Contest

Winners have been announced for Columbia Records' National Mozart Bicentennial Contest, one of the most unusual competitions ever developed for music students.

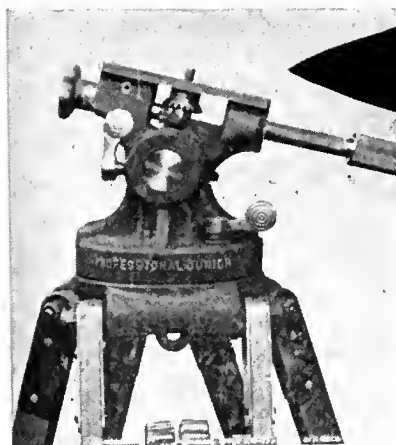
Objective of the contest was to stimulate student interest in the music of Mozart, and provide incentive for teachers to develop a creative study unit. The response was overwhelming.

During 1956-57, the year marking the 200th anniversary of Mozart's birth, eighth graders across the country were delving into encyclopedias, dictionaries and music libraries, producing scrapbooks, radio scripts and even color sound films.

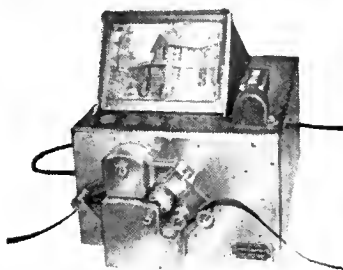
First prize (100 LP records and a high fidelity phonograph equipped with headset earphones for classroom use) was awarded to ST. EDWARDS SCHOOL, Waterloo, Iowa. This ambitious group of eighth-graders filmed in color and with sound their conception of the life of Mozart. Entitled "Mozart the Wonder Boy," the film was written, produced, staged and dramatized by the youngsters themselves. Portraying Mozart in his amaz-

ing childhood, the script required a juvenile thespian to perform on the piano, organ and violin, as well as trip over the feet of a suspiciously youthful looking Austrian Emperor. In his untimely death scene, Mozart was shown frantically composing his last major work, coughing dramatically, adjusting his cotton wig and finally slumping lifelessly in his chair, his right hand remembering to drop a quill pen to the floor. The group's teacher is Sister Mary Lolita, O.S.F. Principal at St. Edwards School is Sister Mary Ione.

Second prize (75 LP records and a high fidelity phonograph) went to AKIBA JEWISH DAY SCHOOL, Chicago, Illinois for its film version of



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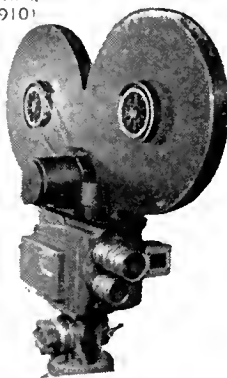
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Carbon tet poisoning has been listed as a contributory factor in the recent death of a film editor. Following this tragedy, the National Association of Broadcast Employees and Technicians has launched a determined drive to ban the use of carbon tet as a film cleaner. "Carbon tet can poison," the association warns. "If you're using it, better switch to another product!"

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Don't risk the health of your personnel — stop cleaning film with deadly carbon tet! Start using ECCO #1500, the anti-static film cleaner that contains no poisonous carbon tet . . . cleans, conditions and lubricates in one application!

ECCO #1500 is the film cleaner used in most audio-visual centers, film libraries, schools and colleges. And ECCO #1500 is used by many Hollywood film studios and TV networks — NBC, CBS.

Discover for yourself that it pays to clean film as the industry's leaders do — with ECCO #1500.

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with the **ECCO SPEEDROL APPLICATOR**  
Save Time, Fluid, Labor, Money!

WRITE today for FREE ECCO #1500 brochure. ORDER ECCO #1500 from your dealer, or direct.

\*National Audio-Visual Association Bulletin, October, 1956  
**ELECTRO-CHEMICAL PRODUCTS CORP.**  
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Mozart's life, skillfully handled with the use of flashback incidents, and ending impressively with a segment of the Mozart Requiem. Teacher-Supervisor was Abraham Buchman.

Third prize (50 LP records and a high fidelity phonograph) was awarded to ST. VINCENT DE PAUL SCHOOL, Milwaukee, Wisconsin, for their entry: a complete Mozart puppet show, as well as a scrapbook filled with research information, mobiles and wallpaper designs. Their teacher is Sister Mary Josette. Principal at ST. VINCENT DE PAUL is Sister Mary Simonetta.

Fourth prize (50 LP records) went to JACK YATES SCHOOL, Houston, Texas. The 29 students of this eighth grade class wrote and taped an original play titled "Much Ado About Mozart." Within this dramatization were performances of Mozart and arias, as well as some of his keyboard music. Teacher: Mrs. Gloria Duke. Principal at JACK YATES: William S. Holland.

Fifth prize (25 LP records) was awarded to LINCOLN JR. HIGH, Meriden, Conn. These 20th century Mozart fans chose to use the modern medium of radio, and with amazingly fine technique produced an adaptation of the famous CBS Television program YOU ARE THERE. They set up inquiring microphones at the site of the premiere performance of Mozart's DON GIOVANNI. Among the opening-night celebrities in attendance were Beethoven, who confided to the reporter that "the performance was terrible; the music was superb," Benjamin Franklin, who when asked what he thought of the work, said: ". . . better to ask me what I thought of 'Don Giovanni.' There was a man! As to the music, I have a tin ear." Their teacher is Miss P. McLaughlin. Principal at LINCOLN JR. HIGH is Mr. T. Mason Brown.

**Prize Winning Films**

"Man of ACTION," slum-fighting cartoon motion picture produced by Transfilm for the American Council To Improve Our Neighborhoods (ACTION), has won a 1957 Sponsored Film Award presented by Scholastic Teacher Magazine on May 7 at the Advertising Club of New York.

The film, which has been seen by 49,000,000 persons in community showings and on television, was sponsored by the Continental Can Company and contributed as a public service to ACTION. In addition to the latest honor, the film has received a Freedom Foundation award and a Cleveland Film Festival citation. It is distributed on free-loan through the regional libraries of Association Films.

The citation for the best film of Jewish interest produced in 1956 went to Romulus Productions at the annual conference of the National Council on Jewish Audio-Visual Materials, held on Friday, May 17, at the Herzl Institute, 250 West 57th St., New York. The prize-winning film was "The Bespoke Overcoat," a 16mm, 37-minute film starring David Kossoff and Alfie Bass, script by Wolf Mankowitz, music by Georges Auric.

Distributed by Brandon Films, Inc. It tells about a poor Jewish tailor who helps the ghost of his late friend, Fender, to take a wryly humorous revenge on his former employer by stealing an overcoat from him which he coveted for many years.

The citation for the best filmstrip of Jewish interest produced in 1956 went to the Jewish Education Committee of New York. The prize-winning filmstrip was "Albert Einstein," written by Robert Garvey, art by Robert Frankenberg, edited by Azriel Eisenberg, directed by Ezekiel Schloss — a 46-frame color filmstrip, presenting highlights of the life of Albert Einstein, world renowned scientist, great humanitarian and staunch friend of Israel.

Honorable mention went to the Commission on Jewish Education, Union of American Hebrew Congregations for the filmstrip, "Rabbi Stephen S. Wise: A Twentieth Century Prophet," a 43-frame color filmstrip, with recorded narration, written by Mel Alpern, edited by Dr. Emanuel Gammoran, illustrated by William L. Steinel and produced by Samuel Grand; Hadassah, the Women's Zionist Organization of America for the film, "I Came to Beersheba," a 28-minute color film, written by Millard Lampell, photographed by Fred Csasznik, produced and directed by Stephen L. Sharff; the Jewish Theological Seminary of America and the National Broadcasting Company for the kinescope, "Lawyer from Boston" — a 30-minute kinescope on Louis D. Brandeis, based on the NBC TV Religious Hour Program, "Frontiers of Faith"; and to the National Committee for Labor Israel for the film, "South Window," a 26-minute color film, script by Nahum Guttman, photography by J. Janilowicz, narrated by Norman Rose, produced and directed by Joel J. Briet.

Arthur Zegart, documentary film producer/director for Information Productions, New York, was honored at a luncheon at the Ambassador Hotel on Wednesday, May 1, as a co-winner of the Albert Lasker Medical Journalism Award for 1956. The award was presented for outstanding report-

ing of medical research and public health in the Television field.

Mr. Zegart's award was for "The Wassaic Story," which he directed for CBS-TV producer, Bill Leonard, who is himself a co-winner of the Lasker Award for this film.

"The Wassaic Story," written jointly by Zegart and Leonard, is a documentary film report on the New York State Hospital for the Mentally Retarded at Wassaic, New York. It was seen on the CBS-TV "Eye on New York" program on October 21 and December 8, 1956.

Arthur Zegart has been with Information Productions as producer/director of documentary films since 1952. He has produced and directed such films as "The Maine Lobstermen," written by E. B. White and seen on the "Omnibus" television show. Zegart has also written and directed some of the CBS-TV "Search" series on public affairs, notably a prison documentary filmed at San Quentin. This particular program was the first of its type ever offered to a television audience.

## People in the News

Two educational television specialists have been appointed to the staff of the Educational Television and Radio Center, rounding out the Center's program division for the coming year, Program Co-ordinator Robert B. Hudson announced.

Appointed as program associates, the new men are Edward G. Sherburne, Jr., for the past two years program director for educational station WGBH-TV in Boston, and Ray J. Stanley, project director of the University of Wisconsin television laboratory. Both appointments are for one year, with Stanley serving on a leave of absence from Wisconsin.

Before serving with WGBH-TV, Sherburne was a consultant to ETV station KETC in St. Louis and prior to that was TV co-ordinator for the Navy's Special Devices Center at Port Washington, N. Y.

Stanley has served as a program director and instructor in radio and television at the University of Nebraska, Michigan State University and the University of Wisconsin. In addition to directing Wisconsin's TV laboratory, he has produced programs for WHA-TV in Madison.

As program associates, Stanley and Sherburne will initiate program ideas and work with Center producers in the development of programs for broadcast over the network of educational TV stations.

Chicago: The Magnetic Recording Industry Association elected the fol-

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9 minutes	\$10.00	\$125.00



### Award Winning Films

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Running Time	Rental	Sale
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lowing new officers at its annual meeting held recently at the Blackstone Hotel in Chicago: Irving Rossman, President, representing The Pentron Corp.; Arnold Hultgren, Vice-President, representing American Molded Products Co.; Herman Kornbrodt, Secretary, representing Audio Devices, Inc.; Charles Dwyer, Treasurer, representing Webcor, Inc.; Victor Machin, member of the Board of Directors, representing Shure Brothers, Inc.; and Joseph Hards, member of the Board of Directors, representing Magne-Tronics, Inc.

\*Oregon: The new officers of the Oregon Audio-Visual Association for the coming year are as follows: President—Donnell Sanders, Coos Bay; Vice-President—Larry Butler, Southern Oregon College; Secretary-Treasurer—Ben Simmons, State Dept. of Education; Past President—Milt Grassel, DVI.

C. W. Strong of Springfield has been appointed by President Sanders to act as representative at large.

We are promised by President Sanders interesting, well planned meetings in the coming year. More participation by members is expected to build this organization and include more teachers and audio-visual people who are not now members.

Dr. Ward E. Ankrum, Director, Audio-Visual Library, at Stephens College, has accepted an appointment as Associate Professor in the Division of Education and Psychology and Director of Audio-Visual Education at Henderson State Teachers College, Arka-

delphia, Arkansas. The position at Henderson will offer opportunities to teach both graduate and undergraduate courses in audio-visual education and to develop application of these materials and services in the field of teacher training. His long-range interest in professional education has been intensified through Northeastern Missouri State Teachers College, Kirksville, where he assisted in planning and supervising the Annual Audio-Visual Credit Workshop for the past four years.

He is asking your cooperation in furnishing your current catalog, brochures, descriptive folders, samples and other materials in order to achieve the following purposes: (1) to develop current files for the administration of the audio-visual program at Henderson State Teachers College, (2) to assemble course materials for graduate and undergraduate audio-visual education courses at Henderson, (3) to allow uninterrupted utilization of the files at Stephens College, and (4) to preserve the present files for his successor at Stephens. All materials sent to him for utilization at Henderson will be forwarded to his office on that campus after they have been arranged and identified according to categories applicable to the administration and audio-visual instructional programs. In order to separate and process these materials kindly send them to his residence: 7 McBaine, Columbia, Missouri.

There is an urgency related to his request as his obligations at Henderson State Teachers College commence July 1, 1957.



# Evaluation of new films

by L. C. LARSON  
Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS  
Associate Professor, School of Education  
Indiana University

and JOHN FRITZ  
Instructor, School of Education  
Indiana University

Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.

Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.

## PROTOZOA: ONE-CELLED ANIMALS

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 11 minutes, 16mm. sound, black and white or color, 1957. \$100.00 and \$50.00. Produced by Hal Kopel for Encyclopaedia Britannica Films, Inc. Teacher's Guide available.

### Description

This film uses cinephotomicrography to show a variety of protozoa and some of their life functions.

It opens by showing the principal photographer of the film, Dr. Vishniac, at work in his laboratory and then the teeming life in a drop of water and pictures hundreds of protozoa swimming in the eye of a needle. The ectoplasm, endoplasm, and nucleus of a cell are identified and protozoa are classified by the ways in which they move. *Amoeba* are pictured moving by pseudopodia; *Paramecium*, *Euglena*, and *Phacus*, by flagella; and *Paramecium* and *Paramecium* by cilia.

The contractile vacuoles of *Paramecium* and *Blepharisma* are shown: the former as it fills and empties. The muscle-like threads (myonemes) of *Spirostomum* and *Vorticella* are also pictured. After illustrating the engulfing of food by an *Amoeba* and the gathering of the food into vacuoles where it is digested, the film describes the expulsion of fluid wastes by the contractile vacuole and the discharge of solid wastes directly to the exterior. It next shows *Phacus* and *Euglena* as examples of protozoa possessing chlorophyll and pictures the mouth opening of *Blepharisma* into which the food is swept and the sucking of body fluids of other protozoa by *Suctorina*.

Binary fission in the ciliate, *Stylo-nychia* and conjugation in *Blepharisma* are next pictured. These follow two examples to illustrate symbiosis: protozoa which help the wood roach digest food and a *Paramecium* in which many

minute plants live. Next is seen the parasite, *Opalina*, which is found in the intestines of frogs and illustrations of parasitism by showing a typanosome similar to the one causing sleeping sickness in man.

Finally, examples of colonial organization are seen in *Pleodorina* and *Volvox* and concluding scenes present a brief summary.

### Appraisal

The interesting cinephotomicrography (mostly dark field) of this film clearly pictures a large variety of living one-celled animals which are used to illustrate effectively principles and facts concerning protozoa. The film being of particular interest and use to high school biology teachers to show that the one-celled microscopic animals have the same general characteristics as the more complex animals, i.e., they move, reproduce, obtain food, digest

it, eliminate wastes, and respond to stimuli. Also, this film will probably kindle an interest in the further study of protozoa and other microscopic organisms.

Many college instructors of general biology, zoology, and other biological science courses will also find this film educationally useful. The use of a large number of genus names may be distracting and confusing to some of the viewers; however, it does serve to emphasize the existence of a wide variety of protozoa. Also, many technical terms are used such as myonemes, pellicle, and symbiosis. In order to derive the greatest educational benefits from this film, the viewers should have some knowledge of these technical terms and the genus names before viewing it.

—George Vuke

## VOLLEYBALL TECHNIQUES FOR GIRLS

(Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.) 11 minutes, 16mm. sound, black and white, 1957. \$50.00. Teacher's Guide available.

### Description

This film on the techniques of girls' volleyball is designed to help those players who have learned the basic rules of the game and are now ready to develop its techniques.

The film first introduces the skills



Pyramid Temple at Chichen Itza, Yucatan, dates back to seventh or eighth century. Built by Mayas.

of volleyball by showing the fundamentals of the overhand volley, a skill which must be mastered if the player wishes to be proficient in the game. By means of slow motion photography the correct use of the fingers is shown both in receiving and returning the ball. The same method is used to show the vigorous extension of the arms and the snapping movement of the wrists. Various drills for the perfection of these skills are demonstrated, followed by action shots of "setting up the ball," both for passing and individual play.

The overhead volley is presented and its advantages illustrated by the girls on the court and then through the use of animation the four points necessary in a well-executed overhead volley are given — receive the ball in front of the body, have elbows out and thumbs down, contact ball with tips of fingers, and use an arm and a wrist snap. Again and again good passing and correct passing position is stressed, as well as such necessities as keeping an eye on the ball at all times.

The next technique discussed is the "spike." The correct body position and the techniques of the jump are given. The use of a chair on which a player can stand and practice the arm movement of the downward drive is illustrated. Other drills are shown with groups of three girls. The teams are then called back into position and the use of the spike-turning play is demonstrated.

In logical sequence, the film shows the defense of the spike. The first defense is the use of the underhand volley with proper timing being stressed. The use of the underhand volley to recover the ball from the net is shown. This can be used to set the ball up for a teammate or for individual play. The second defense against the spike is visualized in slow motion photography by the player blocking the spike at the net with both hands. The advantages of two players using four hands to block a spike is recommended. The timing of the jump which accompanies the block is compared with the jump used in the spike.

The last concept is the "serve." The underhand serve is first shown and the three ways by which this technique can be used are demonstrated — heel of the hand, knuckles of the hand, and palm of the hand. The results of the follow-through are pictured both in actual use and by means of animation. This makes it possible to see the exact course of the ball from both the correct and incorrect follow-through.

Brief mention is made of the use of a spin and a curve in the serve and

slow motion photography makes it possible to see the effects of this procedure on the ball. The side arm serve which gives more power and control over the ball for a low serve is shown. This is followed by a demonstration of the overhead serve which is the most powerful of the three serves.

In conclusion the players take their correct positions on the court and show the use of the techniques that must be mastered not only to become a skilled player but which are necessary to promote well-organized team play. Although there is much need for individual skill, volleyball is essentially a team game.

#### Appraisal

Here is one of the better instruc-

tional films for the coaches of girls' volleyball. The use of slow motion photography is particularly helpful. The presentation of the skills is simple, direct, and complete. The use of the various drills in order to become proficient in the different skills not only gives suggestions to the coach but will overcome the common tendency of all beginners to want to play the game without the necessary detailed practice on the fundamentals. The film is technically competent and especially well organized and presented. Its use will have a wide range from junior high girls who have had experience with volleyball in grade school to the college classes for a review and the perfection of the basic techniques. The film is produced in black and

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white which in no way detracts from its usefulness. Where necessary, white and black sweaters are used to distinguish the teams. A companion and follow-up film **VOLLEYBALL STRATEGY FOR GIRLS** is also available.

—Mickey Bloodworth

## EARLY AMERICAN CIVILIZATION (MAYAN, AZTEC, INCAN)

(Coronet Films, Coronet Building, Chicago 1, Illinois) 13 minutes, 16mm, sound, black and white or color, 1957. \$68.75 or \$125. Teacher's Guide available.

### Description

Scenes of present-day Indian life, views of the remains of ancient civilizations, animated maps, drawings, and dioramas in this film illustrate some aspects of the Mayan, Aztec, and Incan "maize" cultures which flourished between 400 B. C. and 1200 A. D.

As the narrator points out, three mighty Indian nations thrived in America centuries before Columbus discovered America. These nations depended upon corn or "maize" for much of their economic stability. In many ways these cultures produced civilizations that rank in some respects with ancient Egypt or Mesopotamia. The

Mayas settled in Central America, the Aztecs built their cities in Mexico, and the Incas established homes in the highlands of the Andes or Peru.

Earliest of these cultures were the Mayas who created their first empire in Guatemala. Later, in the seventh or eighth century, they moved into the land now called Yucatan. At their largest city, Chichen Itza, the Mayas built a great pyramid temple for religious ceremonies. A sacred well where young women were thrown as human sacrifices is shown. Food items were placed as offerings in the hollow middle of reclining statues. Pictures of the Mayan way of life of long ago are compared as being similar with the descendants of that culture today. The film illustrates how they still depend upon corn, weave on hand looms, and build simple thatched huts.

As evidence by the remains of their cities, the Toltecs, Mixtecs, and Zapotecs also created rich civilizations. They were driven out by the Aztecs about 1200 A. D. and the new conquerors built Tenochtitlan, a city of canals like Venice, as their capital. Some of the canals, lagoons, and island gardens still exist. The film shows many Aztec images in stone and gold of their corn god which contributed much to the artistic heritage of Ameri-

can culture. They developed an accurate calendar and experimented with many present-day crops, such as corn, peppers, tomatoes, and sweet potatoes.

By 1400 A. D. in the highlands of the Andes, the Incas were busily building and organizing a great empire which stretched from Quito to central Chile. Approximately 900 years after its founding, Cuzco, the capital of the empire, is still inhabited by descendants of the Incas.

The Incas built many fine roads and trained fast runners who delivered messages across the country. They wove fine cloth and made beautiful figures out of silver and pottery. The film shows some of the foundations of their buildings which were built without mortar and still stand—so tightly fitted that a knife blade cannot be pushed in the cracks.

The narrator points out that as more and more is learned about the religion of the Aztecs, the building and architectural feats of the Mayas, and the highly organized government of the Incas, the contributions of these early Indian civilizations are becoming increasingly apparent.

### Appraisal

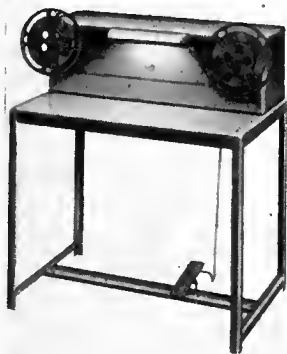
*Early American Civilizations (Mayan, Aztec, Incan)* provide an excellent survey of the cultures of three early Indian civilizations. Much of the content compares the ancient civilization of the early American cultures with the descendants of those same civilizations and tends to serve as a motivation for continued study of today's inhabitants of those countries. It might well be used as an overview or introductory presentation to stimulate interest in further study of early American cultures. The film should be suitable on the intermediate through senior high school levels. Much of the appeal of this film may be attributed to a skilful use of live photography, animation, dioramas, and art work to depict a culture of centuries ago. Due to the fact that many of the names used are complicated it would be desirable to present more of them in written form on the maps.

—O. E. Bismeyer, Jr.

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## LET'S TRY CHORAL READING

(Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.) 11 minutes, 16mm, sound, b&w, 1957. \$50.00. Teacher's Guide available.

### Description

The film shows high school students as well as elementary children reciting poems together in the informal atmosphere of the classroom and points out how a finished performance can

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be enjoyed by P.T.A. groups or school assembly audiences. It brings to the attention of the teacher the fact that choral reading can improve class participation and that youngsters themselves will develop an appreciation for and a desire to share poetry with others. *Let's Try Choral Reading* shows teachers how students who have little talent can be given a chance to perform and to feel more at ease before a group.

One sequence in the film shows how the members of a group prepare for a choral reading and how lines are rehearsed. It suggests first that the group should choose a selection suited to their age level and one which appeals to them. Secondly, that choral reading should be a group project employing the student's own interpretations — "should the voices be high or low?" "would some lines sound better together or alone?" It further mentions the importance of pleasing tones and inflection, pronunciation, enunciation, articulation, rhythm, and the stress of words.

Several demonstrations of choral reading are given in the film. The readings used are from three unpublished poems by Margaret Carlile Travis. The final sequence is devoted to one of these entitled "Surabachi" using special lighting effects to give the poetry a dramatic staging.

### Appraisal

Although the medium of choral reading has been used rather frequently both in and out of the classroom, this production introduces for the first time on film the techniques of group speech. To the uninitiated the title of the film, *Let's Try Choral Reading*, would seem to apply to the area of music. Actually, choral reading is very much like singing since it emphasizes rhythm and voice pitch; but it is also like a drama because each one can have a part. Really, it is concerned with group recitation of the written word. Ability to sing or to act is not necessary. One might describe it as a modern approach to elocution which used to be quite the fashion in grandmother's day. The film should prove valuable to teachers and students in the areas of speech, English, and the language arts from the elementary through high school levels. It very ably demonstrates what can be done to provide students in these classes with a concrete experience and explains the values to be derived from choral reading. The film could contribute much to arouse the current lagging interest in poetry and the beauty of the spoken word.

—Betty Weiser

*mr. churchill and mr. wexler \*  
are the essence of modesty,  
they feel they must point out,  
however, that their organization  
received five awards; \*\*  
at the 1957  
golden reel film festival.*

\* of churchill-wexler film productions

\*\*

- Village of Spain, golden reel award, classroom films
- Human Heredity, silver reel award, classroom films (produced for E. C. Brown Trust)
- Exploring your Growth, silver reel award, classroom films
- Disorders of the Heart Beat, silver reel award, medical sciences (produced for American Heart Association)
- Dynamics of the Tubercle, golden reel award, medical sciences (production assistance to Universities of Chicago and Kansas; sponsored by Chas. Pfizer and Co.)

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# Church department

## DOING MORE FILM BUSINESS WITH THE CHURCHES

by WILLIAM S. HOCKMAN

It was one of those Trade Show sessions. The main talk finished, the speaker got only a few questions, so adjournment was early; a very typical situation.

"How's business?" I inquired of two young men as we stood up to leave.

"Rotten!" said one and the other added, "Not so good; could be better!"

Replying that I was sorry to hear such news, I asked "What are you doing to make it better?"

Almost in unison they replied; "The usual things."

Soon the conversation revealed that they were running A-V rental libraries, serving churches and schools primarily, with equipment selling on the side.

They bristled when I commented, that for all the effort they were putting into it, I thought they were having pretty good business.

"What would you do? You seem to know so much," they shot right back at me.

Then I asked them two fundamental questions which left their jaws hanging open: "Do you know your merchandise? Do you really know your customers?"

Getting more specific, I asked, "Do you know what's in the reel can? If you don't how can you 'sell' it?"

The tall one sputtered something about, "Heavens no! I don't have time to look at all that stuff. It would take days."

Now I pressed them on the second half of that basic duet: "Do you know the churches, how they run, who runs them; do you know the ministers of the churches you'd serve?"

This brought even deeper astonishment to their faces, and the shorter one from Connecticut replied, "No, I would not know how to start on that," and the other added that he knew a few church people, mainly those that came into his place of business.

Now I let them have it point-blank: "For two business men who don't

know the stuff they sell and don't know the customers who ought to buy it, you have more business than you deserve if you have any at all."

Then the loud-speaker began to bawl something about clearing the room for a luncheon and our conversation was broken off.

### Selling A-V Materials

What's basic? I'll give you the churchman's viewpoint on what is basic, and the foundation stones of success with the church are simple and easily stated: a) you must know your 'merchandise'; b) you must know your customer and his needs; c) and, you must know how to deal with your customer. Let's look at these more in detail and see what they mean.

My fellow conferees above were not doing too badly. What other seller could ignore the basic principles? Could a grocer get far if he did not know what was in the cans? Could a farm implement concern expect much business if it did not know the farmer and his needs?

Yet, the A-V library people are often just about that dumb. I stood by the booking desk of a film rental library some time ago and found that the girl was saying "No" and "I don't know" and "I'm sorry" over and over again. No, we don't have that film; No, we don't have that film in; No, I really don't know what it is about. Can any business survive all those No's? Hardly!

Later, in a West Coast library, I saw a different performance. Here was a woman who not only knew what was in the can but she knew who was on the other end of the line! Her responses were tailored to her customer's needs, and he asked for information and advice. True enough, she did not have exactly what he asked for but she fixed him up happily with another title which would get his job done just as well. This booker knew what was in the cans, what Dr. Brown was like

and what he was trying to do with a group of young people on a Sunday night. And she sold him!

### Knowing Your Stuff

How did this operator know her films and filmstrips? I'll give you her plan of operation, boiled down: a) she read the descriptive material in the catalogues, releases and broadsides; b) she previewed the most active and important stuff herself; c) she delegated drudgery to others and kept mighty close to that telephone herself.

She not only read about the films but she filed that material so she could get at it in a hurry. She kept a record of the churches who had used material, and suggested that when a customer was in doubt about the fitness of a film, for a certain group or purpose, that he call a prior user. This, she claimed, was an excellent idea for the two would fall into a discussion of other materials and educate each other and stimulate the desire to use more material.

She went beyond reading and hearing about: She spent many mornings, when the phone might not be too busy, in the preview room. Others could attend to the routines, she had to know, she had to see what she would "sell."

"I used to have this place turned around," she said, pointing to an inner office where routine work was being done. "I used to be in there while some inexperienced girl sat out here and lost business for me, both over the phone and over the counter."

I wanted to know more about this angle and she gave it to me; it went like this: "A few years ago we thought any one could take the orders for films, and I would run the whole shebang from the back office. It took some lean years to tell us that the way this phone and this counter is handled means the difference between bad and good business."



## Know Your Customers

"Let me tell you another thing: No one ever leaves that counter without something—the film he came for, or one which would substitute for it; the filmstrip he wanted; or, a packet of literature for his file. We must render service, we will even call other libraries to help our customers find what they need."

Let me take it from here. She admitted that she could not get out on the field as she wanted to, when I brought up this angle.

There just is no substitute for knowing your customers on their home grounds. Going out to the church for a chat; going to meetings of ministers; going to conferences and institutes. Listening to church people talk can help you size them up in terms of how you must do business with them.

One library operator kept asking the ministers to come to his place to see new films. They didn't show up. He asked me what to do, complaining of them. I simply advised him to take his stuff out to them. Once a month they met as a professional group. I told him to set up out there and show a film—a late one. Then he sent a postal saying that he would be there an hour before the meeting showing

a certain film and they could see it by coming a little early.

Did they come? They certainly did! They came early and asked all sorts of questions, and they came to see. This plan killed two birds with one stone: He got his stuff seen, and he got to know the preachers.

## Know His Needs

As an illustration, take this year: The churches will be studying JAPAN and the theme CHRIST THE CHURCH AND RACE. The library operator who is on his toes will get ready to serve his churches. He will buy the new film, THE BROKEN MASK, getting prints enough to take care of his clientele. He will get YOUNGER BROTHER. The church is going to need these films so he will have them.

He will also be on the lookout for filmstrips which touch these themes.

He will tell his churches about this material. He will suggest that they book early. He will get over to them that they should use the films many times—with all the groups in the church. If there are utilization guides for these films, he will buy them and get them out to his users—for they will suggest to the church many uses for these films.

Or, take another illustration: The almost nine thousand Presbyterian Churches in the USA will this year be studying the life and times and teachings of Jesus. That's the theme for the year. The A-V library can do something about this if it is on its toes. It can tell the churches what materials it has which bear on this great curriculum theme which will run for a whole year—October to October.

The smart ones will even go one step further. They will get the general brochure which gives every course and the lesson title for every Sunday. They will study it. They will study their titles and set up a chart which gears their materials into these lessons.

And they will tell the churches, with whom they hope to do business, what they have done. This will help the churches distribute their usage of this material over the whole year.

In the case of filmstrips they will stock them early and tell the churches about them. What they will do about preview of material, with a view to buying, is a thorny matter. As a churchman, I believe in the right to see before I buy. At the same time, I know what a headache spot previews can be. But this I know, the problem can be solved.

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On knowing your customer, take another angle: How many local film libraries tell potential users how some other church used material creatively and effectively? Mighty few! Too few! Yet, here is one of the very best ways to keep a film off the week-end roost! And the church whose work is told about is pleased with the publicity.

I know a dealer who asks those who return films in person how the program went. He hits pay-dirt every now and then and asks if his secretary can take down points so he can put it into a little story as a printed mailing piece.

Another library operator invested his Sunday evenings in seeing how his customers were using the films they rented. He tried to cover two in an evening by staying in the same part of town and catching the early meetings first. He went to learn; not advise. He went to get acquainted; not sell.

Seeing how some young people were using a filmstrip to spark discussion, he went back to his library and listed some others that were good for that purpose. Seeing how a group of young adults used a film as the background for a lively discussion on a current social problem, he looked over some 'boarder' films in the terms of that usage.

But, the most important thing that happened to him, was noting that the minister was NOT running everything himself. There were many groups in these churches, and each group struggled with its program problems alone, aided and advised by the minister or the Director of Education, if there was one.

This observation meant re-focusing much of his publicity. It had been beamed at the preacher, the minister. Now he made a new approach.

In a polite, and somewhat apologetic letter, he asked the ministers of the various churches to send in the names of the people who were in charge of programming for the various groups of the church. Now he had a list of several potential users in these churches. He could look over his wares (films) in terms of some of their needs and way of working.

In conclusion, knowing your customer gets down to just such practical things as these and many others. If you have time for them, your chance of increasing your business is good. If you are too busy for this work, your church business won't grow very fast.

Buying is one side of the coin; selling the other. Put another way: You don't sell unless some one buys. How

often this is forgotten by those who would sell to the church. (Space is too limited here to get into the equipment angle. It will be dealt with in a later article.)

To a degree selling should be adapted to the way the buyer wants to buy (or thinks he wants to buy).

Here is an illustration: The business secretary of my church comes to me with a bill from a film library. It simply says that we owe them so much. Could I O.K. that? Would it go by the sharp eye of a trustee without an O.K.?

"What's it for?" I asked.

"I only pay the bills, when properly approved," she said with a smile.

As it turned out, here was a statement for a film rental which should have gone direct to one of the groups of the church. But, how could it? No film title given; no utilization date; no nothing.

Three phone calls later I had sleuthed it down. Again I reminded this library that we wanted to be billed so we we could approve statements without so much bother.

Most churches operate on a budget, with certain organizations outside of this general budget and paying their own way on program items. We are just not cranky. The budget of my church is close to \$100,000.00 and twelve solid business men hold all of us accountable.

Let's take another illustration: For reasons unknown to me, a library keeps prints in circulation long after they are worn out. Splices break; the film busts; the program collapses. A little of that goes a long way! Some customers complain, but the scratched and patched prints still come through. His church business will not grow as it should and could.

Advice: In booking find out who is to be billed for the film: church, the church school, which club, which organization. Get this information on the billing statement. Also, find out *who* is booking the film. Get that name down, too. While less important in small churches, it is extremely important in the large ones, who are, after all, the heaviest users.

Again, accommodate the churches, and ask the churches to accommodate

each other. Illustration:

I phoned for a film. It was unavailable, they said. I asked where it was booked, and was told that it would be in a town 25 miles away on Friday night. I wanted it for Sunday night! Would I drive there for it? I sure would!

The library phoned the Friday night user and asked him to hold it for my pick-up Saturday morning. Result: Two rentals instead of one, with a lot of goodwill toward that alert library operator.

### Summary

What does this add up to? Three things: If you would do more business with the churches you must know your materials in the first place. Secondly, you must know your customers and their needs, and after that you must find out a good pattern of business relationship with the churches and the people who operate them. In short, commonsense with a small "s". Here's to more business!

—Wm. S. Hockman

### Cathedral's U.S.C. Workshop

Carrying out a plan to build in the churches a deeper appreciation for the power of motion pictures and filmstrips when geared to the basic goals of the church, Cathedral Films, Inc., is again this summer conducting an audio-visual workshop at the cinematography department of the University of Southern California for seminary students.

One of the best ways to reach the churches is to reach them through the young men who will some day be their ministers and already this long-range plan is bearing fruit and becoming widely appreciated. "We are seeing great results as an outcome of our workshop efforts last year, and we know we are on the right track," said Dr. James K. Friedrich. "As we expand our workshop idea, the wall of resistance against the audio-visual teaching approach in our churches will disintegrate much more rapidly," he said.

The workshop will be held daily, five days a week, beginning June 24 and continuing through August 2. Leaders will be Rev. John G. Harrell, director of religious education and acting consultant on audio-visual education to the National council of the Episcopal Church, and Dr. Robert Gerletti, coordinator of audio-visual education, Los Angeles county superintendent of schools staff.

They will cover such subjects as classroom use of audio-visual materials, research and theory in audio-visual education, evaluation of audio-visual materials, and others. Graduate credit will be given for work accomplished, it was announced.

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# SOUND advice

about audio materials  
and equipment

by MAX U. BILDERSEE

COLUMBIA RECORDS, and in particular Mr. Harold Schwalbe, demonstrated for us an interesting way to make a good and practical low impedance microphone from that idle permanent magnet loudspeaker on the shelf. Such a "gizmo" (and what else would you call it?) can be very useful in recording choruses, orchestras, bands, verse-speaking choirs and other large groups.

Let's start by saying that the larger the loudspeaker cone (measured in inches as a diameter), the better your recording is likely to be insofar as cone size is a factor in loudspeaker quality. And, too, the larger the cone the wider the pick-up angle is likely to be.

Now, take a length of shielded microphone cable. The length is *not* a critical factor in quality—so—when in doubt use a little more rather than a little less. You will find a braided metal shielding inside which is a single insulated wire.

Connect (and a good, clean connection is important) the single wire (insulated) to one side of the loudspeaker terminal strip. If (and this will be true of about 80% of loudspeakers) there is a small green dot on the terminal strip, connect the insulated wire to this side because the green dot indicates the "hot" or "positive" side of the strip. Next—connect the braided shield to the "cold" or "negative" side of the strip.

Within the five feet of cable nearest the tape recorder (*and preferably within the last foot*), an output transformer must be mounted. It must match on the one side the input resistance or impedance stated in ohms of the tape recorder and on the other side the impedance, also stated in ohms, of the loudspeaker. Once the low impedance side of the transformer has been connected to the cable from the microphone you are ready to attach the high impedance side to the input of the tape recorder.

Let's take a not unlikely hypothetical case. You have a twelve inch permanent magnet loudspeaker which you wish to use as a microphone. It may be mounted in a baffle—or it may be unmounted.

You have determined (through previous knowledge, or through consultation with your local audio equipment dealer) that the impedance of the loudspeaker is eight ohms and that the input impedance of the tape recorder is 20,000 ohms. This is as bad a mismatch as trying to wear a size three galosh over a size twelve shoe! But, in electronics the mismatch can be corrected by proper use of the right transformer.

You have purchased umpteen feet of rubber covered shielded single conductor microphone cable, the correct output transformer (the primary side of which is 20,000 ohms to match the recorder input impedance and the secondary side of which is eight ohms to match the impedance of the loudspeaker). And, of course, you have purchased a plug to fit the 'mike' receptacle of the tape recorder.

You study the back of the loudspeaker to find the positive side of the terminal strip, usually indicated by a green dot. To this side you connect the insulated single wire of the microphone cable. To the other side of the terminal strip you attach the braided metal shield of the new cable.

Now you cut off not more than five feet, and preferably not more than one foot, of the microphone cable from the end which will be nearest the tape recorder. The longer piece, already attached at one end to the loudspeaker, is attached to the secondary (eight ohm) side of the output transformer. One end of the shorter cable is now attached to the primary (20,000 ohm) side of the same transformer. The other end of the short wire is attached to the plug . . . and ZOUNDS! you have a low impedance microphone for the tape

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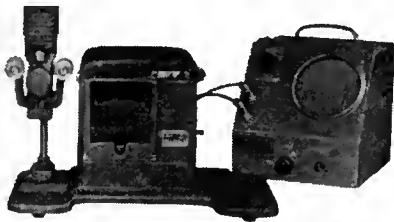
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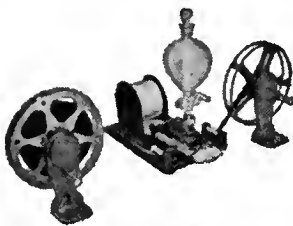
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Mr. Schwalbe answered four specific questions for us and the questions as we phrased them and his precise answers are passed on herewith:

1. What do you do if there is no green dot on the loudspeaker?

"It is very unusual if there is not a dot on the speaker. If there is no dot, just connect each lead from the secondary of the output transformer to each lug of the speaker. If two speakers are connected in parallel and there is too little bass, just reverse the connections to one of the speakers."

2. How do I recognize the positive side of the secondary of the transformer?

"There are usually just two base leads on the secondary of the transformer. Also if checked with volt ohm meter, it will be about 3.2 ohms approximately if used in conjunction with 3.2 ohm speaker."

3. How do I recognize the positive side of the primary of the transformer?

"They usually have a red, blue lead and a third colored lead."

4. How do I recognize the positive terminal of the plug matching the receptacle of the tape recorder?

"The positive side of the terminal will have the heavier insulated lead going to it."

Mr. Lloyd W. Loring of the David Bogen Company offers sage advice in the field of acoustics and we are quoting from his letter as the final item in this series on adapting school-type tape recorders for use with low impedance microphones. He says "We suggest that the recorders consider carefully the type of hall in which the recording is to be made since this will determine to a great degree the kind of sound obtained. A large reverberant hall will tend to blend the voices but also tends to blur the speech of the singers and thus make it more difficult to under-

stand the words of a song. In a non-reverberant room, the number of microphones can be reduced and they can be placed further away from the singers. However, in a highly reverberant room it is often found advisable to use several microphones (normally one for each section of the chorus) locating them fairly close to the singers. An omni-directional microphone normally can be used successfully only in an acoustically excellent hall, and uni-directional or cardioid microphones are to be preferred when it is necessary to control reverberation."

Siobhan McKenna has been justly toasted for her performance as Joan in George Bernard Shaw's "Saint Joan." Mature high school students and college students certainly will be interested in this masterful performance recorded RCA-Victor (Camden, New Jersey) and released in album LOC-6133. This original cast performance of the Cambridge Drama Festival Production was made shortly after the opening of "Saint Joan" at the Phoenix Theatre, New York, following successful performances at the Sanders Theatre, Boston and at the Playhouse in the Park, Philadelphia.

Regardless of whether the recordings are used in classroom instruction, they are a worthy addition to the recorded literature collection in any library and particularly in school and college libraries. Certainly the listening student will profit from reading Shaw's exhaustive research and study on the subject of the play before listening to the recording. Indeed, the recording adds a new dimension to the reading, and it is well to have the play in hand to be read as the characters deliver their lines. In all, it is a most worthwhile and enchanting listening experience.

Miss McKenna's sensitive portrayal of the inner turmoil of Joan of Arc is a delight to the ear. So, too, are the presentation of the supporting roles played by such experienced actors as Ian Kieth (Peter Cauchon), Earle Hyman (Dunois), Frederic Tozere (Archbishop of Rheims) Bryany Halliday (Earl of Warwick) and the others including Michael Wager, Thayer David, Earl Montgomery, Dick Moore and Dennis Patrick.

Miss McKenna's close familiarity with the play and the character she portrays is based on her having enjoyed stunning successes as The Maid in Dublin and London. At An Taibhdearc in Galway she portrayed Saint Joan in her own Gaelic translation. The crisp, clear, Irish intonations and delivery are characteristic of the magnificence of her performance. Few students have the opportunity of seeing

a play such as this produced with the consummate skill of artists in New York, but few need miss the opportunity of the vicarious experience of enjoying it through these RCA-Victor recordings.

A new dimension in sound recording is attempted and approached in **THE NIGHT OF THE HUNTER** (RCA-Victor, Camden, New Jersey—LPM 1136). This is story telling in an advanced form with musical background and interludes designed specifically to enhance the impact of the events depicted through the music and through the medium of Charles Laughton's superb delivery. Davis Grubb's story was adapted for motion picture presentation and Walter Schumann created the brilliantly haunting and original musical score which is the backbone of this recording. The two principal themes of the river and little children stand out strongly in this harrowing tale of escape and pursuit, of innocence pitted against savage brutality. Charles Laughton, as the narrator, adds to his laurels as the first storyteller of our generation. High school students and other adults can profit not only aesthetically from hearing this recording, but also practically as a new technique of communications is unleashed for aural consumption. This is the art of the storyteller, combined dramatically and effectively with that of the musician striking at and holding the interest and attention of the listener.

High school groups should be aware of David Allen's reading of "When Lilacs Last in the Dooryard Bloomed" and other poems from "LEAVES OF GRASS" by Walt Whitman. This recording (Poetry Records, 475 Fifth Avenue, New York 17-PR 300) includes in addition to the poem already mentioned other examples of Walt Whitman's art including "One's Self I Sing," "I Hear America Singing," "Poets to Come," "Out of the Cradle Endlessly Rocking," "When I Heard the Learned Astronomer," excerpts from "Song of Myself," "The Last Invocation," "Goodbye, My Fancy," "Hushed Be the Camps Today" and "Vigil Strange I Kept on the Field One Night."

David Allen has been attracting considerable attention with the sound of good poetry and has been heard on a number of radio stations with his readings. His delivery is not overly dramatic but rather he plays down the emphasis on voice and performance to highlight the beauty of the lines. He renews the demonstration that written poetry, magnificent as it may be, must be heard to be truly appreciated.



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# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## ARCTIC WILDERNESS SERIES

Encyclopaedia Britannica Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois. Strips are composed of color photographs. Grade range includes middle grades. Reading level of text is about fourth grade. Subject area is natural science. Strips are based on Walt Disney's production of "The Arctic Wilderness."

**ARCTIC FOXES AND WOLVES** (47 Frames). The filmstrip was very easy to understand and follow. The text and pictures proved to be interesting and with explanation the text could be understood by the primary grades. The vivid coloring and excellent photography appealed to middle and upper grades as well. The filmstrip tells the story of the Arctic wolves' and foxes' life at the beginning of the mating season, through the summer, and until the parting of the family at the beginning of winter. Questions and a summary concluded the filmstrip.

**THE NORTHLAND** (48 Frames). The filmstrip describes in brilliant color the three regions of the Northland: the Polar ice cap, the tundra, and the Subarctic. These regions are presented in terms of their differences in appearance, climate and types of plant and animal life to be found. Some unusual plants and animals such as the cinquefoil, the lemming, and the ptarmigan are shown. Good examples of protective coloring in animals is also to be seen.

The material is well presented. A few terms needed explanation to the fourth graders. However, they were very interested and retained the information. The summary and questions at the end were very helpful.

## HANS CHRISTIAN ANDERSON SERIES

Encyclopaedia Britannica Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois. Strips are in color. Grade range — fifth to eighth grades. Reading level — intermediate grades. Subject area is language arts. Each strip tells one Hans Christian Anderson story in text and picture form.

**THE LITTLE MERMAID** (48 Frames).

**THE TINDER BOX** (45 Frames).

**HANS CLODHOPPER** (36 Frames).

**THE SHEPHERDESS AND THE CHIMNEYSWEEP** (30 Frames).

These are colored filmstrip versions of four of Hans Christian Anderson's tales. The story in each case is presented first in text frames and then followed by a series of pictures. These pictures are unique in that they are constructed from pieces of cloth.

The story is to be read aloud using the text. The picture frames are then shown and the students are to re-tell the story. A discussion of the story follows and 'something to do' activities are suggested which includes making pictures from cloth, plays, etc.

While the stories are good the pictures could be better. In places they do not follow the continuity of the story, both in color and object. The colors, in many cases, have a tendency to be shallow and washed out. Greater contrast between the subjects and background would have been more effective.

For the most part the stories were enjoyed by the children viewing them. The plan of having the pictures without the story allows the children to participate in telling the story from the pictures. It not only tests the child's reading but his comprehension and observation. The pictures made from cloth interested them (although their feelings were in accordance with the above mentioned complaint), and they enjoyed using them to re-tell the story.

## OUTLINES OF NATURAL SCIENCE SERIES

Long FilmSlide Service, El Cerrito, California, Strips are color pictures, drawings, and photomicrographs. Grade range—ninth to twelfth grade. Subject area is biological science. Films are constructed to be used for introductory presentations.

**INTRODUCING BIOLOGY** (26 Frames). Through use of animated pictures at the beginning of the strip, the meaning of the word biology is explained. Color pictures illustrate living and nonliving things. Included is a discussion of the use of the microscope and other essential items needed in the study of biology. Strip also tells



# Audio-visual trade review

by ROBERT E. SCHREIBER

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of primary sources are given in the Index to Primary Sources at the end of this department.

### KEY TO ABBREVIATIONS

mp—motion picture  
 fs—filmstrip  
 sl—slide  
 rec—recording  
 LP—33-1/3 r.p.m. microgroove record  
 min—minutes (running time)  
 fr—frames (filmstrip pictures)  
 si—silent  
 R—rent  
 b&w—black & white  
 sd—sound  
 col—color  
 Pri—Primary  
 JH—Junior High  
 C—College  
 Int—Intermediate  
 SH—Senior High  
 A—Adult

For more information about any of the new materials listed, use the Service Coupon on page 396.

### LANGUAGE ARTS

Poetry Reading by Dame Peggy Ashcroft rec LONDON 1-12" LP \$3.98. Browning, Blake, Dobell, Shakespeare, Lear, Tennyson, Herrick, Donne, Shelley.

For more information circle 137 on coupon  
 Sophocles Electra fs CME 30fr si col

\$5.50. Scenes from the production tell the story; models of the stage setting and costume plates included; teaching manual.

For more information circle 138 on coupon  
**Teaching Unit: Shakespeare — Macbeth.**

FOLAND \$10. Kit includes a 55 minute (at 3.75 inches) tape recording of the principal speeches of the play with running commentary and a study booklet. Additional booklets 50c each.

For more information circle 139 on coupon  
**Yeats: The Countess Cathleen** rec TRADITION 1-12" LP \$5.98. The great verse play starring Siobhan McKenna and John Neville with Aline MacMahon, Tom Clancy, and others.

For more information circle 140 on coupon

### LANGUAGES

**Speak and Read French: Basic and Intermediate, Conversational, and Literature** rec PHONOTAPES. Available as LP albums at \$20.85 & \$13.90 or as pre-recorded tapes at 7.5 inches (\$29.85 and \$19.90) or 3.75 inches \$23.85 and \$13.90).

For more information circle 141 on coupon

### MATHEMATICS

**Number Peek: Count to 10 PRIMARY PLAYHOUSE.** An Educational game for arithmetic designed for easy storage and specifically made to be checked out by pupils.

For more information circle 142 on coupon

### MUSIC: Composers

**Mozart 15sl MUSICAMERA** col \$7.50. Life, times, and works including place of his birth in Salzburg, childhood and adult likenesses by contemporary artists, likenesses of other members

of his family, reproduction of manuscript pages.

For more information circle 143 on coupon

### INSTRUMENTAL

#### Keyboard Experiences in Classroom

**Music** mp TC 20min sd b&w \$75 also rental. How keyboard experiences relate to the total music program of the elementary school, using the piano as a resource instrument, use of silent keyboard to give children sensory experience with music fundamentals.

For more information circle 144 on coupon

#### Spotlight on Keyboard . . . on Brass . . .

**On Percussion 3** rec VOX 3-12" LP. Survey of sounds of older instruments in each category played by contemporary artists.

For more information circle 145 on coupon

#### Spotlight on Strings rec VOX 1-12" LP

Does the same musical work sound the same, performed by the same artist, on a Stradivarius, a Guarnerius, an Amati, and a modern Haenel violin? Includes 26 other stringed instruments, some of them centuries old. Instrumentalists include George Humphrey, Martin Hoherman, and others.

For more information circle 146 on coupon

#### String Trio mp CORONET 11min sd col

\$100 b&w \$55. The violin, viola, and cello are examined fully and heard as components of a string trio. Shows function of parts of stringed instruments, how sounds are produced, methods of fingering, pizzicato, bow technique. JH.

For more information circle 147 on coupon

### OPERATIC

**Claffin: La Grande Breteche** rec COMPOSERS 1-12" LP \$5.95. An American opera by Avery Claffin; libretto by George R. Mills. F. Charles Adler conducting the Vienna Orchestra.

For more information circle 148 on coupon

**Cornelius: The Barber of Bagdad** rec ANGEL 2-12" LP \$6.95. First recording of the opera by Peter Cornelius.

A light-hearted piece about the garrulous Barber — from the "Thousand and One Nights" — whose good intentions and irrepressible chatter interrupt the path of true love.

For more information circle 149 on coupon

**Opera Without Words 4**rec KAPP 4-12" LP ea \$3.98. Melodies from the composers' original scores played by the Rome Symphony Orchestra, conducted by Domenico Savino.

**Pagliacci, Cavalleria Rusticana, La Forza Del Destino, Turandot.**

For more information circle 150 on coupon

**Strauss: Highlights from One Night in Venice** rec EPIC \$3.98. 1-12" LP.

The last of the Johann Strauss operettas sung by soloists with the Vienna Chamber Choir. Rudolf Moralt conducts the Vienna Symphony Orchestra.

For more information circle 151 on coupon

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## OTHER VOCAL

**Bonny Bunch of Roses** rec TRADITION 1-12" LP \$4.98. Irish folksongs, Uileann Pipe and Tin Whistle tunes performed by Seamus Ennis, one of Ireland's leading folklorists and collectors.

For more information circle 152 on coupon

**Bowling Green** rec TRADITION 1-12" LP \$4.98. Folksongs from the Southern Mountains sung by the Kossay Sisters with banjo and guitar accompaniment by Erik Darling.

For more information circle 153 on coupon

**Burl Ives: Songs of Ireland** rec DECCA 1-12" LP \$3.98. Molly Malane, Come Back Paddy Reilly, Girls of Coleraine, and others.

For more information circle 154 on coupon

**Elizabethan Songs** rec TRADITION 1-12" LP \$4.98. Love songs, ballads, and other delights from the time of England's greatest musical glory, sung by Norman Notley and David Brynley, accompanied by Paul Wolfe on the harpsichord.

For more information circle 155 on coupon

**Stainer: The Crucifixion** rec WFB 1-12" LP \$3.98. Alexander McCurdy, organist and chormaster; George Lapham, tenor; Ray Wilde, baritone; chorus of the First Presbyterian Church in Philadelphia.

For more information circle 156 on coupon

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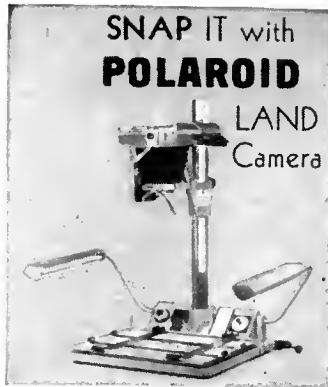
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**Farmer Brown, Steelworker** mp BARBRE 28min sd col free. Farmer Brown leaves his western farm to work in blazing heat and noise of a steel mill. He learns how steel is made and the many uses of it in products for home and ranch. On his return home, he takes with him a greater realization of the importance of steel in everyday life.

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**Switching to Safety** mp COOK 20min sd col free. Story of high reliability pressure switches — vital safety centers in the production of modern aircraft, war missiles, and industrial automation.

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**Crescent and the Cross** mp WORLD 31 min sd col r\$15. The Maslem world through the eyes of young Americans. An unusually objective treatment of Islam filmed with the cooperation of Middle East governments.

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**Broken Mask** mp BFC 29min sd col r\$12 bGw r\$8. Story of two young college

students who came to grips with the man-made barriers of prejudice against the color of a man's skin, and through their experiences come to realize that living together harmoniously is a two-way street—a challenge to each one to recognize and assume his full share of responsibility.

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**Father of the Southwest** mp DAGGETT 13min sd col \$100 bGw \$55. Work of a 17th century pioneer in establishing an outpost of civilization among the natives of the area.

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**Unfinished Task** mp CONCORDIA 72min sd bGw r\$22.50. Partrays the stewardship responsibilities of Christians in bringing the redeeming Gospel to backward areas of the world. A dramatic father-and-son split occurs when a wealthy businessman, played by Ray Collins, gives active service but little deep belief to his church. He opposes his son's desire to serve as a missionary in New Guinea. Film

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**Younger Brother** mp BFC 29min sd col r\$12 b&w r\$8. Story of Jira and the manifold problems he encounters in breaking away from the age-old traditions of Japanese culture to become a Christian.

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For more information circle 243 on coupon  
**Life of a Primitive People** mp CORONET 14min sd col \$125 b&w \$68.75. The life of a primitive tribe in Africa today parallels that of early man in prehistoric times: hunting for food, using fire, and adapting materials to make clothing, shelter, utensils, and weapons. Int.

For more information circle 244 on coupon  
**The Mayas** mp CORONET 11min sd col \$100 b&w \$55. First films of the ruins of the ancient city of Tikal in Guatemala introduce this survey of Mayan civilization. From Tikal of the Old Empire to Uxmal and Chichen Itza of the New Empire, the remarkable achievements of the Mayan Indians in agriculture, architecture, sculpture, astronomy, and mathematics. Int.

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**Men on Your Money** fs VEC 32fr si b&w \$3.50. Describes the important contribution made by each man to American history and their basic position with regard to thrift. Int.

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**Mexican Fishing Village** mp BAILEY 8min sd col \$100. Story of the people who live on the island of Janitzio, a tiny piece of land in the middle of Lake Patzcuaro, which lies between Guadalupe and Mexico City. Here the people live in the same primitive fashion they have followed for generations. Int.

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**Canada from Sea to Sea** mp MM 25min sd col free. A survey of Canadian provinces beginning with Cape Canso, Nova Scotia, and continuing through New Brunswick, Montreal, Toronto, Lake Superior region, Manitoba and Saskatchewan, Alberta, Banff, Jasper, and Waterton Lakes, Vancouver.

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**Washington: Shrine of American Patriotism — Revised** mp ASSOCIATION 25min sd col free. Takes a group of high school students on a tour of Washington and Mt. Vernon. Produced by the BGO Railroad.

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**Dad Explains About People** mp TFC 6min sd bGw lease. Excerpted from "Gentlemen's Agreement," father about to do series on anti-semitism explains to small son about different religious faiths, stressing how our American democracy rests on respect for the rights of others.

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**Day in the Life of a Senator** fs VEC 29 fr si bGw \$3.50. Also shows composition of the Senate, Committees, daily sessions of Congress, terms of office, etc. JH.

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**Labor's Witness** mp UAW-CIO 30 min sd bGw loan. UAW President, Walter Reuther, appears before the subcommittee on Privileges and Elections, U.S. Senate, to argue for a law limiting campaign contributions by any one person to \$5.

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**French Revolution** mp CORONET 16min sd col \$150 bGw \$82.50. The controversial issues, great personalities, and turbulent events leading up to and through the French Revolution are brought to the screen through the experiences of M. Roget, lawyer and member for the Third Estate. Dramatized episodes in European settings bring vitality to the study. JH.

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**Queen Victoria and Disraeli** mp TFC 20min sd bGw lease. An excerpt from "The Mudlark," in which Disraeli, excited by the plight of an orphan boy living on the muddy banks of the Thames, addresses the House of Commons pointing out the failure of England to provide proper health, education, and a decent home for this boy and the thousands like him. As a result, interest is kindled in social legislation, and Queen Victoria, who had withdrawn from public life following Albert's death, returned to public activity.

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### SOCIAL STUDIES: INTERNATIONAL RELATIONS

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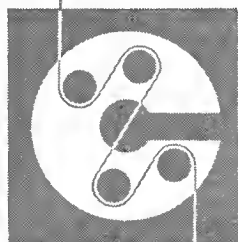
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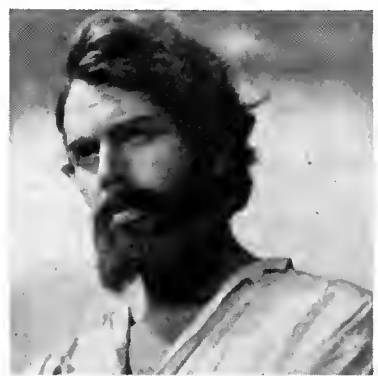
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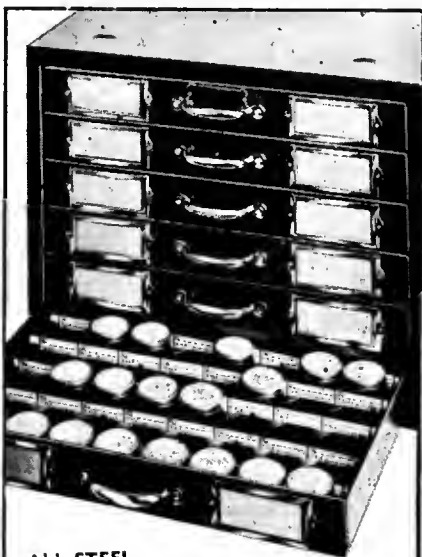
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- ANSCO,** Binghamton, N. Y.
- ART COUNCIL Aids,** Box 641, Beverly Hills.
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- AUDIO DEVICES Inc.,** 444 Madison Ave., New York City.
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- AVCPI:** Audio-Visual Commission on Public Information, Room 2230, 250 W. 57 St., New York 19.
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For further information write to: U. S. Information Agency, Recruitment Source Development Group, Room 652, Walker-Johnson Building, 1734 New York Avenue, N.W., Washington 25, D. C.

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**U. S. Office of Education  
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Two separate groups of leaders in American education have been summoned to a special double-session conference at the 1957 National Audio-Visual Convention by the U.S. Office of Education.

All state and territorial superintendents of instruction have been asked to come or have a representative attend a conference set for July 20, and selected superintendents of schools in 38 leading American cities have been summoned to a second conference on July 22.

Purpose of the first session will be to reveal for the first time the results of the U.S. Office of Education survey and analysis of audio-visual education in State departments of education. The second conference will plan with Office of Education leaders for a second survey-analysis of audio-visual education in large city school systems, to be carried out shortly.

Both conferences have been scheduled during the Convention because many of the leaders of education who will attend the conferences will also be in attendance at the Convention, according to the Office of Education letters of invitation.

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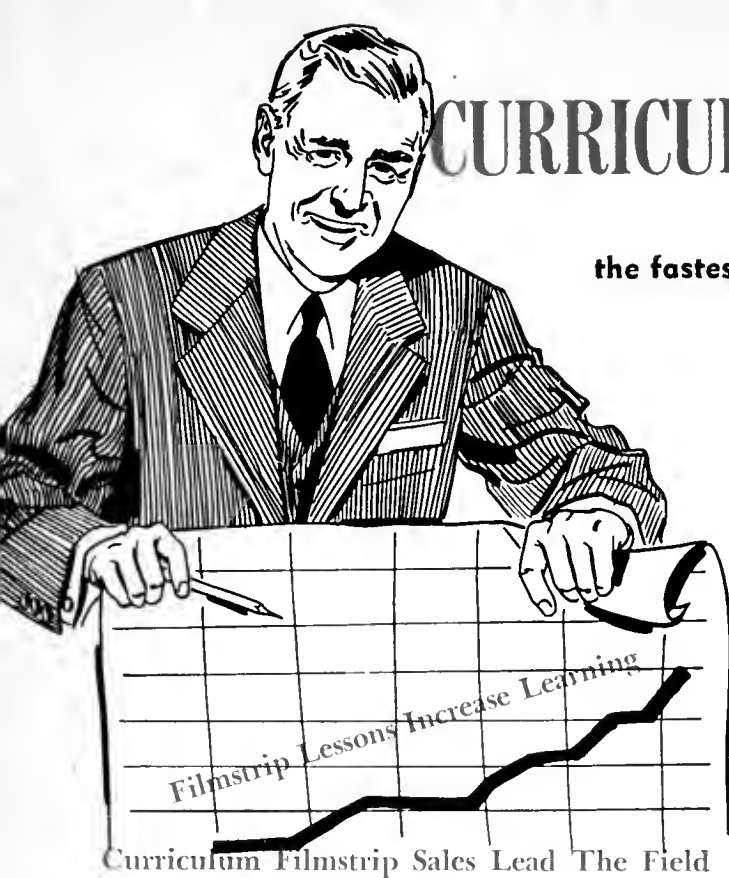
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September, 1957

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VOL. 36, NO. 8

SEP 19 1957

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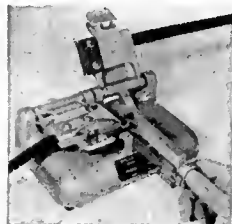


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September, 1957

Volume 36, Number 8, Whole Number 355

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# On the SCREEN

## COVER: The French Revolution

This month's colorful cover study is a scene from the "spectacular" film THE FRENCH REVOLUTION recently released by CORONET. It is one of a number of 16mm sound motion pictures which will present accurate teaching material within the framework of outstanding film production. According to Mr. Ellsworth C. Dent, Director of Distribution for CORONET Films, the company will release more than six of these "educational spectaculars" within the next year. He states that even though the typical classroom film differs from theatrical and television films in its purpose, certain types of educational subjects are frequently compared with other films from the standpoint of interest and treatment. School pupils have been exposed to such a variety of motion pictures that their judgment of all films has become more critical. This means that teachers cannot assume pupil interest in a film just because it IS a film. With these "spectaculars" the student's attention can be more easily concentrated on the subject matter, "by stimulating initial interest, these films will assure a breakthrough of the subject and make teaching even more effective."

The French Revolution was filmed in France during the last two years and takes high school students into the very center of the breath-taking affairs of that turbulent time.

The first print in color of "The French Revolution" was received on behalf of the French Government by M. Maurice Galy of the Office of the Cultural Counselor to the French Embassy at the film's world premiere showing in New York on May 23.

The presentation was made by Jack Abraham, Vice President of Coronet Films, at the Coronet Preview Theatre.

M. Galy indicated that the film was "one of the finest he has seen on the French Revolution . . . its color, clarity and interpretation were excellent." He expressed the hope that "all of the people in America see this outstanding film."

Much of the interest caused by this showing of "The French Revolution" grows out of the dramatic effect it is expected to have on the future production of all educational films, for it sets a standard worth imitating throughout the entire field of motion pictures. It is the thirty-fifth in Coronet Films' famous World History Series.

### Watch For The October Issue

and the especially enlightening article by Philip Lewis, titled "Closed-Circuit Roundup." It promises for all an inside view of this phase of TV.

### Convention Carryover

We can't let the subject of the National Audio-Visual Association Convention that took place here in Chicago in July, become a part of past-history until we have given our readers one last glimpse of some of the activity that went on there. So we have gathered together a lot of pictures of people, and things, and happenings and centered them on pages 426 and 427, to refresh the memories of those fortunate who attended the convention and further enlighten those who could not. If fortune favors us, we will see many of our readers again next year when the 1958 Convention takes place, right here in Chicago. It was very good to meet so many of you this year.

GM

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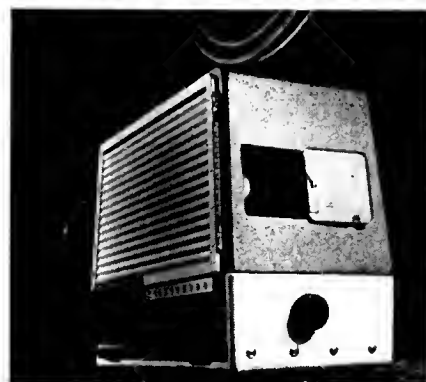
**Versatile New Projector for Filmstrips or Slides.** Bell & Howell's Specialist multi-purpose projector handles a variety of requirements: single or double frame filmstrips or 2x2 slides. Runs manually or accepts Selectron tray-loading changer. Adapts quickly to sound with DuKane Recordmaster.

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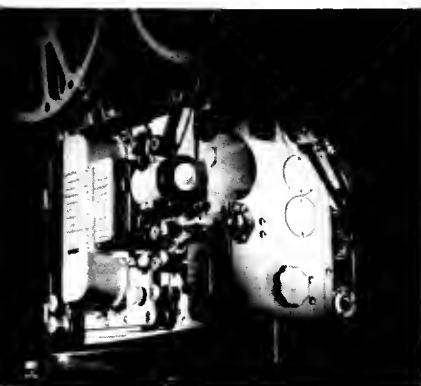


FINER PRODUCTS THROUGH IMAGINATION

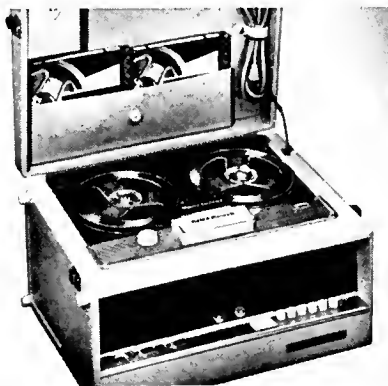
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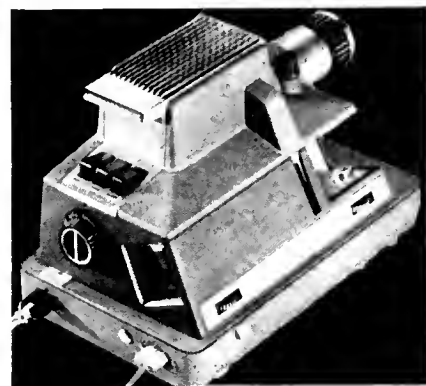
**Filmosound 385 Specialist** is famous for amplifier and speaker power, jeweled parts for longer life, flickerless projection.



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# Have you heard?

## People in the News

CHICAGO, ILL.: Ellsworth C. Dent, Director of Distribution for Coronet Films, was recently appointed Vice-President of Esquire, Inc., parent organization of the film division. Mr. Dent has been a pioneering leader in the audio-visual field for 34 years. He has served as Director of the Bureau of Audio-Visual Instruction at the University of Kansas, where the first 16mm rental library of educational films was established. In 1933, he started the Audio-Visual Services at the Brigham Young University in Utah. He has worked as Director of the Division of Motion Pictures in the Department of the Interior, as Educational Director of the Radio Corporation of America, and, prior to his joining Coronet Films in 1946, as General Manager of the Society of Visual Education.

A life member of the NEA, Mr. Dent also takes an active part in NAVA, DAVI, and the American Association of School Administrators, where he serves as a director of the Exhibitors' Association.



Ellsworth C. Dent, V. P. of Esquire, Inc. and AV pioneer.

PLAINVILLE, CONNECTICUT: At the 21st annual meeting of Victor Animatograph Corporation and its distributors, Morris Schwartz, president of The Kalart Company, of which Victor is a division, announced that Sam Rose, who with Alexander Victor founded the Victor Animatograph Corporation in 1910, has been appointed Chairman of the Board of Victor.

At the same time, it was announced that Hy Schwartz, vice president, had been appointed President of Victor.



Morris Schwartz (left), Sam Rose (center), Hy Schwartz (right).

Recent official presentation of the very first 16mm sound motion picture projector manufactured in the State of Connecticut, was made by the Kalart Company, Inc., Plainville, nationally known producer of photographic equipment.

Receiving the new Victor projector for Plainville High School were Mr. Ivan B. Wood, principal, Mr. Anthony Pupillo, Superintendent of Schools and Mr. Joseph Edmon, Plainville's First Selectman. Also attending was Dr. Edwin Thorne, West Hartford Superintendent of Schools.

The presentation was the highlight of a field trip to the Kalart plant made by the Connecticut Association of City Directors of Audio-Visual Education, as part of their final meeting of the school year.

EAST LANSING, MICH.: Walter B. Emery will begin his duties in September as visiting professor in the College of Communication Arts at Michigan State University. He received his LL.B. degree from the University of Oklahoma in 1934 and his Ph.D. from the University of Wisconsin in 1939. Thereafter, he taught at both universities as well as Ohio State. In 1943 he began work at the Federal Communications Division and from then until 1952 he served successively at attorney, examiner, division chief, and as legal assistant to the Chairman.

### UNIVERSITY OF KANSAS. . . .

Gale R. Adkins, formerly director of the Bureau of Research in Education by Radio-Television at the University of Texas, has been appointed

to the faculty of the University of Kansas. Professor Adkins will head radio-television research activities at the University of Kansas and will teach courses in broadcasting. He will be engaged in the investigation of methods by which the University of Kansas might utilize television in on-campus and off-campus teaching.

ONTARIO, CANADA: The International Film Bureau has announced the opening of its first Canadian branch office, September 15th, at 19 Fairmont Ave., Ottawa, Ontario.

The Canadian office will carry a complete preview library of IFB films, and will also have available preview prints of all educational films produced by Pat Dowling Pictures and Murl Deusing Film Productions.

The sale of the FOSTER REWIND will be launched in Canada through this office. This two-way power, film rewind for 16mm films was first introduced to the American market at the NAVA Conference in 1956, and has been received with enthusiasm by film libraries throughout the United States.

IFB was first organized in 1936 as a distributor and producer of films for schools, universities, public libraries, health and welfare departments, industry and many others. The organization represents some 35 producers in the United States and abroad, in addition to distributing its own films.



Miss Margery Weiss, Educational Director in the Chicago office of International Film Bureau for a number of years, has been appointed Manager of the new Canadian office at Ottawa.

MOOREHEAD, MINN.: Walter L. Brown has resigned at East Texas State College to accept a position at Minnesota State College, Moorhead, Minn.



# LEVOLOR SKYLIGHT BLINDS ELIMINATE DANGLING CORDS

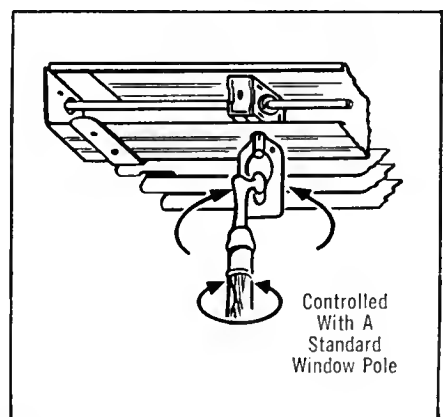
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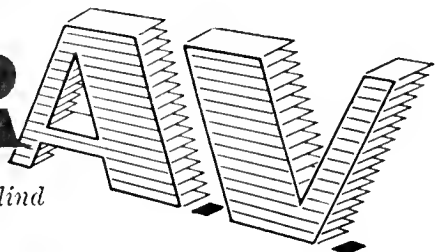
Another method of controlling overhead daylight is by installing *motorized* Levolor Skylight Venetian Blinds with push-button control. This is undoubtedly the most desirable method for Audio-Visual purposes.

For full details and specifications of the Levolor Skylight Blind, window pole control or motorized, write to LEVOLOR LORENTZEN, INC., A.V. DEPT., 720 Monroe St., Hoboken, N. J.



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He will be in charge of the Audio-Visual program. Mr. Brown received his doctorate in audio-visual education at Indiana University, and while at East Texas he served as director of the cooperative film library and also developed a production program for the audio-visual department.

**HIGHLAND PARK, MICH.:** Floyd E. Brooker, executive secretary of the Dept. of A-V Instruction of N.E.A., and one of the leading statesmen of the a-v field, has resigned from that position to assume the duties of executive secretary of the Michigan Association of Osteopathic Physicians and Surgeons, in Highland Park, Mich. One of the pioneers of the field, Floyd will be greatly missed in all the im-

portant connections he has made throughout the a-v world. He has taken a leading part in the work of the A-V Commission on Public Information during his last two years in the DAVI post. He left his DAVI post on July 2nd and as yet, his successor has not been chosen.

**MADISON, WIS.:** Prof. Walter A. Wittich, who was director of the University of Wisconsin Bureau of Audio-Visual Instruction since 1944, will become professor of education on a full time basis. Prof. Wittich received his Ph.D. at the UW in 1944 and has served jointly as director of BAVI and professor of education since then. In his new post, he will conduct both in-service and on-campus teacher

training in audio-visual education.

Prof. Frederick A. White, who served as assistant director of BAVI since 1952, will assume full time duties as director under the new UW budget. Under the new regime, Mr. White will become director of one of the largest educational film distributing agencies in the world. The BAVI film library today contains more than 5,000 titles with more than 11,000 prints.

**CHICAGO, ILL.:** W. A. (Wally) Moen will conduct a fall and winter promotional campaign for National Rental and Projection Service, Inc. (3518 W. Devon Ave., Chicago 45, Ill.). This organization, composed of audio-visual dealers in 50 cities, specializes in local, regional and nation-wide equipment rental, projection and showmanship services.

**FORT COLLINS:** J. Aubrey Smith, visual education specialist at the University of Georgia's College of Agriculture, Athens, received the Farm Film Foundation Professional Improvement Award for 1957. The award, \$500 and a framed certificate, was presented by Mr. and Mrs. C. Dana Bennett of Washington, D. C., representing the Farm Film Foundation, whose headquarters are in the nation's capital.

The presentation was made at the conclusion of the 1957 convention of the American Association of Agricultural College Editors on the Colorado State University campus at Fort Collins.

Two other agricultural college editors received certificates of honorable mention and checks for \$25. They are David Bateman, associate agricultural editor of North Dakota Agricultural College, Fargo; and Robert P. Worrall, extension television editor of Michigan State University, East Lansing.

**CHICAGO, ILL.:** Paul H. Krefl was recently promoted to Manager of the Professional Photographic Sales Division of Comco Corporation, according to an announcement made by Mr. S. J. Zagel, President.

In his new post as head of the newly formed division, Mr. Krefl will supervise national sales of Comco Professional Reels and Cans to film producers, laboratories, libraries, U. S. Government Agencies, projection equipment manufacturers and distribution to the audio-visual dealers.

### UFPA Meets In Michigan

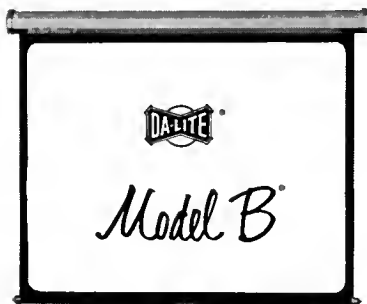
The eleventh Annual Conference of the University Film Producers Association convened at Wayne State University, Detroit, Michigan, August 19-23, 1957. It was a highly inspiring and entertaining event. Rather out of the ordinary was a service offered wives who wished to be free to attend ses-



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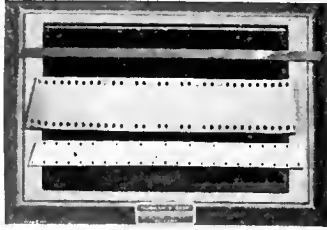
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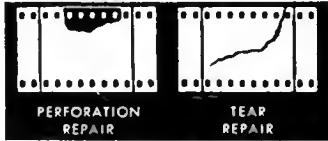
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SUBJECTS INSTEAD  
OF THE USUAL 20 NEW  
SUBJECTS AND TEN  
REPLACEMENTS FOR  
DAMAGED ONES.**



Here's how bad tears, and missing perforations can be repaired.  
The F&B Film Repair and Splicing Block provides a solid base registration of the sprocket holes so that the Mylar Splicing tape can be applied accurately on both sides of the film.



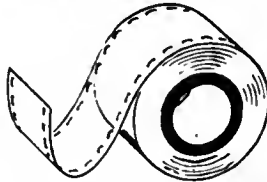
**I REPAIRED UNUSABLE  
SLIDE FILMS AT A COST  
OF 12¢ WORTH OF MAGIC-  
MYLAR**



Also, the block is used for strengthening conventional lap splices—and to make butt splices. The upper channel comprises a complete splicing block for 1/4" magnetic recording tape. The F&B Film Repair and Splicing Block is made of precision milled anodized aluminum. The block is completely non-magnetic. Magnetic—or mognostriped film may be repaired in perfect safety. For schools, colleges, industry, government, film and slidefilm libraries, projection rooms for all users of film—the F&B Film Repair and Splicing Block is a prime necessity, made available by mass production at the unusually low price of \$19.95.

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WORTH OF FILM WHICH  
WOULD HAVE BEEN  
DESTROYED.**

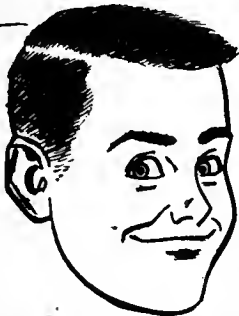
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sions with their husbands, or just gad with the gals: a tot-lot or nursery for children over two years old, presided over by the University Nursery School staff. This might be a hint for other convention planners in the future.

### Operation Shoestring

A closed-circuit television network costing less than \$3000 has been successfully employed during the past four months at Euclid Elementary School in Schenectady, New York, to enrich the regular school program.

Bernard F. Haake, Assistant to the Superintendent of Schools in Schenectady, explained how the name "Operation Shoestring" was assigned to the project. "Our past experience with closed-circuit television convinced us

that any school could have such facilities for a very reasonable figure, and yet many of the school people we talked with were afraid to tackle a closed-circuit program because they thought it meant an investment of from \$20,000 to \$40,000. We wanted to show that a school could install a TV system for as little as \$3000. Once teachers get their hands on the equipment, they can show the administrators numerous ways of using television to enrich and expand the school curriculum."

### Film Competition At World's Fair in Brussels

The Commissariat General of the Belgian Government for the Brussels World's Fair of 1958 has announced

that in conjunction with the Fair, an International Experimental Film Competition is to be held, in order to encourage free artistic creation, the spirit of research and pioneering effort. All independent film-makers throughout the world are invited to enter this grand Experimental Film competition.

The Brussels Fair, which will be held April 21-27, 1958, will be the first World's Fair to be held since before World War II, with 45 nations participating and an expected attendance of 35,000,000 visitors.

According to the information, this competition will be open to "experimental or avant-garde films" as well as "essays in film, poetry and abstract compositions; all original creations which fall outside the familiar pattern of commercial film entertainment."

The competition will award two Grand Prizes (\$10,000 and \$5,000 respectively), and six other prizes.

There will be a Selection Jury and a Competition Jury in Brussels which will consider all entries and choose those which are to take part in the competition.

### E. T. Projects

Five new series of live national television programs will be broadcast over the nation's educational TV network this fall as part of the joint project undertaken by the Educational Television and Radio Center and NBC.

One of the series will center around the International Geophysical Year. Three of the others will be in the areas of American resources, current affairs for young people and the creative arts.

The IGY series will cover activities now going on in connection with the scientific year. Programs in the current affairs will explore the executive branch of government and will come from Washington. The American resources series will show how natural resources condition ways of life. Format of the creative arts series has not been determined.

Each of the series will include ten programs over a ten-week period. They will be presented each weekday night from 6:00 to 6:30 p.m. Eastern Standard Time, beginning October 29.

TV viewers in at least 23 communities around the country this fall will be able to tune in French language lessons which originated in Boston. The Educational Television and Radio Center will begin distributing "French Through Television" to its affiliated stations beginning September 8.

The series of 48 kinescoped programs — which were aired live earlier this year — over educational station

## Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

**DEERLESS**  
FILM PROCESSING CORPORATION  
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WGBH-TV in Boston—make up an introductory course in French. Lessons are modeled after those contained in "French Through Pictures" Pocket Book. The pocket book can be used as an aid in the TV course.

### Oscar Neu Dies

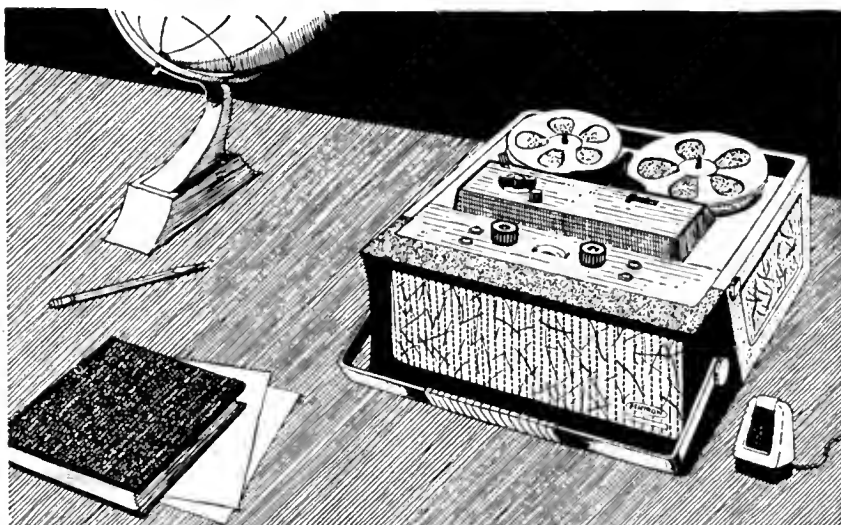
We regret to announce the death of Oscar Neu, veteran head of Neu-made Products Corp., on August 27th. For more than a half century, Mr. Neu was a beloved and constructively active leader in both the theatrical and nontheatrical supply industries. His vitality and energy were always an inspiration and joy to the many thousands who knew him, and his loss will be keenly felt.

### U. S. Office of Education Surveys State - Metropolitan A-V Status

Two surveys on the current status of audio-visual administration and utilization on state and large-city levels were discussed at the National Audio-Visual Convention in Chicago. Secrley Reid, representing the U.S.O.E., met with chief state AV officers of 19 states and Puerto Rico in a conference to discuss findings of the recent nation-wide survey conducted by his office. They will be published in pamphlet form later this fall, but the following summary of some principal points will be of interest.

1. Audio-visual education, in the survey, was defined as the "classroom use of non-book instructional materials — charts, exhibits, film strips, maps and globes, models, motion pictures, posters, radio programs, recordings, slides, television, etc."
2. All states provide audio-visual education services to local school districts. The precise nature of these services varies widely from state to state but —
3. All consider audio-visual instructional materials in the preparation of courses of study and other curriculum materials.
4. 83% sponsored or participated in audio-visual conferences during the past 2 years.
5. 79% have in their standards for school and college accreditation provisions for the classroom use of audio-visual equipment or materials.
6. 96% make fiscal grants to local school districts which may be used for audio-visual education.
7. 36% produce audio-visual materials for classroom use.
8. 57% distribute audio-visual materials free to local schools.
9. 85% have units or individuals charged with audio-visual responsibilities for their states. (In 1922, only 2 states had such persons.)
10. The conferees examined these and other findings and recommended

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that the U. S. Office of Education make certain additional investigations of state practices.

Connecticut—Joseph F. Murphy, Consultant, Audio-Visual Education, State Department of Education

Georgia—Garland C. Bagley, Director, Audio-Visual Service, State Department of Education

Illinois—Mrs. Beatrice S. Simmons, Director, Audio-Visual Education, Office of the State Superintendent of Public Instruction

Indiana—Mrs. Altha Sullivan, Director, Division of Audio-Visual Education, Department of Public Instruction

Iowa—Forest J. Moore, Chairman, Audio-Visual Committee, State Department of Public Instruction

Maryland—Mrs. Gladys T. Hopkins, Supervisor of Curriculum, State Department of Education

Minnesota—Arnold E. Luce, Consultant, Audio-Visual Education, State Department of Education

Mississippi—W. D. R. Stovall, Supervisor, Audio-Visual Education, State Department of Education

New Jersey—William H. King, Coordinator, Audio-Visual Education, State Department of Education

New York—Francis E. Almstead, Special Consultant on Educational Television, State Education Department

Ohio—Clyde K. Miller, Director, Division of Audio-Visual Education, State Department of Education

Oklahoma—Earl W. Cross, Coordinator, Division of Audio-Visual Education, State Department of Education

Pennsylvania—Lyle Weisenfluh, Audio-Visual Education Division, State Department of Public Instruction

Puerto Rico—Jose Leavitt, Director, Bu-

reau of School Extension, Department of Education

Tennessee—Louise Meredith, Supervisor of Instructional Materials and Libraries, State Department of Education

Texas—Hugh C. Proctor, Consultant in Audio-Visual Education, Texas Education Agency

Virginia—Selden Watkins, Assistant Supervisor of Secondary Education, State Department of Public Instruction

Washington—John Fea, Consultant, Instructional Materials, State Department of Education

Wisconsin—Russell Mosely, Supervisor of Secondary Education, State Department of Public Instruction

Missouri—Mrs. Ella Mae Flippen, Administrative Assistant, Missouri State Department of Education

The consensus of the conference was that this big-city survey should be focused upon problems considered most important by those school systems and will be comparative in nature in order to provide factual information concerning current practices and 5 to 10-year objectives relative to these problems.

Among the problems suggested by conferees were a) the design of classrooms for the use of instructional materials, including light and acoustical control; b) equipment formulas in relation to pupil enrollments; c) the use of audiovisual materials in large group instruction, including closed circuit TV; and, contrariwise, the use of such

materials for individual and very small group instruction in remedial or enrichment programs.

The U. S. Office of Education has agreed to conduct its study in cooperation with the audio-visual representatives of large-city school systems, along the lines suggested by the conferees. The study will be made during the school year 1957-58 with the results available for publication in the fall or winter of 1958.

Announcement has been made by Herschel Smith, Jackson, Mississippi, of completion of the purchase and delivery of all filmstrips, copyrights, master negatives, and originals of Curriculum Films Inc.'s exclusive filmstrip library, comprising approximately 600 color filmstrip lessons including the recently produced Comprehensive Reading Lesson series. The Curriculum Library consisting of 168 classroom units in 44 subject areas having an estimated value of well over one million dollars was purchased by Curriculum Materials Corporation of which Herschel Smith of Jackson, Mississippi, is President. The other officers and owners of the new firm are Herb M. Elkins, of the Herb M. Elkins Company of Tujunga, California; E. E. "Jack" Carter, President of National School Supply Co., Inc., Raleigh, North Carolina; and Carl J. Kunz, President of Kunz, Inc., of Philadelphia, Pennsylvania.

The new owners have announced the completion of four new integrated sets of full-color filmstrips which will be released during the summer months, Canada, Mexico, Africa and Stories for Beginners, two of which will be available by July 15, and the other two by August 31. An important feature in all new Curriculum releases will be that of a "built-in" teachers' guide right on the filmstrip. The Curriculum Filmstrip Library is reported to have the largest and fastest selling line of filmstrips on the American market, having been approved for purchase from instructional funds by many leading state, county, and city educational departments.

Of particular interest to kindergartens and nursery departments should be the Pre-Primer stories, and on the junior high school levels the new Spanish Translations.

Curriculum Materials Corporation has set up four warehouses and distributing points strategically located throughout the United States so that immediate service can be given to the customer without the necessity of the dealer carrying any sizable inventory.

Reportedly, there are several million Curriculum filmstrips in daily use throughout the United States, Canada, Mexico, and other foreign countries.

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# TWO GREAT NEW A-V TOOLS

"If people only understood what 'audio-visual' was all about, they would support it." This has been a premise upon which much of the work of the Audio-Visual Commission on Public Information has been based. Their aim is to make the public better informed about audio-visual, but they cannot do this alone. *You* have a job to do, too.

The Commission brought proof of what they've been doing to the EFLA and NAVA meetings in Chicago this summer. They unveiled two marvelous presentations—two great new A-V tools—to bring about better understanding of audio-visuals and their place in learning. One is an amazingly convincing brochure, **GATEWAY TO LEARNING**; the other, a superb color slide and commentary story of **THE CASE OF THE CURIOUS CITIZENS**. These two picture and word presentations are the finest of their kind we have ever seen. They will do more to inform the public about audio-visuals than anything else that has ever been done *if*—and this is a great big **IF**—if the public sees them. And that is your job. You must see to it that the people see **GATEWAY TO LEARNING** and **THE CASE OF THE CURIOUS CITIZENS**. If they see either or both of these, their eyes will be opened and they will be convinced.

**GATEWAY TO LEARNING** takes only twenty-four pictures and one hundred thirty-two words to tell its compelling story. In itself it is a sterling example of the great power of words combined with pictures when they are masterfully chosen and made to work together. The last three pages present graphic supporting evidence of the value of audio-visual tools, and testimonials from world leaders. The task now is to get this excellent booklet to the people.

There are no plans for distributing **GATEWAY TO LEARNING** directly to the public. The job of bringing this story to the people is up to you and everyone else who has an interest and belief in the use of audio-visual materials. The Commission will supply the brochures in quantity at cost. But you, and you, and you . . . have got to find the way of covering that cost and getting the booklets distributed in your town and county and state.

The task of bringing **THE CASE OF THE CURIOUS CITIZENS** to the attention of people is yours too, but this one may not be so formidable.



**GATEWAY TO LEARNING**

**THE CASE** is a sound-slide story that you can take to PTA groups, club meetings, church groups, teacher meetings—wherever people are assembled, and whenever you have a chance to tell them about audio-visual materials.

The "curious citizens" pictured are two who came to school to find out how their children are being taught. They see for themselves the broad range of audio-visual materials being used. They see why and how audio-visual tools are needed. They see a true story telling what it takes to have a well conceived and administered audio-visual program in a school.

Full credit for the production of **THE CASE OF THE CURIOUS CITIZENS** goes to Adrian Ter Louw, and to his company, Eastman Kodak, for an invaluable contribution. The complete kit for telling this story is going to be made available to you by the Commission at reproduction cost. The pictures will be unmounted transparencies ready for you to bind as slides. The sound part will be on a disc, or you may record your own words on magnetic tape. Finally in the kit there will be a utilization manual that will help you use **THE CASE OF THE CURIOUS CITIZENS** most effectively.

So write to the Commission today: **AUDIO-VISUAL COMMISSION ON PUBLIC INFORMATION**, Room 2230, 250 West 57th Street, New York 19, N. Y. Get complete information on cost of these *two great helps* to better understanding. **PLACE YOUR ORDERS**. Then do whatever you can to use these tools to bring about a wider and greater use of audio-visual methods and materials.

*Paul C. Reed*

# New from SVE

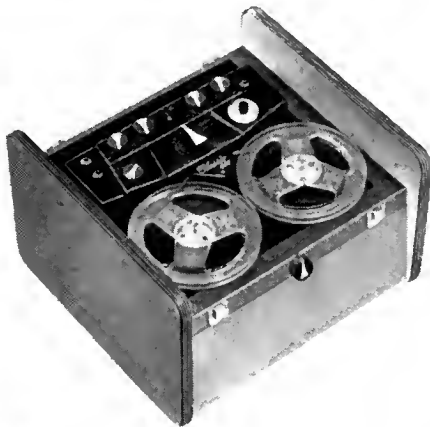


## NEW 1958 EDUCATIONAL CATALOG

Complete descriptions of hundreds of filmstrips, many with records. Grouped by grade level: Primary, Intermediate, Jr.—Sr. High. Alphabetical index. Full-color illustrations from actual filmstrips on covers. 40 pages, plus special 4-page insert which describes and illustrates SVE equipment and accessories.

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Please send the items checked, without cost or obligation.

New 1958 SVE Educational Catalog  
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# NO SUNLIGHT — PLEASE!

By Ben M. Harris—Director of Curriculum  
Lafayette School District, Lafayette, Cal.

**H**AVE you ever watched lovely, expensive drapes being installed in a classroom and become excited with the anticipation of the audio-visual teaching methods which this room darkening will permit? Have you also experienced the bitter let-down which follows the installation of these drapes when it becomes obvious that they do not permit opaque projection or the use of color film? Have you wrestled with the problems that arise when all the kids on the sides of the room have to move in order to see? Have you gradually lost enthusiasm for using projected materials because in spite of the drapes in your classroom the amount of light admitted is such that most projections are simply not satisfactory?

Thousands of teachers all over America have had these feelings. They have felt so because for various reasons a certain number of room darkening installations have been thoroughly unsatisfactory.

## Why Many Drapes Don't Work

Unsatisfactory drapery installations are so common and the flaws so obvious that repetition of such installations should be entirely unnecessary. Actually, the flaws in drapery installations designed to provide good conditions for projection fall into the following types:

1. unsatisfactory fabric. 2. light leakage. 3. mechanical defects. 4. inadequate ventilation.

In most classrooms, the first three types of problems are inexcusable and can be prevented. The ventilation problem is more difficult to resolve and often necessitates a compromise with good conditions.

## Unsatisfactory Fabric

Under the false impression that classrooms need to be only slightly dimmed, drapery materials are often selected which do permit light penetration. Good projection conditions require an almost completely opaque drapery material. In most instances this requires either (1) a dark colored, heavy, tightly woven fabric or (2) an opaque plastic material. Light colored fabrics are rarely satisfactory *even when lined*.

## Light Leakage

This is by far the most common group of flaws making for unsatisfac-

tory drapery installations. Every classroom has special problems which must be carefully considered and the drapery installation designed accordingly. Specific light leakage problems are listed below along with possible ways of avoiding such leakage.



**"I" beam track without traverse cords, and with nylon carriers, permits operation so easy that kindergarten children operate the drapes. A wand sewn into the drape provides a grip for the small child, but omits the free-swinging wand or cord that children love to play with. Note the length of the drape. It comes to within 6" of the floor to exclude as much light as possible. Drape is in from windows to operate without disturbing window displays.**

## CAUSE OF LEAKAGE AND POSSIBLE PRECAUTIONS

1. Space between top of drape and the track or ceiling.

*A valance strip of wood or fabric mounted from the ceiling. Carriers spaced close together.*

2. Space between bottom of drape and the floor.

*Drape as long as possible and as close to the wall as possible. Chain weights in bottom hem for short drapes. For clerestory or transom windows a valance board is required at the bottom edge of the drape.*

3. Gaps where two parts of the drape meet in the center.

*Track to overlap at the center by 12 to 18 inches. 20% excess length in the fabric.*

4. Gaps where the drape meets the wall on either end.

*Drape securely fastened to the wall on one or both ends. 20% excess length in the fabric. Track to run from wall to wall. Last carrier 2 to 3 inches from the end of the fabric.*

5. Gaps where the drapes are obstructed by cabinets.

*Avoid cabinets where possible. Cut fabric to fit around cabinets neatly.*

## Mechanical Defects

Mechanical difficulties stem largely from the use of inferior hardware and faulty installations. Installations should be durable, simple, and easily operated. Precautions should include:

1. Drapes should operate without traverse cords except on clerestory or transom windows.

2. Heavy aluminum track should be used.

3. Track should be free of any sharp turns, or rough joints.

4. Track should be mounted on the ceiling, perpendicular to the floor—not on an angle (sloping ceiling).

5. Use heavy carriers which are free rolling on the track with nylon rollers. Carriers should be mounted 6 to 8 inches apart.

6. Use a cord or aluminum rod attached to the top of the drape for pulling it open and closed.

## Inadequate Ventilation

Proper ventilation of classrooms when projecting in them is a very difficult problem which will be satisfactorily solved only when special consideration is given to it in the original construction. If the windows are the primary source of ventilation, any room darkening installation is going to complicate the problem. Leaving a space of about 18 inches between the windows and the drape is some slight help.

## Summary

If teachers are to have the use of the many valuable teaching aids which must be projected they must be able to simply and easily darken their rooms. A dim room is not satisfactory—it must be quite dark. School officials can provide these conditions in most classrooms at reasonable cost. If they insist upon carefully designed drapery installations with opaque fabric, no stray light leakage and good hardware installation.

# The Absentee Teacher and the Tape Recorder

or - how an ingenious teacher  
uses a handicap to gain an advantage

by Marie E. O'Connor

Teacher of English  
Weequahic High School  
Newark, New Jersey

THE first months of the term are perhaps the most important in the training of a group — in the setting of the goals — in the cementing of the teacher-pupil relations. I was missing those formative days with my classes, for my fractured femur would keep me out of school for the entire first cycle.

I had never met these new students. I did not know their faces nor their names, much less their problems, their attitudes, their weaknesses and their talents in English. How could I bridge the gap between us? How could I prepare for the advent of me — come cast-removal? I had to bear in mind that with the second cycle, I would be a stranger come to preside rather than their first cycle teacher — a substitute — kind, sympathetic, efficient.

I own a tape recorder, and I decided to send a greeting and a lesson to my classes. This very decision was not arrived at without mental debate, for I did not wish my substitute to feel that I was ruling from an armchair across the city.

Could a tape recording hold the attention of the class, capture the personality of the teacher, convey the points of the lesson? I found this term that it could.

Briefly:

The aims of the recording were threefold: I wished their teacher to be more than a name to them; I wanted them to know I was interested in them.

Secondly, I wished to know them, their interests, their abilities.

Finally, I wished to set up a specific teacher-relationship.

The theme of the recording was: "Getting to Know You," and the main plot was a lesson in theme writing. The purpose of the composition — their introduction of themselves to me



**Absentee teacher keeps in close contact with her class by taping voice, assignments and little personal messages, and getting replies.**

— was emphasized; a specific organization of ideas urged; a vivid style of writing suggested. The pitfalls of triteness in style and content were pointed out.

The results were beyond my expectations. Primarily, I realized I had reached them. They wrote sincerely and frankly. Direct quotations can tell the story. *One lad said:* "My friends say you're the hardest teacher in the school, but I had Miss \_\_\_\_\_ in English 2, and if I lived through that term, I can take anyone."

*Another:* "Before I heard the tape-recording, I thought, "Another one of

those trite autobiographies," but your words offered a challenge to my abilities."

*Another:* "I liked the tape-recording even though it meant I had to rewrite my whole composition." (This class had received the general assignment prior to the recording.)

The informality of the relationship that was cemented was captured in the opening lines of a "D" student's effort:

"Hello! You mentioned the song 'Getting to Know You' and I can't wait to do just that, but you asked first so I will tell you about myself. You're keeping me in suspense so I would like to turn the tables. I have gathered that you enjoy honest clean fun." (He then wrote something in code which I was to decipher.)

Because time was that of which I had an ample supply, I wrote many comments on these compositions — suggestions for better life-attitudes, superior themes, supplementary reading; messages to mutual friends; words of encouragement to those who received low marks; words of force to those who wrote carelessly.

By reason of all these ties, I found upon my return to Weequahic, groups that considered we were old friends. Since I had spent so much time on the compositions (plus the fact that I am lucky enough to have an unusual memory), I was able to reinforce this feeling by frequent reference to the interests of the individuals.

As a result of this experience, I plan to experiment further with possibilities for use of the tape recorder.

# Thoughts Dramatized In Lights



The projected composition communicates more clearly with the reader and elicits ready criticism and evaluation.

A student may exclaim, "Oh, no! They'll see all my mistakes," the first time you ask to project his theme before the class. Although this shows more concern for the negative than the positive aspects of his composition, it suggests several points about the value of the opaque projector in teaching communication.

First, there is something dramatic about having your thoughts up there in lights. Size, brilliance, and the novelty of a new means of presentation conspire to dramatize both the good and bad features of student writing.

Second, the reading audience is a group of the student's peers, the one

group in the world to whom he wishes most to communicate and whose opinion most concerns him.

Most important of all, student themes projected before the group really do communicate. How many teachers of composition have been struck by the pointlessness of the average writing assignment. The student submits a theme; it is carefully corrected by the teacher and the grade is duly recorded. The paper is then returned to the student, who glances at the grade and throws the paper in the basket.

With projection, however, criticism and evaluation are integral to the communicative process itself and proceed organically from it. Furthermore, class discussion of the content and ideas develops naturally and without effort. Both technique and content are considered in their functional context and not abstracted from it.

The machine has a pointer like a small flashlight, and this pointer may



A sliding tray is used for themes and flat material requiring single projection.



Movable belt is for material that is to be continuously projected.



Adjustable platen easily accommodates itself to the thickness of books.



be used to show the exact element that is under immediate consideration. To secure follow-up, the teacher may ask the student to take brief, critical notes and then correct his paper when it is returned to him. With the modern high-powered projectors, there may be sufficient light in the room to allow for some note taking without straining the student's eyes.

An important consideration is that criticism is brought forth by the students themselves and is therefore at their level of understanding and meaning. This very largely solves the problem of pacing the work to the students' abilities and interests. Individualized instruction is the consistent pattern when the opaque projector is used. At the same time, the entire group enters into the situation as audience and as critics, with the teacher in the background.

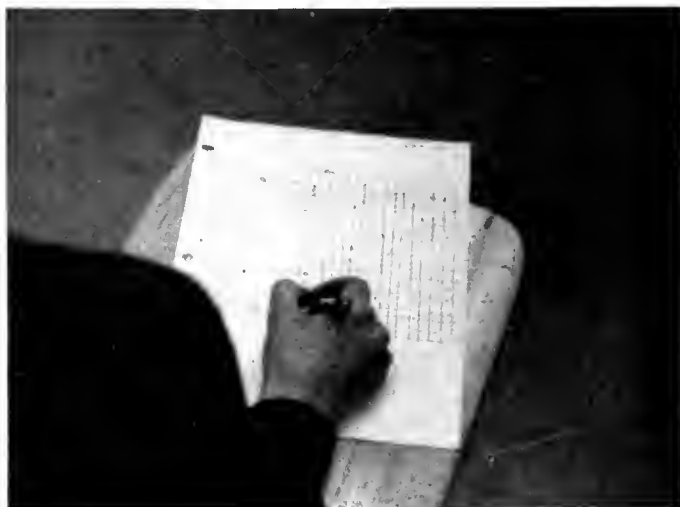
It is true that very few compositions may be taken up in any one class period, but an adequate sampling of each student's work will be obtained over a period of time. Also, the projector method may be supplemented by other methods, including the traditional late hours of red-pencilling. It is possible, however, for the teacher to save a great deal of time if he uses the opaque projector more or less exclusively.

### The Opaque Projector

1. Dramatizes
2. Motivates
3. Lets themes communicate
4. Puts criticism in context
5. Pinpoints important features
6. Paces instruction
7. Individualizes
8. Saves the teacher's time



Manuscript form. Numbers in the margin serve as reference points for discussion and note-taking.



A summary sheet may be used for evaluation, either by the teacher or members of the class.



Class discussion of the theme content develops naturally. This way, criticism is brought forth by the students themselves, at their own level of interest and understanding.

# Training Students in A-V Operation

by Robert Knight  
Coordinator Audio-Visual Services  
Tom S. Lubbock High School

**T**HERE are many types of visual materials in use in the teaching field today. Some of these are objects, specimens, models, charts, graphs, maps, and pictures of many kinds, including those projected. Since the teacher of today is called upon to impart correctly, quickly, and efficiently those skills which young people need to serve best their country and themselves, he seeks the tools which will help him accomplish his job most effectively. Some of these take the form of projected pictures, with or without sound. Smooth and effective use of visual aids requires careful consideration of a large number of closely related problems. The adequate consideration of the problems in the selection of proper equipment, materials, and trained teachers or projectionists will solve a major portion of obstacles that go with poor and expensive presentation of visual materials.

Some of the reasons for the failure of teachers to use visual materials is that they have not been trained in the use of the equipment and there was no one in charge of coordinating the Audio-Visual program.

Audio-Visual materials are now recognized throughout public education as a vital means of teaching, and the main problem is to put the equipment and personnel into the schools.

In order to help solve this problem the Tom S. Lubbock High School has

a class of approximately thirty students, which is organized each semester on an alternating extracurricular basis. After the students have become thoroughly familiar with the operation of all types of Audio-Visual equipment



**The Audio-Visual Department designed a portable cart with which to transport projection equipment up and down stairs. The picture above shows how easily this portable conveyance can be handled by one student. Note how conveniently all of the equipment that is needed to show a 16mm film can be carried on this cart, and how the very nature of its compactness assures the safe handling of the equipment.**

used in the school, each student is given an assignment slip for some type of Audio-Visual service to be rendered during his study period. The student reports to the Audio-Visual office at the beginning of his study period, checks out the needed equipment, and goes immediately to the room in which the equipment is to be used. The student has the responsibility of transferring the equipment to and from the Audio-Visual office. After the teacher requisitions the Audio-Visual materials she desires and designates the date and time, her sole responsibility is to explain to the student projectionist the order in which the material is to be used. Should the equipment be used in the same room all day, the first period projectionist is responsible for picking up the equipment and delivering it, and the last period projectionist is responsible for returning it to the Audio-Visual office.

This department also offers a production service in the field of photography and visual materials. The students produce filmstrips, slides, and materials for all departments as requested by the teachers. An example of this is a series of 30 slides entitled "The Shakespeare Country" made for the English Department.

Audio-Visual students also operate equipment for Civic Clubs and earn \$1.50 per hour for their services. This is done quite often in the auditorium using the 16mm arc projector.

The following course of study was designed for use in Audio-Visual classes organized on an alternating extracurricular basis of high school level.

This course of study is written on a daily basis so that it may be adjusted to any type of class schedule.

#### FIRST DAY:

A general outline of the course should be presented giving the following points:

1. Credit (school).
2. Duties of projectionist.
3. Description of types of audio-visual equipment used by school.
4. Part of period used in observation of equipment.

#### SECOND AND THIRD DAY:

A general discussion of parts of 16mm projector. This is used to make operation and adjustment of 16mm projectors easier for operators. The instructor should use the machine itself for this purpose. After a general discussion of the parts of the projector, have each student orally name all parts. Through this procedure of repetition the group will get a good working knowledge of the 16mm projector.

#### FOURTH DAY:

Use the opaque projection and threading charts to discuss the principles of threading a 16mm projector. Project charts on screen and emphasize the following points:

1. Take care in determining whether the sprocket holes match with those in film.
2. Point out the size of loops and the reason for their being the correct size.
3. Explain the function of the intermittent gear.
4. Discuss the principles of the coordination of sound with picture through the sound drum.
5. Demonstrate the threading practice and the rewind practice.

#### FIFTH DAY:

Films to be shown:

"Facts about Films" followed by discussion period.

"Facts about Film" followed by discussion period.

#### SIXTH AND SEVENTH DAY:

Film to be shown:

"How to Splice," following by discussion and demonstration on the splicer. Each student should be given the opportunity to make at least 3 splices on the machine.

#### EIGHTH DAY:

Complete procedure should be practiced on setting up equipment in a classroom. Courtesy by the projectionist should be stressed throughout this procedure.

#### NINTH DAY:

Procedures of threading, operating, putting up screen, and operating amplifier should be reviewed and practiced.

#### TENTH DAY:

Continue practice on setting up equipment and threading machine.

#### ELEVENTH DAY:

Discussion and demonstration on the malfunctions of the 16mm.

#### EXAMPLE:

1. Breakdown of film during showing
2. Loose connection in speaker jack
3. Failure to turn on speaker button
4. Paper in exciter lamp
5. Speaker plug in mike jack

#### TWELFTH DAY:

A general discussion on parts of the arc projector. The opaque projector and threading charts may be used in discussion. Discussion on the operation of screen and equipment in an auditorium and general safety precautions should follow.

#### THIRTEENTH-FIFTEENTH DAYS:

During these three days not more than five students at one time should be taken into the projection booth. The time in the booth should be spent in demonstration of arc operation. Each student should go through the complete procedure of operation. (Safety precautions should be stressed at all times.) The following pages include the safety precautions to be used in a projectionist booth and a procedure sheet for operation of an arc projector. Include in one of these days a demonstration on the arc by a representative from a local company.

#### SIXTEENTH DAY:

The class should be assembled on stage and a demonstration of the operation of curtains and screen should be given with each student doing complete operation.

#### Safety Features for Lamphouse

1. Always be sure the douser is open when machine is running.
2. In case of a film break, close douser, then shut down the machine.
3. When starting off, never open

douser until machine is running at maximum speed.

4. Clean lamphouse with soft cloth after every day's showing. Clean reflector with soft cloth and glass cleaner before each day's show. Never put cleaner on reflector while it is hot. Keep all soot ash cleaned off of it thoroughly with soft cloth.
5. When striking the arc, move carbons away from each other as soon as possible, not jerkily, to prevent black soot and ash from collecting on reflector.
6. Never look at arc with the naked eye.
7. Always be sure the points of carbon are on the lines of the scope. Too much deviation can harm lamphouse, and it will prevent a poor picture on the screen.
8. Never touch a carbon that has just been taken out of the lamphouse as it is very hot.
9. Do not try to make adjustments in rate of speed, etc. (unless sponsor is present or at his orders.)
10. Pay attention to what you are doing at all times.

#### Procedure to Follow When Entering Booth

1. Turn on main booth switch.
2. Open window ports.
3. Dust off and clean machine.
4. Clean lamphouse good inside and out.
5. Clean reflector thoroughly with Windex and soft cloth.
6. Thread machine.
7. Turn on sound amplifier.
8. Check carbon to see if there is enough to burn the reel you have threaded.
9. Turn on rectifier.
10. Stride arc.
11. Start machine.
12. Open douser as soon as the machine has reached the maximum speed yet wait long enough to keep any numbers etc. off screen.
13. After reel is over close douser after "The End" has been on screen a reasonable length of time.
14. Turn off machine.
15. Turn off rectifier.
16. Rewind film.
17. Clean out lamphouse.
18. Clean off reflector with soft DRY cloth.
19. Clean off the machine.
20. Turn off the sound.
21. Close all window ports.
22. Be sure that the film has been put in the right can.

23. Turn off main booth switch.
24. Look back to see if you have missed anything.

NEVER TRY TO CLEAN THE REFLECTOR WITH ANYTHING SUCH AS WINDEX WHILE IT IS HOT. ALL CARBON DRIPPINGS SHOULD BE EMPTIED BEFORE THE SHOW. THE TRAY IS COOL AND MUCH EASIER TO HANDLE.

THE MACHINE SHOULD BE OILED AT REGULAR INTERVALS BY ONE PERSON.

CLEANLINESS IS PARAMOUNT AND SHOULD BE OBSERVED AT ALL TIMES.

NO SMOKING WILL BE TOLERATED IN THIS BOOTH AT ANY TIME BY ANYBODY.

THESE RULES SHOULD BE FOLLOWED TO THE LETTER UNLESS CHANGED BY THE AUDIO-VISUAL SUPERVISOR.

**SEVENTEENTH AND EIGHTEENTH DAYS:**

Since the recorder is the next most frequently used piece of audio-visual equipment, two days should be allotted to the recording machine. A general discussion of the parts would be satisfactory for the recorder. Each student should go through the complete threading, recording, rewind, playback, and P.A. Transfer of recording. (Specific instruction should be given on recording button and its use.)

**NINETEENTH DAY:**

The splicing of recording tape and a review of the recorder.

**TWENTIETH DAY:**

A general discussion of the parts of the filmstrip machine and its principles of operation. The opaque projector may also be covered on the same day.

**TWENTY-FIRST DAY:**

A complete day should be given on instruction on the operation of stage light and location of fuses.

**TWENTY-SECOND DAY:**

Field trip to a local theatre.

**TWENTY-THIRD, TWENTY-FOURTH, TWENTY-FIFTH DAYS:**

The basic fundamentals of Parliamentary Procedure should be covered so that student may have a working knowledge for club use.

**TWENTY-SIXTH DAY:**

Skill speed tests on 16-mm should be covered about this time to improve student skill in setting up equipment.

**TWENTY-SEVENTH AND TWENTY-EIGHTH DAYS:**

Student in this type of course will use the P.A. system very little during the year but since this type of equipment is very closely related to audio-visual, there should be about two days allotted to study the P.A. either before or after school. The group should be divided in half and report on separate days. Also some local company might

**THIRTY-FOURTH, THIRTY-FIFTH, THIRTY-SIXTH DAYS:**

Mid-term students will be enrolling in class about this time, and provision should be made to check them out on all audio-visual equipment. This may be done by assigning a projectionist to each new student for complete instruction. This will give the projectionist a good review of all equipment.

The rest of the year should be allotted to the production class with field trips, speakers, and demonstrations by local businessmen about every three weeks.

LUBBOCK HIGH SCHOOL AUDIO-VISUAL SERVICES REQUISITION			
Dept. ....	Teacher .....	Date .....	
Check One: Film .....	Filmstrip .....	Record .....	Tape Recording .....
Source: Name of Co. ....	.....		
Street .....	.....		
City and State .....	.....		
Title .....	.....		Catalog No. ....
Room number in which film is to be shown .....	.....		Rental Price .....
Preview date .....	..... and period .....		.....
Show date .....	..... and period .....		.....
Alternate dates for showing .....	....., ....., .....		

**This individual teacher requisition form gives all the information needed to order film, and this is all each teacher has to do to schedule a film. The procedure is systematic, efficient and time and trouble saving.**

give a demonstration on the use of this equipment and each student should be examined on the use of this equipment.

**TWENTY-NINTH DAY:**

The projectionist at some time may be called upon to operate a portable amplifier and spotlight equipment. Each student should be thoroughly familiar with the use of this equipment.

**THIRTIETH DAY:**

Field trip to radio station.

**THIRTY-FIRST DAY:**

In order to make a course of this type more interesting, photography may be added in a minor way. This may be done by turning the class into a production class for audio-visual materials for the faculty. A general discussion should be given at this time.

**THIRTY-SECOND DAY:**

A general review of all equipment.

**THIRTY-THIRD DAY:**

Discussion of the theory of Intermittance with work sheets for each student.

PROJECTIONIST ASSIGNMENT	
NAME .....	.....
FILM .....	TAPE RECORDER .....
FILMSTRIP .....	.....
FILM TITLE .....	.....
SHOW DATE .....	PERIOD .....
RM. ....	.....
SPECIAL EQUIPMENT .....	.....
TEACHER'S NAME .....	.....
AUDIO-VISUAL COORD. INITIAL .....	.....
TEACHER'S INITIAL .....	.....

**The following forms are used in connection with our Audio-Visual Program. The Projectionist Assignment pass gives each projectionist all the information needed to carry out each assignment. Using this pass, assignments may be made weeks ahead.**

Estimated use of the following Audio-Visual Equipment by periods for the school year 1954-55.

3 16 mm Projectors	1557 periods
2 Tape Recorders	634 periods
5 Filmstrip Projectors	558 periods
1 Arc Projector	207 periods
3 Record Players	414 periods
Total number films shown	519 periods
Slides (2x2) Construction	481 periods

# A-V Aches, or Seven Ways NOT to Run an A-V Program

by Sim Wilde  
Audio-Visual Coordinator  
Asheville, North Carolina

**A** WRITER'S CLAIM to fame generally comes on the wings of success. Some alert gentlemen will develop a successful AVA program and then write about it. I fear, however, I am due no such honor. My claim is, that I have made more mistakes than any co-ordinator alive. For that reason this article is an attempt on my part to help some co-ordinator avoid the troubles I've experienced. I wish I could tell you how to operate a smooth running AVA department in Your School. But, I'm sorry, you will have to contact some other person about that. I will bet, however, my last filmstrip that I can tell you more things that will NOT work than anyone else. So stay with me for a few minutes and save yourself some headaches.

My School is one of two junior high schools serving a city of fifty thousand people. We have an enrollment of around nine hundred and fifty students in grades seven, eight, and nine. We have thirty-four teachers. When I inherited the AV department, it consisted of four movie projectors, four filmstrip projectors, four record players, a tape recorder, two obsolete wire recorders, an opaque projector, one pile of assorted wires, amplifiers, and microphones, and three pieces of unidentifiable machinery. All this was housed in a room with three exits and shared with the band, the art department, and the science department.

The system for using this equipment was unique. No one knew where anything was any of the time. Since our building has three floors, a projector was placed at a central location on each floor and a spare was kept in the AVA room. To get a projector a teacher had to sign up by floor and period, on a chart on the office bulletin board. Other equipment was obtained by going to the AVA room and carting it out.

This system did one thing right. It saved wear and tear on the machines. And there was a reason. The machines simply did not get full utilization. For

instance a teacher might find three machines idle yet could not get one because her floor was booked for the day. Another fault of this system was that the machines were scattered all over the building. Cords mysteriously disappeared, carriages were damaged, and projectors were misplaced. And no one could be found responsible. There were too many places where error could occur.

In order to correct some of these points the following program was put into practice. The first move was to make the teacher responsible for signing for a projector (I furnished the schedule sheet and saw that it was posted each week), getting and returning a projector (I kept them in working order and handled the checking in and out), and showing the film (I trained any boy for her that she recommended). In this way I felt we were all carrying the load in the AVA department.

The next step was to secure well-behaved, trustworthy girls to act as "librarians." I selected these girls from study halls, classes, office helpers, or any other source. Each girl spent one period a day in the AVA room and her job was to see that nothing went out unless it was signed for. This girl also checked incoming equipment to see that all was returned in order.

That was my new plan in a nutshell. We had accomplished two big objectives. We had placed all our equipment in one room and we had given full utility to our machines. There were some disadvantages. Equipment wear and tear was greater. Naturally it would be. For one thing we were using it more. For another, carrying projectors up and down three flights of steps is not the easiest thing to do. Another disadvantage was that teachers are inclined (I do it myself) to let students take "turn-about" in the operation of a projector. This does not let any one student become "expert" in the operation of a projector, but more machines have been made avail-

able to more teachers and, after all, that is the reason we bought them.

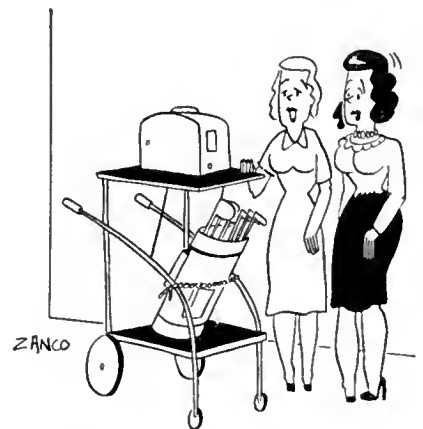
Now I would not be so naive as to suggest that this program was put into practice without troubles; we had plenty of them! But I am beginning to hope that our troubles have been ironed out to a great extent.

Since I said at the beginning that I would tell you some things that would NOT work here are a few of them!

(1) DO NOT ALLOW any student to participate in the AVA department unless he has been thoroughly trained and checked out by you in the operation of machines and in your method of operation. Nothing can jam up your program so much as untrained personnel.

(2) DO NOT SELECT students to work in AVA simply because they express a desire to do so or because they are mechanically inclined. There is only one way to pick a person to help you in your program. You must pick on the basis of the student's past record of behavior and conduct. Most any student can learn to operate a movie projector. But not every student can behave when left on his own. This

*(Continued on page 411)*



"I think Mr. Spencer used it over the week end."



# Public "theme" A-V



Registrants sign up early at the EFLA Registration desk preparatory to taking part in the 14th Annual A-V Conference held at Chicago's Morrison Hotel, July 18th to 23rd.

Hank Ruark, NAVA Director of Information, discusses the importance of advance planning for public relations work with the press, radio and television, during the general session that was attended by more than 400 NAVA members. Slides were prepared by Henry Frye of Indiana University. The theme PR THAT PAYS specifically designed ways in which local a-v specialist dealers could help build the industry through public relations at all levels.



Inter-com instructions are given to projection and light crew by Don White, assisted by Ann Vath, NAVA visuals librarian, who checks cue-sheet. Ray Swank, NAVA secretary, arranged for National Rental and Projection service for NAVA meetings. The new NAVA president, William Birchfield, claims the general sessions, aided by the Projection Service crew, were the "best yet."

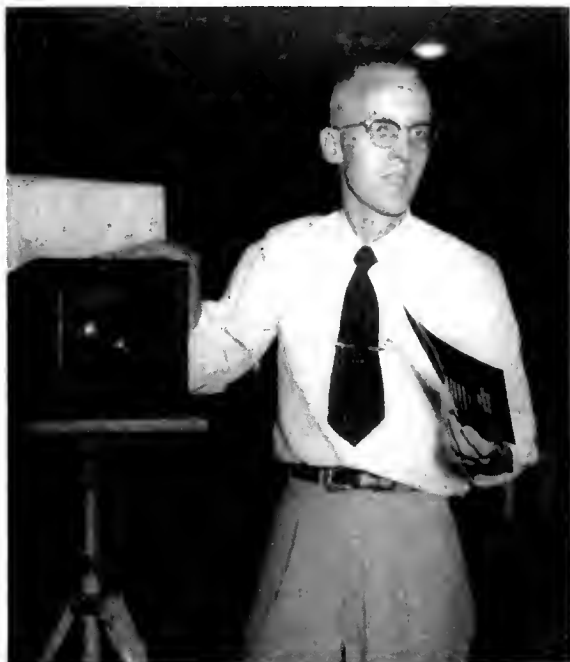


Thorold Dickinson, chief speaker at the EFLA Conference, and head of UN films section, briefs Emily Jones, EFLA secretary, on content of new series of films planned by UN. Verne Stockman, EFLA program chairman, E. Illinois State College, and Erwin Welke, EFLA president, of Univ. of Minnesota, look on.

# Relations Activates Conference



Adrian Terlouw, educational consultant for Eastman Kodak Co., Rochester, N.Y., produced one of the best public relations tools yet to be placed in the hands of a-v people. The slide set, "The Case Of the Curious Citizens," tells the story of two curious parents who explore their child's use of school-provided audio-visuals, and discover just how much modern teaching needs modern tools. Mr. Terlouw is shown here presenting the first set to William Birchfield, NAVA president.



Bill Brigge of Indiana University explains a point in the use of high contrast photo materials at the EFLA "Do It Yourself" Circus. Here, it was possible for conference registrants to view at close range, the newest methods for preparing slides, exhibits, and other visual materials.



Edward McMahon of Mankato State College, Minn. (formerly of Indiana University), demonstrates the picture lift process during the EFLA Do-It-Yourself Circus.

Dr. Clyde Miller, head of the Ohio department of education a-v section, discusses a point with Dr. Ann Hyer, executive secretary of DAVI, and Dr. Seerley Reid, chief of the visual education section U.S. Office of Education. Dr. Reid was in charge of a reporting conference which discussed with representatives of the state department of education, the results of the first national survey since 1922 of a-v activities at state level, and of a second conference which planned a similar survey with representatives of 38 large-city public schools systems.



# Evaluation of new films

by L. C. LARSON  
Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS  
Associate Professor, School of Education  
Indiana University

and JOHN FRITZ  
Instructor, School of Education  
Indiana University

## WAYS TO FIND OUT

(Churchill-Wexler, 801 North Seward Street, Los Angeles 38, California) 10 minutes, 16mm, sound, color or black and white, 1956. \$100 or \$50.

## DESCRIPTION

Beno, a seven-year-old child, discovers that he has many ways for finding out about things, that is, by seeing, hearing, feeling, tasting, and smelling.

As he is returning home from school in the rain, Beno thinks of the different ways he has of knowing that it is raining. He can see the rain: he can hear the thunder, his boots sloshing, and the sound of the rain on his lunch bucket. He can feel its wetness; he can tell by tasting that it is water and not lemonade; and he can smell the wonderful smell of wet growing things.

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

An earthworm on the sidewalk also knows it is raining, but it has no ears, eyes, nose or tongue; it can only feel. Beno wonders what it would be like if feeling were the only way to find out about things.

At home, how does Beno find something to eat — with his eyes, of course. He can tell the differences among a rubber ball, an apple, an orange, and a grapefruit by their different shapes, colors, and sizes.

Just by listening, Beno can find out many things. He hears a mewling kitten, his mother washing dishes, and the telephone ringing, the clock chiming, and the lamp being knocked to the floor by the kitten.

He can tell what many things are made of by just touching them. For example, he knows the touch of the warm, soft kitten and the soft rug that

does not have the kitten's shape.

Beno knows that there are all sorts of wonderful smells in the world. Right now, just before mealtime, the oven smells are delightful. He also knows from the smell of soap that it is not good to eat. If he should taste the soap, this would also tell him that it is not good to eat. Beno can easily tell an orange from a lemon just by tasting.

Outside, the sun is out. The robin knows it and the snail in its own way knows it. What does Beno see outside? What does he hear, taste, and smell? He knows that it's a good looking, good tasting, good feeling, good sounding, good smelling world in which he lives.

## APPRAISAL

This film combines educationally useful content with good technical quality, realistic action, and good treatment to make it delightfully interesting and effective.

It is of particular value to pre-school and primary-grade school children to familiarize them with the usefulness of their five senses in learning about their environment. It not only helps them to become more alert to their surroundings but to impress on them that this is a wonderful world in which we live. It will help to lay the groundwork at an early age for important behavioral patterns, i.e., curiosity, sensitivity to surroundings, appreciation of things that many times are not noticed, and an appreciation of the capabilities of one's body.

The indigenous sounds used contribute much to the effectiveness of the film. In addition, the woman narrator and the narration involve the audience with warm, friendly, sometimes humorous, statements.

— George Vuke

## SUEZ

(McGraw-Hill Book Company, 330 West 42nd Street, New York 36, N. Y.) 16 minutes, 16mm, sound, color, 1956. \$195.00. Produced by International Film Foundation.

## DESCRIPTION

From this film produced by Julien Bryan, one gets a feeling for the international atmosphere surrounding the Suez Canal operations. One sees the relationship this canal has to the people who use and operate it. There are more than 5,000 workers and engineers involved in the efficient running of the canal speaking at least 19

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different languages. The interests of many lands are represented.

Ferdinand de Lesseps' dream was "to open up the world to all nations." He lived to see his Suez Canal become a passage between East and West. This 100-mile waterway, cut across the Egyptian desert, joining the Mediterranean and the Red Sea, has become one of the wonders of the world. De-Lesseps also started building the Panama Canal but it remained for others to realize this part of his dream. Today focus is again on Suez and it has become the vital concern of the entire world. In the last 20 years American use of the canal has increased in importance to the point where now the United States controls the third largest fleet of ships operating through it.

The actual operations involved in getting ships through the canal are pictured. The control and dispatching centers are shown and there are intimate shots of the work of the special pilots who must navigate each ship through the length of the canal. All the ships must pass in single-file convoy through recently built bypasses in order to pass each other. One is taken for a journey through the canal from Port Said to Suez stopping half-way at Ismailia to change pilots. At Ismailia some time is spent at home with one of the pilots and his family.

The never-ending operations necessary to maintain the canal at full efficiency are presented. Dredging ships ply its length continuously sucking up sand and silt from the bottom. One views an interesting attempt to apply a new experimental system being used to support the banks of the Mississippi River with the hope that it will be found practical to support the sandy banks of the Suez. The shifting desert sand and wake from the big ships threaten the canal's banks constantly.

The busy repair shops where the "technology and skills of the new world are mixed with customs and races of the old," are visited.

The film includes a thumbnail sketch of historical and geographical backgrounds of Suez. Information is provided to see the Suez Canal in its proper perspective. Shots of the art and architecture of ancient Egyptian dynasties are used to recreate a feeling for the early eras during which primitive ditches, canals, and trade routes existed, foreshadowing the present canal. Animated color maps are used to present the historical and geographical descriptions.

#### APPRAISAL

The color photography and sound recording are excellent. The film has a good script, an interesting musical score, and a clear speaking, sympa-

thetic narrator. The film editing is well done. In addition to technical competence there is a fine, aesthetic sense evident throughout.

The film should prove to be of great value in the junior and senior high schools with both students and teachers and also with college and adult groups in areas of social studies, current events, geography, international understanding, and as a point of departure for discussions about the Middle East.

In general, the film illustrates operation of the Suez Canal as one of the first attempts at international cooperation. It is stated that de Lesseps conceived the canal as being operated "by a family of men of different skills, speaking different languages, all working and living together." Though the film refers to the current, critical Suez problem and its international character, it does not pretend to become involved except to say that the canal "must continue to serve all nations."

—Maurice Kessman

### SEA ADVENTURES OF SANDY THE SNAIL

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois) 15 minutes, 16mm, sound, color, 1957. \$150.

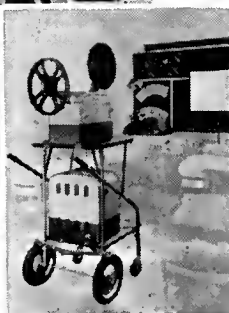
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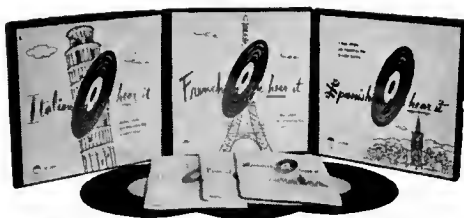
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### DESCRIPTION

A teacher-artist, Betty Ohlrogge, introduces some of her pets in her little aquarium — beautiful Goldilocks, the goldfish; a slow moving striped fish called Porky; and little Sandy the snail, who is almost too small to see. She observes that Sandy, who is cooped up in the little aquarium, might find a visit to the Pacific Ocean floor very interesting, and suggests that the audience follow Sandy as she finger paints his imaginary sea adventures. The major portion of the film depicts Sandy's sea adventures through Miss Ohlrogge's finger painting and explaining about the animals Sandy meets.

As the teacher-demonstrator prepares to tell of Sandy's adventure she describes how he looks in the underwater setting, and illustrates her description by finger painting Sandy with a hard shell covering his soft body, two feelers that wave about, and a long foot which he uses for creeping. On the sea floor are red seaweeds and blue-green kelp. With this setting Miss Ohlrogge proceeds to paint and describe the sea folk which Sandy saw on his visit.

The first creature which Sandy sees is a starfish — a queer looking fish that creeps along on his five legs or rays which are covered on the under side with suction cups and at the end of these rays are eyes that can only tell light from darkness. The starfish has no teeth but it uses the suction cups to fasten itself on a shell or oyster and pulls it apart. Then its mouth opens and out comes its stomach which catches the food and digests it.

As Sandy moves along he sees a creature which makes him blink his eyes — a balloon-like fish covered with spines. The puffer, as it is called, inflates itself with air when it wants to go to the surface and deflates itself when it wants to sink. Its spines are designed to protect itself from larger fishes or creatures which might want to swallow it for food.

While still wondering about the puffer, Sandy moves on, and looks just in time to see a sight which makes him take cover under what he thinks is a rock — two large sharks! Their shadows darken for a time the ocean floor and Sandy shudders. He sees their large sharp teeth that look powerful enough to grind anything to bits. When sharks lose their teeth they grow another set. Sandy does not have long to fear for soon the sharks swim away and he comes out from under his hiding place and finds it to be another sea creature — an abalone. Miss Ohlrogge calls attention to the fact that the outside of the abalone shell looks like a rock, but on the inside the shell gleams with the colors of the rainbow. She tries to achieve the rainbow effect by dabbing different colors on her sketch of the inside part of the shell and then with a sweep of her palm, she mixes the various colors and produces the desired effect.

Miss Ohlrogge puts the finishing touches on the abalone and then proceeds to paint and tell about the last two creatures which caught Sandy's attention — sea horses, tiny fish whose heads look like those of horses. They are always in an upright position, whether they are swimming up and down or to and fro.

As Sandy's short but exciting sea adventures come to an end, Miss Ohlrogge reviews for her audience the strange yet fascinating sea folk which Sandy met on the ocean floor and points out that these are but a few of the millions of creatures which inhabit the ocean.

### APPRAISAL

The teacher-demonstrator couples her skill in finger painting with a smoothly flowing descriptive and informative narration which invests her static sketches with interest and appeal. While she artfully paints the sea creatures, she gives interesting information about them. The film is suitable for the primary level and may be used in a number of ways. It can be used



to stimulate the children's imagination, creativeness, and aesthetic expression in language and in finger painting or drawing. It can also be used to stimulate the interest of children in science, particularly to learn or study more about the creatures which inhabit the ocean.

— Raquel Manalaysay

## MEXICAN VILLAGE LIFE AND MEXICAN VILLAGE FAMILY

(Paul Hoeffler, Hollywood, California)  
19 and 20 minutes, respectively, 16mm,  
sound, color, 1955. \$145 each.

### DESCRIPTION

Santiago de Tlacotepec, an agricultural village near the famous market town of Toluca is the locale of MEXICAN VILLAGE LIFE and of MEXICAN VILLAGE FAMILY, companion films by the same producer. The pattern of life of the people who live there is the subject of both these films. MEXICAN VILLAGE FAMILY treats the daily activities of the various members of a family who live in Tlacotepec and the relation of these activities to other members of the family. MEXICAN VILLAGE LIFE, on the other hand, is concerned with the people in a more general way. It shows their principal occupations, their local government, their school and church, their social customs, and the relation of their village to its nearest market town.

### MEXICAN VILLAGE LIFE:

The life of the villages is simple, unchanged in many ways from the life of the Aztecs who once inhabited this 8,000 foot high mountain valley. Most of the heads of families are farmers who till a small plot of land outside the village. Corn is the principal crop and it is consumed locally as food. Other food crops, particularly peas and beans, are planted on the hill-sides. Some of the green corn leaves, and a great deal of the wild mustard that grows among the corn, are carried by men and burros to the village to feed milk cows. A substitute for milk in the diet, however, is obtained from the juice of a wild cactus plant. The only fuel for cooking is wood which must be gathered in the mountains. Sometimes people sell some of their wood in Toluca and use the money

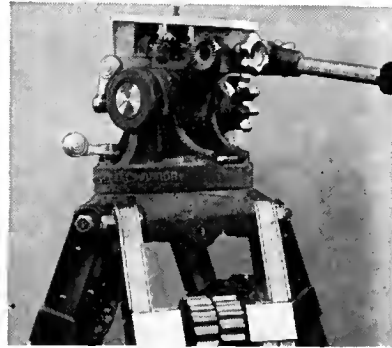
to buy coffee, sugar, and other food items not produced locally.

Water is a problem in the village because there is usually no rain from October to June. Groups of women wash their laundry along the stream beds and dry it on the nearby grass. All water for household use must be carried by hand in cans or jars from a cement tank near the church. This tank is connected by a concrete ditch to its supply, a spring on higher ground outside the village. When the supply of water in the tank becomes low, the village delegates meet with the local commissioner who works under a representative of the state government in Toluca. They ask that the state government provide them with materials to build a larger tank.

The elementary and secondary school has eight teachers. The classrooms are similar to those in the United States, except that they often use a patio for a classroom. Intermediate-grade students are shown studying the physiology of the human body.

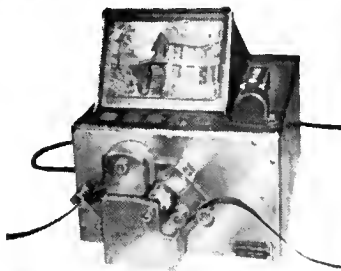
Everyone in the village goes to church on Sunday. The church is the most ornate building in the village and it is one of the oldest. Closely linked to the church worship is a fiesta in honor of the patron saint of the village. Part of the festivities, a street procession with musical accompaniment by a brass band, is shown in the film.

The children kiss the hands of their older relatives when they meet them



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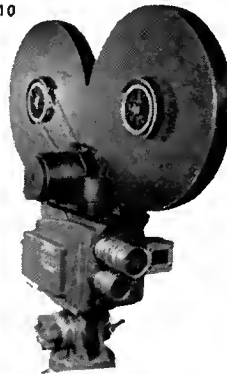
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on the street. When the children play together, they enjoy versions of handball and hopscotch. On Market Day many of the villages take their fruits, vegetables, and handicrafts with them on the bus to Toluca where they sell them, buy other goods, and exchange news with friends from other villages. Those who return without goods usually walk the six miles home in order to save bus fare.

### MEXICAN VILLAGE FAMILY:

This film is about a family who live in Tlacotepec. Ysidro, the father, is a farmer who grows corn on a plot of ground outside the village. He is also the village tax collector and an accomplished weaver of shawls. Miguel, his oldest son, helps him keep the tax records and goes to a school in Toluca where he is preparing to become a teacher. Four-year-old Pedro is too young to go to school, so he tends his pet rabbit and learns to roll a hoop. Sometimes he goes with his mother to gather corn leaves to feed their cow. There is a baby named Luis. The thirteen-year-old daughter, Yolanda, when she is not attending the village school, helps her mother, Lupe, and her grandmother, Pilar, with household tasks. Sometimes she embroiders a table cloth.

An important activity of this Mexican home is the preparation of food for the family. Pilar, aided by a bundle of dry cobs, shells corn by hand that Ysidro has grown on his farm. Then she soaks this shelled corn in a lime solution over a fire to soften it. Pilar and Yolanda take the soft kernels to be ground at the village mill. Lupe and Pilar roll and pat the resultant dough into tortillas and bake them.

Other foods prepared include tacos filled with shelled peas, tamales filled with wild cherry jam, and a dish which combines avocado, hot peppers, sesame seed, and spices. The family buys chocolate, sugar, and chili peppers with the money they make from the sale of milk from their two cows.

The autumn harvest, which requires the help of most of the family, is celebrated by observance at home of a day of thanksgiving. Lupe decorates the house with flowers. A prayer is said before the statue of the Virgin. The main meal includes sweet drinks made from new corn and sweet cakes which have been bought for the occasion. This day of quiet contentment ends with the songs of a visiting friend who accompanies himself on a guitar.

### APPRAISAL

MEXICAN VILLAGE LIFE and MEXICAN VILLAGE FAMILY are straightforward factual films with a prospect of exceptional usefulness. The producer has had the collaboration of the California State Curriculum Commission and the Bureau of Audio-Visual Education of the California State Department of Education in making it so. The films are most easily correlated with social studies units on Mexico and on community life. Since MEXICAN VILLAGE LIFE refers to such items as "Aztecs" and "tacos" without explaining them, since it is concerned with social living on a community level, and since the school children pictured and their activities are of upper-elementary level, one might assume the target audience to be the intermediate grades. The concepts presented are related to a great variety of the specialized social studies disciplines such as geography, history, economics, government, and sociology.

Although the films have an English track, they may be used at any grade level to stimulate interest in the study of the Spanish language. The chairman of the Department of Spanish and Portuguese of Indiana University plans to show them on a weekly departmental film series which will include both Spanish and English language films.

The two films have a charm for general adult audiences, too. The situations are authentic and believable. The first person commentary which is rendered by a narrator with just a slight accent is just right. The professional film maker might be envious of the superior color photography by Willard C. Hahn. On the other hand, he might suggest ways of reorganizing the same film material to provide better continuity.

—Ledford Carter



# Church department by WILLIAM S. HOCKMAN

## Good Acting Counts

In any religious film running 72 minutes the story line and the acting had better be good; and, it is good in Concordia's recent release, *The Unfinished Task*. It presents with dramatic power the long conflict between a successful and materialistic father and his spiritually sensitive son. In essential structure this story is as true as a slice out of the life of any minister's parish. This strong story plus acting by some top-drawer talent gives us a film with cinematic merits a cut or two above most on the 35mm screens. And don't let that B&W bother you. It heightens, never lowers, dramatic intensity.



**Roy Collins, TV and movie actor, in starring role in the Concordia film, *The Unfinished Task*. Film won two religious "Oscars," one for best motion picture and one for Collins' sensitive portrayal.**

Unreconciled to his son's missionary work, Bradford has much to ponder when tropical fever cuts short a promising career. Slowly he gropes his way to a new plateau of happiness and usefulness in his own life.

There is power in this film, a skillful blend of several themes: father domination, missions, stewardship, love, and personal dedication to the highest values as well as unconscious serfdom to mediocre ones. It speaks eloquently on these themes and we recommend it for all kinds of youth and adult audiences.

Produced by Family Films, Inc. for Concordia Films (3358 S. Jefferson Ave., St. Louis 19, Mo.), it is currently available at a rental of \$22.50.

## Study Theme Filmstrips

Friendship Press (257 Fourth Ave., N. Y. 10) has released two new filmstrips on this year's study themes. *Kimiko of Japan* is a 64-frame color filmstrip for use with Primary and Junior children. It shows in good photography something of the daily life of Kimiko, a girl of eleven. Its best use will be to give information, to shape attitudes by friendly talk; and, to motivate reading.

*It Happens Every Day* is a 58-frame color filmstrip designed to give perspective for Christians and to deepen their desire to demonstrate Christian faith in their attitudes and actions toward all races. Both art (34 frames) and live photography are used, each having good essential qualities.

Both filmstrips have good printed guides suggesting methods of use and listing excellent resource materials. (\$5.00 ea.; order from F. P. above)

## Social Action

*Call For The Question* is a 53-frame sound and color filmstrip designed to awaken synagogue leaders to a deeper appreciation of the relationship between the principles of Judaism and the social issues of the community. It is equally useful to the church for the same purpose, and can be used to motivate the creation of a social action committee for the church. The art work is pleasing and effective, and the commentary dramatic and well recorded. When used in synagogue or church as the guide suggests, good results are just about certain. Recommended. (From Union of American Hebrew Congregations, 838 Fifth Ave., N. Y. 21; \$7.50)

## Choosing A Job

The Christian Education Press (1505 Race Street, Philadelphia 7) has released a 67-frame color filmstrip with printed script, *For Thee I Live*, which sets the choosing of a job by a college graduate in the context of the Christian faith — and does a pretty fair job

of it. The art is a little too pastel and pretty. The script for youth and adult lacks punch and adulthood. That for children is stronger. Taken as a whole it is more descriptive than motivational. Recommended to the careful user to help him get the job done.

## Split-Level Living

It can mean a lot of things: Father going one way, mother another — with the children going a third way for recreation and even for church. It might mean income down here, family expenditures up there. Or, one level of morals on Sunday, another through the week. And so on!

But, in the 29-minute BFC (Broadcasting and Film Commission) film, *Split-Level Family*, it has to do with the family tension which arises when a teenage girl puts some Christian stewardship convictions into practice. Sponsored by some 11 denominations, this fine film is now available from local A-V libraries across the country. Color rents for \$12; B&W for \$8.00, and the dramatic impact is not lessened in the black-and-white version. Recommended for young people and up, and for all kinds of adult groups, and just the thing for that Sunday evening service.



**Scene from the film *Split-Level Family*, produced by Family Films.**

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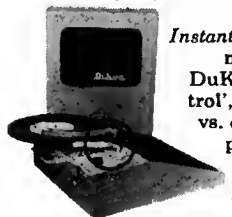
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**Bryan's Japan Film**

With Japan the overseas mission study theme for this year, churches all over the country will welcome Julian Bryan's 25-minute color documentary, Japan, which is being currently released by International Film Foundation (1 East 42nd Street, N.Y. 17.)

It is a good film — because the photography is always interesting, informative, and satisfying. It is a useful film — because the church needs visual background for a fuller understanding of Japan, its people, and its problems. It is a good film because the pictorial element dominates and the pertinent commentary is nicely narrated to supplement, never override, the flow of images.

It is a satisfying film, because we get a pretty good look at what we see — a salesman demonstrating his tractor to the village farmers; kindergarten children at play; a family having Thanksgiving dinner; ships searching the sea for food; nets being mended by hand; an ocean-going boat being constructed of hand-sawed planks; and, a big catch of small fish being unloaded in the ancient way, by woman and man power.

We see, too, the products of her competent and growing technology: cameras for the world market; busses for the streets of Santiago, Chile; IBM machines for the Far East; and, great steel ships for herself, Europe, and the United States to carry the goods of life-giving commerce.

We see her mountains, her waterfalls, and her hydro-electric power plants. We come to appreciate the vast reservoir of her inherited and acquired skills, so well illustrated by her beautiful textiles and dependable optical goods.

We are given glimpses of many more things—a little girl doing a costume dance on TV, a street carnival, and the prelude to a wrestling match. As the film closes, we see a group of alert people discussing Japan's destiny, and the voice of world-traveler Bryan is saying that it looks bright to him because of her vast skills, her abundant human energy, and her unflagging will to work.

But what of religion? It was the intention of this film to leave religion to other films—to those sensitive to its nuances and values—and to seek only to give visual background for those who would study and learn and think about Japan. For this purpose it is highly recommended. (WSH)

**Still Useful**

*Japanese Family* was made by Julian Bryan several years ago but is as charming and useful as ever. It gives

a sympathetic portrayal in 23 minutes of middle class family living, skipping the religious side. It can be used to give background for the study of Japan by Juniors, young people and adults. The B&W photography is good and the sound excellent. (Try your local A-V dealer; or, write to International Film Foundation, 1 East 42nd Street, N. Y. 17.)

**Lands and Peoples**

Two 13-minute motion pictures, in either color or B&W, can be of great usefulness to the churches: *Southeast Asia: Lands and People*, and *Indonesia: The Land and the People*. In the first we are given an overview of Burma, Thailand, Malaya, and Indochina. We learn how rice, rubber, tin, oil and teak are bringing these countries into the currents of world influence. In the second, in some ways a better film, we survey the geography and history of the East Indies Islands. We sense the surge of the Indonesian people toward political independence and economic development. Religion is not touched, but here is background for Juniors and up as they seek to understand Christian missions in this part of the world and appreciate the indigenous religions. (Coronet Films, Coronet Building, Chicago 1, Ill.; 1957; teachers' guide.)

**Overseas Blind**

A comprehensive story on blindness around the world! *Assignment Overseas*, a 15-minute B&W film narrated by that renowned news commentator, Lowell Thomas, is just that. Here is a vivid story on the 14 million sightless people of the world and what is being done to help them. This film is interesting, informative, and important. Civic and service clubs; church groups for men and women; youth groups in church, synagogue and college; and people in their home via TV, should see this film. (From American Foundation for Overseas Blind, Inc., 22 W. 17th St., N. Y. 11, for a service fee of \$2.50.)

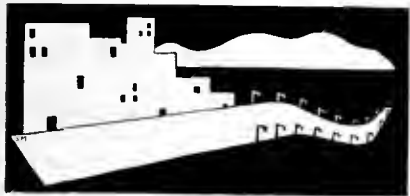
**Blake's Job**

The English mystic artist toward the end of his career did a series of illustrations of *The Book of Job*. Now, in a round-about-way, these illustrations get wedded to William's "Job—A Masque for Dance" to produce the film *The Book of Job*. For me, an illustration of a new art form (of doubtful value) and not to be taken seriously as a religious film. (From Film Images, Inc., 1860 Broadway, N. Y.)  
—WSH

## THE FIRST PLATEAU

By Rev. Herbert F. Lowe, President  
Geneva Films, Inc., Fort Lee, N. J.

There was a time when few church people knew anything about motion picture communication. During the last 15 years the dedicated efforts of pioneers, some of them well known to the readers of this magazine, have begun to pay off. Now we have a generation of leaders in the church capable of dealing with the mass media and able to speak the language of both user and producer. The church, under these new leaders, is spending audio-visual budgets which would have shocked the parochial churchmen a decade or so ago.



Now, at last, we have reached the first plateau, and we must not only hold our own but move forward. New levels of communications sophistication must become operative in church audio-visual affairs. This new understanding of communication will illuminate our conception of the Christian community, the program and work of the church, the present and future work of the ministry, and even aspects of Christian theology. A feeling seems to be arising that the preaching and sacramental ministeries of the church are, after all, forms of communication. Are not such books as Halford Luccock's "Communicating The Gospel" and Malcolm Boyd's "Crisis In Communication" signs of these times?

It may well be that the vital future of Christianity is now a seedling under the fostering shade of what we know as concern for real and effective communication and communion. At the University of Southern California last summer promising young leaders of the churches engaged in critical research and perceptive discussion on the use of the motion picture and other mass media in the communication of religion. Copies of the published findings of one of these seminars are being requested by people in all parts of the world.

Technical progress now being made in the industry is bound to attract the attention of responsible church executives. They will need to evaluate such things as wide-screen, color printing from inter-negative, new prompting techniques, and improvements in sound reproduction. What is the church's equivalent to these words of the American Telephone and Telegraph Co.?

"We want to build a communication system that will do anything people could ask of it — carry every conceivable kind of information over any distance — words, music, pictures, mathematical calculations, your business reports and your 'girl's best smile.'" There is a growing interest in pre-production testing, long a felt need in the church field. We need, too,

to create feed-back mechanisms for both long and short range planning. We need experts in the philosophy and science of communication to lay down the practical ground rules for the relation of the several mass media to the categorical and functional objectives of the church. We are living in one of the great days of the church, Kenneth Scott Latourette frequently reminds us. It could be that today is but a pale shadow of tomorrow. We face exciting horizons, and need seriously to prepare for their arrival.

Some recent books point in this direction. I am thinking of "Film Use In The Church" by Parker et al; of "The Television Audience and Religion," by Parker, Harry, and Smythe; of "How To Preach To People's Needs," by Edgar N. Jackson; and of "Non-Verbal Communication," by

every Church member should see

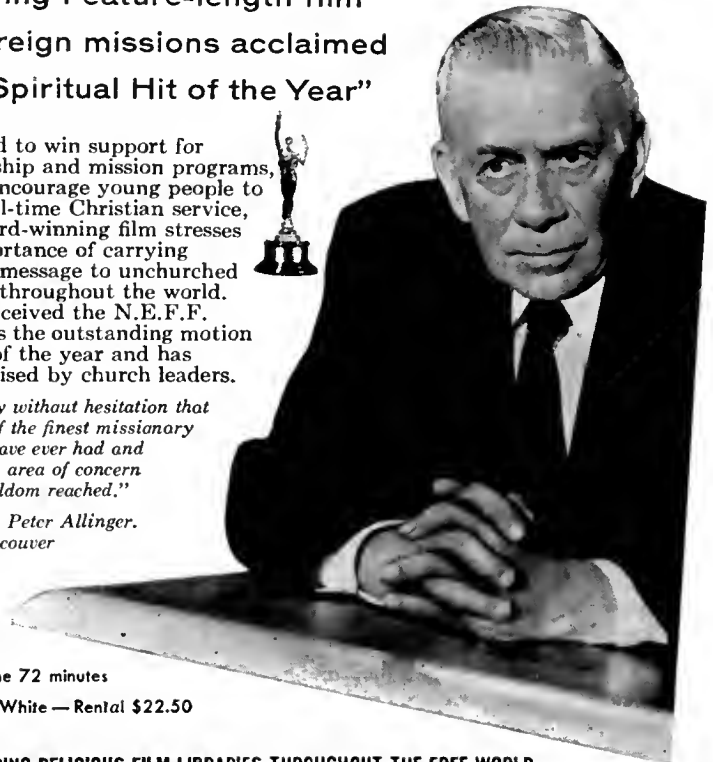
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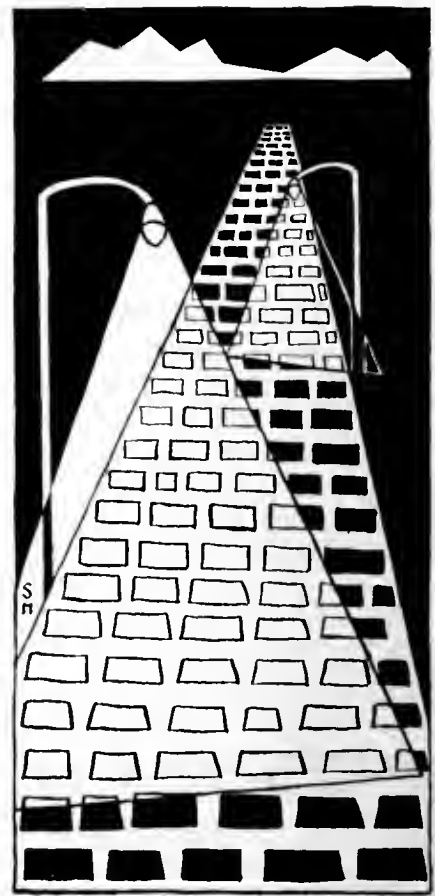
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Ruesch and Kees. At almost every A-V workshop, prophetic voices are challenging the church to think out the communication of the Gospel in terms of present-day media. A contemporary Amos is crying, "Woe unto the church, for it has closed its mind to communications theory and it has talked from its own mouth into its own ears."



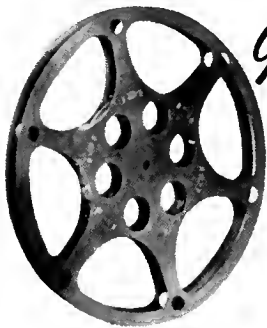
What can the workshop at Green Lake do? It can add seminars which can think toward the frontiers, a solid job that it cannot evade any longer. The theological seminaries have a responsibility, but who will awaken them to it? In one of the best only four theologs were studying T.V. What of the other hundreds? Surely pioneers are needed here.

We stand at the end of the road, not at the crossroads. Unbroken and untrod territory lies ahead. The telephone poles and the street lights are back of us. The paved road of the known is at an end. Yet we cannot remain here. We must move ahead. Perhaps even the panic reaction of 'Let's try anything,' will get us under way from where we are to where we ought to be.



The church's A-V leaders should meet often for thoughtful discussion — after the fashion of the Great Book clubs. The more advanced seminaries should set up communication conferences. Some real research money should be found for the use of adventuresome pioneers, and we don't refer to \$10,000 peanut bags of money! Let's have a little more respect for the kinship we have with secular education.

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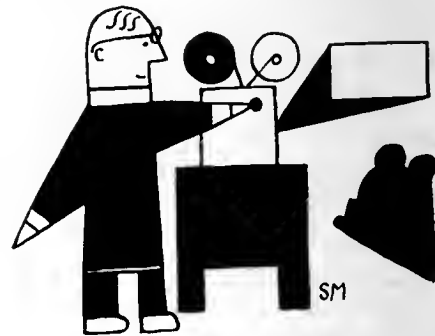
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We may know gadgets, but few of us really know communications in both theory and practice. We must master all aspects of communication, and develop in the next decade those who can both stimulate, guide, and use the communications revolution now taking place. The future needs a new breed who will be consecrated, committed, and also competent. May those who have read this far make their contribution.

"Participation in the world's brotherhood" is the ultimate objective of every growing child. And when the child, or the child and his comrades, can lead the community in the realization of a cherished objective, no danger is too great, no effort too trivial for any child.

Children participate in their reading experiences, and in their listening experiences by creating vicarious images involving themselves cast in the hero roles. It is always a pleasure to hear new recordings aimed directly at these ten, eleven and twelve year old boys and girls and, particularly so when they are as unusual and worthwhile as "The Wheel on the School."

**"THE WHEEL ON THE SCHOOL"** Newbery Award Records (NALP-1001) New York City is this teachers' joy. It is an unusual recording based on the book by Meindert DeJong. The story is enriched and benefited by the translation from the printed page to vibrant music and voice. The story itself, involving the desire of school children of the Dutch fishing village of Shora to bring storks to nest in their community, delights children and interests them. The recording gives added dimension to the story through sound—sound represented by excellent acting and fine music—and thus fine emphasis and aural focus give this story added reality.

# SOUND advice

about audio materials  
and equipment

by MAX U. BILDERSEE

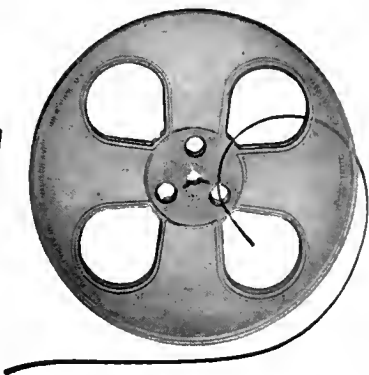
To say that the record and the story have a place in the English class is not superfluous. Listening children may wish to "act out" the parts and recreate the story in the classroom. Further, because the children of Shora are the leaders who give the adult population a community project, it may well be introduced in the social studies class not only for the literary value, but also as a part of a unit in communication, and certainly under the general heading of "Children of other Lands." "The Wheel on the School" is not a diamond in the rough—it is a carefully faceted and set gem which every school can use effectively.

Poetry is considered by many to be man's closest approach to musical composition through words. Frequently, in fact, that addition of musical accompaniment adds to the enjoyment of hearing poetry well read. And obviously, just as music is meant to be heard, not read silently, so too is poetry intended for aural appreciation and comprehension. Fortunate indeed

is the teacher, and his students, who can read poetry well and give the words depth and breadth in the delivery. But we are not all so gifted and for the less fortunate a wide variety of recordings are available for classroom presentation. Indeed, in some instances, the same poem has been read and recorded by more than one artist and through listening to both the alert teacher can help students develop worthy contrasts and comparisons for study purposes. These differences and similarities will involve more than mere techniques of delivery but will include nuances of interpretation, pronunciation and other aspects of presentation which make heard poetry best.

Lexington Records offers two such recordings worthy of consideration for school audio collections, for libraries and indeed for homes. "THE POETRY OF KEATS AND SHELLEY" (Lexington 7505), read by Theodore Marcuse, is one of these. Mr. Marcuse endeavors to add novelty to his delivery. Thus in reading "Ozymand-

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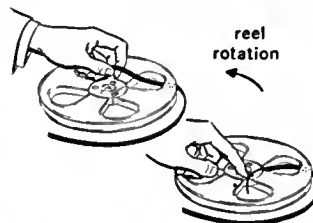
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ias" the opening lines are read in a most "matter of fact" tone as the reader recounts the story. As the mood changes so does the voice and the vibrato effect is introduced and brought into sharp focus to emphasize the scene surrounding the fallen statue. Effective use of modern recording techniques unavailable to the platform reader is demonstrated as a slight "echo chamber" effect is introduced as Mr. Marcuse delivers the lines which appear on the pedestal:

"My name is Ozymandias, King of  
Kings;

Look on my works, ye Mighty, and  
despair!"

In addition to Ozymandias, Mr. Marcuse reads Shelley's "Ode to the West Wind," "To a Skylark," "Love's Philosophy," "Hymn to Intellectual Beauty," "Summer and Winter" and "To Night." From the tremendous variety of works written by John Keats Mr. Marcuse reads "Ode to a Nightingale," "La Belle Dame Sans Merci," "Ode on a Grecian Urn," "Ode on Melancholy," "Song About Myself" and three sonnets, "On First Looking Into Chapman's Homer," "To One Who Has Been Living in City Pent," and "When I Have Fears That I May Cease To Be." It is interesting and encouraging to note that comparison of this material with textbooks in current use shows that many of these poems are taught in secondary schools and, of course, in colleges today.

By way of contrast and comparison the "ANTHOLOGY OF ENGLISH AND AMERICAN POETRY" — VOL-  
UME III (Lexington 7520) offers two of the above mentioned poems by Shelley ("To a Skylark" and "Ozy-

mandias") as well as two of John Keats' poems ("Ode to a Nightingale" and "Ode on a Grecian Urn") read in a far different style. In the anthology David Hooks reads Thomas Moore's "The Harp That Once Through Tara's Halls," Thomas Campbell's "Lord Ullin's Daughter," Leigh Hunt's "Abou Ben Adhem" (which can be used very effectively with both elementary school and junior high school groups), Allan Cunningham's "A Wet Sheet and a Flowing Sea," Byron's "Vision of Belshazzar," "Destruction of Sennacherib," "All for Love" and "So We'll Go No More A-Roving." Other readers on this recording are Heidi Mayer and Dean Almquist and other poems heard and poets represented are "Lochinvar" and "Breathes There the Man" (Walter Scott), "In-chape Rock" (Robert Southey), "Waterloo" (George Byron) and "From 'Endymion'" and "A Thing of Beauty" (John Keats).

Both of these recordings are obviously worthy of school use. They complement each other and, either separately or together, they can be made to contribute markedly to the study and appreciation of poetry.

All too often high school students consider poetry to be "sissy stuff" and a source of giggly amusement rather than a creation of beauty. But through the medium of the recording the poem gains new respect and the student develops enlarged perspective. Frequently when we demonstrate these and similar recordings to teacher groups we hear the unhappy comment "I wish they had had these recordings when I was in school—I'd have learned so much from them."

**"THE SONG OF HIAWATHA"** (Folkways Records and Service Corp., FP 9813) is a straightforward reading by Harry Fleetwood of selected excerpts from the poem by Henry Wadsworth Longfellow. Because of the nature of the excerpts this particular recording is better suited to junior and senior high school groups than to college classes, although certainly the recording has virtue for college library collections. The editors have chosen to present selections from "Hiawatha's Childhood," "Hiawatha's Sailing," "Hiawatha and the Pearl-Feather," "Hiawatha's Wooing," "The Hunting of the Pau-Puk-Keewis" and "Hiawatha's Departure." The beauty of the language and the lift of the rhythm are stressed in the reading which will surely appeal to classes studying this poem as representative of the longer works of Longfellow. (Ed. note: It is to be hoped that someday soon "The Courtship of Miles Standish" and "Evangeline" will be similarly available.)

Paul Laurence Dunbar, James Weldon Johnson, Countee Cullen and Langston Hughes are all represented in Louis Untermeyer's "Modern American Poetry." So, too, are their works heard in the recording "POETRY OF THE NEGRO" (Glory Records GLP/1). In addition, works of Gwendolyn Brooks, M. Carl Holman and Armand Lanusse are also heard.

This is an unusual recording. The poems are, of course, selected as being representative of the authors. Unusual beauty and depth of meaning is developed by the readers, Sidney Poitier and Doris Belack. Each of these artists has had broad experience in public performance and each calls forth great feeling from a reservoir of talent in the delivery of these works. These poems will be, particularly for the first-time listener, instructive and entertaining. In the former sense because the listener is thus introduced to an immense body of work and some of America's finest poetry and in the latter sense because the delivery is so superbly matched to the written word. For those who are already familiar with some or all of these poets, new understanding and satisfaction can be gained from the listen-

ing experience.

Included in the recording are Paul Laurence Dunbar's "At Candle Light in' Time," "When Malindy Sings," "An Ante-Bellum Sermon," "The Debt," "Ere Sleep Comes Down to Soothe the Weary Eyes," and "We Wear the Mask." James Weldon Johnson is represented by "The Creation" and "Lift Every Voice" and Langston Hughes' "I, Too," "Blues at Dawn" and "Mother to Son" are heard. Gwendolyn Brooks offers "When You Have Forgotten Sunday"; M. Carl Holman "Debate of the Dark Brothers," and Armand Lanusse "Epigram."

Drama teachers will be interested in a technique of responsive recitation developed by Mr. Poitier and Miss Belack. This device can be very use-

ful for public readings by individuals working together as well as by verse speaking choirs. In addition, in one instance, Mr. Poitier and Miss Belack elect to give emphasis to a particular presentation ("Lift Every Voice") by reading it in chorus, with their voices rising together in both pitch and intensity as they approach the climactic end of the poem. This is, we reiterate, an unusual recording and one which can well serve in Drama, Literature and Human Relations classes in secondary schools and on the college level. In addition, this with other recordings can be used effectively as part of a school "poetry recital" scheduled for the noon hour, for a library period or for other informal listening situations.



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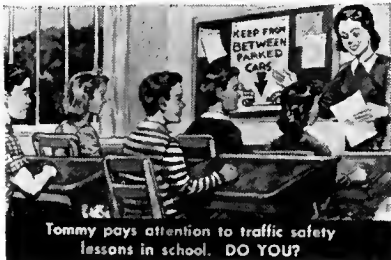
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## SOCIAL STUDIES SERIES

Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Illinois, Color Photographs: Grade Range — Middle Grades; Subject Area — Social Studies; Strips portray the development of the early beginnings of our present day unions and other organization.

**THE MEDIEVAL MANOR** (42 Frames). This filmstrip is interesting and very colorful. The description of the Medieval Manor becomes much more meaningful to the students through the use of color photographs. The scenes of real actors portraying the life of these times is much more valuable to the student than ordinary drawings. The student viewing this filmstrip has a chance to realize that these people, the serfs, lords, and kings actually existed and the events recorded in history books are made much more vivid to the student.

**THE TOWN AND ITS GUILDS** (41 Frames). This filmstrip gives a vivid description of the development of an early town and the formation of its guilds. The guilds, at first weak, later become powerful organizations. The decline of the guilds in later years is also covered. Comparison between the guilds and our present day unions is made through the use of excellent color photographs. This information is presented in a colorful playlet form which makes it interesting to the middle grade classroom. Facts are presented in such a way that their importance is displayed to the viewer.

## FAR WESTERN STATES SERIES

Visual Education Consultants, 2066 Helena Street, Madison 4, Wisconsin, Color photographs: Grade Range — Sixth to Eighth; Subject Area — Social Studies, and Science.

**AGRICULTURE** (48 Frames). The states of Washington, Oregon, California, and Nevada are the states covered in this filmstrip series. Almost all of the agriculture found in this area, as emphasized in this film, are located in the Willamette-Puget Sound

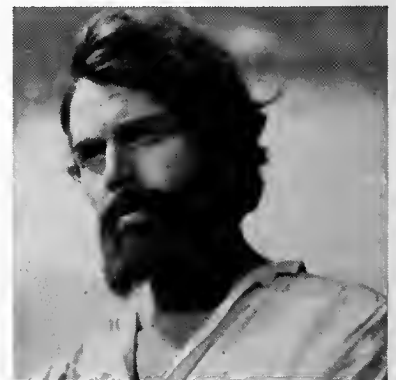
Valley, Inland Fruit and Wheat Empire, Central Valley of California, Vale of Southern California, and the Imperial Valley. The frames illustrate the extensive variety of agriculture found in the area and point out peculiar farming methods used in the far west such as special irrigation methods in California which yield up to three crops per year.

**LIFE AND CULTURE** (48 Frames). The same area as mentioned in the above report is included in this filmstrip. By means of excellent photography, the filmstrip shows how the rapid expansion of this region in the last fifty years has left its mark on the land not only in making the old culture obsolete but also in imposing contrasting ways of living in this area today. Excellent suggestions are included in the section "Things to Remember and Talk About" at the end of the filmstrip.

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**EARLY EXPLORERS AND SETTLERS IN AMERICA** (32 Frames; History). This filmstrip is a depiction of: (1) Columbus' belief that the world "was round," how this belief led to the discovery of America, and (2) the settlement of the first two colonies in America with the hardships encountered by the settlers. A few fifteenth century French and Spanish explorers are mentioned. The guide which accompanies the filmstrip contains: a vocabulary which might be presented before the film is shown, the readings on each frame, related activities, and a quiz which can be given after showing the filmstrip.

**ALASKA TODAY** (33 Frames; Current Events). This filmstrip takes the class on a tour of present-day Alaska. It presents a good over-all picture of Alaska touching on topography, industry, education, cities and population distribution, weather, defense, and wildlife. It could be used effectively either as motivation for a unit or as a culminating activity to summarize important information on Alaska.

(Continued from page 425)

(3) **DO NOT LEAVE** anything to chance. Even teachers will make mistakes or be careless with the AV equipment. Always outline your program and method in detail and be sure all teachers and all students understand it. Projector schedules, method of operation, and times for projector return should be clear, concise, and consistent.

(4) **DO NOT TRY** to keep a check on your equipment yourself. Select the most trustworthy student you have, give him a suitable title, and make him responsible for checking the equipment at the end of the day. This will keep track of any breakdowns or irregularities.

(5) **NEVER LEAVE** your equipment subject to being taken in or out on the honor system. Be sure there is some check-out system even for the shortest cord or the tiniest wire. In a large school, particularly, equipment has a peculiar way of disappearing. No one steals it. It is just placed somewhere or taken out and, over a period of years, with a change in personnel, no one seems to remember what happened to it or who was responsible for it.

(6) **NEVER EVER SHARE** your AVA room with anyone else. This can

be the most confusing set-up ever faced by a harassed co-ordinator. When I took over AVA at MY SCHOOL, we shared a room with the band, the art department, and the science department. The band stored huge sousaphone cases, the art department stored surplus paper and colored chalk, and the science department kept extra cases, desks, and storage cabinets — all in the AVA room. All the teachers in these departments possessed a key and you can imagine how much privacy there was for anyone. I blamed my students when the room was disorderly. They blamed the art students. The science students said we were all confused. To top it off, the band reported

us to the principal because they thought we were mistreating their sousaphone cases. Because of a shortage of room facilities, this problem is yet to be solved. But I strongly recommend that, if you are the AVA co-ordinator at YOUR SCHOOL, you secure a room to yourself, change the lock, and hide the key.

(7) **DON'T WORRY.** Nothing is going to turn out *all* right.

So there you are; the seven ways *not* to run an AVA program. I recommend you not use them . . . REVERE them! If you follow the above suggestions, I personally guarantee your program will be a success.

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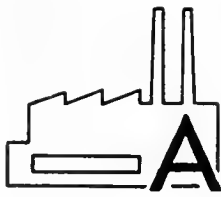
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# Audio-visual trade review

by ROBERT E. SCHREIBER

## NEW EQUIPMENT

For more information about any of the equipment announced here, use the Readers' Service Coupon on page 450.

**Audio Devices "C-Slot" Tape Reel.** The unique design features a curved groove in the hub for threading. Tape is simply slipped into this groove in the opposite direction of reel rotation and the recorder is ready to use. All sharp edges are eliminated in the new reel on which all Audiotape is being made available in the seven and five-inch sizes.

For more information circle 101 on coupon

**Audio Devices Master Audiotape.** Reduces layer-to-layer print-through almost to the vanishing point—print-through being the "leakage" of signal from one layer to another in a reel of tape, causing an echo effect on tape recordings and on the phonograph records made from them. Because print-through is cumulative in its effect, Master Audiotape is particularly essential for storage of master tapes.

For more information circle 102 on coupon

**Audio-Master Butan Record Player** \$89.50 plus F.E.T. The 3-speed transistorized portable player is built into a carrying case 13"x11"x5". The Electromotor operates on a six-volt battery. Frequency range 50-13,000 cycles.

For more information circle 103 on coupon

**Anco Duolet Roll Film Projector** \$39.95. Handles 2 1/4"x2 1/4" roll, 35mm, Bantam, and Super Slides. Made entirely

of metal, it is only 6" high, 13" long, and 8" wide; finished in soft brown and gold colors. Efficient optical system utilizes 300-watt projection lamp burning in a horizontal position and aspherical condenser system. Built-in storage compartment holds 40—2 1/4 x 2 1/4 slides. Also built-in storage compartment for card. Carrying handle.

For more information circle 104 on coupon

**Anco Universal Slide Viewer.** \$2.95. Accommodates 2 1/4" x 2 1/4", 35mm, Bantam, and Super slides. Only 3 1/4" x 3 1/2" x 1" in size when folded, when opened for viewing, slides fit easily into a retaining channel which holds them in place before a frasted viewing screen. Magnifying eyepiece enlarges picture 2X. Available in gray, red, blue, or green.

For more information circle 105 on coupon

**Baumhauer Portable Amplifying Lectern.** Incorporates 10-watt amplifier, speaker, microphone with chesty mike holder, plywood case, plug-in light. Provision for plugging in phonograph. Weighs 22 lbs. A complete P.A. unit.

For more information circle 106 on coupon

**Bell & Howell Rack-Mounting Tape Recorder** \$229.95. Affords up to two full hours of recording and playback time on each side of a thin-base dual tape. The Model 787A is supplied without case or speaker, ready to install in a sound system panel. It is 14"x19", standard for commercial sound system racks. 8-watt push-pull amplifier operates the control solenoids, brakes the three motors, and affords high fidelity equalization.

For more information circle 107 on coupon

**Bell & Howell Spool-Loading 16mm Cameras.** The Model 240A holds 100 feet of film, weighs 4 lbs. 15 ounces, finished in black, automatic threading, runs 32 feet of film per winding, 8 - 16 - 24 - 32 - 48 frame operating speeds, camera stops with shutter closed, speed and footage dials, Sunomatic 20mm f:2.5 universal-focus or f:1.9 focusing mount, viewfinder calibrated for lenses 20mm to 4-inches, continuous run and stop frame features. Model 240T has 2-lens turret. Model 24-TA has 3-lens turret. \$179.95 to \$259.95.

For more information circle 108 on coupon

**Bell & Howell Tape Recorder** \$189.50. The Model 775 features acoustically balanced twin 5" speakers, P.A. switch control, quick speed changes (either 7.5 or 3.75 inches), fast forward and reverse, and resettable 3-digit program indicator to permit rapid location of any desired portion of tape. Five pushbuttons—for Stop, Forward, Rewind, Play, and Record—are conveniently grouped. Unit may also be set for normal, monitor, or P.A. use. "Pause" button quickly stops tape during playing or recording making it suitable for dictation (feature also operates with optional foot pedal).

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**Beseler Model 45MCR Enlarger** \$269.75-\$278.75. Constructed of extruded aluminum and steel, triangular truss with reinforcement insures against vibration. Handles materials from 8mm film to 4x5 negatives. Two ground and polished condensers of 6 1/2" diameter for optimum performance. Negative stage opens by lever movement and remains open at will. "Bescolor" head embodies heat absorbing filter and compartment for filter material. Operates also in horizontal position. Guaranteed for the life of the original purchaser.

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**Bogen Challenger Public Address Amplifiers.** Seven economy-priced models incorporate negative voltage feedback circuitry, better response, lower distortion, good regulation, input and tone controls, boost and cut type bass and treble controls. Units include those for standard and mobile uses.

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**Bogen Stereophonic Amplifier System** \$52.50 in chassis form; \$59.50 with cage and legs. The ST-10 incorporates dual preamplifiers and a 10-watt amplifier in a single compact unit, plus volume and tone controls. When used with a tape playback deck, the outputs of a stereophonic tape head are fed into both preamplifiers. One of these drives the 10-watt

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**Bahn 609 Enlarger** \$119.50. Versatile enlarger doubles as a camera especially designed for copying and is convertible to a 2¼x2¼ slide projector by adding projection lens, lamps, slide carrier.

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**Coffey Group Slide Filer.** Converts one-half drawer, one full drawer, or any number of drawers of the company's filmstrip library plan cabinets to slide filing. Full drawer capacity with slide-filer is 1,280 readymounts or 600 glass-bound slides.

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For more information circle 113 on coupon

**Colburn Laboratory's 16mm Color Prints.** New method of printing 16mm color without risking damage to valuable original film provided through special printer which uses the internegative from A & B originals instead of printing directly from the original film. The new printer provides adjustments in color balance for individual scenes.

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**Distributor's Group FilMagic Tapes** \$4.50 per set of two. The identical FILMAGIC Cloth material is now available in tape form for use on automatic film clean-

ing and inspection machines. 30 feet long—1 inch wide for Neumade; 10 feet long—1¾ inches wide for Harwald.

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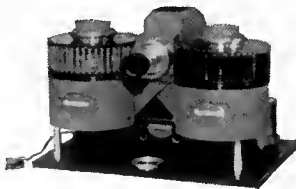
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For more information circle 121 on coupon  
**Elgeet Auto-Ex 8mm Movie Lens** \$49.50.  
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For more information circle 124 on coupon  
**Elgeet Cinematov Lens Converters** for Brownie \$14.50 each. The Model BRW-8 is a 9mm wide angle converter covering 2X the area of the normal Kodak Brownie Movie Camera lens. The Model BRT-8 is a 25mm telephoto converter of 2X magnification. Both units are afocal and do not change the effective aperture of the lens. Color corrected far color and black-and-white filters. Coated with "Elcote."

For more information circle 125 on coupon  
**Elgeet Opticolor Lenses** \$29.95-\$49.95. Designed especially for shooting color movies, the new lenses are available in the following sizes: 38mm f:2.7—telephoto, 7mm f:2.7 wide angle, 38mm f:1.9 telephoto, and 9mm f:1.9 wide angle.

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**Flormon & Babb Film Cement** 40c per ounce, the revolutionary new type cement may be used for all 16mm and 35mm film is said to prevent pulled splices and peeling to an appreciably greater degree.

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For more information circle 144 on coupon  
**Harwald Movie-Mite with Safety Switch** \$298.50. Latest lightweight 16mm sound projector model weighs only 29 lbs, has 400 watt lamp for projection and exciter uses, safety switch stops projector if loops are lost. Case 8"x12"x15" holds TV type screen, 800 foot takeup reel, speaker, and projector.

For more information circle 129 on coupon  
**Impec Classroom Presenter.** Incorporates in one easy-to-use unit a pegboard, magnetboard, feltboard, turnback chart, and rear projection screen. Equipped with a wall mount, may be used over an existing chalkboard or bulletin board. The three panels of the presenter may be separated and independently used with own legs. The panels are 24"x36", steel framed, 1-inch deep.

For more information circle 145 on coupon  
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For more information circle 146 on coupon  
**RCA Professional 16mm TV Projector with Special Lamp Features.** Of interest to educators caught short without spare lamps are features of the new TV projector. The projection lamp, mounted base up, is automatically changed as soon as the filament fails. A motor swings the turret which holds two lamps positioning a fresh lamp in position. A pilot lamp indicates when bulb has been changed. Dual exciter lamps may be changed by moving a lever without further adjustment. Something to look forward to in classroom models perhaps. This one sells for \$9,650.

For more information circle 130 on coupon  
**Viewlex Instruct-O-Matic Slide Projector** \$119.50 with six slide trays. Accommodates 2x2 or bantam slides, shows them with brilliant 500-watt illumination either at the projector, by remote control, or automatically at any interval up to one minute. Interval may be shortened or lengthened by using timer override button or hold button. Magic shutter gate prevents white flash between slides. In two-tone forest green aircraft luggage type case.

For more information circle 135 on coupon

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of primary sources are given in the Index to Primary Sources at the end of this department.

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
R—rent  
b&w—black & white  
sd—sound  
col—color  
Pri—Primary  
JH—Junior High  
C—College  
Int—Intermediate  
SH—Senior High  
A—Adult

For more information about any of the new materials listed, use the Service Coupon on page 450.

### ARTS & CRAFTS

**French Drawings from Toulouse-Lautrec to Picasso** 66sl LAMBERT \$16.50. Bonnard, La Fresnaye, Maillat Marquet, Matisse, Madigliani, Seurat, Toulouse-Lautrec, Suzanne Valadon, Vuillard, Braque, Chagall, Delaunay, Derain, Despiou, Dufy, Dunoyer de Segonzac, Gonzalez, Juan Gris, Laurens, Leger, Metzinger, Picasso, Villon. For more information circle 147 on coupon

**Leonardo Da Vinci: Giant of the Renaissance** mp EBF 25min sd col \$225 b&w \$112.50. A biographical film. JH.

For more information circle 148 on coupon

**Painting Shadows** mp EBF 11 min sd col \$100. An important addition to the Eliat O'Hara art series, the film clearly relates the physical laws of light to the specific requirements of the art student. Besides demonstrating effective techniques for painting shadows in water color, Mr. O'Hara helps the student find his own way as an accurate observer and interpreter of nature. SH.

For more information circle 149 on coupon

**Pointing with Calligraphy** mp EBF 12min sd col \$100. Shows how picture-writing developed into a coherent written language. Examples of calligraphy shown in Egyptian hieroglyphics, the Mexican calendar stone, the petroglyphs of cliff-dwelling American Indians, and the symbolic characters in Oriental script. Shows use of calligraphy as a device for adding richness and detail to a subject and for simple adornment. Closing scenes show modern uses of calligraphy and paintings by Burchfield, Dufy, Van Gagh, and O'Hara using the technique. SH.

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**Stained Glass Windows** sl LAMBERT 30 for \$7.50. Some of the most beautiful stained glass windows of the 12th to the 16th centuries in French cathedrals and churches.

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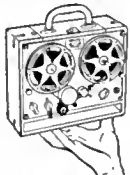
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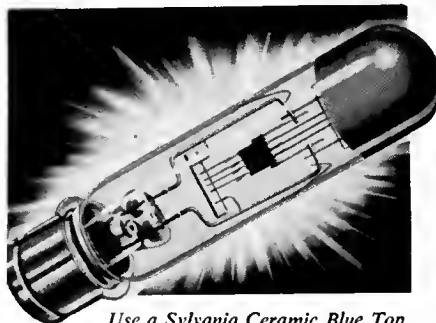
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Albert Dekker. The first picture pro-  
duced by Dr. James K. Friedrich, now  
president of Cathedral Films.

For more information circle 152 on coupon  
**New United World Features 2mp UWF**  
**The Benny Goodman Story**—116min  
col—starring Steve Allen and Donna  
Reed; **There's Always Tomorrow**—  
84min—starring Barbara Stanwyck,  
Fred MacMurray, and Jaan Bennett.  
For more information circle 153 on coupon

### GUIDANCE

**Guidance Stories** 6fs EBF col \$36 ea \$6.  
Each story presents a guidance prob-  
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**Bravery, Taking Care of Your Things,**  
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For more information circle 154 on coupon  
**Supervisory Problems in the Office:** 11  
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**Team Spirit, Easing a Disappointment,**  
**Making Compliments Count, Over-**  
**coming Resistance to New Methods,**  
**Rating Employee Performance.**  
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### HEALTH & SAFETY

**Fire Safety is Your Problem** mp YAF 10  
min sd \$50. Discusses common fire  
hazards found in and around the home,  
precautions for handling inflammable  
materials, what to do when fire does  
occur in the home. Int.

For more information circle 156 on coupon  
**Tommy Takes to Traffic** fs EP 31fr col  
\$3.25. Designed to instill in children  
the importance of good walking habits,  
the filmstrip follows Tommy from his  
home to school, showing how he meets  
various traffic situations. Suggests how  
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lessons. Pri.  
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### HOME ECONOMICS

**Your Money's Worth in Shopping** fs HFC  
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col \$36 ea \$6. Provide picture se-  
quences so that children may tell the  
stories in their own words: **Hans Clod-**  
**hopper, Tinder Box, Shepherdess and**  
**the Chimneysweep, Swineherd, Thum-**  
**belino, Little Mermaid.** Pri.

For more information circle 162 on coupon  
**Monkey Who Would Be King** mp EBF  
11min sd col \$100 b&w \$50. An  
original fable using wild and domes-  
tic animals, it recounts the tale of a  
greedy monkey who makes himself  
king until he is trapped by a wily  
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For more information circle 163 on coupon  
**Mrs. and Mr. Peacock** mp EBF 10min  
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### MUSIC

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**Brahms and His Music** mp CORONET 14min sd col \$125 b&w \$68.75. The classical music of Johannes Brahms is used as a framework within which are presented those who influenced the composer, the places he lived, and important ideas of his life. JH.  
For more information circle 172 on coupon  
**Complete Works of Anton Webern** rec COLUMBIA RECORDS 4-12" LP \$23.98. Operas 1-5, Opus 6, Operas 7-12 and 13-16, Opus 17 (12-tone music), Operas 18 and 19, Opus 20, Operas 21-23, Opus 24, Operas 26-31.  
For more information circle 173 on coupon  
**Dinu Lipotti: His Lost Recital** rec ANGEL 1-12" LP \$3.48. The farewell concert of one of the world's great pianists, recorded in 1950.  
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**Dumbo** rec DISNEYLAND 1-12" LP Music from the original motion picture sound track of the Walt Disney production.  
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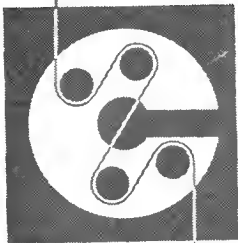
\* of Churchill-Wexler film productions

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- Village of Spain, golden reel award, classroom films
- Human Heredity, silver reel award, classroom films (produced for E. C. Brown Trust)
- Exploring your Growth, silver reel award, classroom films
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For more information circle 177 on coupon  
**Liszt and His Music** mp CORONET 14 min sd col \$125 b&w \$68.75. The "prince of pianists," a great teacher, a champion of Romanticism—all these characterize Franz Liszt, whose life and music are presented amid the European capitals where he composed and performed. JH.

For more information circle 178 on coupon  
**Meet the Instruments of the Symphony Orchestra** 2fs BOWMAR col with 4-10" 78 r.p.m. records \$19.75. Each instrument is shown at close range being played, then in a group; instruments in the same family are compared as to size; representative selections played. **Meet the Instruments: Strings and Woodwinds & Meet the Instruments: Brass & Percussion.**

For more information circle 179 on coupon  
**Music From Walt Disney's True Life Adventures** rec DISNEYLAND 1-12" LP Composed by Paul J. Smith, music from Beaver Valley, Bear Country, Nature's Half Acre, Olympic Elk.

For more information circle 180 on coupon  
**Music of India, Album 2** rec ANGEL 1-12" LP \$3.48. Three Classical Ragas played by Ravi Shankar on the Sitar accompanied by Chatur Lal, Tabla (drums).

For more information circle 181 on coupon  
**Silk Stockings** rec M-G-M LP rerecording. Recorded from the sound track of the Cinemascope and Metracolor production featuring Fred Astaire.

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**The Unicorn, The Gorgon, and the Manticore** rec ANGEL 1-12" LP \$3.48. Menotti's madrigal opera. Thomas Schippers, conductor.

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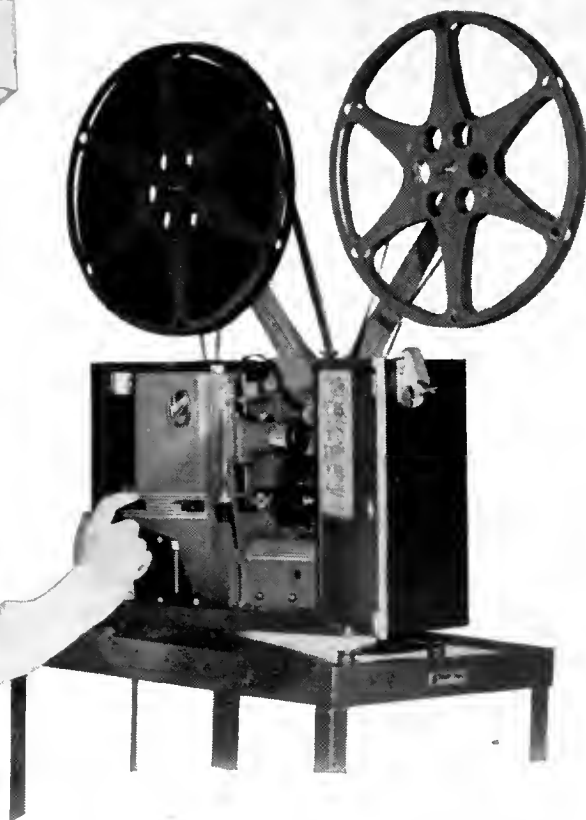
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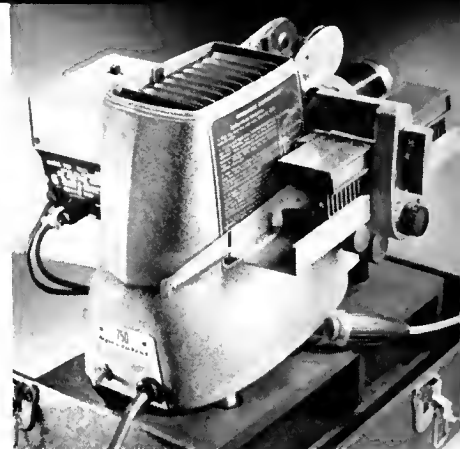
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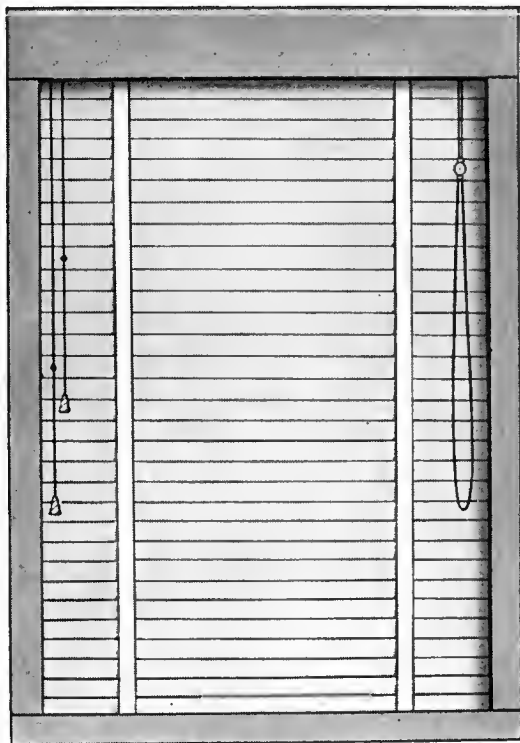
Automatic electric slide changer also available. Permits push-button operation from teacher's desk . . . automatically reflexes slides in correct sequence ready for next showing. Ask for a demonstration.



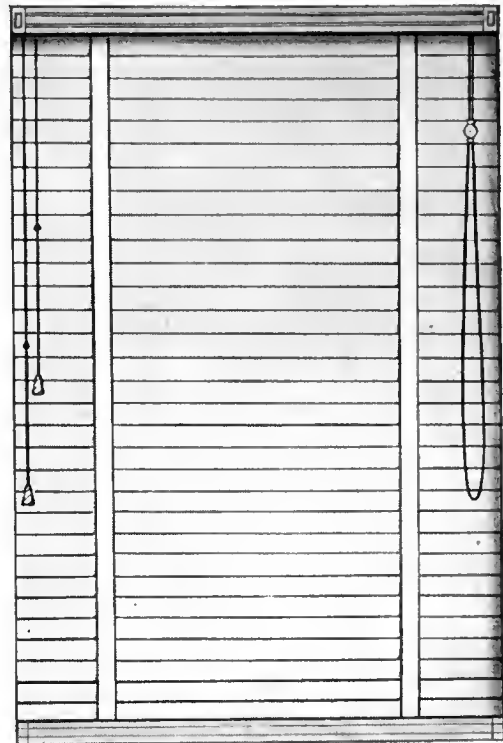
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded  
in 1922  
by  
Nelson L. Greene

October, 1957

Volume 36, Number 9, Whole Number 356

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*On  
Television,  
Friday  
Night,  
October 25*



Dr. Frank Baxter (left) and Richard Carlson in a scene from "The Strange Case of the Cosmic Rays."

# "The Strange Case of the COSMIC RAYS"

"The Strange Case of the Cosmic Rays" is the third program in the Bell Telephone System's new TV Science Series. The two earlier programs—"Our Mr. Sun" and "Hemo the Magnificent"—were widely acclaimed by educators, scientists and the general public.

Scientific accuracy is assured by a Scientific Advisory Board and distinguished ad-

visors, including Dr. Carl D. Anderson, Dr. Bruno Rossi and Dr. Marcel Schein. The program was produced and directed by Academy-Award-winner Frank Capra.

Everyone connected with education and science—students and teachers alike—will want to see "The Strange Case of the Cosmic Rays." Remind your students and colleagues to see it on Friday, October 25.

In color and black and white on the **NBC-TV** network, Friday, **October 25, 9-10 P.M., E.D.T.** Please check your local listing for time and station.

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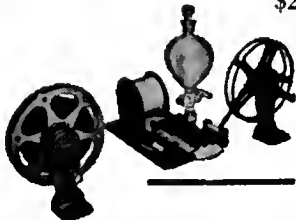
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## On the SCREEN

### COVER: "The Strange Case of the Cosmic Rays"

This month's cover picture is a scene lifted from the Bell Telephone System Science Series film "The Strange Case of the Cosmic Rays." In it, Dr. Frank Baxter (left) and Richard Carlson, play "Dr. Research" and "Fiction Writer" respectively. This film is the newest of the Bell Telephone System Science Series and will be premiered on television Friday night, October 25. In this scene, Baxter and Carlson are shown using a model of the earth and its magnetic field to show how cosmic rays are deflected as they hurtle in from outer space. See page \_\_\_ for more complete details regarding this film.

### What Next?

We who live in this Atomic Age find it difficult to conceive of the potentials this may yet lead to. Any more than was Ben Franklin able to envision the huge 4-color presses that were later to evolve from his original invention, or that any other medium could replace or supplement the press as an instrument of instruction, yet . . . "The educational sound film is the most important aid to learning that the world has seen since the invention of the printing press," so says "How To Teach With Sound Films," published by Encyclopaedia Britannica Films, Inc., Wilmette, Illinois.

If "reading maketh a full man," there is much food for thought to be found among the A-V literature listed on page 500.

### Call to Cartoonists

If you are a cartoonist of imagination and ability, and if you are familiar with the Audio-Visual field and the activities involved, we would like to have you submit samples of your work for possible publication in Educational Screen & AVGuide. Pencil roughs are all that are necessary for examination, and they can be accompanied by captions or not. Drawings that are accepted will be paid for at current rates.

### Opinion Opens Up On Closed-Circuit TV

Without pure intent or purpose, this issue of Educational Screen appears to be strongly devoted to discussion of the relative advantages and/or disadvantages of Closed-Circuit television in the schools. Philip Lewis has given the subject complete coverage in his article "Closed-Circuit Round" beginning on page 472 and has resorted to numerous illustrations to amplify particular points. We believe this to be about the most comprehensive desecration we have encountered on the subject, to date, and recommend you read it from start to finish.

Paul Reed uses it as an argument also to support his contention, in his editorial on page 470, and you will find numerous references to the matter in the "Have You Heard" section on pages 464-468.

Despite all opinion to the contrary, television is here to stay and whether it will be closed or open-circuit . . . we opine it will play a leading and all-important role in future instruction. G.M.

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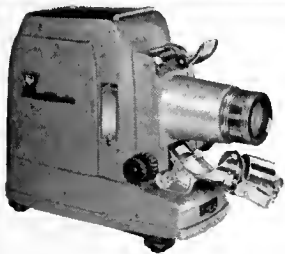
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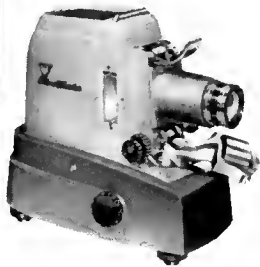
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240

## Unexpected Gift

Editor: Enclosed is a copy of a letter received from Ampex Corporation regarding a gift of a tape recorder, which I thought might be of interest to readers of the International Tape Exchange Program.

Dear Miss Terry:

"Your achievements in creating interest throughout the world in exchanging tape recordings on school activities are extremely interesting and gratifying to companies like our own who are manufacturing tape recorders.

You will be receiving in the very near future one of our new Model A112 recorders along with one of our

A692 amplifier loudspeakers which, I hope, will prove effective in helping you carry on the exchange activity you have generated. We will be interested in hearing from time to time how your work is progressing and might possibly be able to use pictures of your activity in our publications which will go all over the world to help encourage your tape exchange idea."

Phillip L. Gundy

President, Ampex, Audio Inc.  
1020 Kifer Road  
Sunnyvale, California

## Delayed Reaction to Stoddardism

Editor: I am most grateful to have the copy of your editorial, the more

so since I concur entirely in the position you take.

My own feeling that Stoddardism deserves some harsh scrutiny and can be counteracted by attention paid to the substance of education, was reflected, I hope, in a broadcast June 2 on our *New World* segment of Monitor. At that time we had Chancellor Kimpton of this University and a couple of other educators also worry about "The Schools of Tomorrow," but with some concern for what will go on inside them and, some rather explicit discouragement of the purely logistical framework of mind in which most of the discussion of this seems to be carried on these days.

If your editorial is representative of the kind of thinking and writing one can expect from *Educational Screen*, my acquaintance with that journal is long overdue. I assure you I will take steps to remedy this at once. Many thanks and cordial good wishes to you.

Edward Rosenheim, Jr.

Associate Professor of Humanities  
Director, Office of Radio-TV  
The University of Chicago  
Chicago, Illinois

## "Tribute" Continues

Editor: I have read with interest both the editorial on TRIBUTE TO A PIONEER in the May '57 issue and the letter to the Editor in the section ON THE SCREEN from Stanley McIntosh in the June issue of EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE. In the letter from Stanley McIntosh, Motion Picture Association, Washington, D.C., he indicated that "his cherished copy of Anna V. Dorris' book was stolen, and it was the only book that had ever been stolen from him."

EDUCATIONAL SCREEN readers might be interested in the fact that a copy of the book VISUAL INSTRUCTION IN THE PUBLIC SCHOOLS by Anna Verona Dorris, with the signature of "J. Stanley McIntosh" on the fly leaf, was presented to the Department of Audio-Visual Instruction Archives by the President of DAVI, Robert de Kieffer, in the summer of 1956. Stanley McIntosh can now rest assured the book is where it belongs, in the DAVI Archives. Bob de Kieffer and Stan McIntosh can now try to determine how the book was found at the University of Colorado after all these years.

Note: The DAVI Archives collection is located in the State University of Iowa Library.

Lee W. Cochran

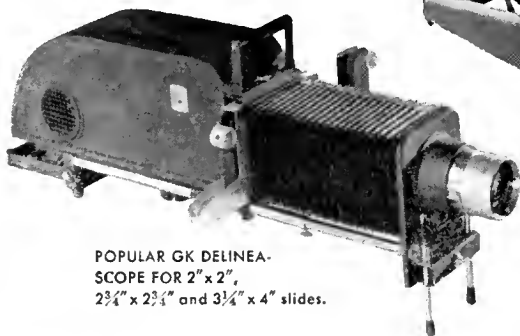
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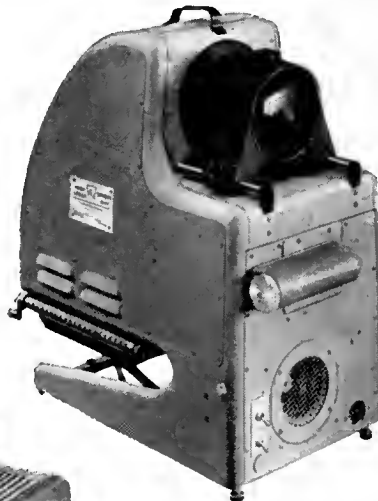


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# Multi-Purpose Help For Projectionists

by Frank Street, Chief Technician  
Audio-Visual Center, State College of Washington

The projection cart was designed to fulfill the need for a cart that could move equipment up and down stairs, over gravel roads, etc., with ease, still providing a functionable projection stand when the equipment reached the classroom. An important requirement of this projection stand was that it must be approximately 50 inches high so as to project over the heads of the audience.

Thus the base plate (and table top) is constructed of 3/32-inch aluminum, 16 by 22 inches, bolted to the fixed legs which are bent to form a 110-degree angle with the upright. The legs are of 3/4-inch while the bracing is of 1/2-inch thin wall conduit. It is surprising how much strength is developed as the bracing is brazed onto the legs. The legs are spaced wider at the bottom than at the base plate to provide stability which is a must requirement for a good projection stand. A 6-inch long steel slug is inserted at the hinge end of the movable legs to give added strength at the hinge. The hinge is formed by two pieces of strap steel brazed to the sides of the fixed leg at the point where the angle bracing is brazed to the end of



Projection equipment cart is shown up-ended and with legs braced to form a practical and sturdy projection stand that is neither bulky nor awkward to handle.

Stand is now reversed and compactly folded and loaded with equipment. Proper balance allows as much as 100 lbs. to be transported without jars to equipment.

the fixed leg. The end of the movable legs and the slugs are drilled to complete the hinge when a 3/16-inch bolt is passed through the entire assembly. The movable leg also is used to adjust the table top level which adapts it to any kind of floor surface. The maximum movement of the leg is controlled by a chain fastened between the movable and fixed legs.

The 12-inch semi-pneumatic wheels are fastened to the legs by a 1/2-inch steel shaft inserted into a section of 1/2-inch thin wall conduit that is brazed to the rigid leg at a height to give the cart a proper balance when loaded with equipment, and allows the base plate to clear the ground about 3 inches when in a normal traveling position. The size of the wheels makes it easy to take the cart up and down stairs with as much as a 100-pound load without causing sudden jars on the equipment. Total weight of the projection cart is 31 pounds.

The first model has been in use on the Washington State campus for approximately two years and the model pictured is a later version. However, there are only slight changes from the first model. The flexibility of the cart can be improved by the use of webbing belts to secure the screen, etc., to the cart when moving equipment. Besides being a projection cart and stand, it has been found as an ideal general utility cart to have around the Audio-Visual Center to transport all kinds of equipment.

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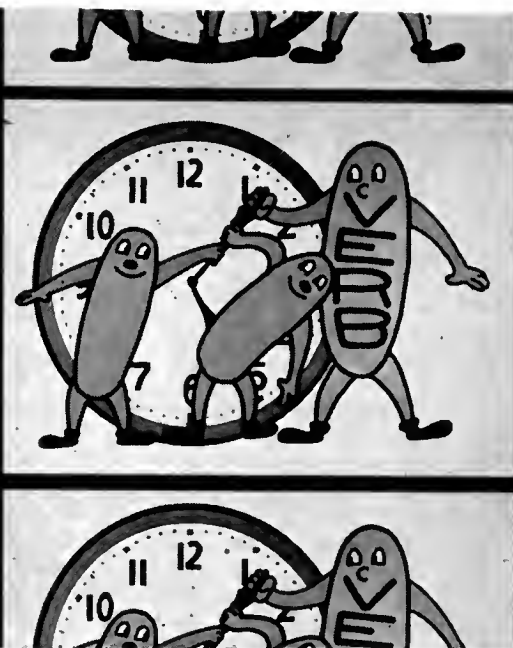
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# Grammar: Verbs and ways we use them

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Familiar examples—illustrating various distinctions among verbs—show active and passive voice, transitive and intransitive verbs, verb moods and the formation of tenses. Teachers will find that a single showing will give students a basic “verb vocabulary” and that a second showing will be even more valuable. The film is one reel in length (11 min.) and available in either vivid color or black-and-white.

## OTHER NEW 16MM CORONET FILMS IN COLOR OR BLACK-AND-WHITE

### **Beginning Good Posture Habits** (Grades 1-3)

A simple, straightforward film which explains the benefits of having good posture and how children can improve their own appearances and well-being. The film also directs attention to the posture of adults whom youngsters admire—servicemen, postmen, and nurses—thus motivating better posture habits. **One reel (11 min.).**

### **Leonardo da Vinci and His Art** (Grades 7-12)

This visually rich film introduces the work of Leonardo da Vinci as the epitome of the Renaissance man. His drawings, workbook sketches, studies, and paintings tell his story and illustrate his great achievements. The continuity is enriched with scenes of Florence and Tuscany, which provide a perfect background to this study of one of the world's great creative geniuses. **1 1/4 reels (13 1/2 min.).**

### **Mealtime Manners and Health** (Grades 2-6)

This film makes the important point that consideration of others is fundamental to enjoying meals and receiving maximum benefit from food. Emphasis is placed on the link between desirable personal conduct and good

health habits. Scenes in the school cafeteria and at home—so familiar to youngsters—reinforce the film's educational impact. **One reel (11 min.).**

### **Transportation in the Modern World** (Grades 5-9)

This cohesive survey relates transportation to the modern world of industry, travel, and the growth of cities. The different modes of transportation illustrated and the various functions they serve will help pupils grasp the complexity of today's transportation systems. A brief comparison with travel in earlier times accentuates the contemporary importance of transportation. Indigenous sound in virtually every scene enhances the drama and reality of the film. **One reel (11 min.).**

### **Handel and His Music** (Grades 6-12)

This film, sixth in Coronet's Famous Composer Series, introduces students to the music of Handel—against a re-enacted background of his life in eighteenth-century Hamburg, Florence, and London. Musical selections illustrate the baroque style of Handel and the forms in which he wrote—the oratorio, masque, opera, and suite, and concise explanations of each are provided. **1 1/4 reels (13 1/2 min.).**

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EdScreen & AV Guide — October, 1957

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Please send me without charge preview prints of the films I have checked for purchase consideration: (Please do not check if interested in rental only.)

- Grammar: Verbs and Ways We Use Them
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- Handel and His Music

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# Have you heard?

## Educational Radio Gets Grants

The Educational Television and Radio Center has awarded grants totaling \$42,513 to 10 organizations for the development of educational radio programs, President H. K. Newburn of the Center announced recently.

Grants were awarded as a part of the Center's three-year support plan for educational radio program development. Institutions and the amounts of their grants include:

University of Illinois, \$1,200; Indiana University, \$1,788; Iowa State College, \$3,400; Lowell Institute Cooperative Broadcasting Council in Boston, operator of stations WGBH and WGBH-TV, \$3,200; Pacifica Foundation, operator of station KPFA in Berkeley, Calif., \$1,500.

St. Louis Public Schools, \$6,700; the University of Texas, \$5,350; Union Theological Seminary, New York City, \$4,700; the University of Wisconsin, \$6,975; Michigan State University, \$3,800.

Grantees will produce programs for use on the radio tape network of the National Association of Educational Broadcasters. All programs will be oriented to the general theme of "The American in the Twentieth Century."

## A-V Advancement

Everyone who is at all concerned with A-V education in schools will be interested to learn that the Los Angeles City Board of Education now requires in the original building contract, that all classrooms in the new school buildings be darkened. In addition to this, classroom darkening is also regularly installed in the rehabilitation of old buildings. This is definitely progress in the making, and portends greater A-V advancements to come.

## Teaching by Television

A new year-long science course tops the list of "live" daily telecourses launched this September on KQED, Channel 9, as the second year's national experiment of teaching by television is started jointly by San Francisco State College and the Bay Area's community television station.

A grant of \$191,965.00, one of the largest ever given for television research and amounting to an increase of \$66,788.00 over last year's project, has been made by the Fund for Advancement of Education (an independ-

ent agency of the Ford Foundation) to San Francisco State College. In turn, San Francisco State College has contracted KQED to air the programs. A budget of \$77,000 is provided the noncommercial television station for this purpose as part of the grant.

Many new features and expansions are included in the upcoming experiment. All courses, except the Creative Arts course next spring, are open to KQED viewers and students who wish to audit or enroll for credit through the Extension Division at San Francisco State College. A total of nine units of academic credit may be earned during the fall semester.

The new science telecourse is being aired during the fall and spring semesters. One-fourth of the science staff on the faculty at San Francisco State College is involved in this phase of the experiment. This program marks the most ambitious project of a classroom nature telecast on Channel 9.

## Closed-Circuit Television Broadens Subject Course

The nation's largest dental college is using closed-circuit television as a new teaching medium to speed instruction and to keep abreast of the changing profession.

Through use of the new teaching medium, New York University's College of Dentistry hopes to broaden subject courses within the currently heavy curriculum. Thus, students will be apprised immediately of rapidly changing dental practices without need for additional courses.

Dean Dr. Raymond J. Nagle said use of the closed-circuit television system as a teaching medium is in response to educational and professional needs. If closed-circuit TV can assist us to accelerate teaching methods without sacrificing quality of individual instruction, he explained, we may graduate better informed students within the current four-year curriculum.

In this instance, about 20 minutes were expended to demonstrate and lecture to 70 students in the fundamentals of filling a tooth. Under previous methods, the course would of necessity have to be taught to the students in groups of six or seven, or as many as were able to group around a professor at a dental chair. In this fashion, each instructional period would have required about 35 min-

utes. Thus, the complete class of 70 students, taught in groups of seven each, would have required a total of 350 minutes of instruction, as against the 20 minutes by TV for the entire class.

The five-and-one-half hours thus saved can now be devoted to laboratory classes or for additional instruction in other dental practices. In addition, details which were previously hurried over can now be emphasized.

## Magnecord Moves to Tulsa

Announcement was made of the move to Tulsa from Chicago of the Magnecord Division of Midwestern Instruments, Inc., by E. J. Handley, Midwestern senior vice president, who has also been serving as acting general manager of Magnecord since the professional tape recorder manufacturing firm, founded in 1946 in Chicago, was acquired by Midwestern last December.

All of the Magnecord management and practically all of the skilled and technically trained personnel are being moved to Tulsa with the company bearing all of the expenses of the transfer.

The Magnecord Division will be located in approximately 40,000 square feet of space on the ground floor of the Midwestern plant situated on a mountain-sized hilltop overlooking the city.

Built in 1955, the plant has won First Prize as the most beautiful industrial plant in Tulsa, and is reputed to be one of the most ultra-modern and efficient in the electronics industry.

"Chicago is the electronic center of the country," Handley said, "and more, not less materials will be purchased here in the future." He further emphasized the fact that prior to the merger, Midwestern was a significant buyer in the Chicago market. In making this announcement he also reported that the Magnecord Division will maintain a sales office in Chicago.

## GLP to Engineer Closed-Circuit Project

A unique cooperative educational television project — believed to be the first of its kind in the nation — will bring varied educational training via closed-circuit into the houses of 608 families living in a public housing area in Manhattan's Chelsea district.

The project, linking the John Lovejoy Elliott Houses with Public School 33, the Hudson Guild Neighborhood

# LESS LIGHT COMES IN! LESS MONEY GOES OUT!

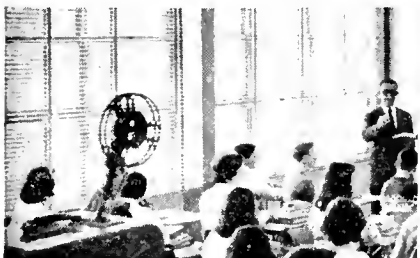
...when you turn a classroom into a dark auditorium...the Flexalum way!



**Principal** finds school facilities are used more efficiently when Flexalum A-V Blinds are installed. There's no need to tie up the auditorium for small groups. Instruction by projection can be going on in different classrooms at one time. Everything seems to run so much smoother.

**Teachers** can give Audio-Video instructions whenever they like. Flexalum A-V Blinds' greater number of slats, special tape construction, along with light-trap channels give much tighter closure. It's easy to turn any classroom into a dark auditorium at the flick of a cord.

**Purchasing Agent** makes a sound investment within the budget because Flexalum A-V Blinds are less expensive and longer-lasting than any combination of blackout and conventional window coverings. Superior Flexalum materials and design guarantee years of trouble-free service.



A complete range of light control from full daylight without glare...to darkness for opaque projection.

FOR SKYLIGHTS, TOO—a special modification of the Flexalum A-V Blind is ideal.

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**AUDIO-VISUAL  
BLINDS**

Write for test results and specification data to:  
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Bridgeport Brass Co., 405 Lex Ave., New York, N. Y.



House, and the Lower West Side Health Center, will be financed by a \$200,000 grant from the Fund for the Advancement of Education. Its sponsors are the New York City Board of Education, the Hudson Guild and Language Research, Inc.

Details of the television installation, engineered by General Precision Laboratory, Pleasantville, New York, whose TV equipment is being used, show program origination facilities at three points — the elementary school, the health center, and the neighborhood house. A central television control room at P.S. 33 will contain a vidicon film chain to provide a ready

source of filmed information directly to the houses at any hour of the day. One classroom in the school will have a static, four camera TV system. Switching equipment will permit the teacher or control room operator to select any one of the cameras for proper coverage of the subject being taught merely by pushing a button.

Extension of these programs to other parts of the school is accomplished by a TV receiver in each of the building's 40 classrooms and by a GPL big-screen television projection system located in the auditorium. Throwing a 9' x 12' picture, the TV projector will enable large groups of

students to view programs of special interest at one time.

## Bell System Science Series on TV

"The Strange Case of the Cosmic Rays," third program in the Bell System Science Series, is to be presented over NBC television network on Friday, October 25, at 9:00 p.m. (EDT), 8:00 p.m. (CDT), 7:00 p.m. (MDT), and 9:00 p.m. (PST), telling the story of the chain of investigations that led to the identification of one of Nature's most baffling phenomena . . . cosmic rays.

Cosmic ray research began when scientists tried to find out what was slowly dissipating electric charges in electroscopes. Radiation from radioactive materials was known to have this effect, but some effect continued even when the electroscope was shielded completely from this known radiation.

Scientists tracked down the unknown radiation to an origin in outer space and so gave it the name of "cosmic rays." They also found that these rays took the form of invisible particles of matter rather than the form of waves, as in light and ultra violet rays. These invisible particles bombard every living creature on earth, every minute of the day and night, without leaving any sensible trace. They are so small that they pass through human beings, and you can't feel them.

This one hour long program is the third program in the new Bell System Science Series. It is produced and directed by Frank Capra, who was acclaimed for his skillful blending of scientific information and entertainment in "Our Mr. Sun" and "Hemo the Magnificent." Richard Carlson stars as "Fiction Writer" and Dr. Frank Baxter plays the role of "Dr. Research."

## Board Decides to Skip Midwinter Meeting

The NAVA Board of Directors has decided to dispense with the Midwinter Meeting for this year only. The action was taken after a discussion which pointed up the unusually heavy schedule of show activity for the Advisory Members this year.

The Western Regional Conference date and site were left in the hands of the Western Association; tentative plans call for the Conference to be held in Jan. or Feb. in either Pasadena or Long Beach, Calif.

The Board also moved to hold the 1958 Convention in the Morrison Hotel in Chicago, dates being set as July 26-29.

# The 49 to 1 Choice

—of California Audio-Visual Coordinators

## WHEELIT

The new combination transportation and projection table

In a recent demonstration of Wheelits against competitive makes, audio-visual coordinators from 50 California schools filled out evaluation sheets, making their choice and stating their reasons.

Their decision was overwhelmingly in favor of Wheelit . . . the score, 49 to 1.

Advantages which most impressed these educators were its two large Formica-top platforms of thick, sound-absorbing wood which eliminates unwelcome vibratory noises; the large pneumatic-tired rear wheels and rubber-tired swivel casters in front for easy steering; its sturdy, precision workmanship and practical design.



Folding Wheelit # C-402

Folds compactly for storage in limited space, or fits easily into auto trunk compartment.



Non-Folding Wheelit #4102

Useful for projection equipment, books, typewriters and all kinds of school supplies.

Why we say —

## WHEELIT . . . don't carry it!

- All-steel construction (except platform)
- Two thick, sound-absorbing platforms with Formica tops, 14 and 41 in. above floor.
- Load capacity up to 300 pounds
- Heavy web straps to secure loads
- Foot brake to control Wheelit and make it ready instantly for projecting films
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See your Audio-Visual or School Supply Dealer for descriptive folder, or write Dept. ES

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# NEW AUDIO-AIDS BY RCA

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- Uses 3 intermatched quality speakers.
- 4-speeds.

RCA  
"SCHOLASTIC"  
HIGH FIDELITY  
RECORD PLAYER



(Type EDT-1)

- Excellent frequency response.
- Push-button controls.
- "Tri-Cooustic" speaker system.
- 2-speed operation.

RCA "SCHOLASTIC"  
HIGH FIDELITY  
TAPE RECORDER



(Type EDR-1)

- Astonishing value in a low-cost player.
- Room-filling, two-speaker system.
- 4-speeds.
- "Ruggedized" construction.

RCA "SCHOLASTIC"  
PORTABLE RECORD PLAYER



### FREE BONUS OFFER TO EDUCATORS

With each of these RCA Record Players, you receive a free Sampler Record of selections from RCA's Educational Record Collection. *Plus* a special Bonus Certificate entitling you to purchase RCA Educational Records at  $\frac{1}{3}$  off nationally advertised prices. Ask your RCA Audio-Visual Dealer for details.

For complete descriptive information on RCA "Scholastic" aids to educators, and details on Record Bonus offer, write the address below.

These fine new instruments of the RCA "Scholastic" line have been designed especially for schools. They perform beautifully . . . bring realistic sound to the classroom . . . and yet are simple enough for children to operate and rugged enough for constant school use. All "Scholastic" Tape Recorders and Record Players have tough, scuff-resistant cases, reinforced speaker grilles. Record Player design includes guarded tone arm for protection while carrying.

"Scholastic" Tape Recorder has push-button controls, voice-music switch, footage counter, output for external speaker, doubles as a PA System.

Your RCA Audio-Visual Dealer will be delighted to see you or call on you about these great new RCA aids to education. He's the dealer who supplies you with RCA 16mm Projectors . . . and his number is in your Classified Directory under "Motion Picture Equipment and Supplies."



**RADIO CORPORATION of AMERICA**

EDUCATIONAL SERVICES

CAMDEN, N. J.

## People in the News

NEW YORK: British Information Service films will soon again be available to all United States users. B.I.S. has announced that arrangements have now been made to replace their theatrical and nontheatrical film services, which were withdrawn last June for reasons of economy.

Under the new arrangements, Contemporary Films, Inc., 13 East 37th Street, New York, have been appointed official U.S. distributors of all 16 mm. prints of B.I.S. films.

Lester Schoenfeld, B.I.S. Distribution Manager for the past seven years, will shortly leave the organization and will set up a film distribution business of his own, handling 35 mm films. At this time he will be appointed B.I.S.'s official theatrical distributor.

The use of films for television will continue to be handled by British Information Services.

NEW YORK: Announcement of this year's recipient of the David Sarnoff Gold Medal Award has been made by the Society of Motion Picture and Television Engineers. The gold medal, together with a bronze replica and a citation, was presented to Charles P. Ginsburg, Manager of Advance Videotape Development, Ampex Corporation, on Friday, October 4, at the Society's 82nd Semi-Annual Convention, Sheraton Hotel, Philadelphia. The award is given in

recognition of recent technical contributions to the art of television, to encourage the development of new techniques, new methods and new equipment which hold promise for the continued improvement of television, preference to be given for work having reached completion within the preceding five years.

DETROIT, MICH.: Don Smith, formerly head of the University of Illinois film library, is using a fellowship to complete his doctorate at Wayne University, Detroit. He is working with Dr. James McPherson in the Visual-Auditory Consultation Bureau. Dr. McPherson has received his full professorship at Wayne.

DEARBORN, MICH.: Dr. Vernon Dameron has resigned as educational director of the Ford Museum at Greenfield Village, Dearborn, Michigan.

CHICAGO, ILLINOIS: Rev. Weldon T. Johnson and Mrs. L. B. Wuerfel have been appointed to the Editorial staff of the Society For Visual Education, Inc., Chicago, according to an announcement made by John C. Kennan, President of SVE, a subsidiary of Graflex, Inc., a member of the General Precision Equipment Corp. Group.

Rev. Johnson, who will serve as Protestant Religious Editor, has been associated with Michigan State University as administrative head of the film

department of Station WKAR-TV. Mrs. Wuerfel has been Art Director of Children's Activities magazine. In her new position, she will be concerned with the various phases of art as they relate to filmstrip production at SVE.

NEW YORK: Mrs. Anne Koller, who was recently elected a vice president of Roger Wade Productions, Inc., has been chosen to head a new film merchandising department in the company as well. The new department will concentrate on the practical problem of getting maximum results from industrial promotional and educational motion picture films and slide-films.

## Calendar of Events

October 12, the O.A.V.A. Fall Meeting will be held in Ashland at Southern Oregon College.

November 10-16 marks the 37th Annual Observance of AMERICAN EDUCATION WEEK, during which time some 20 million people will visit the nation's classrooms. Millions more will be made school-conscious through the newspapers, magazines, radio, TV, and numerous special events.

Sponsors of American Education Week are the National Education Association, American Legion, U.S. Office of Education, and National Congress of Parents and Teachers.

November 13, 14, 15, at the U.S. Grant Hotel in San Diego during these dates, will be held the 1957 Annual Conference of the Adult Education Association of the U.S.A., National Association of Public School Adult Educators, and the California Adult Education Administration Association. Here will be brought together perhaps the largest group of adult educators ever to assemble; men and women responsible for making policy and purchasing decisions in a wide variety of educational, civic, welfare, health, industrial, labor, religious and other groups.

(Next Year's Important Dates)

AMERICAN ASSOCIATION OF SCHOOL ADMINISTRATORS, St. Louis, Feb. 22-26; San Francisco, March 8-12; Cleveland, March 29 to April 2.

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION, N.E.A.: Minneapolis, April 18-23.

NATIONAL AUDIO-VISUAL ASSOCIATION, Chicago, Hotel Morrison, July 26-29.

INTERNATIONAL CONFERENCE OF RELIGIOUS AUDIO-VISUAL EDUCATION, Penn State, Aug. 17-24. (In 1959 the Conference will again meet at Green Lake.)

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LuXout Light Control Draperies will add beauty and warmth to any classroom . . . plus convert it into an audio-visual projection room in seconds!

Another new LuXout Drapery feature

. . . the exclusive "GREEK KEY"  
(Patent Pending)

The "GREEK KEY" is a special fabricated heading seam developed by LuXout Draperies that has been highly commended for its outstanding strength and durability wherever used.

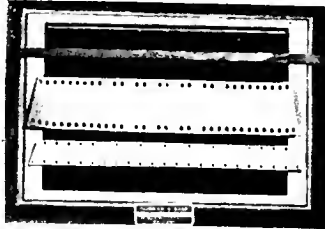
LuXout Light Control Draperies are available in a wide assortment of colors and styles to complement any color scheme. Consult your LuXout Distributor or write for free color listing, samples and descriptive brochure before you select any form of light control.

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# F & B FILM REPAIR & SPLICING BLOCK

## REPAIR TORN AND DAMAGED SLIDE FILMS



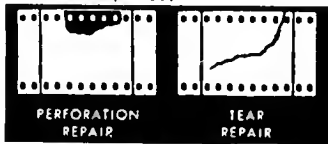
## REPAIR TORN AND DAMAGED 16MM SOUND FILMS

MY MAGIC MYLAR-REPAIRED FILMS PASS THROUGH THE PROJECTOR EASILY



SAVE YOUR TORN, BADLY DAMAGED, GOUGED Slidefilms and movie films. Replace torn and missing sprocket holes. They can now be repaired speedily, efficiently, economically, and PERMANENTLY—by using the F&B Film Repair and Splicing Block in conjunction with the Magic Mylar Transparent Splicing Tape.

Here's how bad tears, and missing perforations can be repaired.



The F&B Film Repair and Splicing Block provides a solid base registration of the sprocket holes so that the Mylar Splicing tape can be applied accurately on both sides of the film.

Also, the block is used for strengthening conventional lap splices—and to make butt splices. The upper channel comprises a complete splicing block for 1/4" magnetic recording tape. The F&B Film Repair and Splicing Block is made of precision milled anodized aluminum. The block is completely non-magnetic. Magnetic—or magnostriped film may be repaired in perfect safety.

THE FBFRSB IS A BLESSING TO US. WE SAVED OVER \$200. WORTH OF FILM WHICH WOULD HAVE BEEN DESTROYED.

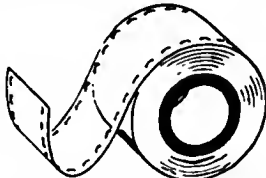


I REPAIRED 10 UNUSABLE SLIDE FILMS AT A COST OF 12¢ WORTH OF MAGIC-MYLAR



I ORDERED 30 BRAND-NEW SLIDE FILM SUBJECTS INSTEAD OF THE USUAL 20 NEW SUBJECTS AND TEN REPLACEMENTS FOR DAMAGED ONES.

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- SAFE ● 1/1000" Thick—Passes Thru Projector Easily
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# RELIC OF THE PAST

There are lots of people — and all are taxpayers — who are becoming increasingly concerned about the high cost of school buildings. Just last month in a magazine of huge circulation an article on this subject referred to these new school buildings as “palaces.” Yet even the people who are concerned about school building cost think that it’s necessary for a school to have an auditorium.

What a ridiculous idea a school auditorium is in this day and age! A school auditorium is an anachronism — a device completely incongruous with what we know. It’s a traditional appendage to a school building we think we cannot do without, because we don’t think. A school auditorium is an extravagant luxury that only a few communities can really afford. It is an unessential obsolete machine. A school auditorium is a RELIC OF THE PAST!

We don’t know when the first auditorium was built into a school. But in my own home town, the Free Academy they built eighty-five years ago had a hall on the fourth floor which served as an auditorium. It was needed then. How else could the principal speak to all the students at the same time? Where else could student orators declaim for all their fellow students to hear?

Through the years the auditorium has served a most valuable function in the instructional program of schools. It has been a place where students could be assembled to hear what the principal has to say, to hear important announcements, to see

and hear visiting lecturers and entertainers, to see and hear student or professional musicians, to see and enjoy dramatic performance and motion pictures, and to see fellow students awarded for achievements. In the past the school auditorium has been a fairly good device for making it possible for everyone in the school to see and hear the same thing at the same time. But there have been limitations. As school size increases it becomes impractical to build auditoriums large enough to accommodate all the students at once. There are always acoustical problems. And the person in the back row never sees as much as the people up front. Even with such limitations the auditorium has been a fairly good device for its time.

In an electronic age the school auditorium is a relic of the past. With closed circuit television built into a school, practically every purpose and function formerly served by a school auditorium can be achieved much more efficiently and effectively.\* Every single student, no matter how large the school, can see and hear what all others are seeing and hearing at the same time. All students can attend an assembly and have a front row seat without even leaving their classrooms.

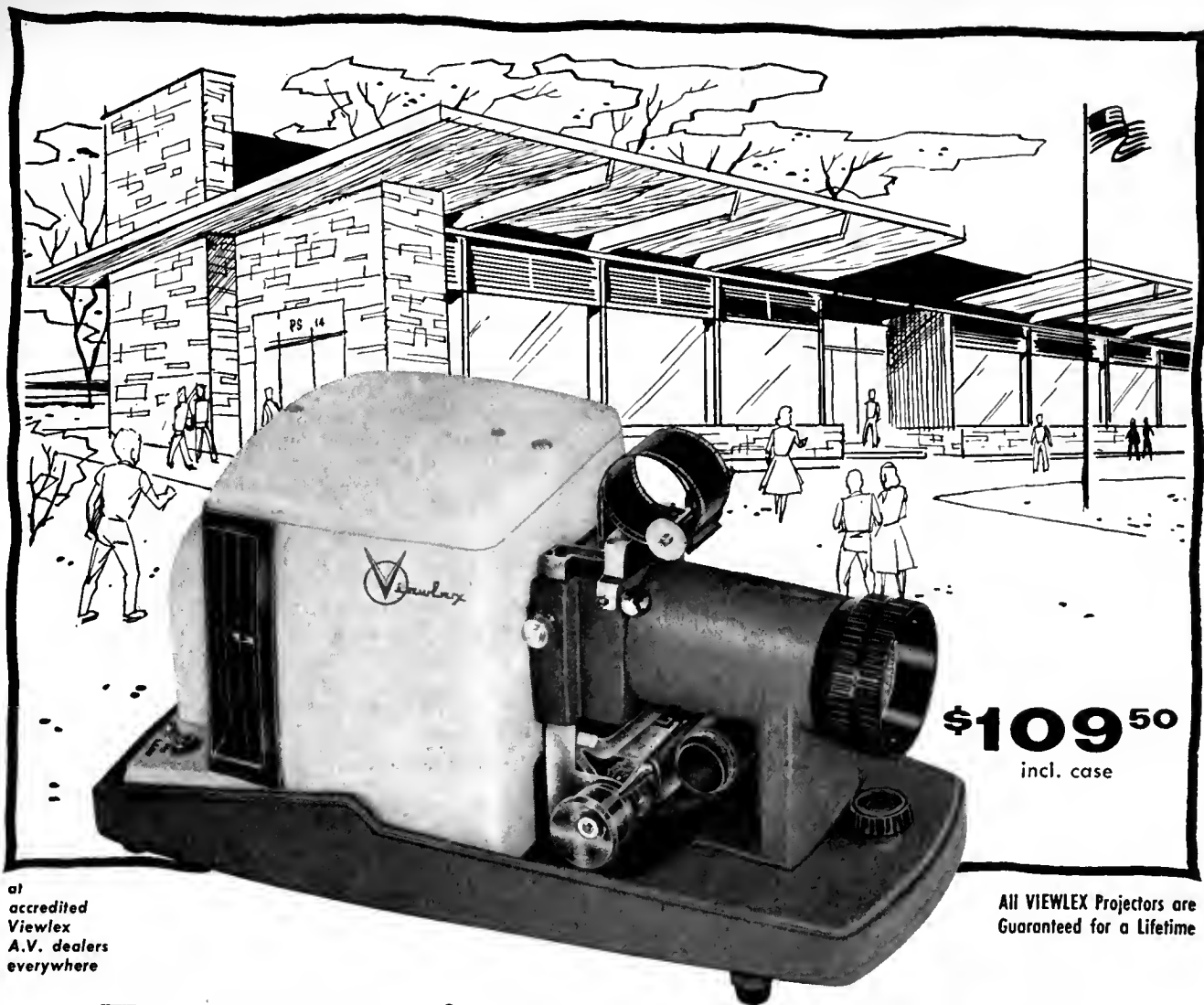
Closed circuit television can be built into a school at a fraction of the cost of building an auditorium; and once it is installed can additionally serve as a basic communications tool for daily instructional purposes.

In fact, television is so inexpensive when compared to auditoriums, that for the cost of a high school auditorium a complete noncommercial educational television station could be built. Then, with open-circuit television, anyone in the community could have a front row seat for an assembly program without even leaving home.

*\*When my teen age daughter read this she said, “What about pep rallies?” She readily agreed, however, that these could be held in gymnasiums and would be much more appropriate than in auditoriums.*

*Paul C. Reed*





**\$109<sup>50</sup>**  
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All VIEWLEX Projectors are  
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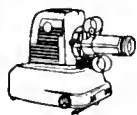
## Tomorrow's Features Today with **iewlex "v-500"**

**A combination 35mm filmstrip and  
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**iewlex exclusives**

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Priced from  
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# CLOSED - CIRCUIT ROUNDUP

by Philip Lewis

Director of  
Bureau of Instructional Materials  
of Chicago Public Schools

Despite the varied opinions and beliefs current regarding the place of Instructional Television in the educational scheme of things, it is heartening to note the almost unanimous agreement that effective television teaching involves the fullest use of audio-visual devices along with other instructional materials. Such concord among educators promises a bright future for the A-V field but brings with it the attendant responsibility that the audio-visual specialist must keep pace with the fast-moving TV field within a curriculum framework.

**M**ORE than 150 educational institutions in the United States reported having closed-circuit television facilities as of the first half of this year. It is a reasonably good estimate to double this number to arrive at a more accurate picture of current installations, since it is very difficult to locate all of the places so involved.

At this state of the art the number of experimental centers is relatively small, considering the total number of schools in this country. However, a substantial body of opinion and conclusions are available to provide guidelines for future planning and trials. It is important to preface the presentation to follow with the statement that the greatest need in this field is the implementation of a coordinated, multi-faceted study based upon research techniques designed to yield valid findings.

## Closed-Circuit TV Is Many Things

A few years ago it was quite easy to define CCTV as captive television available only to viewers whose receivers were connected by a common coaxial cable. Today a more liberal interpretation is necessary. Systems can now include coaxial cable outlets, a microwave link, and even a low-power transmitter without losing its CCTV identity. Theater television and all pay-as-you-go TV systems can also be considered as closed-circuit installations. Because of these developments a more inclusive definition must serve — CCTV is a system whereby television images are distributed for viewing to a selected audience. Selectivity is achieved by ingenious electronic or mechanical arrangements to limit the audience according to a preconceived plan.

In-school viewing of broadcast TV programs necessitate, in many instances, the employment of a master antenna distribution system to provide optimum signals at classroom locations. Such a facility can also be utilized for the transmission of locally produced programs within the school. It becomes unwise, therefore, to try to select between broadcast and closed-circuit TV on an either/or basis.

## Equipment Arrangements Employed

A study of the facilities employed in institutions working with closed-circuit TV reveals several definite equipment patterns influenced by varying needs and objectives:

1. For magnification purposes within a given room or area the cameras and receivers are arranged to electronically enlarge the reproduced images of items that are normally too small to be seen by groups of any appreciable size. In some instances repeating receiver screens placed at work stations are used to assist laboratory students to follow progressive sequences or operations that are to be duplicated in the development of skills. Micro as well as conventional slides scanned by the TV camera can be used in a similar manner to stimulate discussion and inquiry. Shop demonstrations are particularly well adapted to this treatment.

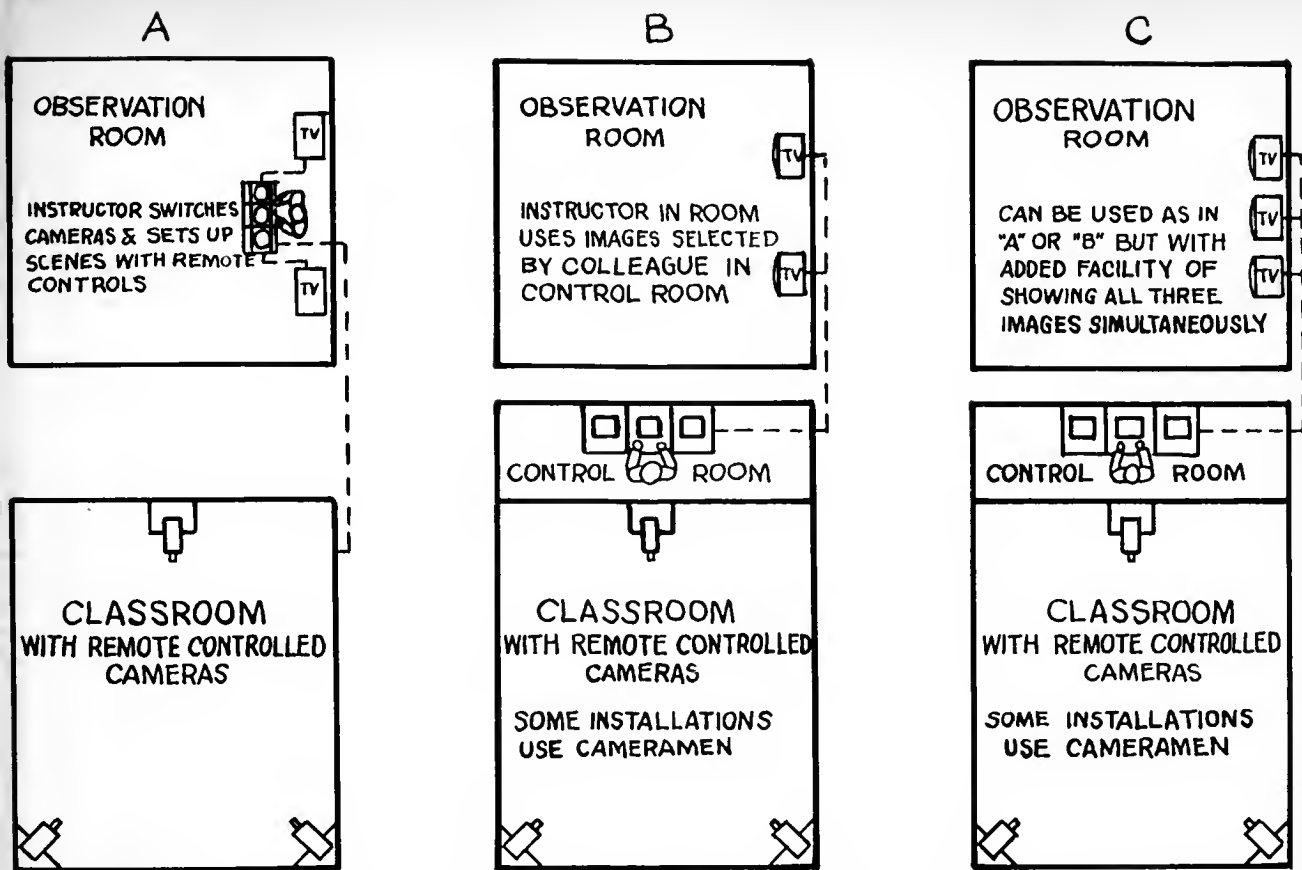
2. Pickup from originating room(s) with distribution to any number of viewing locations is perhaps the most versatile application of closed-circuit television. This approach embraces such applications as observation for pre-service teachers in connection with classroom methods of instruction, techniques of guidance and counseling, direct teaching to multiple classrooms, some types of mass test administration, and remote viewing of dental and surgical procedures.

Figure 1 shows some of the arrangements being tested for observation purposes. Diagram A illustrates the set-up with three remote-controlled cameras installed in a regular classroom. The methods teacher in the remote room operates a control console and is able to set up likely shots and switch cameras as desired. At the same time discussions can be held with the methods group without disturbing the class under observation. This permits the

Instructor to have complete control of what is seen by his class. Diagram B employs a separate control room to relieve the methods Instructor of the need to do the camera work and switching. Current opinion suggests that the person in the Control Room is another Instructor or someone completely familiar with the objectives of the course. Diagram C is similar to B except that another TV receiver has been added. As the observation group develops skill in selecting pertinent activities shown on the TV screen, all three cameras are used simultaneously, and each receiver shows a different classroom aspect and image. The advantage inherent in this latter approach is the ability to "catch" the fleeting, but important occurrences in the classroom.

- a. The addition of a Central Audio-Visual Distribution System to the above will permit motion pictures and other visuals to be distributed electronically via the coaxial cable to the classrooms. The provision of remote controls will give the teacher the desired operational control to start, stop, and reverse the projector. One of the major companies in the field of TV distribution systems is perfecting an arrangement whereby all remote control functions can be triggered by signals using the same coaxial cable employed by the video system. This will greatly simplify installations and the number of conductors currently required for such a complex layout.

3. Studio facilities are being used for training in TV production, to provide opportunity for journalism students to train for news telecasting, for speech majors as part of their advanced training, for purposes of recording instructional programs on kinescopes designed for later use on distribution or broadcast facilities, and for originating lessons for direct TV instruction where preference subscribes to such an arrangement rather than a regular classroom. A rather unique application of the latter approach is being tried at City College, Los Angeles, California. The equipment arrangement is shown in Figure 2, and incorporates three fixed cameras attached to an overhead beam. Each is focused on a different area involved in the instructional process. A fourth camera is affixed to



## TV INSTALLATIONS FOR CLASSROOM OBSERVATION PURPOSES

Figure 1

a tripod and dolly on the floor of the studio, and may be repositioned before each lesson. This TV-eye is equipped with a remote-controlled zoom lens. The Instructor has a small switcher box on the table where he works, and can determine when a camera image is to appear on the screen in the remote, coaxial cable-connected classroom(s). The person at the monitor

console in the control room adjusts the camera images for best quality, and operates the zoom lens on verbal cues from the Instructor. This permits maximum freedom for the Instructor in pacing the lesson and calling the shots as he sees them.

4. Campus and Community Systems involve the interconnection of several buildings in separated locations with

coaxial cable and/or microwave relay to permit pickup and distribution between the units involved. Laboratory and campus schools, as well as off-campus schools can be tied-in with the training institution to provide vital observation experiences for teacher-trainees during their entire formal sequence of instruction. Also, a mobile truck unit can relay signals from field trip locations to bring these excursions, although vicariously, to many students who could not otherwise make the trip. Entire school systems can be tied in on the cable for purposes of selected, direct instruction to children, for in-service demonstrations, for board and staff meetings, and for the distribution of motion pictures of import.

5. Monitoring Systems are used to safety-check and supervise activities on playgrounds and in locations where it is deemed wise to survey conditions that do not necessarily require the continuous presence of personnel. Experimental work, heating and cooling plant operation, and pressure gauge reading are some examples where remote monitoring is effective. In some isolated instances, "Big Brother" applications have been tried with pupils. Educationally such experiments are to be decried as regrettable distortions of the real value of the tool.

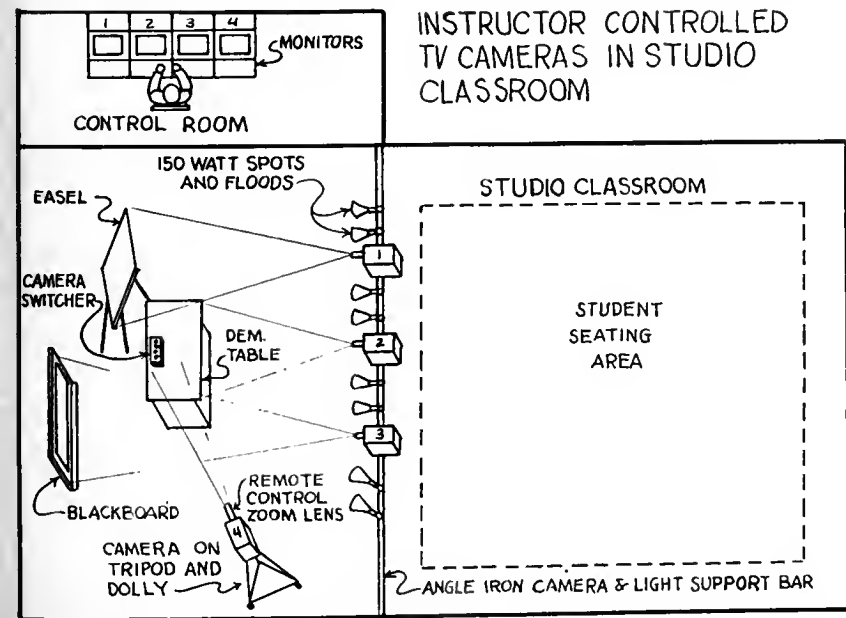


Figure 2

## Recommendations for TV Planners

Based on current reports and observations of TV investigations it would be well for persons having the responsibility for planning future installations to observe the following:

1. Classrooms to be designated as program originating locations should be:

- a. Acoustically treated to prevent echoes and reverberation in terms of audio pickup. Special floor treatment is essential to reduce the level of noises normally produced by shoe scuffing and the random movements of chairs and desks. It might be well to pre-check the type of furniture to be used for this same reason.
- b. Specially equipped for effective audio pickup at any point in the room. This factor represents one of the most serious problems at present. Consultation with Mr. Karl Kramer of the Jensen Manufacturing Company resulted in the formulation of an audio pickup arrangement that promises to be both satisfactory and economical. Figure 3 indicates the pickup pattern of high-frequency cone speaker tweeters when used as microphones. These cones tend to

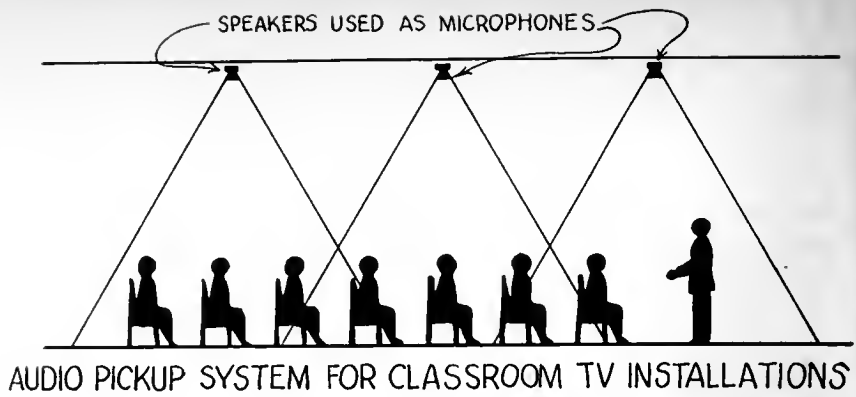


Figure 3

longer will a sneeze by a pupil under the conventional microphone sound like an explosion, while the pupil seated beyond the fringe of the pickup pattern cannot be heard at all. Figure 4 shows how six of the speakers, connected in parallel and fed into a matching transformer, can be employed to service a conventional classroom. Of course, the number of speakers used will vary with the height they are mounted above the floor according to their zone of pickup sensitivity.

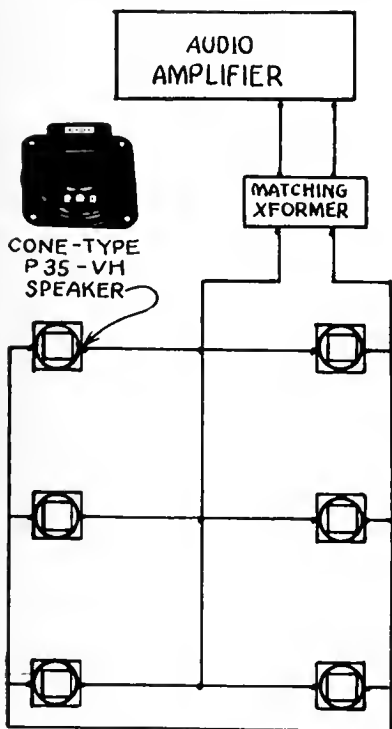
- c. Equipped with diffused light sources designed to supply between 100 to 200 foot candles of illumination. The new high output cold cathode tubes seem excellent for this purpose. Some back lighting and modeling lights should be provided in strategic locations to produce a less flat effect than would be true with only the diffused light source. Laboratory reports indicate that improved Vidicon tubes that are sensitive under lower light levels will appear in the next few years.
- d. Provided with adequate ventilating facilities to prevent the build-up of excessive room temperatures due to the heat released from the lights.
- e. Considered for equipping with remote-controlled camera equipment. Accessories now available permit cameras to have remote pan-tilt heads, automatic lens changer turrets, remote focusing and iris control, so that all functions can be initiated from an adjacent control room to prevent disturbing classroom rapport—as can hardly fail to happen when cameramen are present. Control rooms can be operated “blind,” if desired, without windows opening in classrooms.
- f. Provided with talk-back facilities and connections for two-way video for special applications in certain

instructional situations.<sup>1</sup> An even newer development described by Mr. Fitzroy Kennedy of Spencer-Kennedy Laboratories Inc. is illustrated in Figure 5. Here, through the use of filters, two sets of signals can travel through a coaxial cable system in two directions simultaneously. All low frequency channels are sent in one direction, while the high frequency channels are diverted in the other direction. The signals traveling against the amplifier are filtered out and around to go into the input of the amplifier. Upon emerging as strengthened impulses, another filter again circumvents the amplifier and allows them to continue on their way. This same arrangement is repeated for each line amplifier, and holds exciting possibilities for increased versatility of CCTV systems with fewer cables required.

2. Direct Video transmission of images from origination room(s) to viewing rooms results in images with measurably greater definition, but requires that receivers be modified to accommodate this type of signal. This change can be accomplished with conventional receivers, or the more expensive monitor-type viewers can be used without modification. Transvision, Inc., is now offering a school-designed TV video or R.F. transmission signals. Initially, direct video transmission was limited to runs of a few hundred feet, but recent developments in cables and amplifiers now make it possible to run lines as long as one mile.

3. Radio Frequency (R.F.) transmission of TV images is the more flexible method of distributing signals. Loss of quality is due principally to the limitations inherent in the conventional and economically-priced receivers. It is possible to engineer a high quality R.F. system, but the cost involved for receivers will be increased. For general

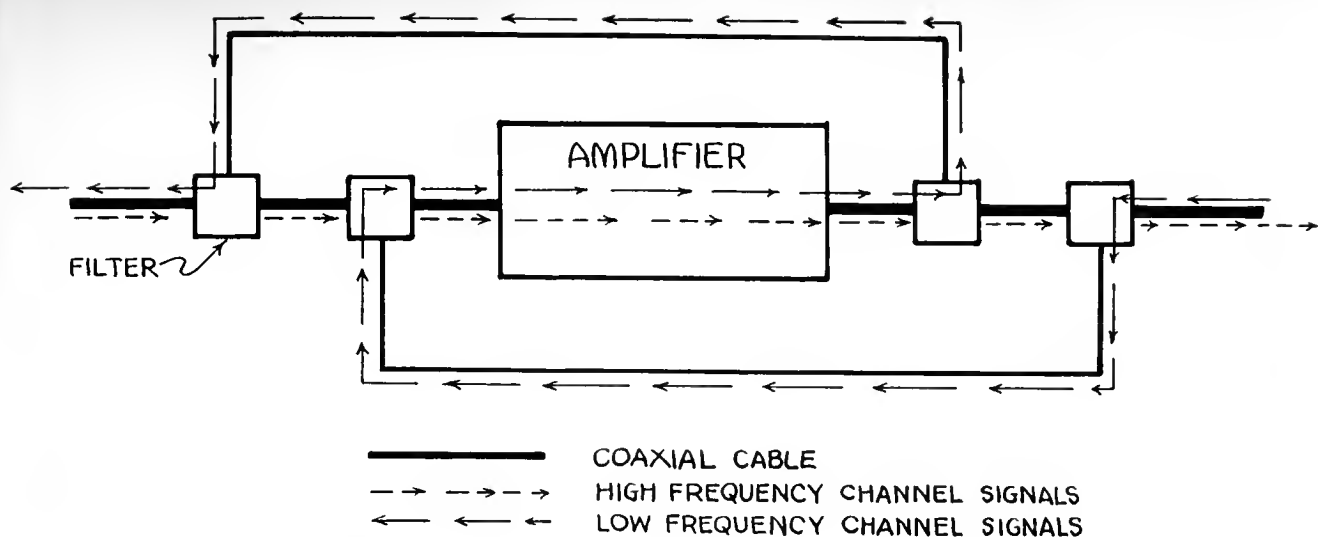
<sup>1</sup>*Closed-Circuit TV—now and for the future*, by Philip Lewis, Educational Screen and Audio-Visual Guide, September, 1956.



EQUIPMENT HOOKUP FOR AUDIO PICKUP SYSTEM

Figure 4

eliminate many of the reverberation frequencies, and enable a low but uniform level of pickup to be established in a given room. No



## SYSTEM FOR SENDING SIGNALS TWO WAYS ON A SINGLE COAXIAL CABLE

Figure 5

viewing, however, the ordinary TV receivers will do very well. Where precise detail is required, as in laboratory work, it would be well to consider a higher definition system. When groups of buildings are to be interconnected on a campus, however, or when long lines are to be run between widely separated points, it is essential that R.F. is employed. Some installations utilize a combination of transmission methods—R.F. for the long distance carrier, and direct video for local units or blocks of classrooms. R.F. has another distinct advantage in that externally received signals from outside stations involving UHF and VHF can all be changed to VHF at the central distribution point and tuned in on conventional receivers without modification in this latter equipment.

4. Where manually operated TV cameras are installed, it is essential for effective operation that these are fitted with electronic viewfinders. On the other hand, cameras that are permanently installed or those operated by remote control need not have this facility, and will result in an appreciable savings. Some cameras are constructed with circuits known as "random sync." These are suitable for many applications, but RETMA sync should be specified if the equipment will ultimately be used for broadcast purposes, or in combination with accessories requiring such capabilities for proper function (for example a film chain<sup>3</sup> feeding certain large screen projector receivers).

5. In existing buildings it may be possible to run coaxial cables through heating return ducts, or channels and cavities formed by ceiling furring strips

without involving a great deal of remodeling. Certain of the popular flat metal moldings can be installed without disfigurement of existing walls where the aforementioned possibilities are not feasible. When planning new construction, however, it is wise to provide conduit runs of generous size to accommodate coaxial cables, intercom circuits, and remote control cables. Considered recommendations suggest that 1½" diameter conduit is used for most runs, with 2½" conduit for trunk lines and where remote control cables are to be included. Such planning will be able to take care of future developments without obsolescence of current provisions.

6. Popular sizes of TV receivers for classroom purposes are 21" and 24". Some 27" and 30" sets are being employed. It must be remembered that the biggest direct-view screen is not always the best for every purpose. As the screen size becomes larger the 525 lines that make up the image become more widely separated, and the viewers must sit further back from the receiver to achieve resolution. Other experiments indicate a preference for having multiple receivers in a single room, with students and sets arranged to permit small group viewing.

Unfortunately, most current table model TV receivers are equipped with side-mounted loudspeakers. This type of sound source makes it difficult for all in a classroom to hear effectively. One solution is to install a separate speaker in a cavity-cabinet on top of or beneath the television receiver. Both units, of course, must be mounted in some kind of stand to elevate the center of the screen approximately 48" to 54" about the floor. If the receiver

is to be moved from room to room, make certain that rubber covered casters at least 4" in diameter are provided to minimize bumps and shocks. If a tilted safety glass is not built into the receiver cabinet, it is necessary to arrange a mechanism to raise the back end of the set to direct ambient reflections toward the floor. Recent events make it a serious consideration whether metal cabinets should be utilized for school purposes. The wooden and plastic cabinet products are free from the possibility of faulty circuits conducting high voltages to the set enclosure. Additional facilities sometimes include locking panels to prevent unauthorized manipulation of controls.

7. A look at new developments that will ultimately affect video screens in schools concerns progress being made in the field of color television. At present Dage Television now has on the market TV cameras utilizing three Vidicon tubes for multi-color purposes. Such advances will surely be incorporated into instructional installations since some applications are impractical without the use of color—oil painting and color mixing techniques, demonstration of optics and the light spectrum, transmission of color movies on the closed-circuit, to name a few. The Kaiser Aircraft & Electronics Corporation is producing a Thin Cathode-Ray Picture Tube for use in military aircraft and other restricted fields. (Figure 6). When this device is released for general use, the electronic blackboard will become a reality, and the tube can be recessed in the wall of the classroom or framed and hung in a manner similar to any picture. Experiments are now going forward to perfect a color



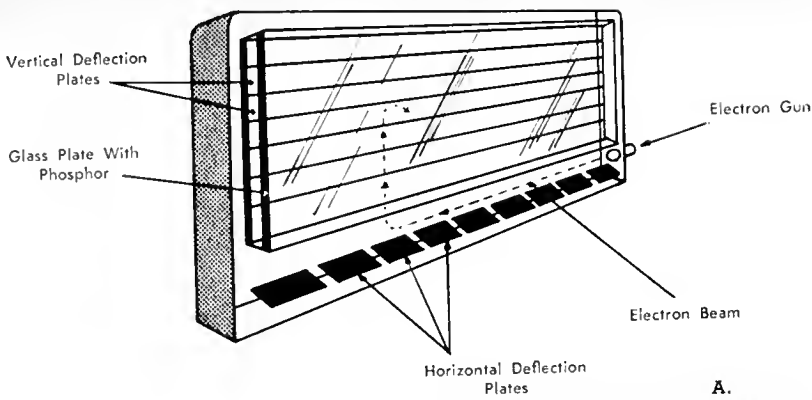


Figure 6

tube along the same lines. Sanabria of American Television has demonstrated a system for producing 3-D TV, and General Electric is marketing a comparable item — stereo TV with color — for use in radiation laboratories where depth together with color perception is desirable in the handling of radioactive materials with remote controls. It is comforting to know that even with such revolutionary developments, existing coaxial cables will be able to adapt to the changes without replacement. Coaxial cables designed to be exposed to the elements have been improved to prevent progressive deterioration due to sunlight. Such cables can now withstand exposure far in excess of ten years.

### Examples of Instructional TV

The versatility of CCTV causes much confusion when educators discuss this many-sided facility. Dr. Keith Tyler divides the field as follows:

- a. Total teaching by television
- b. TV teaching supplemented by classroom instruction
- c. Classroom instruction supplemented by television
- d. Television as a teaching aid

Such a division permits better objectivity in planning and in analysis. Due to space limitations, it is impossible to list even a substantial number of the experiments now being conducted with closed-circuit television. Therefore, only a few selected examples will be described briefly to illustrate the varied approaches and levels of inquiry. The listing is a random one and not intended to convey any special order of importance.

1. Pennsylvania State University initially attempted to compare the effectiveness of conventional university courses taught on the closed-circuit with the same techniques and approaches conventionally used in the classroom. Nothing, as far as possible, was changed because of the TV media. Present experimentation is aimed at

### A. THIN CATHODE-RAY PICTURE TUBE DEVELOPED BY KAISER AIRCRAFT & ELECTRONICS CORPORATION

the utilization of every instructional resource that will make TV teaching most effective.

2. Stephens College scheduled all first year students to meet two times a week in small groups in 50 separate locations on the campus. Here they would view and listen to twenty minute closed-circuit telecasts dealing with some interdivisional, interdisciplinary course presented by outstanding visiting professors. After the video presentations, each group guided by members of the regular faculty proceeded with 40 minutes of discussion stimulated by the telecast.

3. University of Minnesota converted a Laboratory High School classroom for studio purposes to enable education students in their junior year of preparation for high school teaching to have their laboratory observation experiences over TV. Kinescopes made of the

observations were used to trigger subsequent discussion periods held later in the week.

4. Evanston Township High School has embarked on a program of testing the possibilities of giving instruction in typing and in speech over CCTV along with the employment of teaching assistants. This system employs a talk-back facility to enable students in remote classrooms to ask questions of the television teacher.

5. Hagerstown Educational TV Project consists of the progressive implementation of an extensive closed-circuit system that will eventually connect all of the Washington County Schools into one instructional network. At present several elementary schools and some high schools are tied in on the cable, and three originating studios have been activated in the teaching center. The purposes of the project include direct instruction in basic subject matter offerings, supplemental motivation and enrichment of the curriculum where feasible, extension of in-service training of teachers, interpretation of the schools to the public, and improvement in the quality of the school program. Subjects involved in the direct instruction program for the semester just ended include Advanced English, General Senior English, United States History — Grade 11, Geometry — Grade 9, General Science — Grade 9, Science — Grade 6, Arithmetic — Grade 5, Social Studies — Grade 4, Music — Grades 4, 5, 6, Reading Experiences — Grades 1, 2, No. Experiences — Grades 2, 3.



Television helps extend the scope of teaching. Dr. Kenny, Professor of Education, College for Teachers of Albany employs observation console for his class.

6. The New York State Department of Education initiated an instructional television program in the Fall of 1956 at the State University of New York Teachers Colleges at Brockport and Albany, and at the Union Free District No. 5 at Levittown, Long Island. This three-pronged experiment is planned around full-time classroom teaching, and is designed as far as possible to stimulate the activities of regular classroom instruction. At the teachers college level, observation of classes via TV is an additional activity.

7. Miami University involved 3300 freshman and sophomore enrollments in CCTV courses in economics, air science, physiology, and others. Close check is being made with large and small groups to test the effectiveness of the approach.



Each morning WBRE-TV, Wilkes-Barre, Pa., presents a televised science series program planned by the city schools. As many as 200 students of the Elmer L. Meyers High School watch the programs in the school auditorium. Projection Television permits viewing by large groups, and newest development by General Precision Laboratory Inc., Pleasantville, N. Y., permits note taking light levels in viewing rooms.

8. TV Instruction over Broadcast Facilities must be included in the overall picture of CCTV possibilities. The present use of kinescopes projected as motion pictures in the classrooms, and those distributed over coaxial cable systems, indicates that this will be a growing pattern in the years to come. This method would not upset the schedule of the school in order to coincide with broadcast times, and the use of the Videotape Recorder in the future will add many obvious advantages. Some major problems are already making themselves known in this connection. Some Teachers' Unions have gone on record opposing the unlimited use of kinescopes of courses without additional compensation and royalties. Educational film producers find that CCTV raises questions of legal clear-

ance where use of films or filmstrips is involved. As a result the producers were polled to determine their view on the subject by the National Audio-Visual Association. In a release dated December 14, 1956, their conclusions are stated as follows:

... In essence, the producer's position on closed-circuit television is the same as it is on regular television broadcast use of his films or filmstrips. His position is based on his copyright protection against any unauthorized form of reproduction, electronic or otherwise. Television, whether regular broadcast or closed-circuit, does constitute an electronic form of reproduction, and therefore a right that is not conveyed with the purchase of a motion picture or filmstrip print. For this reason, the National Audio-Visual Association

recommends that any agency contemplating the use of films or filmstrips over closed-circuit television clear their use with the producer just as they would do in the case of contemplated use on a regular TV broadcast.

It is felt, however, that these problems will be worked out to mutual satisfaction as more experience is gained with this new tool, and it is interesting to make mention of some of the experiments being conducted with broadcast TV:

a. WTTW in Chicago is offering Junior College credit courses via TV. During the first year of operation the presentations were telecast live during the morning hours, but were repeated from kinescopes during the evening

hours a week later. The program is progressively building toward the objective of offering the entire two-year program of general education in this way. Innovations are planned to include neighborhood centers for consultation purposes. One course was offered by the Chicago Teachers College this summer to enable persons with some advanced training to begin to qualify for public school teaching. In addition, the EBF Physics films as prepared by Dr. Harvey White and used in the Pittsburgh Schools have been beamed to 20 high schools for gifted students in their Sophomore year.

- b. WQED in Pittsburgh telecasts daily instruction to schools in the areas dealing with fifth grade reading, arithmetic, and French.
- c. KETC in St. Louis programs instruction in second grade spelling, ninth grade general science, and ninth grade English composition.

### **In Conclusion**

No attempt has been made to evaluate the activities involved since this is not the purpose of the presentation. However, the tremendous scope and potential of closed-circuit TV should be apparent from even this brief overview. All who are in the field of education are obligated to give CCTV a second look, and in some instances a first glance. Evaluation must come from you and from your efforts in using this instructional tool.

### **Acknowledgements and Sources of Information**

- Mr. C. W. Braum, Engineering Consultant, Joint Council on Educational Television, 1785 Massachusetts Avenue, N.W., Washington, D. C.
- Dr. Franklin Dunham, Mrs. Gertrude Broderick, Dr. R. R. Lowdermilk, Radio-Television Section, U. S. Office of Education, Department of Health, Education & Welfare, Washington, D. C.
- Mrs. Dorothy R. Smith, Secretary, Committee on Television, American Council on Education, 1785 Massachusetts Avenue, N.W., Washington 6, D. C.
- Mr. Robert E. Green, Director, Department of Education, Dage Television Division, Thompson Prod., West Tenth Street, Michigan City, Indiana
- Mr. Herbert Suesholtz, Transvision, Incorporated, New Rochelle, New York
- Miss Anne Taylor, Technical Services, Kin-Tel (Kay-Lab), 5725 Kearney Villa Road, San Diego 12, California
- Jerrold Electronics Corporation, 23rd & Chestnut Streets, Philadelphia 3, Pennsylvania
- Mr. Norman Wieks, General Precision Laboratory, Inc., Pleasantville, New York
- Mr. L. L. Lewis, Educational Administrator, Radio Corporation of America, Comm. Elect. Prod., Camden 2, New Jersey

# USOE TRAINING FILMS—A UNIQUE EXPERIMENT THAT PAID OFF

by Seerley Reid, Chief  
Visual Education Service  
Department of Health, Education, and  
Welfare, Office of Education

SIXTEEN years ago, shortly before Pearl Harbor, the first U.S. Office of Education training film was produced — ROUGH TURNING BETWEEN CENTERS. Four years later, with the end of World War II, 457 such films had been completed, bringing to a close a unique experiment in Government film production and distribution — and a most successful one!

The story of USOE's visual aids for war training production program<sup>1</sup> is well known and remembered — including the frantic months of May and June 1945 when more than 150 motion pictures and a like number of filmstrips were completed with some 1,200 reels of original negatives and sound tracks, master positives, and dupe negatives delivered to De Luxe Laboratories during a single month.

The period since 1945 has not been nearly so dramatic but its accomplishments have been equally significant in the total story of USOE training films. For one thing, the films have maintained a remarkable sales record ever since they were produced. During the 1941-45 war years, 31,432 prints were sold; since 1945, 47,391 prints have been sold — a decline in the annual sales rate, it is true, but still quite an accomplishment for war training films after the war had ended. Curiously, inexplicably, significantly — choose your own adverb — 1956 sales were 35% higher than 1955 and six-month sales in 1957 were 50% greater than during the comparable period of 1956.

A second accomplishment since the end of World War II has been the use of USOE training films in the Marshall Plan productivity programs in Europe and, to a lesser degree, in the Point 4 program in Asia, Africa,

and South America. In the latter instances, foreign language sound tracks have been magnetically produced, but the International Cooperation Administration is now planning to make optical tracks of certain USOE films in Spanish and some Asian languages.

It is in Europe, however, that USOE films have been most widely translated — into Danish, Dutch, French, German, Italian, Norwegian, Swedish, Turkish, and Serbo-Croat — and used first in the European Recovery Program sparked by the Economic Cooperation Administration and now in the productivity programs of the Organization for European Economic Cooperation. Over one-half of the USOE training films, produced for war training in 1941-45 were used in war recovery programs ten years later! And some 6,500 prints in nine different languages are still in use in Europe today.

Probably the most unusual feature of the USOE training films — certainly a unique aspect so far as Government films are concerned — was the requirement of the 78th Congress that the entire cost of production of the films should be repaid from the sale of prints. The exact language consisted of a proviso in the visual aids for war training appropriation acts for fiscal years 1944 and 1945 which stipulated that these appropriations might be expended "provided that copies of slides and films hereafter made shall be sold at a price sufficient to pay the whole cost of production of such slides and films."

Since 1944 the contractors handling sales distribution — Castle Films through 1946 and United World Films since 1947 — have paid to the U. S. Treasury a royalty on every print sold. The Army, Navy, and other Government agencies reproducing their own prints of USOE films have paid similar royalties in accordance with a decision of the Com-

troller General of the United States that such was the intent of Congress. And U. S. and other government agencies have been encouraged to translate USOE films into foreign languages in order that additional royalties might be obtained from the sale of such foreign-language versions. To date over \$460,000 has been repaid to the U. S. Treasury toward amortization of the production cost of the USOE training films. And royalties continue to come into the Treasury.

USOE training films have indeed "paid-off" — in the 1941-45 training of war workers, in today's training programs of schools and industry, in technical assistance programs in Europe and throughout the world, and in providing income to the U. S. Treasury. They have also "paid-off" through the continuous contributions to audio-visual education of the individuals who ten years ago imaginatively conceived and directed their production and distribution. These USOE film "graduates"—Floyde Brooker, Stan McIntosh, Paul Reed, Al Rosenberg, and others—are known to all SCREEN readers. The U. S. Office of Education is deeply indebted to them.



"May I ask where you learned to clean film . . . ?"

<sup>1</sup>See particularly Floyde Brooker's explanation in *Training Films for Industry: Final Report on the War Training Program of the Division of Visual Aids for War Training*, Office of Education, 1946.

# Reading by Projection

by V. R. Nicholas

A-V Coordinator  
Meridian School  
Kokomo, Indiana

**W**E READ for fun. We read for relaxation. We read for many reasons, but, when repeated day after day, reading can become a humdrum thing if we let it. Many teachers inject different techniques into the practice to remove this feeling of repetition and sameness. Many of the methods include such ideas as dramatizations, picture drawing, tape recording, dictionary work, and story telling. Exhausting these media, we were looking for something novel and practical that did not detract from efficient use of time.

With the advent of acetate plastic for use on the overhead projector and for lifts (taking pictures from certain magazines by the use of rubber cement) a new idea was developed for us. We thought it over, planned the time properly and decided we would use less time and perhaps end up with something better. This is what we are constantly striving for. Something better!

On the first day we silently read the story that was associated with our other ideas and studies. This we had to do anyway. Next each child was given a piece of plastic acetate that measured  $3\frac{1}{4} \times 4$  inches. A size that would fit the slide projector. We then went through the story again and assigned a certain paragraph to each student. The children then buffed one side of the plastic with fine steel wool. Then their task was to draw a picture on the plastic, which was to represent the idea they had obtained from reading the paragraph. The pictures were then colored with regular crayons. Some of the colors came through true, but others had to be colored with translucent crayons for projected materials.

Following this the pictures were projected and the child that had the paragraph for each picture read it aloud. While he was reading another

student recorded the reading. This took no more time than for a regular class of oral reading. When the entire class had finished, the tape was played and the pictures again flashed, while the rest of the class followed the reading and studied the pictures. As the teacher, I could determine the comprehension by seeing the drawing.

Outcome? At the very least—satisfaction of tackling and finishing a job. As one excited child proclaimed when it came time to read — “That’s *my* picture,” and promptly forgot where his place was for a second or two. But in addition to the satisfaction, the reading is becoming less faulty. More care is being taken to know all of



Reading is improved by visual association of ideas and correlated with the subject of Art. The child reads, then draws what he reads, and sees it projected on the screen at the same time his tape-recorded reading is played.

Interest? Definitely! This is the second week and everyone has already erased his last week’s picture and has the next one ready for projection. That indicates interest to me. Doesn’t it you?

Preparation? No one likes to hear his mistakes, but he does like to hear his voice. Even the students who are very slow readers sound very good on the tape, because they look up words they don’t know and ask for help on others. I’m hoping this will eventually lead to self-exploration of reading skills.

the words. And when the paragraph assigned is read, it leads to wanting to find out a little more about what went before and what is *going* to happen. The dictionary is out a little more often and new skills are being learned. This has been forcibly brought out by the increase in questions concerning dictionary meanings and markings.

I sincerely hope others will try this method and will let me know how it worked for them. Even better ideas may evolve than this, and I would like to know about them.

# The Use of Slides For Biology Exams

by Donald K. Brown and  
R. E. de Kieffer

Donald K. Brown, Graduate Assistant, and R. E. de Kieffer, Director of the Bureau of Audio-Visual Instruction at the University of Colorado, Boulder, Colorado, collaborated to co-author this interesting story that originated in their Biology Department.

THE UNIVERSITY of Colorado offers a first-year course in General Biology which has one three-hour lab per week. Until recently, students were tested on the laboratory material by practical examinations which utilized microscope slides and fresh and preserved specimens.

In this type of examination, twenty-five to thirty "stations" were set up in the laboratory, each containing a representative specimen. A small white card was placed by each station, on which one or more questions were typewritten. Students were given approximately one minute at each station and then all moved in unison to the next station upon a given signal. The exam was set up at the beginning of the week and was not dismantled until all sections had taken it, at the end of the week.

This type of examination has proven to have a number of unsatisfactory features, among which are the following:

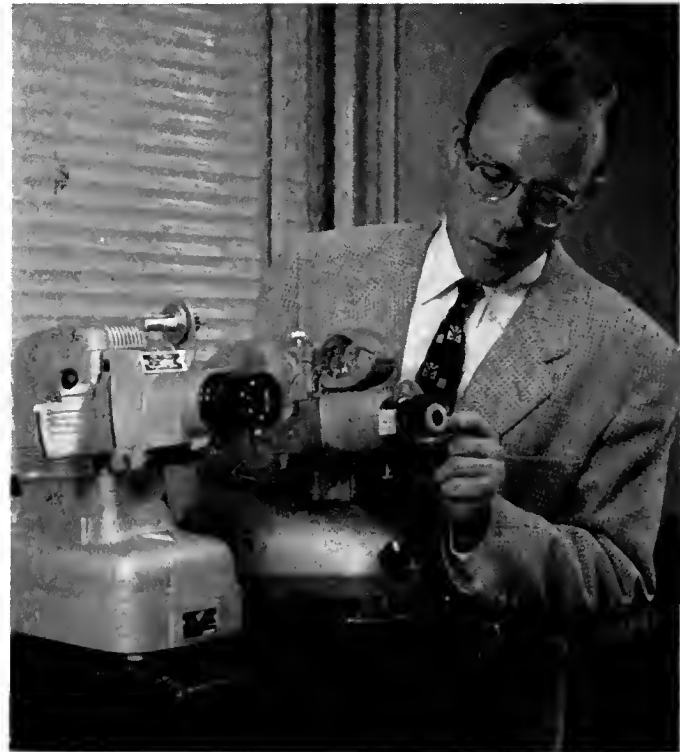
1. Labs are tied up during test week, preventing their use for experimentation and for other classes.
2. Demonstrations and microscope slides are frequently tampered with during the test, ruining the question for students subsequently passing the station.
3. Time cannot be varied for individual questions. A hardship is imposed on the students if questions are of unequal length.
4. Tension often runs high, interfering with thought processes, or causing students to get the numbers of questions mixed up.
5. Cheating is hard to prevent, as students often put penciled answers on the table tops beside the stations. Students taking the test at the end of the week tend to get better grades because they have been informed of the test questions by friends and collaborators.

A satisfactory solution to most of these problems has been found in the use of projected materials. Both microscope slides and standard 2 x 2 color slides are used, the latter being more convenient.

A number of biological supply houses sell excellent 2 x 2 slides of most organisms studied in Freshman Biology courses. However, it is much less expensive to do your own photography, and good results can be obtained with a little practice. We at the University of Colorado have made most of our own slides. Large specimens

slides. The projector in use here is the SVE Micro-Beam unit, and it has been found quite satisfactory. It consists of a set of lenses in a mount that can be slipped into the barrel of most 35 mm slide projectors. The 35 mm projector furnishes the light source, which is ample for this purpose. In fact, the light is so intense that it is necessary to have the Micro-Beam unit equipped with a heat absorbing glass to avoid overheating of the slides. The image projected by this unit is excellent quality, very sharp, and nearly free of spherical aberration.

**Projector shown in use here is the Micro-Beam which is a product of the Society for Visual Education. Unit is equipped with a heat-absorbing glass to avoid overheating of the slides.**



are photographed directly and small specimens are photographed through a microscope, with a 35 mm camera.

The slides used must meet certain basic requirements. The photography must be good enough to show all important structures clearly. The photographs must be representative; i.e. they must show the organisms and structures studied in the laboratory. Lastly, the scale must be obvious. A linear scale or some familiar object should be in every picture where any doubt can exist as to size.

We use directly-projected microscope slides as a supplement to the 2 x 2

For the lab practical, twenty-five of the best slides are selected and a master set of five or six questions per slide is compiled. Each laboratory instructor then constructs his own practical examination by selecting approximately two questions per slide from his master set.

The test is given in any suitable projection room, with the instructor standing by the screen, asking the test questions and using a pointer when necessary. The light reflected from the screen has been found to be sufficient

(Continued on page 493)



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# Progress Report on the

# INTERNATIONAL TAPE EXCHANGE PROGRAM

by RUTH Y. TERRY

The International Tape Exchange Program which was inaugurated by Mrs. Ruth Y. Terry of Muskegon, Michigan, has been in progress three years, ending with October of this year. We have been happy to act as her intermediary in effecting exchanges between classes and groups in this and other countries. However, classes or groups who are interested in a tape exchange should do so by correspondence directly with each other rather than with this magazine, or should get in touch with Mrs. Terry, to facilitate arrangements.

Following is Mrs. Terry's latest report on the progress of the program.

## Canadian Schools

I appreciate the many fine responses I have received from Canadian schools and appreciate the announcement, which the *Manitoba School Journal* made in the April issue on the editorial page. We thank Mr. Pratt, Director of the Curriculum, Manitoba Department of Education for this notice. More than twenty schools in Canada have responded.

## Film User

In January 1957, the *Film User* in London announced the second time the International Tape Exchange Program, this time on the editorial page. One of the following responses came from Mr. Ceris Jones, Lectures Research Officer, stating, "I am informed that you have had very successful experience in the use of magnetic tape recorders for educational purposes. Is it possible for this country to benefit from that experience? Recorders are

now being widely introduced into schools and teachers feel the need of guidance as to how the machine can be used effectively for teaching. I should be very grateful for your advice."



Mrs. Evelyn Wickerink, Orchard View School, Muskegon, Michigan, with Dale Gibson, her Audio Visual Director, is making a tape on Michigan as part of their contribution to the International Tape Exchange. English and literature periods offer this opportunity. In the past their tapes have been exchanged with schools within the United States. Now the class is concentrating on schools abroad.

The children are well indoctrinated in this activity since the working committees include an art director, who is responsible for the bulletin board preparation, as shown in the photograph, a sound director, who manipulates the phonograph for the opening and closing music of the program, a chorus of children's voices, a commentator, and finally reporters, who give facts on Michigan.

## W. Michigan U.

The Audio-Visual Center at Western Michigan University utilized a bulletin board display of the International Tape Exchange Program where Miss Dina Pavri from India, a Supervisor of Secondary Education, saw this announcement and expressed enthusiasm about the exchanges of tapes as one way to raise the educational level of her people. Their pupils in return will tell about their country, which should offer good sources of supplementary teaching material in social science.



Bob Jaeger, our guest from Western Michigan Christian High School, explained the Fourteenth Amendment and how it operates in our country, on a tape to Tomkong English College, China. His speech has been heard by the U.S.I.A. Such material is recommended as showing our American way of life because such a talk on citizenship deals with the civil and political rights of persons in our country.

## Vienna, Austria

Dr. Richard Kogl, a superintendent of schools of Vienna, Austria, with a staff of 500 teachers and 200 of them, teachers of English, wishes to receive tapes from U.S.A. in English and send German tapes on any age level from elementary grades through the university. With the aid of Dr. Lunzer, an English interpreter and lecturer at the University of Vienna, this plan could be consummated. I have had personal contact with these two persons during their stay in the United States, and also had the very fine privilege to record both the German and English of these individuals. They speak distinct Americanized English.



The four exchange students Agi Hemmer, Germany; Anna Thorwall, Finland; Nancy Clink, U.S.A. (exchange student to Germany last year); and John Mandelbaum, France, were our guests several times and told us about their school systems, cultures, their ways of life and so forth. These young people heartily endorse the International Tape Exchange Program as an excellent means of keeping informed about other people in other lands. They have inspired my pupils and have been glad to make tapes so we can share their knowledge of their homelands with other correspondents of ours.

## Guntur, India

Mr. N. S. Murte of Guntur, India writes direct from his country that he is very happy to participate in the International Tape Exchange Program. He wishes to exchange tapes in shorthand. "I will appreciate very much if you will kindly put me in touch with American Secretarial Schools that give shorthand and typewriting tuition via tape recorder so that we can exchange tapes with schools in your country." So he sends three names for exchange with a very careful explanation in hundreds of words of the qualifications of these schools and their instructors. He writes of other languages spoken in India. However, English is the co-official language and this kind of exchange apparently offers no language barrier.

## Melbourne, Australia

Mr. Floyd L. Smith of the Woodruff School at Ypsilanti, Michigan reports on an exchange with the Northcote High School of Melbourne, Victoria, Australia. Both teachers and pupils corresponded to initiate the program. The sixth graders are utilizing the tape received as a part of their geography study of Australia. More about this later.

How about more response about your participation from the school at New Hartford, Connecticut? We would like to have some photographs and a short resume of your activities in the International Tape Exchange Program.

Following are names and addresses of persons in other countries interested in exchanging tape recordings with classes and groups in the United States. If you are interested, write directly to the name and address given to make arrangements. Give the age level of your class or group. Give mechanical details about your tape recorder, suggest the purpose and content of the tape messages, offer to send the first recording — and then follow through promptly when the exchange has been agreed to.

Mr. Ralph Bridge (Spanish for English)  
Profesor de la Universidad Nacional de Cuyo  
Colegio Nacional de San Juan, Esc. Industrial de la Nacion  
Director Ejecutivo de A.S.J. T.C.A.N.A.  
San Juan, Argentina

Dr. Dorothea Lunzer-Lindhausen  
(German for English)  
Diplom-Dolmetsch Fur Die Englische Sprache  
University Lektor  
Wien VIII, lengausse 14  
Vienna, Austria

Miss Adelaide Pellegrino (student)  
Alameda Barros, F 35  
Sao Paulo, Brazil, S.A.

Mr. F. R. Kennedy, Director  
Audio-Visual Division  
Department of Education Newfoundland  
St. John's, New Foundland, Canada

Mr. A. H. Tauberg, Principal  
Burton Elementary School  
Burton, B. C., Canada

Mr. E. C. Cameron, Principal  
Skidegate Inlet United EL. Sr. High School  
Queen Charlotte City, B. C., Canada

Mr. Robert G. Moore, Principal (prefers  
Australia or New Zealand)  
King Edward School  
Prince Rupert, B. C., Canada

Mr. E. G. Edgar, Principal  
Pauline Johnson School  
School District, 45  
1150 22nd Street  
West Vancouver, B. C., Canada

Mr. Dan Premo  
Carrera 7A #47-58  
Bogota, Colombia, S. A.

Mr. W. G. McIntyre, Principal  
Harold Bishop School  
R. R. #3  
North Suurey, B. C., Canada

Mr. Cris Jones  
Lecture and Research Officer  
University College of South Wales and  
Monmouthshire  
Cathays Park,  
Cardiff, Great Britain

Mr. K. S. Murte (Business Education)  
11th Line, Arundalpet P. Q.  
Guntur-2, India

Mr. K. S. Murte, Stenographer  
Andhra Christian College  
Guntur, India

Mr. N. S. Prasada Murte, M. Sc., B. Ed.,  
Headmaster  
Board High School, Kolakaluru, Tenali  
Taluq,  
Guntur 2, India

Dr. B. S. Ramakrishna  
Department of Electrical Communication  
Engineering Dept.  
Indian Institute of Science  
Bangalore 3, India

Head Master  
Gov't Muslim School  
Chittagong, India

Ustunomiya University  
Mastubara Elementary School  
Tomasturi—cho Ustunomiya  
Tochigi, Japan

Head Master Chittagong Collegiate School  
Hony. Commandant Junior Cadet Corps  
Battalion  
Chittagong, East Pakistan  
(eliminate from the April listing:  
Karachi, Pakistan and West Pakistan.)

Mr. Waldo Merno Rubio  
Avenida de Roma 36  
Leon, Spain

## WARNINGS

- (1) Don't delay replies too long.
- (2) Don't overlook the fact that mail regulations are constantly changing. Always confer with your post office. (Inquire about the gift restrictions on tapes for certain countries.)
- (3) Don't forget to insure tapes for safer delivery. It may be necessary to send tapes parcel post to use international mail insurance.
- (4) Don't send photographs, school handbooks, printed materials, or any other item in the package with the tape recording.
- (5) Don't overlook asking in your correspondence if there are duties or customs fees on tapes coming from the United States.

Please send stories and photographs of your tape recording exchanges to:

Ruth Y. Terry  
834 Ruddiman Drive  
North Muskegon, Michigan

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# SOUND advice

about audio materials  
 and equipment

by **MAX U. BILDERSEE**

"The air, and not the page, is the natural climate of poetry. Laid away and petrified in books, poetry chokes or dies away. Its destiny is not the lot of stuffed birds. Recordings serve it well."

— Gabriela Mistral

Poetry is music with its own forms and values. It cannot be measured by the same standards by which prose is evaluated — nor can it be understood fully without ear participation. The recording director has a tremendous opportunity — and at the same time an equally stupendous challenge — to free poetry from the bondage of words and translate it into sound, free and in new forms, for purely aural comprehension. This challenge is being approached and will be met and we listeners will profit by the opportunity to hear poetic words as they were meant to be delivered. A leader in this practical and intellectual endeavor is David Allen whose reading has been recorded under the "POETRY RECORDS" label.

His "SIXTEEN SONNETS OF WILLIAM SHAKESPEARE" (Poetry Records PR 201) is evidence of this application of beauty of delivery to sounds recorded in words. His reading is embellished by appropriate harp music composed particularly for this purpose by Curtis Biever and per-

formed by Margaret Ross. The mood of the poem, mirrored in the musical accompaniment, is underscored by the reading.

Although Shakespeare left the world little evidence of his personal life, his craftsmanship was sufficient that he is considered to be one of the if not the greatest single figure in English letters. His plays give him a standing achieved by no one else and his sonnets add to his stature.

One can disagree with the order in which the selected sonnets are delivered, and indeed with the editorial decision of which to reproduce, but the imagination of delivery and direction leaves little to be desired. Included in the collection are "When I Consider Everything That Grows" (Number XV), "My Mistress Eyes Are Nothing Like The Sun" (Number CXXX), "Shall I Compare Thee To A Summer's Day" (Number XVIII) and "How Heavy Do I Journey on the Way" (Number L). These and several others are known to many high school and college students. Certainly, without question, the college major in English must be intimate with each of these works of beauty, and many more mature high school students can profit from the experience of hearing and reading these magnificent works. The

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recording under discussion will be a valuable addition to the collections of both libraries and English Departments in secondary institutions.

It has long been the lot of poets to be recognized for their artistry only by succeeding generations. Many have labored under the most difficult circumstances and have achieved too limited circulation among their contemporaries. Such is not the case with Elias Lieberman who, as a child, came to American shores from his native Russia late in the nineteenth century. Trained in American schools, Dr. Lieberman achieved dual fame as an outstanding educator and as a student of the American literary scene. Starting as a classroom teacher in the New York City schools upon his graduation from college, Dr. Lieberman rose to the post of Associate Superintendent in New York City's tremendous educational establishment.

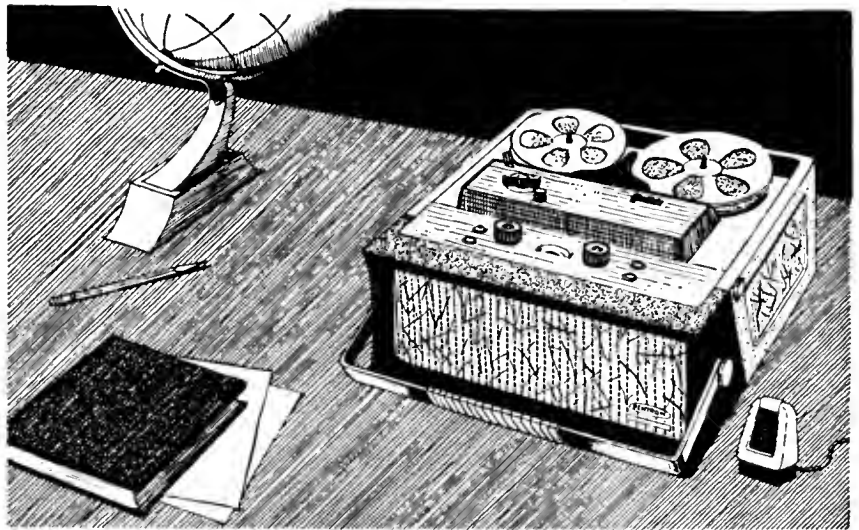
Early in his career Elias Lieberman began expressing his impressions of America in poetry. His first book, "Paved Streets" was published in 1918, but before that he was hailed as his "I AM AN AMERICAN" was read in the House of Representatives in 1917 and was made part of the Congressional Record.

In 1953 Dr. Lieberman recorded twenty-eight of his poems for release in the Contemporary Poetry Series published by The Spoken Words. This disc "ELIAS LIEBERMAN" (The Spoken Word—SW 105) contains, in addition to "I Am an American" such well known poems as "To My Brothers Everywhere," "Credo," "The American Way," "The Woman With a Broom," "Victory," "A Teacher Speaks," "Mercurio Sees the Town," "An Abandoned Tow Path," "Weeds" and many other selected examples of Dr. Lieberman's work.

High school students have much to profit from reading Elias Lieberman's work and from hearing his own interpretation of his words. Elias Lieberman is a capable reader and his poetry profits from his own delivery. Certainly college and high school library collections should have this recording on their shelves where it can be selected for hearing and close study.

POET'S GOLD (RCA-Victor ERA 269) is a splendid rendition by David Ross of Keats' "La Belle Dame Sans Merci," Emily Dickinson's "Success Is Counted Sweetest" and "Hope Is the Thing With Feathers," Matthew Arnold's "Dover Beach," Decker's "Sweet Content," Hood's "I Remember," Burns' "A Red, Red Rose" and that perennial favorite, "Annabel Lee" by Edgar Allan Poe. This, too, is beautifully read and is worthy of adding

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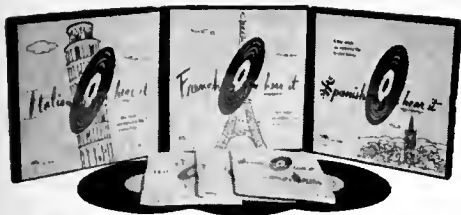
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to school and college collections. Mr. Ross needs no introduction to the many thousands of listeners who have enjoyed his readings of poetry on radio. He has expressed our belief in the inherent music of poetry, saying, "A poem should be heard. To speak it aloud is to liberate it from the page. It is an act of deliverance. Since a poem has an auditory life, a body of musical sounds, we should not be content to settle for its silence. I am reminded of the caged bird: we have but to free it, to observe the full range of its flight. So with the poem. Speak it aloud and we release its essential music."

Two of childhood's great heroes are with us on records and deserve introduction in the intermediate grades. The ten to twelve year olds will particularly enjoy "THE STORY OF PAUL BUNYAN" (RCA-Victor WBY-1). Although intended as an entertainment record, this disc can well be used for an introduction to this phase of American Literature. Combined with "Paul Bunyan and the Howlin' River" (from the Album "The Sky's the Limit—Audio Education LL-1) the teacher has an ideal pair to present the fictional character and the beginnings of American Folklore. The RCA-Victor recording presents excerpts from several folk songs ably sung by Murray Phillips as an introduction to some of the spectacular feats performed by the legendary giant of America. His services to the farmer, to the woodman and to our whole transportation system (after all, he scooped out the Great Lakes and dug the Erie Canal) are summarized on this disc.

But Davy Crockett was a real person, frontiersman, Indian fighter, soldier, hunter, Congressman and author. The recording, delivered in the first person by Bill Hayes, is adapted from the recently published, "Davy Crockett's Own Story." The volume, and therefore the recording, are taken from three original sources: "A Narrative of the Life of Davy Crockett" (1834), "An Account of Colonel Crockett's Tour to the North and Down East" (1834), and

"Colonel Crockett's Exploits and Adventures in Texas" (1836) all of which were written by the frontiersman himself. The real Davy Crockett, despite limited schooling, distinguished himself as a hunter, a hero and a representative of his constituents in Congress. This is all summarized in a worthwhile "folksy" first person recording titled "THE REAL DAVY CROCKETT" (Folkways Records—FP 205) which can be an effective teaching tool in classes studying American History, particularly the early nineteenth century up to and including the famous fearsome Battle of the Alamo.

The same groups of pre-teen and early teen-age youngsters can secure a picture of colonial America and its customs as pictured in the folk-songs of the time, sung by Bill and Gene Bonyun on the disc "YANKEE LEG-END" (Heirloom HL 500). The disc contains some well known songs such as "Yankee Doodle," "Jenny Jenkins," "Riflemen of Bennington" and "Blow the Man Down." Many other less well known folk songs of the period are sung by this talented folksinger. Certainly this record, or parts of it, can help develop an appreciation of the atmosphere of the late eighteenth century in New England and give students an understanding of the problems and hardships of the founders of America.

Finally, "THE TARRIERS" (Glory Records PG 1200) is a collection of folk songs presented in an interesting but rather commercial manner. No question can be raised concerning the popularity of the style of delivery but such work songs as "Drill, Ye Tarriers, Drill" and "The Banana Boat Song" should be delivered in a slower, more easy-going tempo so that natural work movements will not be overly accelerated. After listening to "Drill, Ye Tarriers" as presented in this disk we went back to Bill Bonyun's delivery of the same folksong (WHO BUILT AMERICA, Folkways, Album 2) and found it easier to move naturally and easily in a work rhythm while listening to the older recording. However, the adaptation of folksongs to modern delivery is distinctly a part of the present scene and these two recordings can be compared in class as a motivating and instructional device. After hearing both, students can be asked to study the lists of popular songs and prepare a collection of folk music which has been adapted to modern rhythms of modern delivery.

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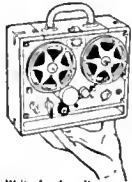
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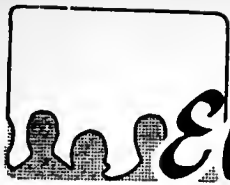
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# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

## FROM TEN TO TWELVE

(The McGraw-Hill Text-Film Department, McGraw-Hill Book Company, Inc., 330 West 42nd Street, New York 36, New York) 30 minutes, 16mm, sound, black and white, 1957. Produced by Crawley Films, Ottawa, Canada.

### DESCRIPTION

The fourth release in the "Ages and Stages" series, this film shows some of the characteristics of ten- to twelve-year-old behavior and points out that by observing the children shown in this film, adults may be helped in their understanding of guidance of this age group.

Opening scenes show ten-year-old Bob Jones, his eleven-year-old brother, Fred, and their gang in after-school play in the yard of the Jones family. The film points out common characteristics, such as being noisy and messy in appearance and gathering together in a loosely knit gang, as well as illustrates differences in physical development and personality traits. When Bill, a twelve-year-old, and Rod, a thirteen-year-old, join the group, more mature characteristics of the two older boys are described.

Shifting to an upstairs room in which twelve-year-old Betty and her friends have congregated, the film treats generalized characteristics and individual differences of these girls—some unsophisticated while others have a more mature, teenage outlook. The film also points out that these girls are sensitive to and aware of human relations with adults, such as parents and teachers. Contrasts are made between the poise in social situations of ten- to twelve-year-old boys and girls when Mrs. Jones offers both groups of children some homemade cookies.

When Mrs. Jones calls her children in for evening chores, homework, and preparation for the evening meal, the film centers its attention on the Jones family. Typical home scenes show Mr. Jones handling Betty's prolonged telephone call, sharing Fred's interest in the sports page of the evening paper, and helping to make the evening meal a pleasant occasion.

The film then pictures the events of the following morning when a problem arises involving Fred who complains of a stomach-ache. Betty who accuses him of pretending illness because of his difficulties the previous day in football practice, and Bob who "sticks up" for Fred. After Betty and Bob leave for school, Mrs. Jones tries to question Fred about the "football incident" but seeing his emotional reactions she decides to leave the matter until evening and to Mr. Jones.

Scenes then shift to Bob's classroom. Here some characteristics of ten-year-olds are pointed out as the teacher calls one youngster back from his daydreams and reprimands Bob and a friend, who have been tattled on by a girl, for a mischievous act. The narrator points out the typicalness of the girl's tattling and the boys "taking" their punishment.

In the evening, scenes in the Jones home show Mr. Jones encouraging Fred to give his version of the "football incident," speaking friendly but frankly of Fred's mistake in the situation, and preparing the boy for the possibility of his being dropped from the team.

As the narrator points out that the family may never find out about some incidents, the camera picks up Bob and his going as they enter a house that is being constructed and damage an electrical outlet. Entering the Jones' kitchen, the boys, upon being questioned by Mrs. Jones as to what they've been doing, give the usual, elusive answer, "nothing." Then, in a montage of scenes the film suggests several ways parents can help to prevent destructive pranks: doing interesting things with them as well as for them; sharing some things as a family group; providing group activities with their peers; gradually increasing the amount of personal freedom; and showing a

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sense of humor.

The concluding scenes of the Jones family center around Betty's giving a Halloween party — the argument that arises between Betty and her mother as to the time the party should end; the entire family helping her decorate the house; the arrival of the girls in a group followed very shortly by the boys; the way Betty gets the group dancing; and the unobtrusive yet watchful role of her parents. As Betty's friends are pictured leaving the party, the narrator restates some of the characteristics that have been observed in ten- to twelve-year-olds and emphasizes the importance of understanding children in this age group as preparation for understanding them in the teenage years.

#### APPRAISAL

This film presents, in an interesting and natural manner, situations likely to occur in the daily life of ten- to twelve-year-old boys and girls and the interspersing of dialog with the narrator's remarks adds to the feeling that the viewer is seeing real people in everyday life situations. Both parents and teachers will see a number of incidents that will remind them of their own experiences with this age group. Used with groups of parents, the film should open the way for an informative discussion about the means of living with and working out home and family problems as numerous examples are presented that show parental understanding and guidance, such as the handling of the football incident with Fred. Mother-Father cooperation is seen in the action of Mr. Jones as he upholds his wife's decision that 10:30 is the closing hour of Betty's Halloween party. In more direct fashion, the film enumerates several things families can do to help prevent destructive activities, such as the prank of Bob and his friends in the partially constructed house. In child study courses for prospective teachers and homemakers, the film will be useful to point out common characteristics and individual physical and personality differences in ten- to twelve-year-olds and will serve as a basis for comments and suggestions of ways in which the school and home can cooperate in helping these boys and girls to grow up.

— Beryl B. Blain

### THE NAPOLEONIC ERA

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 14 minutes, 16mm, sound, color or black and white, 1957. \$125 or \$68.75. Teacher's Guide available.

#### DESCRIPTION

*The Napoleonic Era* uses paintings and live-action photography to trace the key events in the building of the Grand French Empire and in its downfall climaxed by the Battle of Waterloo in 1815.

Frédéric Gautier, a former officer in Napoleon's army, visits an art museum and recalls famous events of the period between 1795 and 1815 as he views their interpretation on canvas. In addition to depicting scenes by such artists as Jacques Louis David, Jean Meissonier, Francois Gerard, Antoine Vernet, and Baron Gros, the film shows many views of actual spots where action took place. In several instances, action is repeated through narrative dramatization.

Animated maps are used to show the growth of the Grand French Empire under the leadership of General Bonaparte. Highlights of Napoleon's political life and conquests are outlined in the film, beginning with the insurrection of 1795 during the French Revolution and concluding with his defeat at Waterloo.

The film shows how the young general was given command of the Army of Italy as a reward for putting down an uprising against the Republic and how he was made master of the French Republic after a successful *coup d'état*. As First Consul, Napoleon restored public order, collected taxes, and re-established the government's credit. The young leader instituted many reforms such as organizing the laws of the land into a uniform code, unifying the school system, and restoring religious peace between France and the Papacy.

In the Cathedral of Notre Dame, Napoleon crowned himself Emperor of France on December 2, 1814. His goal became the fusion of all the nations under France and he set out to add more conquests to the many countries already dominated by the French. The high point of Napoleon's power came when he met and defeated Emperor Alexander of Russia. In the Treaty of Tilsit, it was agreed that Europe be divided between France and Russia with France receiving all of Europe west of a line starting at the Niemen River.

On an animated map, a new problem for Napoleon and the French is illustrated. The English fleet was destroying France's sea trade. In retaliation, Napoleon closed the continent to England by a counter blockade, the "Continental System." Instead of making the continent independent of England and her colonies, the supply of imported goods diminished, many businessmen were forced to close their

stores, and the popularity of the French government fell.

One by one the conquered countries began open opposition until, in 1812, the Grand Army of France marched into Russia and was forced to retreat. The narration explains that the empire began to disintegrate and the nations of Europe united to defeat Napoleon at the Battle of the Nations in Leipzig. Napoleon abdicated and the empire was ended except for a brief attempt to return to power, but after Waterloo, his dictatorship ended forever.

The film points out that even though the Napoleonic Era ended, many of the reforms instituted by Napoleon still prevail.

#### APPRAISAL

*The Napoleonic Era* makes an effective use of paintings, maps, and live-action photography to dramatize two decades in history as seen through the eyes of an officer who served under Napoleon. Comparisons of Napoleon's political and military tactics with those of leaders of other historical periods are stimulated and Napoleon's influence on present-day France provides material for discussion. Students from junior high through college should find this film helpful in understanding the chronology and importance of the Napoleonic Era. Although several of the more romantic episodes in Napoleon's life such as his exile to Elba were not mentioned, careful selection of the events in the historical sequence of this twenty-year period contributes to the effectiveness of the film. The fact that Napoleon is always represented through paintings contributes much to the illusion of realism initiated by the use of the "eye-witness" technique.

— O. E. Bismeyer, Jr.

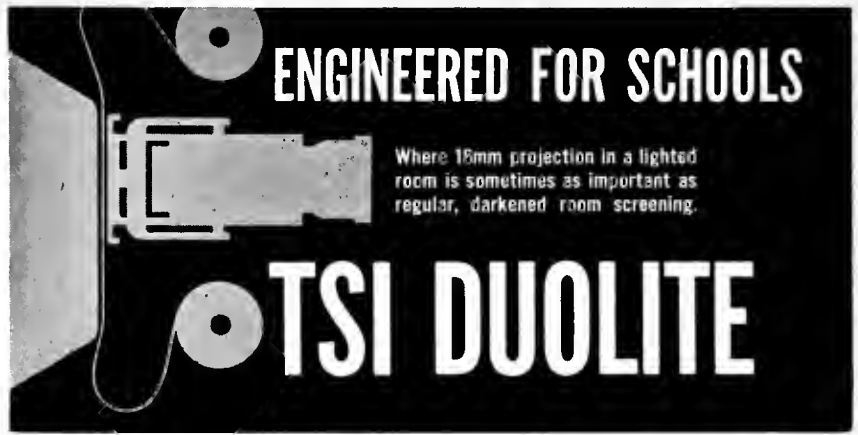
#### OUR CHANGING FAMILY LIFE

(Text-Film Department, McGraw-Hill Book Company, 330 West 42 Street, New York 36, New York) 20 minutes, 16mm, sound, black and white, 1957. \$125. Produced by Knickerbocker Productions.

#### DESCRIPTION

As one of a series of films that is correlated with the textbook *Sociology*, by Arnold W. Green, this film traces the changing character of the family, the altered role and status of its members, and the economic and social forces that have exerted a pronounced impact upon family life.

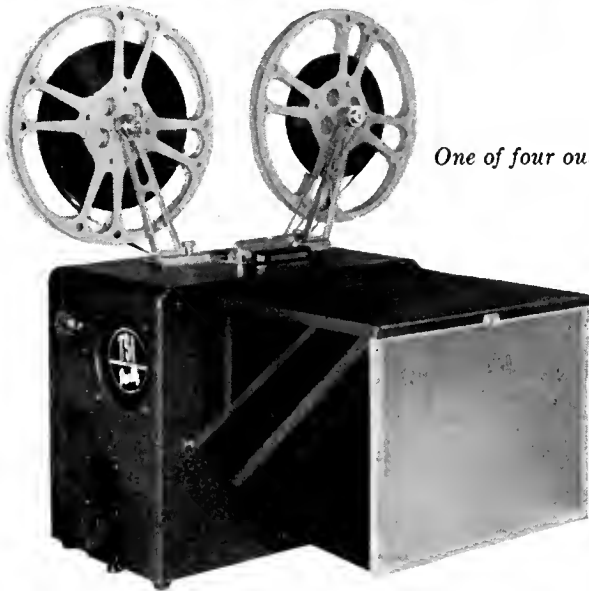
The film describes rural family living during the last decade of the 19th century and then depicts the changes that have occurred during the



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succeeding 75 years. Opening scenes portray the crucial role of the father as a farmer who is the sole source of economic support of his family, the undisputed head of the household, and the teacher of his son in the skills of farming. According to a clear division of labor, mother and grandmother are shown performing the necessary household duties of preparing the food, tending the youngsters, and generally fulfilling household responsibilities. The older children, Rosemary and her brother Franklin, assist their parents by also working in the home and on the farm. To complete the family circle, grandfather, while he is 70 years of age, still performs the useful function of caring for the livestock. Thus, through the division of labor, the existence of the family as an economic unit is maintained.

The unity of the family is further illustrated in the leisure-time pursuits of the members. On Sunday the family listens to father as he reads from the Scriptures or visits as a group with friends. A series of scenes reveals how evenings become the occasion for games in which all generations participate, more serious learning on the part of the young, as well as courting within the circle of approved family activities. The intimacy and the unity of the final scene epitomizes the integrity and the closely knit character, economically and emotionally, of the American farm family of the 1880's.

The film then discusses a number of key forces and events that gradually undermine the economic unity of the family and radically alter the roles of family members. The emergence of factory employment, the growth of cities, new developments in communication and transportation, the stock market crash and the economic depression of the 1930's, and finally, World War II are seen to weaken traditional family ties by permitting more individualistic pursuit of interests and aspirations. In the case of women,

particularly, growing opportunities for employment outside the home along with vast increases in available goods and services facilitate marked changes in their status and role in the family. Today the family is seen in its smallest unit, and, in view of the increasing divorce rate, appears destined for further disintegration.

The next sequence of scenes shows how farm machines and household appliances have so increased productivity as to enable the children to devote more time to school and to make less significant the work of older members. Leisure pursuits become more divorced from other family activities. Similar changes are shown to occur in an urban setting where a grandfather, a widower and retired, is "old" when he reaches 60 years of age. The behavior of family members in the next generation is typified by his daughter, Mrs. Norton, and her husband. Mrs. Norton is observed relieving the "baby sitter" when she arrives home. When father returns from work, he occupies the youngsters while mother prepares dinner, and then becomes "baby sitter" for the evening while mother attends her art class. Hence, roles of father and mother appear less distinct — the early division of labor is greatly modified as each member includes in his area of responsibilities some of the roles of the other.

Closing scenes emphasize the psychological importance of marriage. As the social and economic forces effect gross changes in the character and function of the family, modern urban living is seen to make marriage more desirable to accommodate the need for intimacy and companionship. While these changes in the family are great, however, the film observes that the family as an institution will continue to flourish as long as it is performing the essential functions of reproduction and care and socialization of the young.

## APPRAISAL

The outstanding character of this film lies in the vast sweep that it manifests in tracing the changing patterns in family living during the past 75 years as well as in the various details and marked distinctions that are portrayed in the evolving pattern of family living. The film may be used in a variety of ways: (1) to show how the early division of labor provided for the continuation of the family as a unit, encompassing both work as well as recreation; (2) to contrast early and modern patterns of family life with special emphasis upon the growing freedom of the individual members in today's family; and (3) to



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portray how contemporary roles of the husband and wife are becoming more similar and reciprocal. The film does admirably in attempting to encompass a subject of such historic dimensions and social psychological complexity. In spite of this complexity, however, continuity is maintained through effective visual transitions as well as a commentary that alternates in tone between sympathy and reflective and analytical objectivity. Only on occasion do character portrayals, lacking somewhat in sincerity and spontaneity, mar the smooth flow and unity of the film presentation.

The primary audience for this film would be college students in introductory courses in sociology and social psychology. High school classes in social studies and home economics studying the changing nature and function of the family in contemporary times will also find this film helpful. In addition, adult groups such as PTA and church organizations who are concerned with child development, deviant behavior of young adults in the community, marriage problems, and problems of the aged, would likewise regard this film as both stimulating and informative for the film touches upon a crucial area in human affairs at a time when all

social beings must contend with an increasingly unstable and less directive environment.

## THAILAND, LAND OF RICE

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 14 minutes, 16mm, sound, color or black and white, 1957. \$125 or \$62.50. Teacher's Guide available.

### DESCRIPTION

This film presents scenes of city life in Bangkok, rice farming in the Chao Praya River valley, and commerce in Thailand.

Map animation and view of Thailand described through narration tell much of the struggle by the people of the oldest free nation of Southeast Asia. One segment of the film shows the Sonthikanok family as daily chores are performed in the rice paddy, a meal is eaten, and the harvested rice is taken down the klong or canal to the market place.

One first views the location of Thailand on a map and learns that Thailand which means land of the free was once called Siam. The ancient royal palace is contrasted with modern government buildings and broad boulevards reconstructed to conform to the demands of modern transporta-

tion. Even though the automobile is much in evidence, the trisha is still popular.

The Great Standing Buddha is pictured and the narrator explains that all men of Thailand are supposed to serve as monks for part of their life and spend this time dressed in saffron robes begging for food. The great demons are depicted guarding the massive buddhist temples.

Views along the klongs which empty into the river reveal many aspects of river commerce where entire families live on boats and ply their trade. The film points out that the majority of Thai people live in small farm communities along klongs which carry the river water to their rice fields. Houses built on stilts of teakwood are shown lining the bodies of water as a protection against the water which overflows the banks between March and October.

When the Sonthikanok family is visited, examples of planting rice, caring for the paddy, harvesting the crop, and delivering the rice to rice merchants are given. At the mill, the rice is graded, packed for export, and conveyed to boats called lighters which take the rice to the big ships in the harbor.

The narrator concludes by stating that, "Respectful of their own traditions and faithful to the ideas of their

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ancestors, the modern Thai are working hard to affirm and maintain their proud position as the oldest free nation of Southeast Asia."

### APPRAISAL

*Thailand, the Land of Rice* presents a compact and interesting picture of the struggle of the Thai people for economic independence and stability. Intermediate through high school audiences should benefit from much of the material offered in this film. Because of the political interest in Southeast Asia today, the upper grades might well use this film to discuss the role of Thailand in world affairs. The contrasting views of the religious, commercial, and family life of Thailand create an atmosphere of industry and contentment. The use of a typical Thai family takes advantage of involving the viewer in a comparison with his own way of life and that of another people. Enough of the old and new is blended to offer an insight into the culture of Thailand and to encourage further exploration into the countries of Southeast Asia.

— O. E. Bissmeyer, Jr.

### MEANING IN CHILD ART

(Pennsylvania State University, University Park, Pennsylvania) 11 minutes, 16mm. sound, color, 1955. \$100.

### DESCRIPTION

Produced in the Pennsylvania State University's College of Education, the film shows children in creative art classes working under the supervision of student teachers and faculty members. Each child's work is studied, evaluated, and conclusions are drawn.

The first sequence shows the work of children under five years of age. Even though each child's work is different, there are common characteristics at each age level. The narrator explains that a young child's home is his world, and he often depicts it in his paintings and drawings. Favorite toys, pets, friends, and other meaningful things are chosen as his subjects. Samples of several children's work are shown and interpreted.

The children in the art class are free to move about from place to place. One scene shows some children seated on the floor painting with long sweeping brush strokes, while in another one sees a little girl concentrating on her work. Other children of the group are shown in outdoor scenes as they sketch from nature. The narration explains that children's drawings which appear to adults as mere scribbles have real meaning to the young artists who will identify the objects

whenever grown-ups ask for an explanation.

The next portion of the film shows how children may be encouraged to take part in creative expression by having a variety of art materials placed at their disposal. One boy uses bits of cloth, scissors, and paste to construct a picture of his own choosing. A student teacher and his pupils are shown on a field trip where they enjoy watching the animals on a farm. Upon returning to the classroom, the children express their emotions through drawings and paintings. The young children draw pictures of baby lambs while the older boys and girls choose more difficult subjects. One boy draws a horse, a barn, and a hill in perspective. The narrator's interpretation is that this child has reached the stage where spatial relations are meaningful to him.

The children's art expressions are not limited to painting and drawing. One group of youngsters makes models; a girl is shown working on a piece of wood sculpture, and a boy makes linoleum block prints. Another group of children engages in clay sculpture—an activity in which no tools are used and in which the mind, eyes, hands, and emotions work together as a unit. The narrator states that the student teachers and faculty come together periodically to discuss and evaluate the children's work.

The last sequence shows the children at work on a group project—planning, designing, and making costumes for a puppet show with which the film ends.

### APPRAISAL

The film should be of interest to art teachers and supervisors who work with children in the primary and middle-elementary grades. It shows and interprets a number of experiences which are common among children as they participate in creative art. Experienced teachers offer helpful suggestions and make meaningful interpretations as they study and evaluate the children's creative expressions. The purpose of the film—to show what art, as a medium of creative expression, does for the child rather than what he is expected to get from it—is well achieved and should serve the interests and needs of art teachers and supervisors.

— Pearl Walker Headd

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(Continued from page 480)

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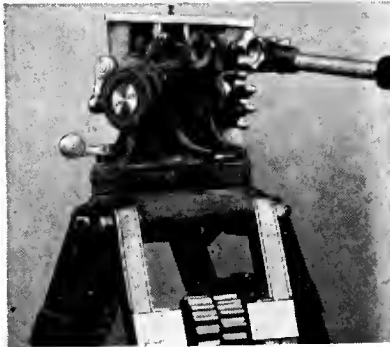
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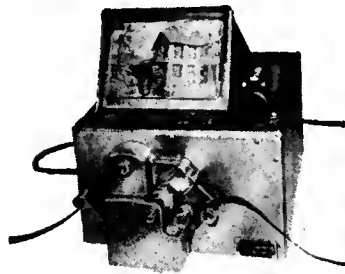
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# Church department



by WILLIAM S. HOCKMAN

## Film Economics

What's the state of film business in the church field? We hear conflicting reports. Some producers say it is "fine," and others say it is "not so good." One concern writes us about the "progressive decline in gross income from rentals" sending along data to spell out what they mean. This concern wants to know if total usage in the church field has declined or increased. Could it be that they are just not getting their share of the total business?

The proprietor of an A-V business writes: "Just got our annual report back, and our accountant tells us that the film rental of our business went in the red again this year." Another observes "about ten years ago we added films and filmstrips to our business. Frankly, I must say that it has never paid." "Religious films keep us busy and keep us broke," writes an owner who goes on to observe "that if things don't improve soon, we will be seriously considering getting out of the religious film business."

From another production "authority" we learn that "production costs have tripled and quadrupled in the last fifteen years. The main reason is labor costs—and labor is the largest single item in the production of pictures." In line with this another producer-distributor comments: "My personal opinion is that production costs are not too high. . . . The rental problem is a serious one (and) I have a feeling that in the next several years some answers will be found."

A library owner thinks some way should be found "to recoup the cost of the print a little faster," suggesting that higher rentals might be the solution. After explaining why production costs are up, a producer-distributor concludes: "Increased demand has not been sufficient to offset the increased cost." A person with considerable bystander status observes, "A cure to most of the ills can be summed up in two little words—MORE RENTALS."

While we could go on quoting for another column, the last comment above gives us a text for a paragraph

or two on what we think ails film economics in the church field.

Without doubt total film usage by the churches is down. If not down in an absolute sense, it is down in a relative one. In relation to church-owned projectors and the volume of high-quality films for church use, it is certainly below what it ought to be. And why is this?

The churches have the equipment. Good films are plentiful, at reasonable rentals. The A-V movement is now in the middle of its Second Decade, and in that time we should have gathered some experience. No longer can we plead lack of films, or equipment, or know-how.

But, what about know-how? Who has pollinated the church field with utilization ideas and useful techniques? Ten years ago we thought the appropriate department of the National Council of Churches would do the job. While doing some things well on a shrinking budget and a decreasing staff, it did *not* get this job done. Nor did the denominations, taken as a whole, do very much either to seed the church field with utilization ideas and know-how. And the same for state and local councils of churches, who might have been guided and inspired by the NCC if it had assigned strong personnel to the task.

The record of the producers is much better. Lending personnel for workshops, conferences, seminars, institutes and other A-V activities, they did pollinate the church field—but it was scattered and thin due to the magnitude of the job. They paid for national advertising, produced and distributed utilization guides, supplied the local film library with useful promotional materials and laid out considerable funds to improve and extend film usage. Despite these efforts the film-usage crop is not what it ought to be—for the sake of the Kingdom (the main concern of the church), and also for the sake of sound and healthy economics.

Where do we go from here? What is to be done? It seems to us that the sensible thing to do now is to do

what we have left undone—cultivate and fertilize and pollinate the church field with utilization ideas and know-how.

And who is to do the job? The producer, the film library, the magazines, but principally THE CHURCH—and, not chiefly to get us out of this economic Sargossa Sea, but wholly that such a powerful means of communication shall be used for the glory of God.—WSH.

## Seminary Training

### In Audio-Visual Aids

By Joe Davis Heacock\*

The traditional reasons why audio-visuals are not used in churches and schools are practically eliminated. There is no longer a lack of money; materials are adequate, and new buildings are being constructed to provide for audio-visuals. The one problem remaining in churches and schools is the attitude of the teacher. This problem stems from ignorance, which could be corrected to a large degree by better church and school administration.

Neither pastors, ministers of education, music directors, youth or elementary directors, nor missionaries will use visual materials until they grasp the possibilities and obtain some know-how in making the visuals effective.

### Using, Teaches

Perhaps the best way to help potential church and denominational leaders to grasp the possibilities in audio-visuals is for the teachers in the colleges and seminaries to use audio-visuals in teaching. Unfortunately, we face the age-old conflict between content and method.

Seminary teachers are usually far more concerned with the content in their course than they are with their effectiveness in putting the course over. Teachers get the idea somehow that

\*Dr. Heacock is Director of the School of Religious Education, Southwestern Baptist Theological Seminary, Fort Worth, Texas. His observations are reprinted from the bulletin, "Audio-Visual Aids" for July, 1957.

they are shirking their responsibility if they use a film rather than "tell 'um," that someone will think they are lazy or not prepared. It has been difficult for teachers to admit a good visual can be more effective than "I" could do it with a lecture. The fact is — the military services, secular education, and even tests in Bible teaching have proven visual presentations are usually more effective.

### Teacher, Primary

The teacher is still primary, of course. Jesus used the visual, but the power of His life and personality was the more important. The knowledge and personality of the college and seminary teacher are still predominant. Yet, using a projector does not minimize the place of the teacher, but rather exalts it.

Teachers are human beings after all, and require the same organization and motivation to cause them to perform in a desired way. Therefore, teachers are more likely to use visual materials if there is some organized effort to encourage it. That brings us again to the problem of administration.

There is the need for a director of audio-visual aids on the campus. It would be best for this director to have a committee. The campus committee would make available to every teacher a classified list of all visual materials on the campus and in the Book Store.

### Two Suggestions

Two suggestions can be made. One is that in future building programs on any seminary campus, the planning committee should include one or more persons who can advise and guide in making provision for essential audio-visual facilities. This would include electric wall outlets, speaker jacks, conduits to provide two-way projection, light switches, and permanent wall screens.

Along with audio-visual facilities, a seminary should also provide adequate courses for students interested in the field of audio-visuals. Repeated requests come from the mission fields encouraging mission volunteers to take such courses. Many missionaries on furlough return to the seminaries and include visual aids courses in their study.

### The Story Of Betty Lou

Betty Lou's parents had little education and less money, but they had lots of character and considerable courage. With these general family assets she arrived at Mather school, in South Carolina. It knew what to do with Betty Lou. Out of 90 years of experience it had developed a formula for educating such Negro girls right up through high

school (Junior College since 1954). In the 82-frame filmstrip of live color photography, and a 20-minute LP recording, Betty Lou "tells" us of her arrival, of her work, of her study and play at Mather; and also of a serious mistake she made and its heart-warming denouement. *One Girl's Story* is highly recommended to give youth and adults a close-up view of Christian missions at work in the field of education. (From A-V Department, American Baptist Convention, 152 Madison Ave., N. Y. 16; sale complete \$10; rental \$3.50.)

### For Youth Leaders

*Winning the Confidence of Youth, Cooperation Among Adult Workers, and Toward Better Teaching* are the three parts of a new filmstrip produced by the Methodist TV Radio and Film Commission for general use. Each has close to 40 frames of B&W live photography of reasonable but not outstanding quality. The commentary, narration and dialogue, is nicely LP-recorded with a break in each band where the discussion period is inserted. Intended to be stimulative rather than definitive, this series can be used to spark a discussion which will bring these general ideas down into the specific context of a denomination or a local church situation. Recommended.

### Happy Differences

Suppose you, as a teacher of Primary or Junior children, wanted to help them realize the wide variety of differences that are in the world about us, including the differences in people! Suppose you wanted to accent the idea that differences are a part of the world that God has made for us; that they help make life exciting and interesting; and, that they are to be accepted and enjoyed! What would you do? I know one thing you wouldn't need to do—Make a filmstrip on the subject. That has already been done, with excellent results, in the 65-frame color filmstrip, *The World of Happy Differences*. Friendship Press (257 Fourth Ave., N.Y. 10) is the producer, with Hazel V. Orton originating and directing. Warren Johnson does the pictures—in a lovely cartoon style, in bright, gay and nicely balanced colors, yet with emphatic meaning. The commentary, by Mae Hurley Ashworth, is imaginative, engaging, subtly instructive, and beautifully enhanced by an original song whose stanzas sum up the thought of the preceding picture sequence. There is an excellent script-guide put up in a clever format, and the price per unit it only \$5.00. (Order direct.)

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# Film Distribution Plans In The Church Field

What are the principal film distribution plans now in vogue in the church field? What are the principal business relationships between the producer and the dealer or local film rental library?

After a little investigation we find a total of eight plans or patterns. We will try to describe them, leaving value judgments for a later time. We have chosen to use the term "print" to stabilize the categorical phrases which differentiate the several modes or patterns. We have tried to avoid the sales jargon of any one producer in describing briefly the financial arrangements by which a dealer or library comes to possess and use the print (copy) of a given film. Here are the eight we know about. There may be others:

## I

### Out-Right Print Sale

Here the producer sells outright for a given price a print of a film, the buyer then having full ownership and control of the print and making no further financial returns to the producer.

## II

### Print Lease and Split-Rental, with An Option to Convert to the Print Lease Plan

Here the producer leases a print to the dealer for a set price, getting also a percentage of the rentals, with the dealer having the privilege of applying the producer's share of the rentals if he elects to convert to the Print-Lease Plan (IV below).

## III

### Print Lease and Split Rental

Here the producer leases a print to the dealer for a set price and then collects a percentage of the rentals as long as the film circulates. This is also called the "participation plan," "split-rental plan," and the "life-time lease plan."

## IV

### Print Lease Plan

Here the producer leases a print to

the dealer for a more substantial price than in III, with the ownership and control of the print remaining with the producer, but with the dealer retaining all of the rentals.

## V

### Print Deposit Plan

Here the producer places a print in the library without any cost to the library, it to be rented at fixed rates, with the library returning from 60% to 70% of each rental to the producer.

## VI

### Print Saturation Plan

Here the church, denomination, or agency produces a film and places prints in church channels to secure, through special intensive promotion, the maximum usage by the churches in a given period of time.

## VII

### Print Service Charge

Here the producer places a print with a person or concern for handling, with the user paying a service charge, and postage one way or both, with the concern keeping the entire fee or splitting it with the owner.

## VIII

### Print Offering Plan

Here the producer or owner places a print with a person or concern who then agrees to circulate the film on a voluntary offering basis.

### Comment

We understand that the bulk of business in the church field is done under Plans III and IV, with a small amount under Plans II and V, and less still under I. Regular libraries and dealers don't usually get mixed up with Plan VI, but now and then one will circulate prints under VII and VIII. — WSH.

## New, Good, and Useful

The teachers of Nursery, Kindergarten, and Primary children in church, synagogue and school will find the sound filmstrip, *Art and the Growing Child*, interesting, informative, and exceedingly useful. It can be used with teachers and parents—to help them understand the art-efforts and ideas of the growing child. It can be used with children (3rd grade and up) to stimulate, instruct, and inspire them to express themselves.

The frames of this filmstrip give us the actual candid paintings of chil-

dren and boys and girls. The well-composed LP-recorded narration has two versions, one for adults and the other for boys and girls, both beautifully narrated by Ann Loring, TV actress and teacher. The filmstrip's author is Temina Gezari, artist, sculptor, and teacher of New York. This useful filmstrip is Number One in a series of productions by Films for Education, 1066 Chapel Street, New Haven, Conn. A user's guide has been provided, and the whole production nicely boxed. Color; 58 frames; utilization time each side 13 minutes; complete for \$15.00.

## Evaluating Sheets

How good is a visual aid? In what contexts is it to be judged? Is it to be evaluated against its purpose—what it was made to say and do? Is it to be judged against theoretical standards of excellence for that medium?

Here are the ten points on which the CAVE (Catholic Audio-Visual Educators Association) evaluate films: 1) THEOLOGY—Are the teachings of faith and morals presented thoroughly? 2) PHILOSOPHY—Are all the principles of the philosophy of education used in this film fully in accord with Catholic teachings? 3) PSYCHOLOGY—Does the film in its presentation properly stimulate the senses, the intellect, emotions and will?

4) AUTHENTICITY—Is this film accurate and reliable according to known facts? 5) CURRICULUM CORRELATION—How well is the film adapted to the needs, background, and maturity level of the student? 6) ORGANIZATION—Is the unity and coherence of the film revealed in the smooth continuity from one scene to another and is the film sufficiently limited in scope? 7) TECHNICAL QUALITY—Does the technical quality of the film conform to the high standards established for instructional films?

8) UTILIZATION—To what extent does the film provide a teaching experience above and beyond that accomplished by other methods? 9) INTEREST APPEAL—Does it appeal to the interest range of the audience?

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10) DESIRABLE OUTCOMES — How well does this film aid in the development of understandings, attitudes, and habits for Christian Social Living?"

This is a realistic but rugged test. On each of these the copyrighted (1956) evaluation sheets there is provision for rating a film from 10 to 100, but we assume that few will ever score high on all points. (For fuller information write to CAVE, Box 618, Church Street, N. Y. 8.)

## World Friends

What is missionary education? How does it take place? How can parents and teachers, boards and committees — all who are concerned with the complete education of the child — be shown the nature of missionary education in home and church?

After seeing *Growing as World Friends*, a 49-frame art filmstrip in full color, I would use it. I would present it to the group, and then go through once more quite rapidly, this time stopping at the end of each age-level sequence for conversation and discussion. (On this the user's guide has many good ideas.) Another profitable use would be for teachers and leaders to do a self-evaluation based on the reasonable criteria stated or implied in this filmstrip.

Janet Smalley does the pictures and Grace Storms Tower the script, both achieving a fine level of quality in their work. (Complete, with printed script-guide, \$5.00. From Friendship Press, 257 Fourth Ave., N.Y. 10.)

## The Nishio Church

Mr. Leon V. Kofod went to Nishio, a city of 25,000 population, on the central island of Honshu, Japan, to get the lovely pictures of the little Christian church and congregation we come to know in the 70-frame color filmstrip, *From the Church at Nishio*. After he got his pictures he wrote a lively and instructive script telling us all about the formation and growth of the church, and helping us become aware of the unique task of the Christian worker among the people of Japan. On all of this the Joint Commission on Missionary Education (JCME) of the National Council of Churches (NCC) has done a good production job. This is an adult filmstrip and it should be used as the basis for discussion as well as information. The script-user's guide is full of good ideas on how to accomplish this and other objectives. Recommended. (Complete, \$5.00. Order from Friendship Press, 257 Fourth Ave., N.Y. 10.)

## Controversy Expected

It is altogether possible that Cathedral's 32-frame color filmstrip, *The Marriage at Cana*, will kick up some controversy. Arising over the way the producer has represented Jesus as conducting Himself on this occasion, this hassle will not touch the basic technical qualities of the filmstrip nor deal with the fundamental issues implicit in the visualization of Biblical stories. It will unfortunately center on a matter the producer never intended to elucidate — the drinking of wine by our Lord.

However, those who use the filmstrip as the producer intended will have little difficulty. His goals are: (1) "To see that Jesus enjoyed life

and happy times, like a wedding; (2) to realize something of the trust and the conflict between Jesus and His mother; (3) to appreciate the significance John attaches to the miracle." While only the first purpose is appropriate to children, all three are reasonable utilization outcomes for young people and adults.

On the pictorial side this filmstrip is composed of color photographs of costumed and posed actors. The commentary is available in two editions — the teaching version, written in modern speech and to be read; and, the worship version, LP-recorded. The teaching version has a column of useful notes paralleling the commentary. When used in relation to intended outcomes, recommended.

## Scratches on Film

### Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

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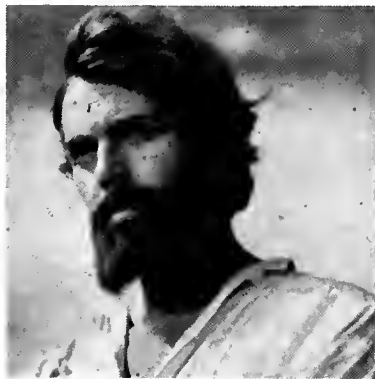
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# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## Community Helpers Series

**Long Filmstrip Service**, 7505 Fairmount Avenue, El Cerrito 8, California. Filmstrips are in color. Primary grade range. Subject area—social studies.

**THE MILKMAN** (36 Frames). Filmstrip shows the duties of the milkman as he works for the dairy. Covers the travels of milk from the farm to the dairies and finally to the stores and homes. It was easily understood by class and teaches a number of new words, some already known by the children.

**THE POSTMAN** (35 Frames). The children learned some of the duties of the men who work in the post office, as well as the men who collect and deliver the mail. It clearly showed the three main ways mail travels: by plane, boat and train. The vocabulary was very clear and understandable. The strip gave the students a better understanding of the travels of a letter before it reaches its destination.

**THE DOCTOR** (34 Frames). The principal duties of the neighborhood doctor are covered in this filmstrip. It shows how he helps people who are sick and places emphasis on the value of having frequent check-ups from the doctor. Vocabulary is on primary level and easily understood.

**THE DENTIST** (29 Frames). Emphasizes how the dentist can help us take care of our teeth so that cavities will not develop. Dentist shows how he must fill bad teeth so that the cavities will not grow larger. Filmstrip may also be effectively used with a health unit.

**CITY HELPERS** (33 Frames). The duties of several helpers are explained. Shows how men clean the streets, take care of the parks, etc. Emphasizes our duty to keep our city looking neat and clean. Color pictures are of excellent quality.

**THE BAKER** (34 Frames). Covers the functions of the baker and the services he performs for the public. Shows how bread, cakes, and cookies are made and sold.

**THE FIREMAN** (37 Frames). The danger of fire is explained in this filmstrip. The student realizes the impor-

tance of fire drills and the necessity to obey fire orders at all times. The duties of the city fireman are shown and explained.

**THE POLICEMAN** (35 Frames). The policeman shows the students how to be safe in crossing the street. His protection for the neighborhood is explained. The vocabulary is easy for the primary grades and the pictures provide situations for stimulating discussion with the class.

**THE GROCER** (32 Frames). This filmstrip shows the running of the modern grocery store and the persons who work in it. Included are the many items that can be bought there and the way they are delivered to the store. The film introduces several words used for buying and selling things in student's vocabulary.

## Single Subject Filmstrips

Visual Education Consultants, 2066 Helena Street, Madison 4, Wisconsin. Filmstrips are in black and white. Grade range and subject area as noted.

**TORNADOES:** What they are and what to do about them (Upper grades, Science or Safety Subject Area, 22 Frames). This filmstrip begins by presenting a vocabulary of terms applicable to tornadoes, then shows pictures and graphs which explain some of these terms. This strip could be used in connection with a unit on weather forecasting. Major emphasis is placed on "What to do about them," and in this respect, the filmstrip could be used for safety education.

**MONEY LESSON FOR PRIMARY GRADES** (Primary grade level, Arithmetic subject area, 22 Frames). This black and white filmstrip is designed to teach thrift as well as the various kinds of currency. The names of presidents are presented and the children enjoy seeing how pennies grow into dollars. Value of money is emphasized.

**NOTE:** We want to apologize for the error in crediting the producer of the "Far Western States" Series as reported in the September issue. The correct producer of the series was Encyclopaedia Britannica Films, Inc., 1144 Wilmette Avenue, Wilmette, Illinois.

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**A Lesson in Mythology** — Explains Andromeda, the Minotaur, Iphigenia, etc., based on M-G-M's *The Living Idol*. 25 frames, color. **\$7.50.**

**The Glass Slipper** — The charming fairy tale of Cinderella, told in a new way, based on the M-G-M photoplay. 36 frames in full color. **\$7.50**

**Alexander the Great** — Biography of the first man to conquer the civilized world, based on the photoplay. Shows Alexander's effort to unite Europe and Asia, a task with which the U.N. is still faced. 55 frames. **\$7.50.**

**Adventures of Robinson Crusoe** — In full color, 50 frames, a clear pictorial guide to the Defoe classic, based on the United Artists screen version. **\$7.50**

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**Romeo and Juliet** — Shakespeare's great love story illustrated in color from the J. Arthur Rank production filmed on location in Verona and other Italian cities. 44 frames. **\$7.50**

**Greatest Show on Earth** — In full color, a lively pictorial guide to the circus, based on Cecil B. DeMille's Technicolor photoplay, which won the Academy Award in 1953 as the best picture of the year. 40 frames. **\$7.50**

**Hansel and Gretel** — In full color, 42 frames, the highlights of the beloved fairy tale as performed by the charming Kinemins of Michael Myerberg's screen version, released by RKO Radio Pictures. **\$7.50.**

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# Looking at the Literature

**TELEVISION FOR CHILDREN**, 60-page illustrated book prepared by Foundation for Character Education in cooperation with Boston University's school of education. Intended to guide producers and parents in preparing and selecting suitable child programs. Consensus, not necessarily unanimous, of ten authorities in fields of broadcasting, education and psychology, is that TV seems to have little or no measurable effect upon a child's performance in school. Free to broadcasters, educational organizations, children program sponsors, governmental agencies and special libraries, through the U. S. Office of Education and the NARTB.

**MANUAL OF PRACTICAL PROJECTION**, Robert A. Mitchell, although intended primarily for the theatre projectionist, this 450-page compilation of material which appeared originally in "International Projectionist" contains valuable reference data for the audio-visual and service specialist as well as for science teachers. International Projectionist Publishing Co., Inc., 19 W. 44th St., New York 36, \$6.00.

**AUDIO VISUAL EDUCATION**, Vol. 1 No. 1, new quarterly magazine, published by the Ministry of Education, New Delhi, India. Articles deal with AV under first and second Five Year Plan, School broadcasts, and an especially interesting ideological reflection on "The Limitations of Audio-Visual Aids" as possible inhibitors of philosophical or abstract thought. Film reviews show material drawn from Britain, Russia, Czecho-Slovakia as well as U.S.A.

**VISUAL PRINCIPLES FOR TRAINING BY TELEVISION**, effect of varying visual design on clarity of more than 100 training devices tested in U. S. Navy research, rated according to organization, figure-to-ground visibility, contrast, materials, size, detail, depth and color. 28 pages, 75 cents, Office of Technical Services PB 121931, U. S. Department of Commerce, Washington 25.

**MORE SHAKESPEARE FOR EVERYONE**, in a new volume from Pocket Books and Folger Library. The title of the new book is *OTHELLO* and it is the second in the "Folger Library General Reader's Shakespeare" series.

Edited by Louis B. Wright and Virginia Freund, respectively director and executive secretary of Washington's Folger Library, *OTHELLO* is part of the continuing plan of Pocket Books and the Folger Shakespeare Library to publish during the next few

years, a complete, new edition of Shakespeare in single-play volumes.

Later this year and during 1958, Pocket Books will publish four additional Shakespeares: *THE MERCHANT OF VENICE*, *HAMLET*, *JULIUS CAESAR* and *A MIDSUMMER NIGHT'S DREAM*, to further its aim of Shakespeare for everyone at a price everyone can pay.

**TELEVISION FACTBOOK**, published by the trade newsletter, *Televi-*

*sion Digest*, Washington, D. C., recently announced in its 25th semi-annual edition, that more than two-thirds of the world's 63 million TV sets and well over half of the world's 900 TV stations are in the United States. The 476-page publication contains information on every station in operation, including detailed data on U.S. and Canadian stations. It reveals that Iron Curtain countries fall behind the west in TV progress. Altogether 43 countries have TV.

## Advertisement

### HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1954. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1500 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 illustrations, 14 Color Plates. Horper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Ninth Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Fraxier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**AUDIO-VISUAL AIDS TO INSTRUCTION.** By Harry C. McKown and Alvin B. Roberts. 608 pp. McGraw-Hill Book Company, 330 West 42nd St., New York 36. Second Edition. \$5.50.

**EDUCATIONAL FILM GUIDE: A listing of 18,000 16mm films (many hundreds on Free Loan) in one bound volume (over 1,000 pages) and 4 annual supplements thru Spring 1957. A 1954-58 bound cumulation revised, ready in Fall 1958. Subscribers to this most complete 16mm film service available will be billed only \$15 (\$1 more for foreign). Order today from Dept. LP-AVG, The H. W. Wilson Company, 960 University Ave., NYC 52. Write for free Folder . . .**

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**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 17th Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Honson Halsted, M.A. Third Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey. \$3.75.

**A WINDOW TO THE CHILD'S MIND — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.**





# Audio-visual trade review

by ROBERT E. SCHREIBER

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**Bell & Howell Monterey Deluxe 8mm Projector.** \$99.95. The new 253AR has reverse and still picture projection; also features 500-watt illumination, 400-foot film capacity, f: 1.6 lens, aluminum construction.

For more information circle 102 on coupon

**Eastman Cine-Kodak Showtime 8mm Projector** \$129.50 for variable speed model; \$115 for standard. The variable speed model can also be reversed or stopped for single frame showing. Shutter transmits 60% more light, said to give 750-watt illumination with 500-watt lamp. Fast f:1.6 lens. Built into case. Never needs oiling. Nylon gears.

For more information circle 116 on coupon

**Genarco 3,000 Watt Slide Projector** \$960. Now available with 70-slide, push-button, remote control slide changer.

For more information circle 103 on coupon

**Oakton Robovision Unit.** A completely automatic, self-contained, tape-recorded sound slide film projection unit, the patented tape player features subsonic action signals. Tape and film are in continuous loops. Carries up to 110 pictures projected on 9x12" screen. Unit may be set to shut-off at end of showing or repeat continuously.

For more information circle 104 on coupon

**Paillard Synchromat for 8mm Sound** \$89.50. Conversion of M-8 Projector \$15. A practical device for synchronizing sound to 8mm film which may be used with the Bolex M-8 Projector and any standard model horizontal tape recorder. Projector and tape recorder operate at normal speed and are inter-locked.

For more information circle 105 on coupon

**Premier Materials Projection Stand.** The lightweight stand includes a soft light for viewing and identifying slides, electrical outlets for projector and room lamps providing automatic inter-leave, heavy duty 1000 watt convenience outlet. Has smart-looking tubular steel legs and smoothly finished wood top.

For more information circle 106 on coupon

**Projection Optics Transpaque II Projector Units.** Components may be assembled to form a transparency projector for 10x10 slides or a table or opaque projector for 11x11 opaque material. Unit may be set directly on books if desired for screen projection. Components needed for any particular purpose may be purchased as required.

For more information circle 107 on coupon

**Wallensak Automatic Slide Projector** \$149.50. Accepts 35mm, bantam, or 1 1/2"x1 1/2" format slides intermixed and shows them with 500-watt illumination — as many as 36 at a time —

automatically. Five-inch f:3.5 lens, automatic fade-in and fade-out, iris diaphragm control for viewing over-exposed slides, built-in pointer, remote control, stereo slide slot. Complete with extra condenser lens for 1 1/2" transparencies, cord, and 7 magazine trays.

For more information circle 108 on coupon

**SOUND EQUIPMENT & ACCESSORIES**

**Affton Magnetic Recording Tape.** Now introducing a stronger plastic base tape and a new oxide coating fortified with a magnetic catalyst said to allow for greater sound absorption and improved output.

For more information circle 109 on coupon

**ACA Amplifier with Constant Volume** \$245. Automatic volume control amplifier maintains a constant output within plus or minus 1 db with input changes of 30 db. Exceedingly rapid automatic gain reduction prevents syllable clipping and slow automatic gain increase avoids automatic control at syllabic frequencies.

For more information circle 110 on coupon

**Dynavox 4-Speed Portable Phonograph** \$119.95. Model 877 has hi-fi AC push pull amplifier with frequency response from 40 to 18,000 cycles; 5 watts undistorted output; separate bass and treble controls; featherweight tone arm; VM 4-speed changer with Switch-O-Matic control which shuts off entire unit after last record is played. Has two 6" speakers. Matching hi-fi speaker, incorporating an 8" woofer and a 3 1/2" tweeter, \$42.50.

For more information circle 111 on coupon

**G & H Rebel Speaker Improved** \$99 for the KR-3 folded corner horn speaker

enclosure which has been given a "new look." Available in mahogany, walnut, bland mahogany, and black lacquer finishes. Also available in kit form for \$72.

For more information circle 112 on coupon

**Gorrod 4-Speed Manual Record Player and Transcription Tone Arm** \$32.50 and \$24.50. Features 4-pole shaded induction surge motor, belt-free True-Turret drive. Starts automatically with simple movement of the tone arm and shuts off automatically at the end of the record. Supplied less cartridge. Transcription arm Model TPA-10 is adjustable for length, tracking angle, stylus pressure, and mounting height. Incorporates the best features of static balance, spring loading, and viscous damping.

For more information circle 113 on coupon

**GE Woofer Speaker** \$29.95. In 12" size with improved low-frequency reproduction in two- or three-way high-fidelity systems. The A1-403 provides undistorted output in the 40-1,500 cycle range. High power feature results from a specially treated, deep-convulsion cone edge and a linearized air gap and suspension system.

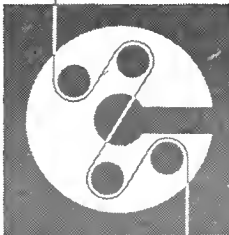
For more information circle 114 on coupon

**Johnson Smith Home Recorder** \$14.95. Provides all of the equipment necessary to convert any record player into a disc recorder at extremely low cost. Operates at any turntable speed. Package of five special recording blanks \$1.95.

For more information circle 115 on coupon

**Pentron Tape System Components.** Designed for custom installation, the components include three tape transport mechanisms, three tape preamplifiers plus a 4-channel microphone mixer. Both manual and stereophonic

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recording is possible with a choice of stacked or staggered head systems. For more information circle 117 on coupon



## TELEVISION RECEIVER

**Transvision 27" Classroom TV Receiver.** Functions as a regular TV receiver or as a closed circuit monitor. The screen is six feet above floor level for good visibility from all parts of the classroom. Three-speaker audio system directs sound through a 180 degree pattern giving equal sound intensity in all sections of the room. Large swivel casters for complete movability. May be disassembled into three compact sections with carrying handles. Built-in antenna system with selector switch and fringe-area control. For more information circle 124 on coupon

## MISCELLANEOUS EQUIPMENT

**Ampto "14" Printer-Processor Photocopy Unit \$424.50.** Special high-intensity light makes multi-purpose photocopying unit suitable for use with slowest papers. Can be easily dismantled for cleaning. Designed for simplicity of operation. Handles copy up to 14" wide and of any length. Will reproduce from multi-colored copy, opaque, or transparent. For more information circle 125 on coupon

**8-Inch Desk Project Globe. RAND. 4 for \$15.** Durable steel ball has a surface which can be marked with wax crayon and easily cleaned. Water areas printed in blue; continents in brown with mountain relief shown. All political information eliminated except for parallels of latitude, meridians, dot symbols for 32 cities. For more information circle 240 on coupon

**Eastman Transparency Illuminator.** Blue glass filter behind translucent white viewing surface produces light of nearly ideal spectral quality. View-

**SoundScriber "24" Recorder-Reproducer \$950.** Compact magnetic tape recorder-reproducer records continuously for 24 hours utilizing a slow tape speed of 2 1/2 inches per minute. Alteration of the recording is impossible without detection. Tape reels hold 300 feet of tape calibrated in minutes from 0000 to 1455. Accessory tape demagnetizer renders reels ready for reuse in 15 seconds. Tape is \$8.50 per reel. For more information circle 119 on coupon

ing area is 10"x10". Gray plastic housing ventilated for cooling of the 75-watt lamp. Masks for all sizes of transparencies. For more information circle 122 on coupon

**Fotomatic Elwood Densitometer & Light Meter \$118.** An ultra-sensitive instrument for accurately measuring light qualities and quantities, it is a self-contained unit consisting of a light-sensitive crystal mounted in a transparent plastic holder and a meter mounted in a cast aluminum housing. For more information circle 126 on coupon

**Rhodes School Timer.** Portable desk timer specifically designed for use by teachers. Can be set to time in minutes or seconds. At the end of the chosen interval a bell rings. For more information circle 127 on coupon

**Shure Microphones and Phono Pickup.** Commodo microphone series available in three models suitable for P.A. and home recording are of controlled magnetic construction unaffected by humidity and temperature variations. May be used in the hand or in floor or desk stands. \$27.50-\$38.50. The Studio Dynetic pickup has a one-gram pressure cartridge and tone-arm, jeweled bearings, features cartridge in which magnet moves within stationary coil. Nitron Microphone is unidirectional unaffected by temperature and humidity variations. Adjustable swivel. For more information circle 131 on coupon

**S.O.S. Sosolvex All-Purpose Film-Conditioner \$6.95 per gallon.** Said to be harmless, non-toxic, non-flam, anti-static, containing no carbon tetrachloride, conditions, waxes film. Dries immediately without streaking, clouding, or leaving residue. Instantly seasons green prints. For more information circle 132 on coupon

**Stancil-Hoffman Oscillator Wand \$43.50.** A maintenance tool for magnetic recording equipment, the wand is a source of either a 1000 or 8000 cycle tone. When held close to the playback head, the tone is induced into the head to check operation of the amplifier. Held close to a dynamic microphone, the wand will induce the same tones. Weighs only 9 ounces, is 8" long and 1 1/2" in diameter. Unit is completely transistorized with self-contained battery. For more information circle 133 on coupon

**Telectro Tape Transport Mechanism** Suitable for hi-fi applications or studio work. Tape speeds of 15, 30, and 60 inches per second; 1-5 second starting time to stable speed, depending upon final speed selected; one-tenth second stopping time; one minute rewind; standard 19" rack mounting plug-in head assembly. For more information circle 134 on coupon

## NEW MATERIALS

### FEATURE

**Anatohan mp CONTEMPORARY 93min sd r\$50.** Josef von Sternberg sets his Occidental technique against the Japanese stylization and achieves surprisingly artistic effects. Narrated by the director. For more information circle 135 on coupon

### HEALTH & SAFETY

**Action Program Traffic Films 8mp PCT** 13min b&w film \$18; 5-7 min film color \$25 b&w \$12. **Alias the Killer** — 13 min — shows organized citizen support for balanced safety program; **Uniform Traffic Laws** (5 min), **As Matter of Fact** (5 — accident facts) **Teach Them Traffic Safety** (6), **Traf**

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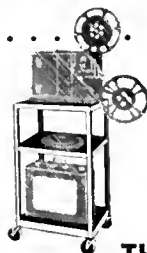
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### LANGUAGE ARTS

**Marcel Proust** FACSEA loaned by subscription. Over 150 photographs of people and places Proust knew, manuscripts, quotations from his letters and his works.

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**Pages from "Le Chorivari"** FACSEA loaned by subscription. 15 original lithographs, mounted depict the satire on the literary world of 1832-1860 by the caricaturists Daumier, Cham, and Darjou.

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### LANGUAGES: French

**Or et Diamant** mp FACSEA 10min sd by subscription. Jewelry making in Paris; detailed description of the manufacture of a diamond and platinum brooch.

For more information circle 139 on coupon  
**Grande Peche** mp FACSEA 40min sd by subscription. Film report of cod-fishing off the coast of Newfoundland. Prize film at Cannes. French sound. For more information circle 140 on coupon

**Graphismes** mp FACSEA 10min sd by subscription. Art of engraving including work of Picasso, Rauault, Derain, and others. French commentary.

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**Jean Giono** mp FACSEA 20min sd by subscription. The author shows the land and people he loves and writes about. French sound.

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**Ballade Parisienne** mp FACSEA 30min sd by subscription. History of Paris told through its monuments, old buildings, and streets. French sound.

For more information circle 144 on coupon  
**Promenade de Versailles** mp FACSEA 20min sd by subscription. The palace inside and out, gardens, fountains, "Grand Trianon" and "Petit Trianon." Commentary in French.

For more information circle 145 on coupon

### LIBRARY SCIENCE

**Planning a School Library** mp REMINGTON-RAND 23min sd col free. Demonstrates the purpose and use of furniture, correct space allocation, arrangement of various types of equipment, and the need for correct lighting effects and floor coverings.

For more information circle 146 on coupon  
**Stik-a-Letter Gummed Letter Sets** \$6.50 per set for 1,454 letters 1 1/2" size; 1,120 in 2" size. Available in Lawrence Condensed or Benton Bold in black, white, red, yellow, blue, green, or gray. Packaged in 71 miniature indexed folders including caps, lower case, numerals, and punctuation marks.

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### MUSIC

**Keyboard Experiences in Classroom Music** mp AMC 20min sd \$75. How grade school teachers without special musical training can use the piano keyboard as a visual aid in teaching the fundamentals of music. Photographed in a third-grade classroom, shows use of simulated, silent keyboards to enable members of a music class to use

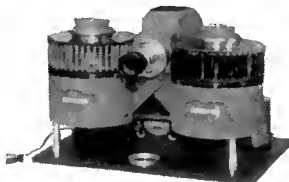
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**Our National Anthem** mp AVIS 9min sd col \$90. The story of The Star Spangled Banner as told by Miss Brown to her pupils.

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### PRODUCTS & INDUSTRIES

**Opening Night in Hawaii** mp PRINCETON 13min sd free. Shows the construction of the famed Kaiser aluminum dome, used in this case to create an entertainment center at Hawaiian Village, Waikiki Beach. The show in the new building is highlighted.

For more information circle 150 on coupon  
**Story of a Dam** mp OSU 17min sd col \$140. From groundbreaking to completion, the construction of Haaver Dam Reservoir at Columbus, Ohio.

Condenses three years of planning, preparation, and construction. Pictures the evacuation of whale communities, the clearing of huge tracts of forest land, and the relocation of bridges, telephone lines, and old landmarks as machines built a modern water supply system for a city of 500,000.

For more information circle 151 on coupon  
**Treasure for Your Table** mp UWF 27min sd col free. The making of silver, china, and glassware by craftsmen in the factories of Towle, Lenox, and Tiffin.

For more information circle 152 on coupon

### PSYCHOLOGY

**Psychology Series Additions** 4mp MH 13-22 min. sd Perception (17min \$100) presents the theory that human perception is not merely a sensing of stimuli; **Brain and Behavior** (22min \$130) demonstrates two ways by which the function of different brain areas can be studied in its relation to human behavior; **Development of Individual Differences** (13min \$75) shows how differences result from both heredity and environment; **Common Fallacies About Group Differences** (15 min \$90) depicts the popular notions about races, heredity, and group differences which are wholly inaccurate.

For more information circle 153 on coupon

### RELIGIOUS EDUCATION

**Book of Acts Series 10mp FAMILY** ea 17min sd col r\$9 b&w r\$6. Dramatic episodes portray the beginnings of the early Christian church including the baptism of the Holy Spirit on the day of the Pentecost, the preaching and witnessing of the apostles and early Christians, the conversion of Saul, the persecution of Christians, the first gentle believers, the first missionaries, and the last message of Paul.

For more information circle 154 on coupon  
**Cradle Song** mp ASSOCIATION 90min sd free. The poignant story of an infant girl left at the door of a convent in Spain, this is a kinescope recording of the Hallmark Hall of Fame TV show starring Judith Anderson, Siobhan McKenna, and Barry Jones — produced by Maurice Evans.

For more information circle 155 on coupon  
**Fall** mp GENERAL FILMS 9min sd col. An imaginative documentary tracing the moods of a single day in autumn.

For more information circle 156 on coupon  
**Living Parables Series Additions** 4mp FAMILY ea 30 min sd r\$9. Each film brings to life, in today's terms and costume, one of the basic Christian lessons originally expounded in the Bible in parable form. **Another Spring** is based on the parable of the Barren Fig Tree, **Formula for Failure** on the Dishonest Steward, **There Was a Widow** is an adaptation of Luke 18:1-8, and **Two Sons** is based on Matthew 21:28-31.

For more information circle 157 on coupon

### SCIENCE: Biology

**Adelie Penguins of the Antarctic** mp MH 20min sd col \$200 b&w \$100. Life cycle of the inquisitive, fearless, and charming black and white birds. Filmed at Signey Island in the South Orkney Islands, the story begins with the trek of the adult birds over the frozen sea on their return to the breeding grounds and ends with the departure of the grown young.

For more information circle 190 on coupon  
**Aluminum Take-A-Part Casting Molds for Bio-Plastic** WARD'S. After the plastic is hard, take the molds apart; no difficulty in removing cast. True



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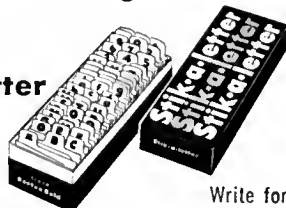
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**Antelopes on the Plains of Africa** mp MH 10min sd col \$110 b&w \$55. Wide variation in size and appearance among the more than 100 species. Sequences depict running and jumping power, use of horns as weapons, type of country in which they live.

For more information circle 192 on coupon  
**Chameleons** mp IFB 8min sd col \$80 r\$4. Characteristics and habits of the chameleon are depicted in color with extreme close-ups to show details of feet, eyes, tail.

For more information circle 158 on coupon  
**Climbing Plants** mp UWF 10min sd. Speeded up photography shows how weak-stemmed plants grow, entwine, and attach themselves: sharpthorned climbers, aerial-rooted ivy, tendrils clinging pea.

For more information circle 159 on coupon  
**Forest Tent Caterpillar** mp NFBC 18min sd col \$160 b&w \$80. Damage which this voracious insect inflicts on deciduous forests; closeup photography shows life cycle, feeding habits.

For more information circle 160 on coupon  
**Hippos** mp MH 11min sd col \$110 b&w \$55. Life of the hippopotamus in New York's famed Bronx Zoo and in its native Africa. Scenes show two hippo babies in the zoo; then life on the spacious veldt below Mt. Kilimanjaro in Tanganyika.

For more information circle 193 on coupon  
**Life Cycle of a Plant** mp UWF 10min sd. Growth is traced from seed to miniature plant to new seed.

For more information circle 161 on coupon  
**Life Story of Fern** mp UWF 16min sd. Study of two generations of the fern showing structure of male and female organs and process of fertilization.

For more information circle 162 on coupon  
**Lions at Home** mp MH 11min sd col \$110 b&w \$55. Filmed on location in Africa, shows hunting habits, favorite prey, enemies, sociable family life.

For more information circle 194 on coupon  
**Man Against a Fungus** mp NFBC 37min sd col \$280 b&w \$140. Struggle waged each year against the wheat rust fungus. Animation, time-lapse, and cinematomicrography illustrate the life cycle.

For more information circle 163 on coupon  
**Protozoa** mp EBF 11min sd col \$100 b&w \$50. Vividly portrays the variety and life functions of one-celled animals. Photographed by one of the masters of color photomicrography, Dr. Roman Vishniac. Shows how Protozoa are classified, how they eat, and reproduction. SH.

For more information circle 195 on coupon  
**Roots of Plants: 2nd Edition** mp EBF 10min sd col \$100 b&w \$50. Depicts types of roots, root growth, and osmosis. JH.

For more information circle 196 on coupon

**SCIENCE: Elementary**

**Adaptations of Plants and Animals** mp CORONET 14min sd col \$125 b&w \$68.75. Adaptations of living things to environment, for food-getting and protection, are illustrated by both familiar and unusual examples. Int.

For more information circle 197 on coupon  
**Animal Friends** 4fs SVE col with two records \$27.50 separate filmstrips \$6 separate records (2 narrations) \$3. Based on Rand McNally Elf Book Series: **Hide-Away Puppy** (44 fr);

**Chester, The Little Pany** (45); **Little Mailman at Bayberry Lane** (45); **Mr. Bear's House** (51). Pri.

For more information circle 198 on coupon  
**Animal Stories Series** 6fs MH col \$35.50 ea \$6.50. Actual photographs of children and their animals. **Animals of Farmboy Bill, Peter's Pet Party, Tony's Pany, Randy Takes Care of his Dog, Bannie the Seeing Eye Dog, Kathy's Cat has Kittens**. Pri.

For more information circle 199 on coupon  
**Animals of the Indian Jungle** mp EBF 11min sd col \$100. Crocodiles, monkeys, tiger, python, rodents, antelopes, cobra, mongoose, wild elephants. Int.

For more information circle 200 on coupon  
**Big Animals of Africa** mp EBF 11min sd col \$100 b&w \$50. Zebras, giraffes, wildebeest, eland, Thompson's gazelle; cheetahs, leopards, lions; hippos, elephants, rhinoceros; ostrich, baboon, monitor lizard, crocodile, aardvark. Int.

For more information circle 201 on coupon  
**Earthquakes and Volcanoes** mp FA 10 min. Causes and relationship to one another. Int.

For more information circle 164 on coupon  
**Fossils: Clues to Prehistoric Times** mp CORONET 11 min sd col \$100 b&w \$55. Where fossils are found, how they were formed, and what they tell us about life on earth. Museum dioramas, animation, and fossil specimens are used to explain the work of scientists and their findings. Int.

For more information circle 241 on coupon  
**Indians of the Plains** 6fs YAF si col. Plains Indians living and working as they did in generations past; clothing, food, shelter, arts and crafts, life and customs, dances and ceremonies. Int.

For more information circle 242 on coupon  
**Living and Non-Living Things** mp UWF 10min sd. Explains differences between plants and animals and non-living things. The chicken and the runner bean are compared with each other and with a kite, railroad engine, crystals. Animated sequences add to the clarity of the presentation. Int.

For more information circle 165 on coupon  
**Machines that Help the Farmer** mp FA 10min sd. Introduces two children as they use hand tools to care for a backyard garden. Parallels the activities of the children with the work done by a farmer using power machines.

For more information circle 166 on coupon  
**Nitrogen Cycle** mp UWF 14min sd. The route followed by nitrogen in its circulation between the atmosphere and compounds making up protoplasm of living organism. Photomicrography and cineradiology show actual functions of the root-hairs associated with nodules, fungi, and bacteria.

For more information circle 167 on coupon  
**Ostrich** mp IFB 7min sd col \$70 r\$35.50. Shown in their natural habitat on the Karroo in South Africa, their appearance, close-up details of structure of legs and feet, neck, head; feeding; movement; nesting and hatching eggs.

For more information circle 168 on coupon  
**Photosynthesis** mp UWF 15min sd. Chemical changes within the plant are explained by actual photography plus animation; carbohydrates formed in chlorophyll-containing cells; manufacture of glucose.

For more information circle 169 on coupon  
**Plant Survival** mp UWF 11min sd. Shows self-protective devices used in stages of plant growth and defenses of flowers and leaves against damage by rain and animals.

For more information circle 170 on coupon

**Root Development** mp UWF 9min sd. Photography speeded up 30,000 times reveals root structure and growth. Action of root mechanisms and sensitivity of the root tip are demonstrated. For more information circle 171 on coupon

**Science and Transportation Series** 6fs MH col \$35 ea \$6.50. Fundamental scientific facts behind the various means of transportation. **Moving Heavy Objects on Land** explains friction; **Moving on Water** explains flotation, movement, steering; **Overcoming Gravity** explains air travel; **Controlling Airplanes**; **Getting Power from Engines**—steam and gasoline; **Flying with Jets and Rockets**. Int. For more information circle 202 on coupon

**Sea Adventures of Sandy the Snail** mp EBF 16min sd col \$150 b&w \$75. A story told with finger painting—a spell-binding performance by Betty Ohlogge with skillfully paced narration to give full value both to the pictures and to the development of new concepts about life in the ocean. Pri. For more information circle 203 on coupon

**Seed Dispersal** mp UWF 14min sd. Close-up photography shows devices that scatter, plant, and protect seeds—wind, animals, exploding fruits, seed burial. For more information circle 172 on coupon

**Simple Machines** fs VEC 24fr \$3.50. Basic facts concerning six simple machines and how they help man by multiplying his strength. Int. For more information circle 204 on coupon

**Source of Power, Energy, Light, and Heat** fs SVE 40fr col \$5.50. Trip through a modern coal mine shows how up-to-date methods are used, what coal miners are like in action, how coal is processed and transported to market. Int. For more information circle 205 on coupon

**Story of a Frog** mp UWF 13min sd. Slow-motion and X-ray photography together with animated diagrams explain the processes of digestion, assimilation, elimination, and circulation. For more information circle 173 on coupon

**Story of Bees** mp UWF 20min sd. Life cycle of the bee; collecting and storing nectar and pollen; work of the Queen; remarkable community life. For more information circle 174 on coupon

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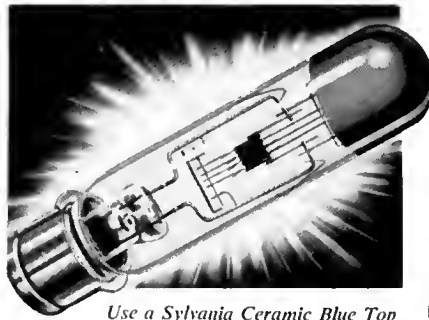
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**Tornadoes: What They Are and What to Do About Them** fs VEC 21fr \$3.50. Shows the typical tornado cloud, season and time of day most prevalent, areas where they are usually expected, safety measures for protection against tornadoes. Pri.

For more information circle 206 on coupon  
**Walt Disney's The Arctic Wilderness** 6fs EBF col \$36 ea \$6. Based on the motion picture theatrically released. Each strip contains review and discussion questions: **The Northland, Rodents of the Northland, Marine Mammals of the Northland, Arctic Foxes and Wolves, Wolverines and Weasels of the Northland, Birds of the Northland**. Int.

For more information circle 207 on coupon  
**Woodcock** mp IFB 6min sd col \$60 r\$3. Plumage, natural camouflage, nesting and feeding habits. For more information circle 175 on coupon

### SCIENCE: General

**Let's Visit the Smithsonian** fs SVE 50 fr col with record \$10 with guide \$6.50. History of its founding, authority by which it is administered, various museums and other facilities which make up its organization and carry on its work, representative exhibits. JH. For more information circle 208 on coupon

### SOCIAL STUDIES: Anthropology

**Epic of Man Series** 5fs LIFE col \$25 or \$6 ea. **Man Inherits the Earth** (79 fr), **Stone Age People of Today** (51), **Dawn of Religion** (52), **Stone Age Faith Today** (51), **Mesolithic Age Today** (56). For more information circle 209 on coupon

### SOCIAL STUDIES: Elementary Geography

**Alosko Today** fs VEC 33 fr \$3.50. History, climate, natural resources education, industry, and people. Int. For more information circle 210 on coupon  
**American Indians of Today** mp EBF 16 min sd col \$150 b&w \$75. Life of American Indians as it is in the U.S. today, both on and off the reservation. Shows life on the Apache Reservation and problems of adjustment. Int. For more information circle 211 on coupon

**Argentina: People of the Pampo—2nd Ed.** mp EBF 16 min sd col \$150 b&w \$75. Illustrates rural and urban life

in Argentina by contrasting the rich agricultural areas of the pampa with the industrial, business and shipping area of Buenos Aires. Int.

For more information circle 212 on coupon  
**Autumn is Here Series** 6fs JAM col \$28.50 ea \$4.95. **Birds Get Ready for Winter** (22 fr), **Animals Get Ready for Winter** (22), **Insects Get Ready for Winter** (22), **Plants Get Ready for Winter** (21), **Seeds Travel** (22), **People Get Ready for Winter** (22). Pri.

For more information circle 213 on coupon  
**Farm Animals: 2nd Edition** mp EBF 11 min sd col \$100 b&w \$50. Morning chores, midday activities, evening chores. Pri.

For more information circle 214 on coupon  
**Mexico and Central America** 6fs EBF col \$36 ea \$6. **Ranch in Northern Mexico, Small Town in Mexico, Farmers of Mexico, People of Guatemala, Costa Rica—the Rich Coast, Panama and the Canal**. Int.

For more information circle 215 on coupon  
**Middle East and India** 6fs EBF col \$36 ea \$6. Life and cultures; economic and physical geography. **Bambay, Gateway to India; Village in India; Pakistan, East and West; Along the Rivers of Iraq; Mountain and Desert in Syria; Village and City in Turkey**. Int.

For more information circle 216 on coupon  
**Our Community Helpers: I & II** fs SVE 2 sets of 5 ea \$21.50 set or \$4.50 per strip. Col. Set I includes **Fireman** (31 frames), **Postman** (31), **Policeman** (28), **Gracer** (31), **Baker** (38). Set II includes **Dentist** (30 frames), **Doctor** (34), **Librarian** (32), **Milkman** (37), **City Helpers** (34). Pri. For more information circle 217 on coupon

### SCIENCE: Physical

**Bridges** mp GATEWAY 10min sd col \$100. Evolution of the bridge from the fallen log across a stream through wooden, covered, and modern stationary and movable bridges, explaining their name and function. For more information circle 176 on coupon

**Continental Glaciers** mp OSU 13min sd col \$130. A scientific tour of the Western Hemisphere's great Greenland Glacier by means of ice-breaker, snowcat, and helicopter. The anatomy of the glacier is graphically portrayed in an animated cross-section showing how



snows build up and melt off as the vast interior ice streams out in ribbon-shaped outlet glaciers. SH.

For more information circle 177 on coupon

**SOCIAL STUDIES: Anthropology**

**Vanishing Veddahs** mp MH 22min sd col \$200 b&w \$100. Based on the life of a fast-vanishing tribe in Ceylon, reputed to be one of the oldest tribes in the world. Not very long ago they inhabited rock caves in some of Ceylon's thickest jungles, wore leaves as skirts and lived on raw meat and honey. Documents primitive ceremonies, family life, hunt for food, and harsh conditions of jungle life.

For more information circle 178 on coupon

**SOCIAL STUDIES: Economics**

**Organizing Begins at Home** mp AFL-CIO 15min sd col r\$2. Designed to be used as a discussion starter on house calls with staff and volunteer organizers. A typical organizer answers questions about strikes, dues money, seniority, and some anti-union questions.

For more information circle 179 on coupon

**Protective Tariff vs. Free Trade** mp MH 26min sd \$125. Watches are used in this film to illustrate the considerable controversy centered around tariffs and the Reciprocal Trade Acts.

For more information circle 180 on coupon

**Story of Creative Capital** mp CCUS 14 min sd col \$110 r\$15. Animated film tells story of what capitalism is, where capital comes from and what it does.

For more information circle 181 on coupon

**SOCIAL STUDIES: Geography**

**Alice in Washington** mp ASSOCIATION 19min sd col free. Featuring the Lewis Carroll character of "Alice," the film

follows the heroine on a tour of Washington, Mount Vernon, and Williamsburg, Va.

For more information circle 182 on coupon

**Children at Work and Play Around the World** mp UWF 20min sd. Family and community life is emphasized and attention is focused on the role of children in human society. They are seen participating in the tasks of providing food, clothing, and shelter, each in his small way. Pri.

For more information circle 183 on coupon

**France: The Atlantic Coast** sl LAMBERT 30 for \$7.50. Coastal plains, beaches, towns, fishing, shipping, people.

For more information circle 227 on coupon

**France: The Mediterranean Coast** sl LAMBERT 30 for \$7.50. Coastal plains, neighboring highlands, tourist centers, mountain villages, historic sites, people.

For more information circle 228 on coupon

**France: Mountains and Rivers** 60sl LAMBERT \$15 Vosges, Jura, Alps, Pyrenees, central plateau; mountains, valleys, towns, villages, people; Seine, Rhone, Loire, Garonne, Rhine; rivers and tributaries.

For more information circle 229 on coupon

**France Today** mp FACSEA 10min sd by subscription. Paris by night; colleges in the Latin Quarter; working people; French cooking and wines; artists; the Riviera; sports.

For more information circle 184 on coupon

**French Kindergarten** 53sl LAMBERT \$13.25. Children going to school; educational games; outdoor classes; lessons in drawing, painting, writing; physical education; recess; hygiene; medical care; lunch and nap; leaving school; back home.

For more information circle 230 on coupon

**French Lycee** 40sl LAMBERT \$10. Students arriving at school; lycee buildings; classes in literature, chemistry, geography, mathematics; going home along the Seine; visit to the Science Museum; evening home work.

For more information circle 231 on coupon

**Germany: Key to Europe** mp NFBC 21min sd \$80. How events since World War II have made of this divided nation an area of conflict between two ideologies.

For more information circle 185 on coupon

**Hills of Ireland** mp WORLD TRAVEL 60min sd col r\$27.50 30min sd col r\$17.50. History of Ireland and the social, industrial, and recreational life of the present as seen in all four provinces. Dramatizations by Pat O'Brien; songs by Christopher Lynch.

For more information circle 186 on coupon

**Historic Quebec** mp UWF 9min sd \$22.95. Old France in the New World seen throughout historic Quebec and the Gaspé Peninsula.

For more information circle 187 on coupon

**Holiday in Holland** mp UWF 9min sd \$22.95. Camera study of the land of wooden shoes, windmills, dikes, and tulips; summer and winter sports.

For more information circle 188 on coupon

**Japan Today** fs NYTIMES 57 fr si b&w \$2.50. Resurgence of Japanese economic well-being and productive might and the problems resulting from intensified competition as Japanese again flood the markets of the world with machinery, textiles, and many Communist neighbors.

For more information circle 189 on coupon

**Latitude and Longitude** mp UWF 9min sd. A transparent globe is used to explain. Special features are highlighted by animation.

For more information circle 281 on coupon

**Mont Saint-Michel** sl LAMBERT 30 for \$7.50 Aerial views of the abbey, details of interior and exterior architecture, sea and the island, tourists and shops.

For more information circle 232 on coupon

**Playland of the Seaway** mp FSFP 20 or 14min sd free. Follows a feature writer as he gathers material for a story on the attractions of the Thousand Islands area in the vicinity of the village of Alexandria Bay, New York, on the St. Lawrence River. Highlights include construction scenes of the Seaway, visit to a deserted island castle, shore tour, and boat trip.

For more information circle 282 on coupon

**Regional Geography Series: U. S.** fs EBF 6 sets of 6 fs each in col \$36 set or \$6 fs. Titles in each set: **Natural Environment, People and History, Agriculture, Industry, Commerce, Life and Culture.** Sets include **Southeastern States, Southwestern States, Middle States, Far Western States, Northeastern States, Northwestern States.** Int.

For more information circle 218 on coupon

**South America: Along the Andes** 6fs EBF col \$36 eo \$6. Life, culture, natural environment, and economics: **New Venezuela, Mountain Farmers of Colombia, Along the Equator in Ecuador, Inca Lands in Peru, Highland People of Bolivia, Pan-American Highway.** Int.

For more information circle 219 on coupon

**South America: Eastern and Southern Lands** 6fs EBF col \$36 eo \$6. Physical, social, and economic geography. **Farmers of Argentina, Ranch and City in Uruguay, People of Paraguay, Desert to Forest in Chile, Amazon Village, New Coffee Lands in Brazil.** Int.

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**Story of California Agriculture** mp AVIS 18min sd col \$150. Beginning with the days of the Spanish padres, through the gold rush and the coming of the railroad, agricultural development is depicted.

For more information circle 283 on coupon

**SOCIAL STUDIES: Government**

**Book Banning** mp MH 14min sd \$75. A self-appointed one-woman committee to ban certain books from the school libraries in California explains why she feels books are to be feared and what were the disqualifying aspects of the books and authors on her list. Alternate arguments are also presented.

For more information circle 284 on coupon

**City Decides** mp CONTEMPORARY 28 min sd \$75 r\$7.50. Documentary story of public school integration in St. Louis, revolving around a teacher who was faced directly with a "racial incident" in his high school class. Suggests ways in which integration can be made easier.

For more information circle 285 on coupon

**Clinton and the Low** mp MH 54min sd \$195. The desegregation record of one Southern community as written by its citizens. It shows the chain of emotions and events that brought mob violence, community shame, and finally, a strong sentiment to comply with the law, to Clinton, Tennessee. Based on the TV series "See It Now."

For more information circle 286 on coupon

**SOCIAL STUDIES: Elementary History**

**Age of Discovery** mp YAF 16 min sd col \$150 b&w \$75. Events of the late 15th century as they led to the discovery of the new world told in an all-animation film. Int.

For more information circle 221 on coupon

**Boy of Renaissance Italy** mp CORONET 14 min sd col \$125 b&w \$68.75. Photographed in Florence, Niccolo, an apprentice artist of 1500 A.D. tells of the people of those times—rich merchants, peasants, soldiers, artists, and professors. Int.

For more information circle 222 on coupon

**Early Explorers and Settlers in America** fs VEC 32 fr \$3.50. Discovery of the new world, beginning with the Vikings. Follows Columbus in his struggle to finance a voyage; other explorers; settlements at Jamestown and Plymouth. Int.

For more information circle 223 on coupon

**Indian Family of Long Ago: Buffalo Hunters of the Plains** mp EBF 14 min sd col \$125 b&w \$62.50. Produced at actual locations in South Dakota—the Pine Ridge Indian Reservation and Custer State Park. Almost all of the artifacts and costumes were borrowed from local museums; Sioux Indians built and equipped the camp. Authentic Sioux background music used. Sequences include meeting a Sioux family, family life, the Buffalo hunt, and after the hunt. Int.

For more information circle 224 on coupon

**Medieval Europe** 4fs EBF col \$24 ea \$6  
**Medieval Manor, Knight and his Training, Crusades and Their Significance, Town and Its Guilds.** Int.

For more information circle 225 on coupon

**SOCIAL STUDIES: History**

**Ancient Orient: The Far East** mp CORONET 14min sd col \$125 b&w \$68.75 Growth of early oriental civilizations traced in China, Japan, and India through reenactments and authentic locales, enriched with early manuscripts, paintings, sculpture and architecture. JH.

For more information circle 233 on coupon

**Craftsman in Colonial Virginia** fs CW 44fr col. Follows the lives of the Williamsburg bootmaker, his apprentice sons, and other town craftsmen. The trades of the wigmaker, cabinetmaker, cooper, house carpenter, miller, bricklayer, blacksmith, silversmith, and gunsmith are also covered. Craftsmen and journeymen are shown at work on farms and plantations as well as in their tiny urban shops.

For more information circle 234 on coupon

**Henry Ford Museum: Panorama of the Past** mp HENRY FORD 15min sd col free. Designed as an orientation for school groups planning visits to the museum, the film may also be used as a tour of the museum's exhibits.

For more information circle 287 on coupon

**New Landmark Books Dramatized** 2rec ENRICHMENT 2-LP with 2 dramatizations to the record. **John Paul Jones: Fighting Sailor; Story of D-Day; Erie Canal; First Overland Mail.** Topflight performers with authentic information, realistic sound effects, music of the period.

For more information circle 288 on coupon

**Napoleonic Era** mp CORONET 14min sd col \$125 b&w \$68.75. A retired army officer who served with Napoleon recalls the momentous Napoleonic Era of 1796-1815 and its effects upon France and Europe; Napoleon's rise to power, his governmental reforms in France, his conquests, and disintegration of the Grand Empire. JH.

For more information circle 235 on coupon

**Renaissance: Its Beginnings in Italy** mp EBF 25min sd col \$225 b&w \$112.50. Film opens in a medieval Italian village. Nearby is a marble quarry where Tuscan stone-cutters are hewing out great blocks of white marble. Together with Italian painters, philosophers, and poets, these stone-cutters are contributing to a great historical development: the Renaissance. Gradual awakening depicted. Causes traced. Film shows the Renaissance to be a period of awakening and discovery: of the ancient world, of scholarship, of art and science, and of human life. JH.

For more information circle 236 on coupon

**Settling the New World** 6fs EBF col \$36 ea \$6. Considers social and economic life in each area and the development of political and religious freedom: **Spanish Colonization, French Colonization, New England Colonization, Middle Colonies, Southern Colonies, Colonial Government.** JH.

For more information circle 237 on coupon

**Story of Slavery in the U. S.** fs SVE 30fr \$3.50. Introduction of slavery in 1619, effect of the cotton industry on Missouri Compromise, Fugitive Slave Law, underground railroad, secession, Emancipation Proclamation, review of the war. JH.

For more information circle 238 on coupon

**Suez** mp MH 55min sd \$195. Canal's history from its construction to its recent nationalization by Nasser.

For more information circle 289 on coupon

**Suez** mp MH 14min sd col \$125. History and operation of one of the great wonders of the modern world, the Suez Canal. A Julien Bryan production.

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**True Story of the Civil War** mp MH 33min sd \$150. Winner of this year's Academy Award for the best short

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documentary film, the complete story of the Civil War is told through the use of Matthew Brady's original wet plate photographs, newspaper cartoons, and headlines from the war years. Narrated by Raymond Massey with musical score based on folk and popular melodies of the period.  
For more information circle 291 on coupon

## SOCIAL STUDIES: International Relations

**Burma—Buddhism and Neutralism** mp MH 55min sd \$195. A comprehensive and illuminating portrait of the little known but strategically important Asian nation of Burma including an interview with U Nu, highlighting Burma's policy of strict neutralism in current international diplomacy.  
For more information circle 292 on coupon

**Francesco** mp ASSOCIATION 28min sd free. Produced in the village of Carcitti, Italy, the film shows Francesca, a 12-year-old girl, unable to go to school because her family is too poor. She is befriended by Fiore whose family exists on the help he receives from the Foster Parents' Plan. He persuades the local Plan Lady to intervene in Francesca's behalf. Film shows her rehabilitation.  
For more information circle 293 on coupon

**Immigration Quotas—Are They Fair** mp MH 27min sd \$125. The complex and controversial Public Law 414, the Immigration and Nationality Act, is explored in this TV "See It Now" subject.  
For more information circle 294 on coupon

**Indochina** mp NFBC 32min sd \$120. Work of mobile truce teams in Vietnam and the kind of problems encountered in implementing the peace.  
For more information circle 295 on coupon

**Nehru on Better World Relations** mp MH 27min sd \$125. In a revealing interview, Edward R. Murrow draws from Prime Minister Jawaharlal Nehru of India his views on coexistence, neutrality, relationships between India and China and between China and the Soviet Union, and the importance of unity and self-reliance among nations.  
For more information circle 296 on coupon

**Revolution in the Navy** mp MH 55min sd \$195. Effects of atom power and guided missiles on the U. S. Navy.  
For more information circle 297 on coupon

## SOCIAL STUDIES: Sociology

**Princess in the Tower** mp CONTEMPORARY 22min sd col \$135 r\$7.50. Introduces children to the fundamentals of intergroup education in terms they can understand; provides a good starting point for discussions of human relations. The story of a newcomer in town and how she turns from a lonely outsider into one of the gang.  
For more information circle 298 on coupon

**Sociology Series 5** mp MH ea 15min sd. **Social Class in America** illustrates the factors that determine social class by showing the lives of three boys from these classes; **Cooperation, Competition, Conflict** shows how these fundamental social processes operate in the functioning of society; **Beginnings of Conscience** traces social forces related to conscience; **Our Changing American Family** depicts changes in the last 75 years; **Age of Specialization** describes increasing specialization of labor since 1900 and the attendant economic and social changes.  
For more information circle 299 on coupon

## PUBLICATIONS: Catalogs

**ADA Audio-Visual Materials in Dentistry: Supplement 1** 41 pages. Lists newly acquired films, filmstrips and slides with brief descriptions. Free.  
For more information circle 239 on coupon  
**Association Films Educator's Free Films Supplement & Guide to 1957-58 Programming** 4 pages. Listing and descriptions.  
For more information circle 240 on coupon

**AFC International Film Classics 1957 Supplement** 4 pages. Latest foreign film releases.  
For more information circle 243 on coupon

**AVR Step Up Learning and Earning with AVR Aids to Better, Faster Reading** 6 pages. Use of the Reading Rateometer.  
For more information circle 244 on coupon

**Bausch & Lomb Research Microscope Booklet** 20 pages. Describes and illustrates series R research microscopes.  
For more information circle 245 on coupon

**Catalogue of Lending Collection. FACSEA** 50 pages. Describes motion pictures, slides, tapes, bulletin board exhibits, filmstrips, and other materials available from the society.  
For more information circle 257 on coupon

**Cinema 16 Catalog of Avant-Garde Films.** Comprehensive catalog of avant-garde and independent cinema available on a rental basis including 100 titles of which 45 are prize-winners.  
For more information circle 246 on coupon

**CMC 1956-57 Sales Catalog.** CMC. 40 pages. Films, pamphlets, posters, and recordings.  
For more information circle 258 on coupon

**Complete Catalog of Rental and Loan Films.** IDEAL 84 pages. Entertainment features, westerns, serials, happy hour programs of short subjects, educational films, religious films, and sponsored and free-loan films.  
For more information circle 259 on coupon

**Columbia Records for School: Volume I—Secondary Education.** 46 pages. Records are described in detail and listed according to subject-matter application.  
For more information circle 260 on coupon

**Cram Catalog 90.** 50 pages. Maps, globes, charts, and atlases.  
For more information circle 247 on coupon

**DAVI National Tape Recording Catalog: 2nd Edition.** Includes 260 new programs. \$1.00.  
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**Pat Dowling Pictures, Films and Filmstrips Catalog of Filmstrips and Study Prints 1957-58.** 12 pages.  
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**EBF Recordings.** Folder describes nine albums and single educational records available from the company.  
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**Elementary Teachers Guide to Free Curriculum Materials: 13th Annual Edition, 1956.** EDUCATORS. A highly selective listing of about 1200 titles, said to be 50% of available acceptable listings. 44% of the items listed are new. Includes new article by Dr. John Guy Fowlkes. \$5.50.  
For more information circle 261 on coupon

**ERS Phonograph Records for Classroom and Library: Kindergarten to Grade 9.** Free.  
For more information circle 250 on coupon

**Filmstrip Catalog.** JAM. Describes 400 class-tested filmstrip in color and b&w and new kits for 1956 release.  
For more information circle 262 on coupon

**Filmstrips and Slide Sets on the Geography of the World.** 16 pages. BUDEK  
For more information circle 263 on coupon  
**Folder 250. AUDIO DEVICES.** Describes the complete Audiotape line of magnetic recording tape.  
For more information circle 264 on coupon

**General Motors Motion Pictures.** GM 72 pages. 1956-57 catalog of films available free.  
For more information circle 265 on coupon

**Graphic Presentation.** 14 pages. TECNIFAX. Free. Analysis of basic types of visual presentations with applications.  
For more information circle 266 on coupon

**Kodaguide Snapshot Dial: Revised EK 25c** Packet-size calculator for b&w and color films now provides full information on new films.  
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**Kodak Master Guide: Revised EK \$1.75** 32-page, pocket-size booklet giving information on black-and-white and color miniature, roll, pack, and sheet films for still pictures.  
For more information circle 268 on coupon

**Life Filmstrips Catalog** 24 pages.  
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**LTA Filmstrips.** Subjects for English, social studies, math, geography, science, art, etc.  
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**MH Advanced Science Films for High School and College Classes** 4 pages.  
For more information circle 254 on coupon

**MH Text-Films on Biology and Nature Study** 4 pages.  
For more information circle 255 on coupon

**M-G-M Records Complete List.** 28 pages. Popular and classical albums LP, EP.  
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**Neumade Cares for Your Film.** Folder describes storage and film handling equipment.  
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**Oravision Equipment,** 28 page catalog describes full line of all-purpose portable easels and accessories for visual presentations.  
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**Phoenix Disc Distributing Corp. Catalogs.** Recordings of musical classics, operas, folksongs, and French literature for schools and colleges.  
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**Phonotopes Stereo Listing.** Folder.  
For more information circle 272 on coupon

**Pictorial Big Wall Size Maps.** Folder.  
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**Plan Hold Story Catalog No. 6.** Describes equipment for filing and storing blueprints, charts, and posters for easy reference.  
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**Reeves Equipment 1956-57.** 40 pages. Complete film production and lighting equipment.  
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**S.O.S. Technical Books on Audio-Visual, Telecasting, and Motion Pictures.** Folder.  
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**Time-Saving Specialties Catalogs.** For chart and poster production.  
For more information circle 277 on coupon

**Viewlex Automatic High Fidelity Projection for Your Color Slides.** Folder.  
For more information circle 278 on coupon

**Wallach Discabinets.** Folder describe record storage and filing equipment  
For more information circle 279 on coupon

**Whitney's For All School Music Needs** 56 pages. Recordings and other school music materials.  
For more information circle 280 on coupon

**PUBLICATIONS: Miscellaneous**

**AVP Methods and Equipment for the Language Laboratory: 1956 Edition.** 31 photographs and 20 line drawings have been added. Prepared by Prof. Fernand Morly, Middlebury College. 88 pages \$1.75.

For more information circle 281 on coupon  
**CMC Film Discussion Guides for Challenge Films** 10c each: Can We Immunize Against Prejudice, Fred Smith Mon of Confusion, Freedom to Read, Home Homicide, Rumor, Which Way for Human Rights.

For more information circle 282 on coupon  
**Educators Guide to Free Films: 1957 Edition \$7.** EDUCATORS. The well-known reference work brought up to date and with an article on "Gifted Children and Free Films" by John Guy Fowlkes.

For more information circle 283 on coupon  
**EK Cine-Kodak 16mm Films, Data and Selection.** Film selection, reversal and negative, films, black-and-white and color films, physical features, magnetic sound coating, processing, storing, and loading. Free.

For more information circle 284 on coupon  
**EK Storage and Preservation of Motion Picture Film** 50c. Pertinent information on all phases of the care and storage of processed and unprocessed motion picture films.

For more information circle 285 on coupon  
**EFLA Film Can Guides.** Now available for 30 titles, the guides are printed on circular gummed stock for attachment to the lids of film cans. 10c each. List available.

For more information circle 286 on coupon  
**Animation Mechanisms and Techniques** 8 pages. Describes design features of integrated animation units and explains how such mechanisms provide maximum accuracy, versatility, and speed in film production.

For more information circle 287 on coupon  
**Permofilm Method of Protecting Film and Lengthening Its Serviceable Life.** Free. A paper presented to the SMPTE. For more information circle 288 on coupon

**INDEX TO PRIMARY SOURCES**

**ACA:** Amplifier Corp. of America, 398 Broadway, New York 13.  
**ADA:** American Dental Association Film Librarian, 222 E. Superior St., Chicago 11.  
**ADMIRAL PHOTO** Products Co., 1035 W. Lake St., Chicago 7.  
**AFC:** Audio Film Center, 2138 E. 75th St., Chicago 49.  
**AFFTON** Industries, Valley Park, Mo.  
**AFL-CIO** Film Division, 815 16th St., N.W., Washington 6.  
**AMC:** American Music Conference, 332 S. Michigan Ave., Chicago 4.  
**AMERICAN SPEEDLIGHT** Corp., 63-01 Metropolitan Ave., Middle Village 79, L.I., N.Y.  
**AMPTO** Inc., Hicks Ave., Newton, N.J.  
**ANIMATION** Equipment Corp., 38 Hudson St., New Rochelle, N. Y.  
**ASSOCIATION** Films Inc., 347 Madison Ave., New York 17.  
**AUDIO DEVICES** Inc., 444 Madison Ave., New York City.  
**AVIS** Films, Box 643, Burbank, Calif.  
**AVP:** Audio-Visual Publications, Box 54, Middlebury, Vt.  
**AVR:** Audio-Visual Research, 531 S. Plymouth Court, Chicago 5.  
**BAUSCH & Lomb** Optical Co., 635 St. Paul St., Rochester 2, N. Y.  
**BELL & HOWELL,** 7100 McCormick Rd., Chicago 45.  
**BUDEK,** Herbert E., Co., Inc., Box 416E, Hackensack, N. J.  
**CAMERA EQUIPMENT** Co. Inc., 1600 Broadway, New York City.  
**CANON** Camera Co., Inc., 550 Fifth Ave., New York City.  
**CASSELL,** John R. Co., Inc., 110 W. 42 St., New York 36.

**CCUS:** Chamber of Commerce of the U.S., Audio-Visual Services Dept., 1615 H St., N.W., Washington 6.  
**CINEMA 16,** 175 Lexington Ave., New York 16.  
**CMC:** Center for Mass Communications, 1125 Amsterdam Ave., New York 25.  
**COLUMBIA RECORDS,** 799 Seventh Ave., New York City.  
**CONTEMPORARY** Films Inc., 13 E. 37 St., New York 16.  
**CORONET** Films, 65 E. South Water St., Chicago 1.  
**CRAM,** George F., Co. Inc., 730 E. Washington St., Indianapolis 7.  
**CW:** Colonial Williamsburg, Williamsburg, Virginia.  
**DAVI:** Department of Audio-Visual Instruction, N.E.A., 1201 Sixteenth St., N.W., Washington 6.  
**DOWLING,** Pat, Pictures, 1056 S. Robertson Blvd., Los Angeles 35.  
**DYNAVOX** Corp., Long Island City, N.Y.  
**EASTMAN** Kodak Co., Rochester 4, N. Y.  
**EBF:** Encyclopaedia Britannica Films, Inc., 1150 W. Wilmette Ave., Wilmette, Ill.  
**EDUCATORS** Progress Service, Randolph, Wis.  
**EFLA:** Educational Film Library Association, 250 W. 57th St., New York 19.  
**ENRICHMENT** Teaching Materials, 246 Fifth Ave., New York 1.  
**ERS:** Educational Record Sales, 146 Reade St., New York 13.  
**EXAKTA** Camera Co., 705 Bronx River Rd., Bronxville 8, N.Y.  
**FA:** Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25.  
**FACSEA:** Society for French American Cultural Services and Educational Aid, 972 Fifth Ave., New York 21.  
**FAMILY** Films Inc., 5823 Santa Monica Blvd., Hollywood 38.  
**FOTOMATIC** Corp., 2603 Kessler Blvd., N. Drive, Indianapolis 22.  
**FSFP:** Feature Story Film Productions, Clermont, Fla.  
**G & H** Wood Products Co. Inc., Cabinart Division, 99 N. 11 St., Brooklyn 11, N.Y.  
**GARRARD** Sales Corp., 80 Shore Road, Port Washington, N.Y.  
**GATEWAY** Productions Inc., 1859 Powell St., San Francisco 11.  
**GE:** General Electric Co., Specialty Electronic Components Dept., Auburn, N.Y.  
**GENARCO** Inc., 97-04 Sutphin Blvd., Jamaica 35, N.Y.  
**GENERAL FILMS** Inc., Box 601, Princeton, N.J.  
**GM:** General Motors Corp., Public Relations Staff — Film Library, General Motors Bldg., Detroit 2.  
**GRAFLEX** Inc., 154 Clarissa St., Rochester, N.Y.  
**HEITZ,** Karl, Inc., 480 Lexington Ave., New York 17.  
**HENRY FORD** Museum and Greenfield Village, Department of Education, Dearborn, Mich.  
**IDEAL** Pictures, 58 E. South Water St., Chicago 1.  
**IFB:** International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4.  
**JAM** Handy Organization, 2821 E. Grand Blvd., Detroit 11.  
**JOHNSON SMITH** Co., 6615 E. Jefferson Ave., Detroit 7.  
**KONICA** Camera Co., 76 W. Chelton Ave., Philadelphia.  
**LAMBERT** Foundation, Box 352, Gambier, Ohio.  
**LIFE** Filmstrips, 9 Rockefeller Plaza, New York 20.  
**LTA:** Language Training Aids, 12101 Valleywood Drive, Silver Spring, Md.  
**MGM** Records, 701 Seventh Ave., New York 36.  
**MH:** McGraw-Hill Book Co., Text-Film Dept., 330 W. 42 St., New York 36.  
**NEA:** National Education Association, 1201 16th St., N.W., Washington 6.  
**NEUMADE** Products Corp., 250 W. 57 St., New York 19.  
**NFBC:** National Film Board of Canada, 630 Fifth Ave., New York 20.  
**NYTIMES:** New York Times, Office of Educational Activities, New York 36.  
**OAKTON** Engineering Corp., 8225 N. Christiana Ave., Skokie, Ill.  
**OPTICS** Mfg. Corp., Amber and Willord Sts., Philadelphia 34.  
**ORAVISUAL** Company Inc., Box 609A, St. Petersburg, Fla.  
**OSU:** Ohio State University, Department of Photography, Columbus 10.  
**PAILLARD** Inc., 100 Sixth Ave., New York 13.  
**PCTS:** President's Committee for Traffic Safety, General Services Bldg., Washington 25.  
**PENTRON** Corp., 777 S. Tripp Ave., Chicago 24.  
**RAND McNALLY & Co.,** Box 7600, Chicago 80.  
**PERMAFILM** Inc., 117 W. 48 St., New York 36.  
**PHOENIX** Disc Distributing Corp., 304 E. 74 St., New York City.  
**PHONOTAPES** Inc., 248 W. 49 St., New York 19.  
**PICTORIAL** Map Publishing Co., 208 N. Wells St., Chicago 6.  
**PLAN HOLD** Corp., South Gate, Calif.  
**PREMIER MATERIALS** Co., 2029 N. Halsted St., Chicago 14.  
**PRINCETON** Film Center, Box 431, Princeton, N.J.  
**PROJECTION OPTICS** Co., Rochester, N.Y.  
**REEVES** Equipment Corp., 10 E. 52 St., New York 22.  
**REMINGTON-RAND** Division, Sperry Rand Corp., 315 Fourth Ave., New York 10.  
**RHODES,** M.H., Inc., 30 Bartholomew Ave., Hartford, Conn.  
**RICHARD** Mfg. Co., 5914 Noble Ave., Van Nuys, Calif.  
**R.S.V.P.** Products, Box 24, Homecrest Station, Avenue U, Brooklyn, N.Y.  
**SHURE** Brothers Inc., 222 Hartrey Ave., Evanston, Ill.

**FREE INFORMATION SERVICE COUPON**

To EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

I am interested in receiving more information or a demonstration of the item or items I have indicated by encircling the code numbers corresponding with R. E. Schreiber's listings of new AV materials and equipment in your Oct., 1957 issue:

101	102	103	104	105	106	107	108	109	110	111	112	113	114
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Name \_\_\_\_\_  
 Organization or School \_\_\_\_\_  
 Address \_\_\_\_\_

S.O.S. Cinema Supply Corp., 602 W. 52 St., New York 19.

**SOUNSCRIBER Corp.**, New Haven, Conn.

**STANCIL-HOFFMAN Corp.**, 921 N. Highland Ave., Hollywood 38.

**STANDARD CAMERA Corp.**, 319 Fifth Ave., New York 16.

**STIK-A-LETTER Co.**, Box 286, Escondido, Calif.

**SYE: Society for Visual Education, Inc.**, 1345 Diversey Pkwy, Chicago 14.

**SYLVANIA Electric Products Inc.**, 1740 Broadway, New York 19.

**TECNIFAX Corp.**, 195 Appleton St., Holyoke, Mass.

**ELECTRO Industries Corp.**, 35-18 37th St., Long Island City 1.

**TIME-SAVING Specialties**, 2816 DuPont Ave., S., Minneapolis.

**TRANSLATION Inc.**, Educational Dept., New Rochelle, N.Y.

**UNIVERSITY Loudspeakers Inc.**, 80 S. Kensico Ave., White Plains, N.Y.

**USDA: U.S. Department of Agriculture, Motion Picture Section**, Washington 25.

**UWF: United World Films Inc.**, 1445 Park Ave., New York 29.

**VEC: Visual Education Consultants' Inc.**, 2066 Helena St., Madison 4, Wis.

**VIEWLEX Inc.**, 35-01 Queens Blvd., Long Island City 1, N. Y.

**WALLACH & Associates**, 1589 Addison Rd., Cleveland 3.

**WARD'S Natural Science Establishment Inc.**, 3000 Ridge Road East, Rochester 9, N. Y.

**WAYNE State University, Audio-Visual Materials Consultation Bureau**, Detroit 2.

**WBGE: Williams, Brown & Earle Inc.**, 904 Chestnut St., Philadelphia 7.

**WHITNEY'S**, 150 Powell St., San Francisco 2.

**WOLLENSAK Optical Co.**, Chicago 16.

**WORLD TRAVEL Films**, Wynnewood, Pa.

**YAF: Young America Films Inc.**, 18 E. 41 St., New York 17.

## Local AV Dealers

### Illinois Dealers

**AMERICAN FILM REGISTRY**  
1018 S. WABASH AVE.  
Chicago 5, Ill.

### Missouri Dealers

**HOOVER BROTHERS, INC.**  
1020 Oak St., Kansas City 6, Mo.

### New Jersey Dealers

**L. KALTMAN & SON, INC.**  
287 Washington Street, Newark, N. J.

### Ohio Dealers

**COUSINO VISUAL ED. SERVICE**  
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**M. H. MARTIN COMPANY**  
1118 Lincoln Way E., Massillon, Ohio

For information about Directory rates, write **EdSCREEN & AVGUIDE**, 2000 Lincoln Park West, Chicago 14, Ill.

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- (3) **American Bible Society**—religious films, page 496
- (4) **American Optical Co.**—Delineascopes, page 460
- (5) **Amplifier Corp. of America**—Magnetic tape recorders, page 486
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To **EdSCREEN & AVGUIDE**, 2000 Lincoln Park West Bldg., Chicago 14, Ill.  
Send me booklets offered by the following advertisers in this Oct. 1957 issue.  
The numbers of the advertisers (see above) are listed above.

NAME (print) \_\_\_\_\_

ADDRESS \_\_\_\_\_



# TRADE DIRECTORY FOR THE AUDIO-VISUAL FIELD

KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

## FILMS

**Association Films, Inc.** (PD)  
Headquarters:  
347 Madison Ave., N. Y. 17, N. Y.  
Regional Libraries:  
Broad at Elm, Ridgefield, N. J.  
561 Hillgrove Ave., La Grange, Ill.  
799 Stevenson St., San Francisco, Cal.  
1108 Jackson St., Dallas 2, Tex.

**Bailey Films, Inc.** (PD)  
6509 De Longpre Ave., Hollywood 28, Cal.

**Brandon Films** (D)  
200 W. 57th St., New York, N. Y.

**Bray Studios, Inc.** (PD)  
729 Seventh Ave., New York 19, N. Y.

**Contemporary Films, Inc.** (PD)  
13 E. 37th St., New York 16, N. Y.

**Coronet Instructional Films** (P)  
Coronet Bldg., Chicago 1, Ill.

**Dowling—Pat Dowling Pictures** (PD)  
1056 S. Robertson Blvd., Los Angeles 35, Cal.

**Family Films**  
5823 Santa Monica Blvd., Hollywood 38, Cal.

**Heidenkamp Nature Pictures** (PD)  
538 Glen Arden Dr., Pittsburgh 8, Pa.

**Ideal Pictures, Inc.** (D)  
Home Office:  
58 E. South Water St., Chicago 1, Ill.

Branch Exchanges:  
2161 Shattuck Ave., Berkeley 4, Cal.  
4336 W. Sunset Blvd., Los Angeles 29, Cal.  
714 - 18th Street, Denver 2, Colo.  
1331 N. Miami, Miami 32, Fla.  
52 Auburn Ave., N.E., Atlanta 3, Ga.  
58 E. South Water St., Chicago 1, Ill.  
1108 High St., Des Moines, Ia.  
422 W. Liberty St., Louisville 2, Ky.  
1608 St. Charles Ave., New Orleans 13, La.  
102 W. 25th St., Baltimore 18, Md.  
40 Melrose St., Boston 16, Mass.  
13400 W. McNichols, Detroit 35, Mich.  
1915 Chicago Ave., Minneapolis 4, Minn.  
1402 Locust St., Kansas City 6, Mo.  
3743 Gravois, St. Louis 16, Mo.  
1558 Main St., Buffalo 9, N. Y.  
233-9 W. 42nd St., New York 36, N. Y.  
137 Park Ave., W., Mansfield, Ohio  
214 Third Ave., Pittsburgh 22, Pa.  
1239 SW 14th Ave., Portland 5, Ore.  
18 So. Third St., Memphis 3, Tenn.  
1205 Commerce St., Dallas, Tex.  
54 Orpheum Ave., Salt Lake City, Utah  
219 E. Main St., Richmond 19, Va.  
1370 S. Beretania St., Honolulu, T.H.

**International Film Bureau** (PD)  
57 E. Jackson Blvd, Chicago 4, Ill.

**Knowledge Builders (Classroom Films)** (PD)  
Visual Education Center Bldg.,  
Floral Park, N. Y.

For information about Trade Directory advertising rates, write **EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE**, 2000 Lincoln Park West Bldg., Chicago 14, Ill.

**Methodist Publishing House** (D)  
Headquarters:  
201 Eighth Ave., South, Nashville 2, Tennessee

Branch Exchanges:  
72 Broad Street, N. W., Atlanta 3, Georgia  
516 N. Charles Street, Baltimore 3, Maryland  
577 Boylston St., Boston 16, Massachusetts  
740 Rush Street, Chicago 11, Illinois  
420 Plum Street, Cincinnati 2, Ohio  
1910 Main Street, Dallas 1, Texas  
28 East Elizabeth Street, Detroit 1, Michigan  
1021 McGee Street, Kansas City 6, Missouri  
5244 Santa Monica Blvd., Los Angeles 12  
810 Broadway, Nashville 2, Tennessee  
150 Fifth Avenue, New York 11, New York  
642 Smithfield St., Pittsburgh 30, Penna.  
521 S. W. 11th Avenue, Portland 5, Oregon  
Fifth and Grace Sts., Richmond 16, Virginia  
85 McAllister St., San Francisco 2, California

**Portofilms** (PD)  
Orchard Lake, Mich.

**United World Films, Inc.** (PD)  
1445 Park Ave., New York 29, N. Y.  
542 S. Dearborn St., Chicago 5, Ill.  
6610 Melrose Ave., Los Angeles 38, Cal.  
287 Techwood Dr., NW, Atlanta, Ga.  
2227 Bryan St., Dallas, Tex.  
5023 N. E. Sandy Blvd., Portland 13, Ore.  
1311 N. E. Bayshore Dr., Miami, Fla.

## LABORATORY SERVICES

**Geo. W. Colburn, Inc.**  
164 N. Wacker Drive, Chicago 6, Ill.  
**Peerless Film Processing Corp.**  
165 W. 46th St., New York 36, N.Y.  
**Rapid Film Technique**  
37-02 27th St., Long Island City 1, N. Y.

## MOTION PICTURE PROJECTORS & SUPPLIES

**Ampro Corporation** (M)  
2835 N. Western Ave., Chicago 18, Ill.  
**Bell & Howell Co.** (M)  
7117 McCormick Road, Chicago 45, Ill.  
**Compro Corporation** (M)  
2251 St. Paul Ave., Chicago 47, Ill.  
**Eastman Kodak Company** (M)  
Rochester 4, New York  
**RCA-Victor** (M)  
Radio Corp. of America, Camden, N. J.  
**Victor Animatograph Corp.** (M)  
Davenport, Iowa

## PROJECTOR TABLES

**The Wlethoff Company, Inc.**  
1824 First St., San Fernando, Calif.

## PRODUCTION EQUIPMENT

**Camera Equipment Co.** (MD)  
315 W. 43rd St., New York 36, N. Y.  
**Flermon & Bobb** (MD)  
68 W. 45th St., New York 36, N. Y.  
**S.O.S. Cinema Supply Corp.** (MD)  
602 W. 52nd St., New York 19, N. Y.  
6331 Hollywood Blvd., Hollywood 28, Cal.

## RECORDS

**Children's Reading Service**  
1078 St. John's Place, Brooklyn 13, N. Y.  
**Enrichment Materials Inc.** (PD)  
246 Fifth Ave., New York 1, N. Y.  
**Folkways Records & Service Corp.**  
117 West 46th St., New York, N. Y.

## RECORDERS — PLAYERS

**Ampro Corporation** (M)  
2835 N. Western Ave., Chicago 18, Ill.  
**DuKane Corporation** (M)  
St. Charles, Illinois

## SOUND SYSTEMS

**DuKane Corporation** (M)  
St. Charles, Illinois

## FILMSTRIPS

**Children's Reading Service**  
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**DuKane Corporation** (PD)  
St. Charles, Illinois  
**Filmack Studios**  
1329 South Wabash, Chicago 5, Ill.  
630 Ninth Avenue, New York, N. Y.  
**Enrichment Materials Inc.** (PD)  
246 Fifth Ave., New York 1, N. Y.  
**Society for Visual Education** (PD)  
1345 Diversey Parkway, Chicago 14  
**Teaching Aids Service, Inc.** (PD)  
Lowell Ave. & Cherry Lane, Floral Park, N. Y.  
31 Union Square West, New York 3  
**Visual Sciences** (PD)  
599E—Suffern, N. Y.

## SLIDES

Key: Kodachrome 2 x 2. 3¼ x 4¼ or larger  
**Filmack Studios** (P-2 and 4)  
1329 South Wabash, Chicago 5, Ill.  
630 Ninth Avenue, New York, N. Y.  
**Hamilton Color Slides**  
(producer of 35mm and stereo duplicates)  
127 N. Second St., Hamilton, Ohio  
**Keystone View Co.** (PD-4)  
Meadville, Pa.  
**Radio-Mat Slide Co., Inc.** (P-2, 4)  
22 Oakridge Blvd., Daytona Beach, Fla.

## FILMSTRIP, SLIDE & OPAQUE PROJECTORS

**Society for Visual Education** (M)  
1345 Diversey Parkway, Chicago 14, Ill.  
**Viewlex, Incorporated** (M)  
35-01 Queens Blvd., Long Island City, N. Y.

## SCREENS

**Rodiant Manufacturing Co.**  
1204 So. Talman Ave., Chicago 8, Ill.

## SOUND SLIDE PROJECTORS

**DuKane Corporation** (M)  
St. Charles, Illinois

# Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

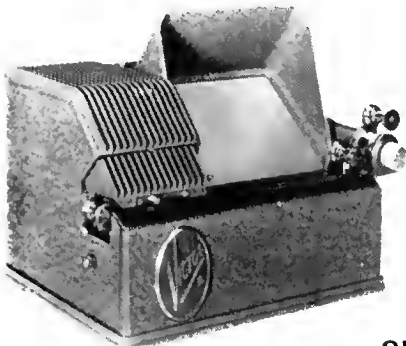
**ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES**

The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you *all* of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

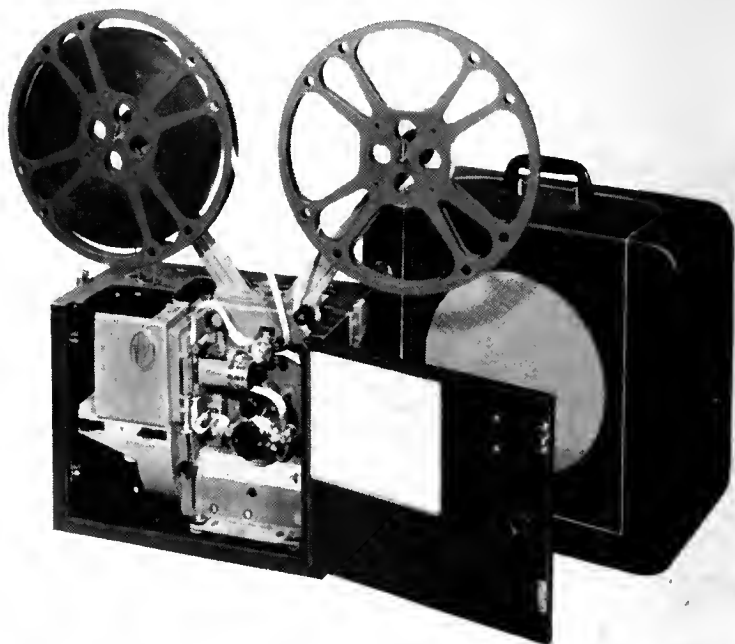
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**ONLY \$92.00**

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EST. 1910

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November, 1957

VOL. 36, NO. 10

1957

# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

THE WORLD A LABORATORY  
CHRISTMAS PACKAGES  
THE AUTOMATED LIBRARY  
ELEVEN YEARS IN THE  
MALAYAN FILM UNIT

Produced for International Film Bureau, Inc.

Life in a colonial home 1720-1785



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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded  
in 1922  
by  
Nelson L. Greene

November, 1957

Volume 36, Number 10, Whole Number 357

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**CORONET'S THIRD  
NEW FILM  
SPECTACULAR**



# The Jamestown Colony (1607 through 1620)

## commemorates a 350th Anniversary

This film in Coronet's new series of educational spectaculars\* brings to the screen in dynamic color the deeply moving account of the first English settlement in America.

The authentic restorations of the Colony, used as a setting for the film through the courtesy of the Jamestown Festival of 1957, insured highest standards of accuracy in both costumes and settings. The film opens with three hardy ships sailing to the new land, and we meet some of those who were aboard. We share the excitement of sighting the Virginia coast in 1607 and, as the story develops, we watch the adventurous group build a new life. The minor successes and frequent disasters of the early years are graphically illustrated. We see the community overcome these hardships, however, and establish what became the first permanent English colony in the New World.

Here is the essence of a great period in history—re-enactments of the historical events of 350 years ago, made richly alive for pupils in the intermediate grades.

Running time: 16 minutes; also available in black-and-white.

\*Other Coronet films in the new spectacular series—*The French Revolution* and *Audubon and The Birds of America*. Other distinctive new Coronet films in either color or black-and-white:

### The Midnight Ride of Paul Revere (1 reel, 11 minutes)

This unique film visualizes Longfellow's poem, "Paul Revere's Ride," and relates it to its historical setting. The re-enactment of this world-famous ride against a background of authentic New England locales creates an atmosphere of reality which encourages interest in the source of great literature. Intermediate, Language Arts.

### Travel in America in the 1840's (1 1/2 reels, 13 1/2 minutes)

The presentation relates the means of transportation of the mid-nineteenth century to a series of important historical changes—westward expansion, the growth of trade and commerce, and the movement of people and materials within the country. Intermediate, History and Social Studies.

### Climate and the World We Live In (1 1/2 reels, 13 1/2 minutes)

Here is a lucid explanation of the factors which determine climates throughout the world. Major types of climates are identified and their variable effects on human activities are pictured. Junior High, Geography.

### Simple Plants: Algae and Fungi (1 1/2 reels, 13 1/2 minutes)

Excellent nature photography and microscopic views clarify the major characteristics of simple plants and how they differ from higher plants. Algae and fungi are contrasted in their natural habitats, and their human uses are illustrated. Senior High, Biology.

### What Do We See in the Sky? (1 reel, 11 minutes)

Freddie learns about the sun, moon, planets, stars, and constellations in a presentation which directs youngsters in the primary grades to observe, identify, define, and interpret things they see in the sky. Primary, Science.

Write for preview . . . If you are considering purchase, fill in coupon for preview prints of these Coronet films. If you are interested in rental only, request a list of Coronet film rental libraries.

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- Travel in America in the 1840's       Simple Plants: Algae and Fungi
- Climate and the World We Live In       What Do We See in the Sky?
- I am interested in renting these films. Please send me a list of Coronet film rental libraries, and your 100-page catalogue and supplement describing 760 of the finest educational films.

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is pleased to announce the appointment of Contemporary Films as its distributor of 16 mm films in the United States.

CONTEMPORARY FILMS will continue the policy of offering the finest British Information Services films available. The rental and sales prices in recent B.I.S. catalogues and leaflets will continue to apply.

British Information Services Films are available from the following depositories. Please order from them if you are in their area.

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## On the SCREEN

### COVER: Life in a Colonial Home

This month's cover depicts early colonial home life in the English colony in Virginia, and is a scene from the film "Life in a colonial home 1720-1785" which was produced for International Film Bureau, Inc., by Visual Educational Films, Inc. It is a scene that seems to appropriately symbolize this season of the year when we are preparing to celebrate Thanksgiving, and are reminded of the rugged existence of our Pilgrim forefathers. Life in those days was relatively simple, as compared to our modern standards; simple in that they enjoyed none of the pleasures and conveniences that we take for granted. We have much to be thankful for, as we view this scene; the least being the wealth of arts and crafts that are our colonial heritage.

### December Blue Book Does Double Duty

The December issue will once again be a double number . . . in addition to all its regular features and departments, it will carry the annual BLUE BOOK OF AUDIO-VISUAL MATERIALS. In that separate section, will be listed, described, classified and indexed, the great bulk of 1957's new films, filmstrips, slide sets, classroom instructional records and non-projected teaching materials. Sale and rental rates, name and address of principal source, and recommended grade level are indicated for each entry.

This year's December issue will be somewhat "different" also, in that it will contain short review articles, in what might be termed "year-book" style on the developments of the past year in the areas of production and

use of instructional and recreational motion pictures, filmstrips, slide sets and other instructional materials. These will be written by leaders in the audio-visual industry who are recognized authorities in their various specialized fields. Thus, not only the actual materials, but also something of their trends and philosophy will be summarized for ready reference between the covers of a single magazine.

### Don't Hide Your Light

We feel without question, that there is a wealth of good ideas, talent and material going to waste, because either there is not an opportunity, or no effort is made, to utilize them. We are thinking primarily of others in the field of audio-visual activity, who might be in a position to share their knowledge and experience with the readers of Educational SCREEN. Haven't you ever thought, for instance, that you would like to tell other people, what YOU know about a particular A-V subject? Well, you don't have to be a writer or a specialist, to do this. If you have something interesting to talk about—tell us about it. If you should be fortunate enough to possess the facility of clearly putting your thoughts in publishable form on paper, so much the better, but it isn't necessary, for our editorial staff will whip it into shape for you. Just the idea, or proven practice; the nucleus—is all that is needed. IF it is important, and interesting or unusual; if it is something that we feel others would benefit by knowing about, we will print your story and give you credit for its origin. It goes without much emphasis, however, that reasonably good illustrations (art or photographic) should accompany the article. GM

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**Which one of these meters is used for audio-visual purposes?**



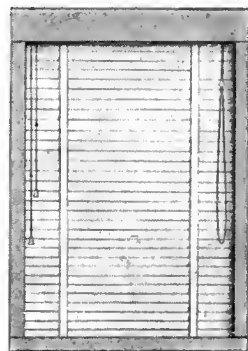
**ANSWER:** The one on the right is the conventional photographic meter which gives light intensity. The one on the left gives foot candles, which is the measure of light used for audio-visual purposes.

*Even though both meters show that rooms equipped with LEVOLOR A-V BLINDS give a zero reading, our Audio-Visual Department believes that the maximum darkness of the room is not the major consideration! The lighting conditions of an audio-visual room should be at the complete*

discretion of the instructor. Various conditions and various subjects require elasticity in the control of light. This control should be simple and immediate.

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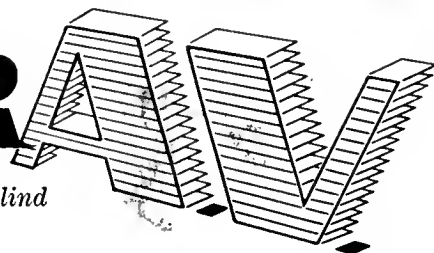
*Full details and specifications will be sent on request. Write to LEVOLOR LORENTZEN, INC., Audio-Visual Dept. 720 Monroe St., Hoboken, N. J.*



Be sure to specify

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## For Choral Reading

*Editor:* I would like to suggest to your readers the use of the opaque projector for choral reading. By projecting the words of the poems on the screen, the teacher focuses the attention of the students and enables them to maintain good posture while reciting. The students are thus able to follow the directions of the leader more readily than from individual books and papers.

*Gertrude S. Williams*

Building Coordinator  
Dunbar Junior High School  
Mohile, Alabama

## Call For Correspondents

*Editor:* Several staff members in this school are interested in obtaining English speaking correspondents, ages 11 to 14, throughout the world. Please advise as to method to be followed.

*H. L. Brown*

Supervisor of Teaching Materials  
Springfield Public Schools  
49 East College Avenue  
Springfield, Ohio

*Note:* Correspondents in this age group who would be interested in making this connection, please contact Mr. H. L. Brown directly at the address given above.

## Hometown Disapproval

*Editor:* Your off-the-cuff conclusions concerning school auditoriums indicate that old age is creeping on too fast, that you have forgotten what an auditorium did for you, and how very little appreciation you have for the contributions made to the total school life through the assembly. You lack practical knowledge.

*Arnold B. Swift*

Assistant Superintendent of Schools  
Rochester, New York

## Support From New Jersey

*Editor:* I had just read your editorial "Two Great New AV Tools" in the September issue of *Educational Screen* about the publications "A Crisis in Education" and "Gateway to Learning" when your letter arrived with these publications.

The Commission has done an outstanding job in the selection and preparation of the concepts which the lay person must have in order to understand the vital role audio-visuals play in modern education.

I plan to secure enough copies of both publications to distribute to key people in the Union.

*Paul R. Maloney*

Coordinator, A-V Services  
Township of Union Schools  
Union, Union County, N. J.

## Appreciation From Afar

*Editor:* We subscribed to your magazine a short while ago and have so far received two issues which we greatly appreciated for the variety and quality of their contents. We were especially interested in your reviews of *New Materials* and *New Sources* and will be glad to take advantage of the services offered to your subscribers in returning the coupons "A Service to Subscribers" and "Free Information Service Coupon."

*Yona Zarecki*

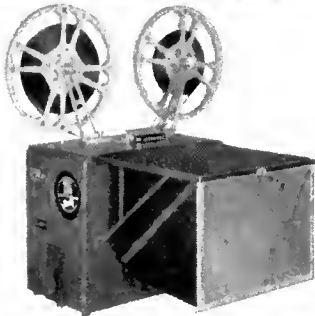
Audio-Visual Adviser  
The Israel Institute of Productivity  
Citrus House, Tel-Aviv

## Council Takes Exception

The School Facilities Council, made up of educators, architects and AV and school building industry people, takes exception to a *Readers Digest* (September) article entitled "Do School Pupils Need Costly Palaces?" It deprecates the author's "negative philosophy and generalizations . . . and the apparent failure to realize the direct relationship of the instructional program to the school plan." Miss Patricia Koenig has been placed in charge of the Council's offices at 26 Washington Place, New York 3.

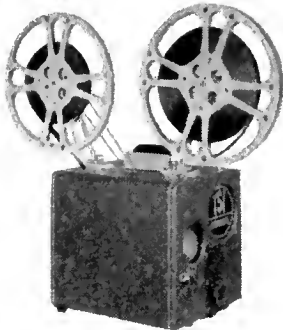
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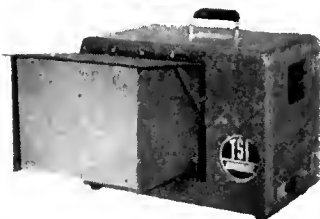
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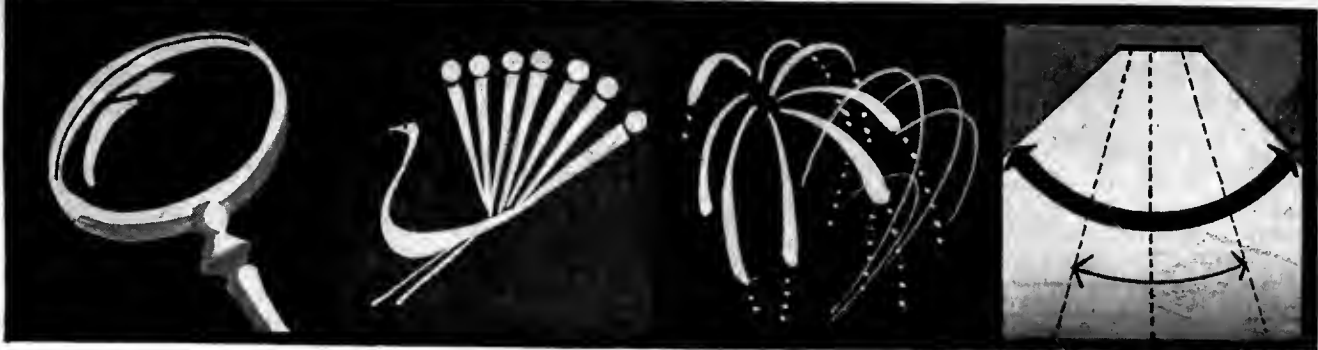
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# WHY AN A-V DEALER?

(The following is a copy of a letter that was written by an audio-visual dealer to a school superintendent. The reason for the letter was this: The school system had bought audio-visual equipment from the audio-visual dealer. A local camera store owner objected strenuously to members of the Board of Education. Mrs. Walsh, the audio-visual dealer, wrote the following letter to help the Superintendent explain to his Board the advantages in dealing with an a-v dealer.)

Dear Dr. Superintendent:

It's something of a challenge to explain the status of an audio-visual dealer and how he serves the educational program. It is a privilege, too, and one that I appreciate.

Basically and simply, we're educational salesmen. We're not concerned with the mass consumer—the amateur who buys over the counter. Rather our total efforts are directed toward the educational field—in school, church, business and industry.

As the needs of the school differ greatly from those of the amateur lobbyist, so do the qualifications and functions of the audio-visual dealer differ from those of the more common retail store merchant.

First of all, *the a-v dealer comes to you.* Our salesmen travel thousands of miles each year, calling upon schools,

demonstrating equipment and previewing materials. Frequently they call on a school several times and make several demonstrations before a single unit is sold.

Second, *the a-v dealer knows the school's problems and special requirements.* He is a specialist. He knows the intricacies of the school budget and is prepared, for instance, to plan delivery of equipment and materials in coordination with budget and dates. He helps train teachers and pupils in the operation and care of equipment. He participates in PTA meetings and in audio-visual workshops for teachers. He works with school personnel during his school visits and at county and state teacher meetings, and at various educational conventions.

Third, *the audio-visual dealer keeps abreast of current developments* in the whole audio-visual field. He maintains membership in such organizations as the Educational Salesmen of the State, and the State Audio-Visual Council. He belongs to the national trade association, the National Audio-Visual Association. He reads their bulletins and newsletters and attends their conferences. He reads professional magazines such as *Educational Screen*. He has taken courses at the National Institute for Audio-Visual Selling conducted each summer at Indiana University under NAVA sponsorship.

Fourth, *the a-v dealer sells specially designed equipment and is concerned with its performance after it is sold.* Much of the a-v equipment we sell has been specially designed and manufactured for use in the educational field. This equipment is rugged and built to withstand hard usage. It is easy to operate and maintain.

But when service is needed, we have our own complete service and repair department. It is staffed with two full-time repairmen, stocked with hundreds of replacement parts, and equipped with modern electronic and mechanical testing and servicing devices. Our servicemen are capable of not only competently installing and repairing equipment, but also of providing technical data and assistance for special installations. They also are available as technical advisors to school architects and contractors.

The a-v dealer is often the only source for the special models of a-v equipment that he sells. He sells the schools the equipment that will best serve their needs. He makes sure the equipment is in perfect running condition when it is delivered. He backs up the manufacturers guarantee, and is always ready to provide maintenance service when it is needed.

Actually, Dr. Superintendent, we a-v dealers are in business because there seems to be a need for our kind of specialized selling and service. We come to you in many ways, and try to bring our knowledge and training with us for your benefit.

For our benefit, too! We have to *sell* the audio-visual equipment we stock, demonstrate, and service—and at a profit—if we're to continue to serve you and stay in the audio-visual business.

It's a little bit ironic that we audio-visual specialists concerned with the tools for communicating information, sometimes fail to communicate effectively when communication is most needed. I hope that through this letter I have succeeded, at least in part, in explaining the role of the audio-visual dealer and the important part he plays in developing and maintaining a school's audio-visual instructional program.

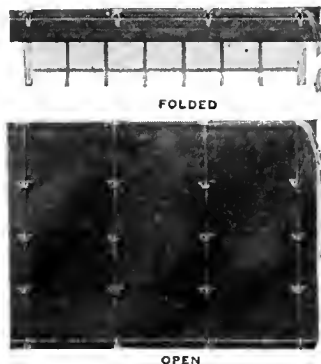
Very truly yours,  
Ruth B. Walsh, President  
JAMES E. DUNCAN, Inc.  
Rochester, New York

Note: Editor Paul Reed speaks out in proud defense of all A-V dealers, everywhere, in his interesting editorial on page 530. Don't miss this!

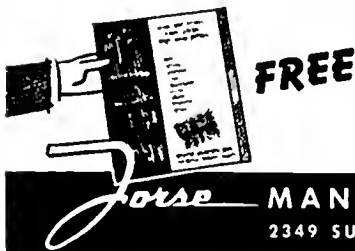
for perfect darkening of any size window!

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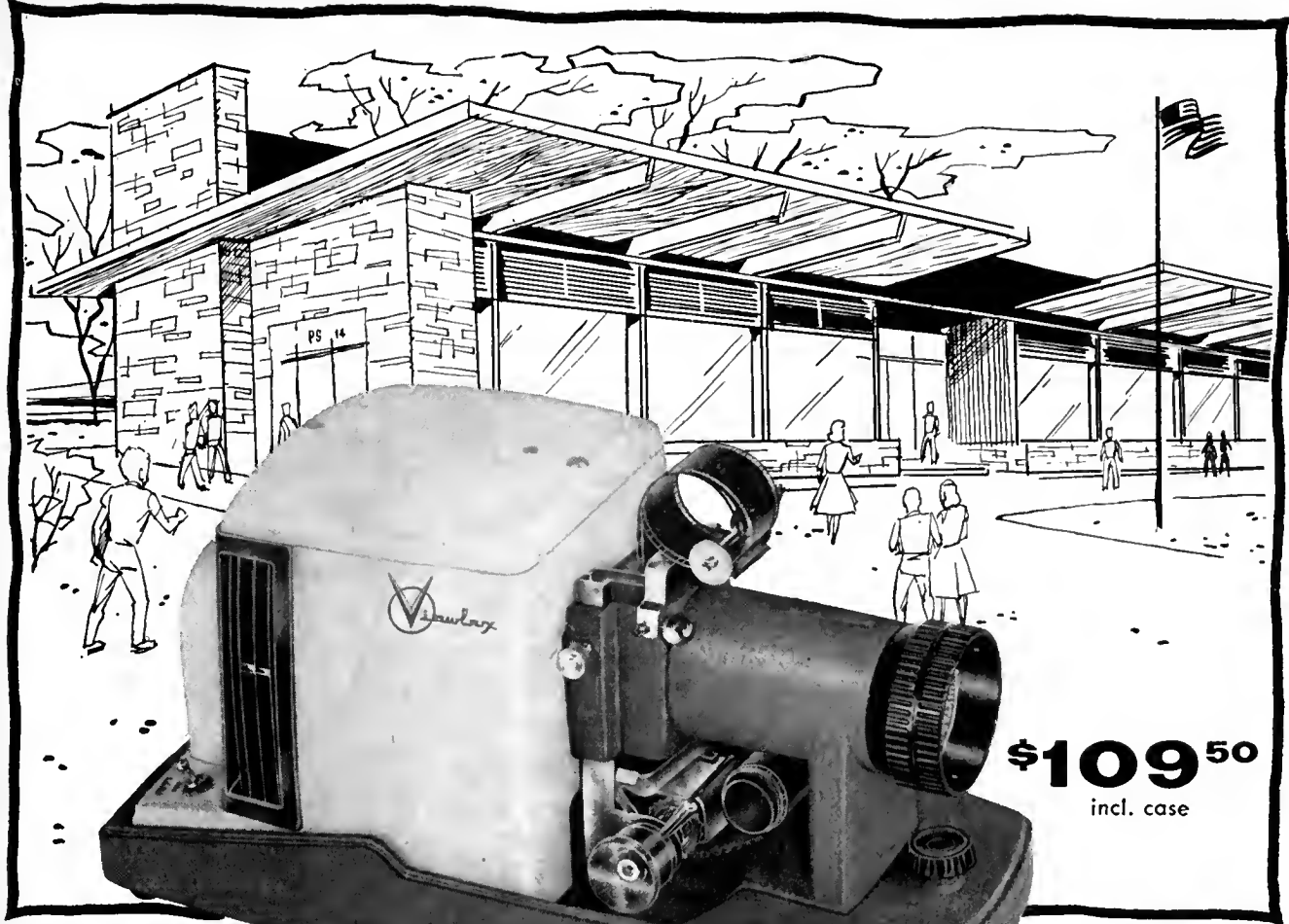
- Made of finest fabrics
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**A combination 35mm filmstrip and  
2 x 2 slide Projector — 500-Watt Fan cooled**

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- **AUTOMATIC** take-up reel — No more threading. Completely automatic take-up accepts film from projector channel and automatically winds it neatly.
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# Have you heard?

## Disneyland Boasts Many Kodak 16mm Projectors

There are 18 Model 25 Projectors in operation at Disneyland: five in the TWA "Rocket Trip to the Moon" exhibit; two at the Richfield Oil exhibit which shows how oil is created in the ground and eventually extracted by drilling; 11 electrically synchronized projectors in American Motors "Circarama" exhibit. In addition, there are eight Kodascope Pageant Projectors in Disneyland's "Main Street Nickelodian," a model old-time movie theatre which features re-screening of early "flickers."

## Major Expansion Slated for DuKane

President George R. Haase has announced a major expansion of DuKane's manufacturing facilities of Plant # 1, with a greater part of the increased capacity being devoted to the production of precision electronic equipment for the Department of Defense.

Al Hunecke, Manager of the Audio-Visual Division, has announced the appointment of Stewart de Lacey to the A-V Sales Staff. Stewart's background includes Army electronics training, several years of sales experience and more recently, handling DuKane's customer orders.

Because of increasing demand for its products abroad, DuKane is expanding its international operations by joining forces with Foreign Research and Management, Inc.

## Distributors Appointed by Portafilms

Beginning October first, Portafilms, educational film producers who have heretofore been distributing their films by direct mail, will be exclusively represented throughout the country by the member organizations of The Independent Film Distributors Of America.

Regional representatives for Portafilms will be: Western States — Paul Cox, Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. Mid-western States — Larry Hall, Mid-America Films, Lyons, Wisconsin. Eastern States — T. C. Morehouse, 516 Fifth Ave., New York City. Southeastern States — Taylor Hoynes, Colonial Films & Equipment Co., 71 Walton St., N. W., Atlanta 3, Georgia. Texas, Oklahoma, and Arkansas — Charles Pacey, 3601 London Lane, Fort Worth, Texas.

Each regional representative will maintain a complete preview library of Portafilms subjects, including the six films in their Elementary Safety Series, their Citizenship Series, and their Art Films.

## Texas A-V Education Association Plans 5th Annual Meeting

"Making Teaching More Effective Through Wider Use of Audio-Visual Materials" was the theme for the Fifth Annual Texas Association of Audio-Visual Directors Conference November 3-5 at the Driskill Hotel.

Two hundred educators from Texas public schools and educational institutions attended the conference.

Featured was a panel discussion of the topic, "The Administrator Looks at the Problem of Effective Use of Audio-Visual Materials." Lawrence D. Haskew, Dean of the College of Education and Vice-President of the University of Texas, acted as chairman of the panel.

Dr. Harry Moore, Professor of Sociology, the University of Texas, and Dr. Bernice Moore, Hogg Foundation for Mental Health, the University of Texas, discussed the topic, "Audio-Visual Materials: Their Role in the Teaching-Learning Process."

Participants in the conference outlined action projects for the four major divisions of the Association. These four divisions include: Teacher Education — Directed by Quincy Atha of East Texas State Teachers College; System-Wide Education — Directed by Alvin Cogdill of Harlingen Public Schools; County and Cooperative Supervisors — Directed by William Harville of the Dallas County Schools; Building Coordinators, Principals, Teachers, Librarians.

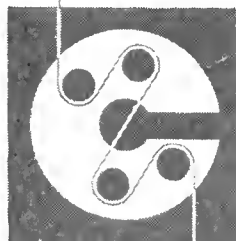
Dr. Ernest Tiemann, Director of the Visual Instruction Bureau, the University of Texas, was chairman of the Conference Program Planning Committee.

## DAVI-NEA, Minneapolis, April 20-25

The 1958 meeting of the Department of Audio-Visual Instruction, N.E. A., will take place April 20-25th, at the Leamington Hotel, Minneapolis. According to the Program Committee Sunday, the 20th, will be given over to a meeting of the DAVI Board of Directors and to final local arrangements committee affairs, with an informal social hour in the evening, and a chance for "early bird" registration.

Monday is set aside for meetings of 16 national project committees. Adult Education, Archives and History, City Programs, County and Co-operative Programs, Instructional Materials, Professional Education, Radio and Recording, and Teacher Education committees are scheduled to meet Monday morning from 9 to 12. The Armed Forces, Building and Equipment, College and University, Evaluation of Secondary Schools, Legislation, School Service Corporation, Research and Television Committees will meet Mon-

### COMPLETE SERVICES TO PRODUCERS OF 16mm MOTION PICTURES, 35mm SLIDE FILMS AND SLIDES



- |                                  |                       |
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| Research and Script              | Titling and Animation |
| Photography, Studio and Location | Release Printing      |
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# How do your projector maintenance costs compare with these averages?

Recently we surveyed a number of 16-mm-projector owners and service shops to learn how much it costs to maintain Kodascope Pageant Projectors in top working order.

We found—as you, too, will find—that Pageant maintenance costs are surprisingly low.

## Typical case histories show dollars and cents of low-cost Pageant Projector maintenance

1. It takes only 57 minutes per year, on the average, to service each of the 55 Kodascope Pageant 16mm Sound Projectors used by one large Midwest school system. Parts cost just \$1.45 per year per unit, average. Average yearly use per projector, 720 hours!!!

2. No annual repairs on 8 Pageant Projectors for three years is the report from a New York business firm with a fleet of 15 machines. The remaining 7 units needed only minor repairs during the three year period.

3. A fleet of 38 Pageants, operating about 500 hours per year, averaged only \$2.47 per year per unit for replacement parts! Service time per year, one hour 30 minutes.

4. After 855 hours' use per year, average, replacement parts cost just \$3.03 per Pageant Projector. Labor per

unit, one hour 15 minutes average. This is what one large Southwestern dealer and service shop reports after keeping records for two years.

5. 1500 hours with no time lost for repairs—that's what a West Coast coordinator of A-V services reports. His school system owns six Pageant Projectors, which have cost less than \$10.00 to maintain—about \$1.67 per machine.

## WHY PAGEANT COSTS ARE SO LOW

The simplicity of Pageant Projector design is one major low-maintenance factor. A Pageant Projector has fewer working parts to wear out, fewer to clean or adjust. And it runs at lower pulldown-shaft speeds; less vibration and wear is the result.

Pageant Projector simplicity makes minor maintenance jobs simpler, too. Parts are easy to get at.

## NO OILING NEEDED

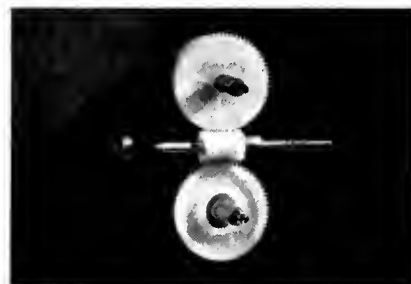
You never have to oil a Pageant Projector. It is permanently lubricated at the factory. This completely eliminates the most common cause of projector breakdowns—over- or underoiling.

## READY WHEN YOU NEED IT

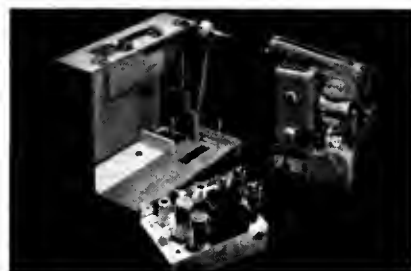
Why should you miss showing a good film at the right psychological moment

because of needless projector breakdowns? Your trouble-free Pageant is ready to roll any time you need it.

Ask your Kodak A-V dealer for a free demonstration. See Pageant Projector picture brilliance and sharpness. Hear the superb sound reproduction. Try the simplified setups. Choose from three basic models designed to fit your needs and budget.



No more oiling worries; nylon gears, oil-impregnated bearings, etc., give you permanent pre-lubrication.



For complete service accessibility, the amplifier and projector mechanism are easily removable.



## EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Please send me complete information on the new Kodascope PAGEANT 16mm Sound Projectors, and tell me who can give me a demonstration. I understand I am under no obligation.

11-111

NAME \_\_\_\_\_ TITLE \_\_\_\_\_  
 ORGANIZATION \_\_\_\_\_  
 STREET \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_  
 (Zone)

**Kodak**  
TRADEMARK



day from 1:30 to 4:30. From 4 to 6 will be taken up by the traditional social "round-up."

At eight on Monday there will be the first of four evening general sessions, for which Dr. Walter Crewson, New York State Assistant Commissioner of Education, has been invited as keynote speaker on the topic "Extending Educational Horizons." Tuesday's general evening session is to be addressed by an industry representative. On Wednesday, after a smorgasbord from 6 to 8 in place of the conventional banquet, U. S. Senator Hubert Humphrey has been invited to address the convention. The Thursday night session is to feature a debate on the topic: "Resolved, that Educational Television is the best means of solving problems of teacher shortages, housing shortages, increased enrollment, expanding curricula, improving instruction, and expanding educational opportunity." Dr. Alexander Stoddard of the Ford Foundation and Dr. Hollis Caswell of Columbia University have been invited as the debaters.

The Tuesday and Wednesday morning sessions are to be taken over by meetings of seven occupational interest groups, including, respectively, Adult Education, City Systems, College and University, County and Cooperative

Systems, Individual Schools, Research and State Education Departments.

Tuesday afternoon from 1:30 to 4:30 will feature what is called a "White House Conference Type Meeting" on the broad topic of "The AV Credo." After a 20-30 minute kick-off speech which Paul Reed, editor of EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE, has been asked to give, the audience is to break up into round table discussion groups of 8 or 10 persons, whose reports will later be coordinated and reported at the general session the same evening.

There is a triple time-table clash, however, between this afternoon discussion, and two rival attractions: 1) The commercial exhibits, opening officially at 11 a.m. Tuesday, remain open until 6:00 p.m.; 2) study trips to schools in the Twin City area are offered from 1:30 to 4:30 the same afternoon, and 3) two series of one-hour demonstrations are scheduled to begin at 4:00.

Wednesday afternoon is left free to encourage visiting the exhibits, except for a seminar, from 2:00 to 4:30 for school superintendents and college presidents in the North Central area, and a repetition, from 4:00 on, of the previous day's demonstrations. On Thursday the exhibits are to be open

from 11:00 to 5:00. Thursday morning is set for an "Idea Swap Shop," and the afternoon for "Study Trips to See TV in Action." The various university breakfasts will be held Thursday morning and the state breakfasts Friday morning.

The annual business meeting will take place Friday morning, from 9:30 to 11:30 at which time Dr. Fred Harclerod, of San Jose State College, will give his over-all conference observer report.

## Industrial A-V Exhibition

The Industrial A-V Exhibition will be held from November 13-15 at the New York Trade Center.

Friday, November 15, will be devoted to lectures and film showings on Training under the supervision of Dr. Robert Lloyd Cantor, Director of Training at the Ronson Corporation.

According to Herbert Rosen, President, this exhibit will be most distinctive, for it will be the first time a show will deal exclusively with current audio-visual equipment and techniques for continuing training sessions, sales meetings, visual presentations, advertising promotions, etc.

Speakers at the Exhibition, Mr. John Flory of the Eastman Kodak Company, Mr. George Huntington, Director of Sales Development of the Television Bureau of Advertising, Inc.

The Film Producers Association, who had intended to hold their TV Work Shop at the end of November, have moved their date ahead to November 12 or 13 to coincide with the Exhibition in order to give their members an opportunity to attend the show also.

## NAVA ACOPI Names Hill

The new chairman of the Audio-Visual Commission on Public Information is Harold E. Hill, associate director of the National Association of Educational Broadcasters. He succeeds Dr. Charles Schuller, director of the Audio-Visual Center of Michigan State University, East Lansing, Michigan. Schuller becomes vice-chairman and will assist Hill during the next year.

## Contemporary Distributes

All British Information Services 16mm films are now distributed by Contemporary Films (13 East 37th St. New York 16 N.Y., and 614 Davis St., Evanston, Illinois. — note new Midwest office). Because of budget-cutting, BIS will no longer distribute nontheatrically in this country. Contemporary will continue to act as agent for BIS, acquiring new titles as well as distributing the present collection.



## Enjoy These Distinctive Advantages of Daylight Projection with LENSSCREEN

Lenscreen faces daylight windows efficiently — Performs where others fail.

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The POLACOAT LENSSCREEN "625" — newest and finest device of its kind — provides a rear-projected clear image 25" x 25" in lighted rooms. For filmstrips, slide and 16mm projection.

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# Educational Filmstrips For Primary Programming!

for reading readiness...story time

Now! Rand McNally's famous "Elf Book" series on full color filmstrips complete with musical-narrative records



For children in primary grades, the popular "Elf Books" now come alive on the screen. Angel Casey (well known for her delightful children's TV programs) skillfully narrates each story. Exciting sound effects and original music flavor each story with interest-building drama.

These new filmstrips-with-records were created to give children reading readiness experiences. Each provides background information designed as a springboard for many primary studies. All filmstrips suggest related "Things to Talk About" and "Things to Do" after the story.

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**FREE!** new 1958 educational catalog!

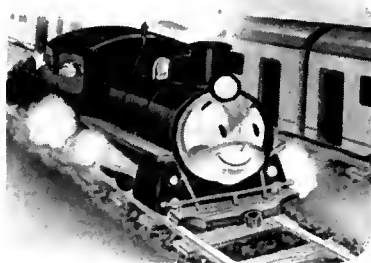
Yours . . . 40 pages covering hundreds of filmstrips—illustrated with pictures from actual films plus full descriptions. Filmstrips are grouped by grade level: primary; intermediate; jr.-sr. high . . . covering every area of school study. Includes complete line of SVE audio-visual equipment.

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**Johnny, The Fireman—A114-1**  
Johnny, a boy who lives in the big city, discovers in Aunt Jane's small town how he can be both a volunteer fireman and a hardware store man like daddy. 57 frames, complete with 33 1/2 rpm record . . . \$9.00

**Buddy, The Little Taxi—A114-2**  
Hank and his wife move to the farm with Buddy, their taxi. Buddy then changes into a farm truck. 48 frames, complete with 33 1/2 rpm record . . . \$9.00



**Choo-Choo, The Little Switch Engine—A114-3**  
Choo-Choo proves his value by helping a big streamlined passenger engine. 43 frames, complete with 33 1/2 rpm record . . . \$9.00

**Our Auto Trip—A114-4**  
Bill and Sandy have an interesting auto trip to their grandparents' farm. 36 frames, complete with 33 1/2 rpm record . . . \$9.00

**A114SAR—Complete set, 4 color filmstrips, 2 records (each with 2 narrations) . . . \$27.50**

## animal friends



**Hide-Away Puppy—A114-5**  
Skeedaddle, the puppy, ends up in an animal shelter when trying to hide from Donny, his master. 44 frames, complete with 33 1/2 rpm record . . . \$9.00

**Chester, The Little Pony—A114-6**  
Chester has many adventures as he runs away to find his playmates—the boys and girls who ride him on weekends. 45 frames, complete with 33 1/2 rpm record . . . \$9.00



**The Little Mailman of Bayberry Lane—A114-7**  
The mailman, "a chipmunk," arranges a surprise party for lonely Mrs. Pig. 45 frames, complete with 33 1/2 rpm record . . . \$9.00

**Mr. Bear's House—A114-8**  
Many animals of the forest and a kind carpenter help Mr. Bear build a house. 51 frames, complete with 33 1/2 rpm record . . . \$9.00

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A thorough survey of latest audio-visual materials and procedures suitable for every level of education. A separate chapter covers each type of basic audio-visual aid, analyzing its uses, possibilities, and limitations.

Book relates each type of instrument and procedure to the whole teaching process. Integrates modern psychological and philosophical viewpoints with concrete descriptions and practical examples. Includes laboratory exercises and extensive lists of source materials. Keyed examination questions available to instructors. 271 illus., tables; 670 pp. \$6

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By Rudolf Arnheim

The greater part of this new paperback is an adaptation of *Film*, first published in England in 1933 and long out of print. Still in demand because it raises fundamental questions as yet unanswered, this is a book of standards, a theory of film. Four additional essays discuss related aesthetic problems basic to film and television.

Paper, \$1.50

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## Recording Equipment Awarded as Prizes

A total of \$16,500 worth of recording equipment is being awarded as prizes to 33 high schools and the same number of colleges, by Audio Devices, Inc. (444 Madison Ave., New York 22). In the high school division the top three prize-winners are University School, Carbondale, Ill.; Edwin Denby High School, Detroit, Mich.; and St. Scholastica Academy, Covington, La. Top winners in the college division were Goucher College, Baltimore, Md.; Central College, Pella, Iowa; Mankato State Teachers College, Mankato, Minn.

## People in the News

NEW YORK: The EFLA officers for the 1957-58 year are: President, Erwin Welke, University of Minnesota; Vice President, Elliott Kone, Yale University; and Secretary, Carol Hale, Girl Scouts. The three Board members elected just before the conference are Mrs. Helen Rachford, Los Angeles County Schools; and Frederic Krahn, East Meadow, N. Y., Public Library; and (re-elected) Erwin Welke. All three will serve until 1960.

PLAINVILLE, CONN.: The Kalart Co., producer of photographic equipment, announces the appointment of Mrs. Lelia A. Virdone to the position of assistant sales manager for the company.

OPELIKA, ALA.: George I. Long, Jr., president of Ampex Corporation, Redwood City, California, has been named to the Board of Directors of ORRadio Industries, Inc. This announcement was made by J. Herbert Orr, president of the firm which manufactures Irish brand magnetic recording tape.

This development follows a recent announcement that Ampex had acquired a 25 percent interest in the Alabama firm. The Ampex Corporation has been for many years a top name in the manufacture of tape recording equipment.

NEW YORK: Walter Lowendahl has been appointed president of Transfilm Incorporated, it was announced by William Miesegaes, chairman of the board of directors and former president. Michael A. Palma, treasurer, was named executive vice president, the position formerly held by Mr. Lowendahl.

BURBANK, CALIFORNIA: Cliff Howcroft, for several years sales promotion manager for Cathedral Films, Inc., of Burbank, California, has been appointed to handle special sales and production contracts.

LOS ANGELES, CALIFORNIA: FILM ASSOCIATES OF CALIFORNIA announces the addition of Mrs. Harriet Lieban to its expanding distribution department.

MANKATO, MINNESOTA: The Creative Educational Society, Inc., announces the appointment of Mr. Paul C. Oddo as Vice President of the National School and Library Division. Mr. Oddo formerly held the position of Regional Director of the National School and Library Division of The Grolier Society, Inc.

HOLLYWOOD, CALIF.: The creation of a filmstrip department and the appointment of Paul R. Kidd as Director of Filmstrip Production is announced by Sam Hersh, President of Family Films, Inc.

Mr. Kidd, until recently director of Religious Filmstrip Production for the Society for Visual Education, Inc., at Chicago, for many years was an independent filmstrip producer, owner of Church Screen Productions.

In the religious audio-visual field for fifteen years, Mr. Kidd comes to Family Films with a rich background of production experience, to implement the company's plans for a full schedule of helpful, high quality sound filmstrips for every phase of the church's program.

CAMDEN, N.J.: Two junior High School principals in Michigan and Texas were recently named grand prize winners of a "Sound in Schools" contest conducted for the nation's teachers and school executives by the Radio Corporation of America, it was announced by Harold M. Emlein, Manager, RCA Theatre and Industrial Products Department.

John L. Arkwright, principal of the Charles B. Dubose Junior High School, Alice, Texas, was awarded an RCA Victor Mark VI high-fidelity Victrola phonograph for a sound system application which has enabled the teaching staff at Dubose Junior High to complete in two days school-wide examinations normally requiring weeks.

Lowell E. Grant, principal of the Whittier Junior High School, Flint, Michigan, also was awarded an RCA Victor Mark VI high-fidelity phonograph, for application of an RCA school-wide sound system to integrate educational radio programs with classroom courses.

Calendar Correction  
for 1958

DEPARTMENT OF AUDIO-VISUAL  
INSTRUCTION, N.E.A., Minneapolis,  
Minn., April 21-25.

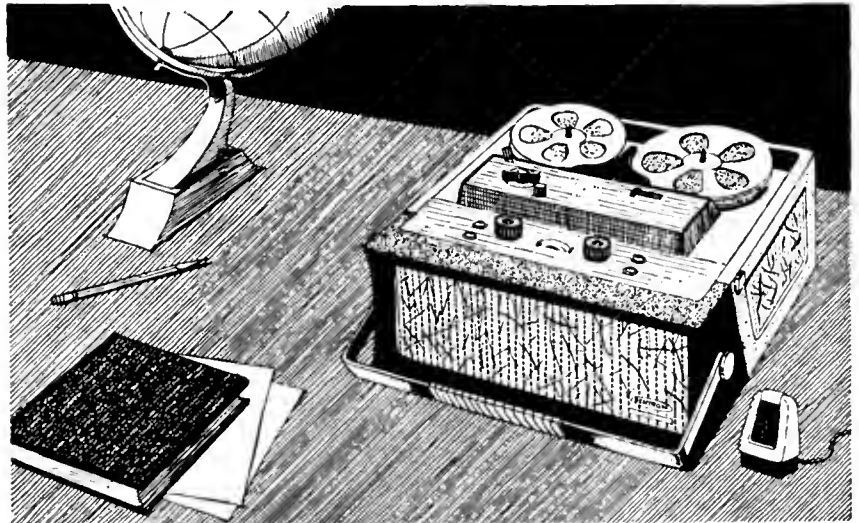
## NAVA HIT BY COURT DECREE

The National Audio-Visual Association (NAVA) has been hit by a judgment of the U. S. District Court in an action brought under the Sherman Act by the Anti-Trust Division of the Department of Justice. The organization denies the substantive allegations but, without prejudice as to the facts, has consented to a decree which forbids it to do some things which it never contemplated at any time, and also some practices which in the past it contends have been solely for the benefit of the users of audio-visual equipment served by NAVA members.

The organization is henceforth forbidden to publish information on prevailing trade-in allowances or rentals on used equipment, or to "induce" manufacturers to grant exclusive dealer territories, or to refrain from selling to any person or group, or to extend discounts to nondealers. NAVA also agrees, under the decree, "not to reproduce or publicize any form or type of bid specification for the sale, rental or servicing of any audio-visual equipment," nor to prepare, disseminate or approve any type of bid specifications, nor to persuade any other person to put out such specifications.

Another section of the decree enjoins NAVA from "Permitting any manufacturer of audio-visual equipment to participate in the management, direction or control of NAVA by advisory committees or individual manufacturer or other committees of manufacturers." This would seem to put an end to the gradually improved relationship under which manufacturers' representatives have collaborated with NAVA in the improvement of consumer information and services. As a matter of fact these manufacturer representatives have never exercised "control," they are in an advisory capacity only, without vote, at Board meetings, and even their specific recommendations on such practical details as the location and time table of trade shows have often been ignored by the NAVA board. The horizon of leading equipment makers is, quite understandably, generally higher and broader than that of the local dealer. The manufacturers' concept of longer-range needs of the consumer public has proved an invaluable complement to the more immediate concerns of the local dealer. It is difficult to see how this forcible divorce serves any worthy consumer interest, or any really legitimate competitive business end.

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# YOU AND THE A-V DEALER

Too many of us take for granted our A-V Dealers and the other representatives of the industry who come into our offices. We sometimes fail in our recognition of how really important they are to us. We seldom have an occasion to get an overview of the role that the audio-visual dealer plays in keeping our audio-visual instructional program rolling.

That's why we're delighted to publish the excellent letter to a superintendent, written by an audio-visual dealer (page 522). We publish it as a tribute to all a-v dealers. It is no ordinary letter. One manufacturing executive called it "a masterpiece" that he wanted to bring to the attention of all his dealers. An executive of NAVA said he "hoped all a-v dealers could defend themselves as well."

We could tell you more about the circumstances that caused this letter to be written originally. Actually, a local dealer yelled loud and long to all the Board members that he "wuz robbed." He said he sold movie projectors and he could even sell them cheaper. Why should the schools go into "big city" and buy from someone else? The Superintendent was on the spot with his Board. This letter saved the day for him, and it can help you get a better perspective on the a-v dealer.

In a public school system, a purchasing agent has a special public trust. In a very real way he is a custodian and guardian of public funds. He must be able at all times to justify his purchases to the public. He must be able to show that he is spending public funds to the best advantage of the public.

This is why purchasing agents for public school systems seek bids or quotations from several different vendors. However, not infrequently the Audio-Visual dealer loses out after he has "made the sale" by bringing newer and

better audio-visual equipment to the attention of the schools by demonstrating its usefulness to supervisors and teachers, and by offering to provide additional needed services after installation of the equipment. An inexperienced dealer without previous effort and without undertaking to maintain the equipment after it is installed, gets the order by quoting a lower bid to the detriment and loss of the original Audio-Visual dealer.

As an Audio-Visual Director, you should make sure that your purchasing agent has all the facts. Make sure he knows that your a-v dealer is not just another vendor of equipment. Tell him about all the special services he renders for you. Tell him how the a-v dealer helped you out with the loan of equipment for that special meeting. Tell him how he made special deliveries to get that repaired equipment back to you as soon as possible. Make sure the purchasing agent knows how difficult it would be for you to carry on and develop the audio-visual program in the schools if it wasn't for the a-v dealer. With this kind of information a public school purchasing agent can face his public with a clear conscience even if a projector does cost a few dollars more. He knows he is spending tax funds in the best interest of the tax payers.

There's one more thing I'd like to say about a-v dealers I've known, and about all the representatives of manufactures and producers who have come into my office through the years, and the ones I've known at meetings and conventions. They've taught me far more than all the professors did! They've taught me almost as much as I've learned from reading EDUCATIONAL SCREEN regularly—ever since I first heard the word "audio-visual."

*Paul C. Reed*



# THE WORLD - A LABORATORY

By  
**Alvin B. Roberts**

**Director, Audio-Visual Department  
Western Illinois University**

**T**HE value of travel as a means of enriching instruction has been recognized by educators for many, many centuries. Today, study in the field can be a part of practically every educational program from primary grades through high school, college, and university, if the people in charge so desire.

Probably one of the greatest factors which is giving considerable impetus to the whole movement of educational travel is the attitude of parents. During World War II almost fourteen million Americans were in some branch of the Service in different areas of the world, and through their own experiences have learned how valuable travel can be.

Also, during the past ten years, hundreds of communities have sponsored business, industry, and education days. On such occasions leaders have taken groups of teachers through their plants, and have tried to show just how that particular industry contributes to the community and the nation. There is also the desire on the part of instructors and administrators to provide a series of real experiences for their students. Coupled with this, of course, is the excellent system of highways which practically blankets the entire nation. Today, nearly every school owns a bus or a fleet of buses that are used primarily to transport the students to and from school. Therein is one of the greatest factors favoring the use of travel as a part of our instruction program; for these buses can literally become mobile classrooms.

Adding considerable interest again to this whole movement is the attitude of business, industry, foundations, national monuments, and other organizations relative to assisting visiting

school groups. At many of our national monuments housing facilities have been established so as to make it easier for school groups traveling a considerable distance to visit that particular place. Also, many of our national monuments, such as the reconstructed village of New Salem near Springfield, Illinois; historic Williamsburg, Virginia; and Greenfield Village near Detroit, all spend considerable time in training personnel for conducting groups through these various places. Our national parks provide excellent service for groups that wish to take advantage of it.

Few people realize the extent to which travel is being used. Today approximately one-half million high school students visit our national capital each year. This figure may be more significant if we think of it in this way. Let us assume that there are 200 days in the school year and that we divide the visiting students into groups of 25. On this basis, we will have 100 groups each day for the 200 days. Since the average stay is five days, we will have approximately 500 groups per day throughout the year. When we add to this the hundreds of elementary and high school groups that are visiting their own state capitals and other places of interest within the state and nation, we can readily see that travel is here to stay.

The use of community resources, through field work, has developed rapidly the past decade. One of the large cities in Illinois has a fleet of five buses that are available for school trips throughout the year, and during the past three years this school has sponsored more than 600 tours per year. So for those who feel that educational travel is only a fad, let me again state that it is here to stay.

When thinking of the educational tour there are two aspects that should be given careful consideration. The first, and a very important one, is planning the mechanical details. This includes the arrangement for trans-

portation, securing permits from parents, working out the schedule, notifying the guides of the places to be visited, acquainting the guides or the person who conducts the group through a place, with the tour objectives. One cannot overemphasize the necessity of planning carefully a field tour, whether it is of one hour's duration or one of fifty or sixty days in length. The smoothness with which the tour is handled adds a great deal to its educational value.

The second phase of the tour, which should receive careful consideration, is the educational planning. Unfortunately, this is the area that has received little, if any attention. However, after thirty years experience with field work, with elementary, high school and teacher groups, I would like to point out that the field tour is one of the most dynamic methods of imparting information ever devised by man, and will probably continue to be; unless one plans carefully for the educational outcome of the tour, it can be simply a waste of time and money.

In thinking of the educational aspects, one should apply the same procedures to a field tour as when using a film: mainly the setting up of specific objectives and procedures



**An amplifying system makes it possible to use the bus as a classroom for orientation, for discussions, reports, summarizations, and evaluations.**



**When traveling by bus one can stop frequently to take advantage of such scenic points as shown here.**

for obtaining those objectives. Let us assume that a fourth grade teacher is planning to take her group to a supermarket to see how other countries of the world contribute to our food supply. She may wish each of her students to carry a world map, and as they find an item from Norway, from Italy, or from other parts of the world, to simply indicate by number on the map. The teacher has not only set her objective but has set procedures in order to assure the attainment of those objectives. Or again let us assume that a teacher is taking a group to visit a foundry. Because of the noise, this teacher may wish to do considerable orientation work before the visit. Or she may have worked out with the person who is to conduct the group a series of cards that can be attached to the machine, naming and explaining the various operations that the students will see while walking through the plant.

On the longer tour, covering a considerable distance, there is much that can be done to enrich this whole experience. For example, when driving considerable distances, much of the time in driving can be used for making observations. Much can be learned from the observation of the homestead, the color of the soil, and the type of crops. If one thinks of such a trip as extending from Illinois to the West Coast, students will see

the homes of the Midwest, the ranch homes of the Southwest, the adobe homes of the far Southwest, the Spanish type homes on the West Coast. Farming also changes within that same area, from the corn belt to that of the small grain, or the prairie section to the irrigated regions, to be truck farming and citrus fruit regions.

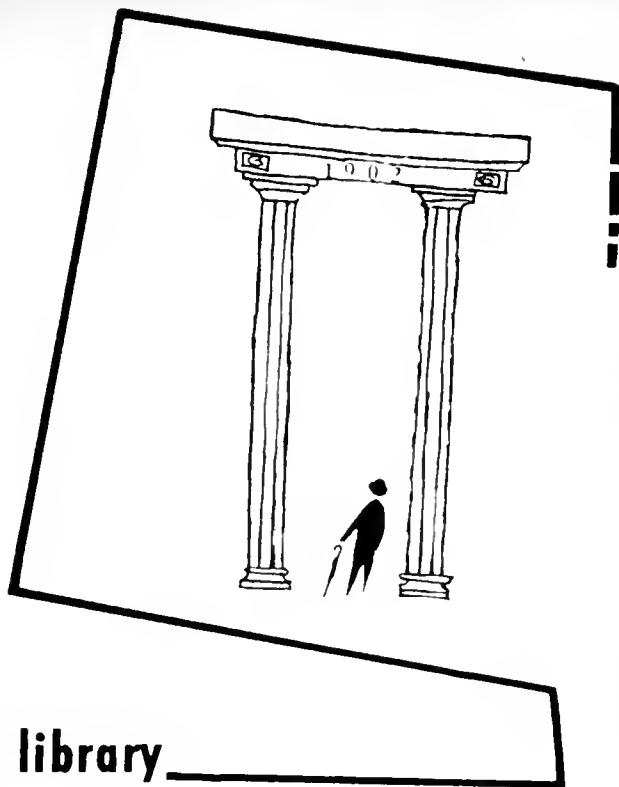
Also, on the longer tour, one must not overlook the value of the interview, and the opportunity of discussing questions with the people in a given area. However, one must realize that when talking to an individual, whether just a chance acquaintance on the street or a high government official, he must know something of the individual concerned in order to evaluate his contributions. For example, in Mexico a group might have as a guide a person of Spanish descent. This person will naturally have a tendency to speak quite differently about the Spanish Conquest, than would a guide of Indian descent. Or again, in France one might observe the work of the UNESCO, and if the guide is favorable, get altogether a different reaction than that given by someone who does not look with favor on the work of that organization.

Also, whether on the short tour, or a long tour of several days duration, one must plan carefully to coordinate all of the activities. If it is a tour of considerable length, say of four or

five hours, the instructor may wish to provide some form of entertainment enroute, or to intersperse the entertainment with observations, summaries, and discussions. It is necessary that the instructor in charge use some form so he will know at all times just what is coming up insofar as the tour is concerned.

Last of all, probably the most important part of the field tour is the evaluation. When attempting to evaluate the tour one should think first in terms of the objective or the educational outcomes. If the tour was well planned and carried out successfully from the mechanical aspect, and if the students acquired the desired experiences, then a tour can be considered a success. However, one must be careful not to overemphasize the mechanical aspects. While these are essential, they do not by any means guarantee the educational success.

Today, there is definite need for leadership in the field of educational travel. Many trips are nothing more than a glorified sightseeing experience, when with competent direction they can be a valuable learning situation. There is a definite challenge to all educators who are interested in this movement to give some time and thought to making it a part of the regular instructional program.



## the automated library

... by Frank J. Anderson, Director of *The Submarine Library, Electric Boat Division, General Dynamics Corp., Groton, Conn.*

Artwork by William Woolway

IT WAS rather late, but I decided to finish reading Rider's biography of Melvil Dewey before retiring. I fixed up one of my favorite sandwiches of corned beef, cheese, strawberry jam and sliced onion on pumpernickel to sustain me as I read. Finally finishing the book and the sandwich I went to bed, and lay there rumberling and rumberminating on the amazing Melvil and his propensity for innovation. I finally dozed off into a jet-propelled extrapolator machine which whisked me into the future and dropped me in a large American city in front of the public library. The facade wasn't too impressive. A Greek revival style building with "CARNEGIE LIBRARY—1902" chiseled in the stone over the entrance.

"Looks like my hometown library," I muttered, entering the building. A man with a slide rule sticking out of his pocket, who claimed to be the librarian, took me in tow.

"As a librarian you should know that you can't judge a book by its cover," he chided. "Wait until you look over this operation before you form an opinion."

"We have just gotten permission from the Board of Trustees and the

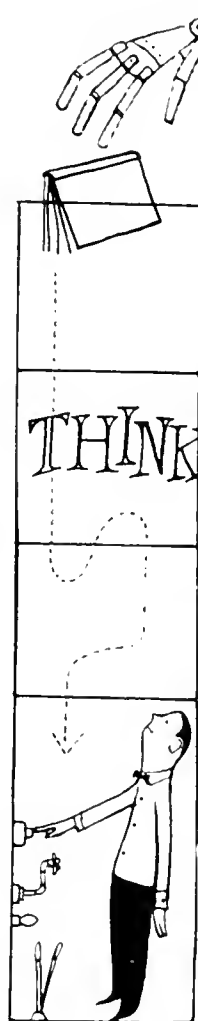
City Commission to raze this obsolete monstrosity and utilize the space as a heliport for our patrons. But until it is razed we have our reading rooms and stacks here. This section hasn't been completely modernized and is still only partially automated. This lag in modernization is due mainly to the opposition of some local sentimentalists who object to wrecking the building and also object to having the entire book collection on microfilm. The old fashioned book with its lack of uniformity in size is just a space wasting nuisance. The books in these stacks will be microfilmed by next year and the films moved below to central storage before we level the building. The physical books will be shredded and sold for waste paper. Which will not only supplement our income, but is somewhat of a patriotic duty since the government needs paper for boxes to pack the component parts of nuclear devices.

"So you see this transitional department isn't completely modern, but we've progressed pretty far in the last fifty years. We still circulate the old fashioned relatively heavy books, but shelving and delivery of books requested by patrons have been speeded

up. Circulation is handled by an old 1956 model Vaculux electronic brain.

"Card catalog? Heavens, those outmoded things went by the boards twenty year ago. Had quite a fight on our hands before we were able to get rid of them. Obstructive tactics by the old die-hards, you know. Their favorite agrument was: *a library just isn't a library without a card catalog for the use of the general public.* Utterly absurd argument, of course. Some fuddy-duddies are present in every century who try to obstruct progress. Concepts change with the times and at our present level of development we are really a materials center rather than a library in the dictionary sense of the word.

"Patrons were always getting confused and bogged down in the intricacies of using the card catalog. You know how library patrons are! They either don't know what they want, or they get the author and title confused. We had to employ a full time staff member whose sole duty was un-bewildering our patrons. Now two electronic technicians handle the entire three level operation here.



"Let me show you our circulation set-up and see how it compares to the better with the old fashioned ways of the Fifties. Let's eavesdrop on this person who is about to speak into the microphone which activates the Vaculux. Time this transaction."

Patron speaking into mike: "I'd like a book by Herman Wilsson, or was it Wilsson Herman? I think the title is *Thoughts for the Cobalt Age.* That's all the information I have except that I know it is a big thick book with a green binding."

"Notice that red light on top of the rectangular book delivery and charging unit? The cabinet that looks like a cigarette vending ma-

chine. That red light means that the Vaculux is working on the patron's request. If there are errors in author or title the machine will unscramble them.

"Peek into the stack room and you'll see the electronic book plucker at work. There, it has the book, now it's placing it in the pneumatic delivery tube. See the light turn green on the book delivery unit? The patron is inserting his library card into a slot in the unit which automatically charges the book and operates the contact which drops the book down to the delivery slot for him to pick up. That transaction took ten seconds. Rather slow. I must tell our engineer about this, the fransort contacts are probably dirty.

"Let's see what book the patron got. A small, slim volume with a red binding, *Thoughts for Today* by Herbert Williams. No, the machine didn't make an error, that's the book the patron wanted all the time.

"See how much better and faster service we can give without searching the catalog, having the circulation librarian trying to divine what book the patron is looking for? In case a book is out in circulation when it is requested the automatic book plucker touches the spot where the book should be which makes electrical contact with an IBM machine. The IBM machine searches the circulation records which are kept on IBM cards, and delivers a typed note to the requesting patron reporting the status of the book.

"Mechanical difficulties? Not many. Oh, a couple of years ago some contacts jammed and all the machine would deliver for two days was Norman Vincent Peale's *Power of Positive Thinking*. The city was just crowded with determinedly happy people that week.

"Here, let's take the elevator down to the fifty foot level and our Readers' Service Department. Half this level is devoted to 100 four foot square cubicles for our readers, and the other half to our materials storage. This fifty foot level is rather advantageous, as all external street level and air level noises are excluded. Sound-proofing deadens the patrons' voices, footsteps and other local noises. We are completely air-conditioned so that we may maintain temperature, humidity and ventilation at the optimum level for both patrons and materials.

"Each cubicle is outfitted with a comfortable chair, a microphone and a 3' x 5' viewing screen. All a patron has to do to make known his wants is to speak into the microphone. Our electronic equipment immediately goes to work on the request and the

desired item is projected onto the screen in a matter of seconds. A page or a picture may be held on the screen as long as desired, the length of time being controlled by the patron. Our materials center has books, periodicals, newspapers, pictures, maps and movies all recorded on two millimeter film. Anything in the collection may be projected onto the individual viewing screens.

"Twenty of our cubicles are private listening rooms. We have musical performances, speeches, books and lectures recorded on tape that may be heard at the listener's request. We also have a telephone readers' service that is handled on a subscription basis for a nominal fee. Patrons phone their requests for filmed or recorded materials and we transmit the materials to them through their home television sets, or hi-fi equipment. This is sent on a closed channel so some wise guy can't 'free-load' on our service.

"Acquisitions and processing are done on the seventy-five foot level. This is where we have our radio and TV sending and receiving equipment, and our photographic and recording laboratories. We have standing orders for 500 scholarly and general periodicals and ten newspapers. These are telephotoed to us by the publishers as they are printed, and automatically transcribed on the 2mm film for our files. Books are treated in the same manner. We have standing orders with all the university presses who telephoto their total publishing output to us as it is printed. We have agreements with the major American trade publishers to receive all their output of books costing more than five dollars. The theory behind the five dollar price being that this bottom limit will catch all their meritorious books. European publishers haven't automated too well, and transatlantic photo transmission is rather poor. The European publishers cartels require that the book as well as the film be purchased, so we buy foreign publications in the traditional book form. Of course we microfilm them as soon as received and pulp the books.

"The pride and joy of our library is the reference collection, located on the third level, 180 feet underground. This department is completely independent of the other two departments. You may have wondered why we entered through an air lock. Well, the atmosphere is artificially maintained here. The oxygen, nitrogen and carbon dioxide content of the atmosphere is rigidly controlled, as is the temperature and humidity. We are completely isolated here, and impervious to any type of bombing attack.

"The reference department is divided physically into three bays. Over here in this bay is a dormitory, kitchen and dining room ready to serve as an emergency shelter for 100 persons, and stocked with a month's food supply. Another bay houses the thousands of reels of microfilmed reference material, and the electronic selection and reproduction equipment. The third bay is the public reference room furnished with individual tables and chairs, comfortable lounge furniture, and the two electronic brains which are the vitals of this department.

"The smaller of the two brains is the patented READY REFERENCE ORACLE which is prepared to answer questions requiring only a brief answer. It handles such questions as 'When was Christopher Columbus' second voyage?'; 'How many sides to a polyhedron?' or 'Who won the second race at Belmont?' The patron merely stands on a platform in front of the ORACLE and asks his question. You'll notice how the machine lights up like a pin-ball machine, buzzes, whirs and ejects a small card. The card has the answer to the question printed on it, with the patron's weight and fortune on the verso.

"The larger machine is prepared to answer detailed reference questions. This outfit is called the T. J. WATKINS' NUMBER TWO DELPHOS and has the legend THINK inscribed across the top of it in ten inch purple neon tubing. The THINK sign is hooked into a 'skiddoo' plug and blinks on and off. The NUMBER TWO DELPHOS is operated like the ORACLE except that it has a console of push buttons for the patron to use in indicating his needs. For instance the console has buttons marked: Brief Answer (500 words); Medium Answer (over 500 words); Exhaustive Answer; Term Paper, high school; Term Paper, college; Thesis; and Dissertation. The term papers, theses and dissertations are supplied with the type of errors and bibliographies one would expect for the various educational levels. Another series of buttons for selecting the form the patron wishes his answer to be in are on the console. For example the patron can have his answer typed, microfilmed or taped."

These machines were very popular with the patrons and I had to wait a few minutes before I could present my question. Pushing the Brief Answer button I asked, "How did I get to be here in this library of the future?" The machine became activated, and clicked, whirred and buzzed. The buzzing seemed to continue for an inordinately long time and I finally returned to 1956 and shut off my alarm clock.



"The Night Before Christmas" from the EBF film.

# Christmas Packages

Mrs. Olwyn O'Connor,  
Assistant, Audio-Visual Department  
Schenectady Public Schools  
Schenectady, New York

THOSE of us who maintain central libraries of audio-visual materials experience a holiday rush similar to that of the retail stores. Our Christmas "shoppers" are as harassed and eager for variety of selection and fast service as those seeking gifts.

A satisfactory circulation of Christmas materials to all 21 Schenectady elementary schools (7,542 students) during the brief period of the 15 school days between Thanksgiving and Christmas vacation was not adequate via our normal booking schedule.

We were operating under an outmoded "early bird" system since those teachers not sufficiently foresighted enough to place an early request were often disappointed. Our basic problem was one of establishing a special circulation scheme that would measurably increase our effectiveness in meeting the increased requests during the holiday season.

New "customers" added further impetus to our need since failure to supply an initial request tends to discourage further employment of A-V materials. We recognized our failure to make optimum use of the opportunity to orient the "uninitiated" if one new "customer" could not be served.

Obviously, the purchase of limitless duplicate holiday materials would prove too costly and seriously impair the building of a well balanced collection.

An analytical examination of the current Christmas bookings emphasized the time lost in transit. A material was frequently booked more than once for the same school with other schools being booked in between. This resulted in unnecessary deliveries and pick-ups. A more efficient method would provide for one delivery to

serve the entire school's use of the material.

The very nature of holiday materials makes a special circulation scheme feasible —

1. Christmas materials are usually used for pure enjoyment rather than to serve a curriculum need. The planning and follow-up required for A-V materials serving as integrated parts of the curriculum can thus be safely minimized.
2. Such materials can be shown to larger assemblies than we would ordinarily recommend as desirable.
3. Most holiday materials have the ageless quality of the holiday itself and can be enjoyed by all children from kindergarten through junior high.

With these thoughts in mind, we hit upon the idea of dividing our holiday materials into "packages" or kits which would circulate to a school rather than to an individual teacher — the circulation to be managed on an A-V department controlled schedule.

In order to make a fair distribution of holiday materials an initial worksheet was prepared. The factors determining the final schedule's preparation were:

1. Size of school (length of time material will be required).
2. Geographical location of school

## WORK SHEET

School	Kit One Date	Kit Two Date	Kit Three Date
Brandywine	Dec. 2	Dec. 18	Dec. 10
Elmer	Dec. 3	Dec. 17	Dec. 13
Euclid	Dec. 4 A.M. only	Dec. 10	Dec. 17
Etc.			

School

## FILMS

Kit 1 — 3 films	Catalog No.	Title	Date _____ (30 minute program) Grade Level
	XX45	Littlest Angel	All
	X165	Visit from St. Nicholas	All
	X120	Christmas Rhapsody	All
Kit 2 — 2 films			Date _____ (23 minute program) Primary PEJSA
	X56	Christmas in Toyland	
	XX89	Christmas Customs Near and Far	
Kit 3 — 2 films			Date _____ (23 minute program) All Upper Elementary
	XX101	How the Animals Discovered Christmas	
	XX77	Silent Night	



(for possible noon-hour transfers)

3. Spacing of materials to each school (prevention of feast or famine situation occurring).

From these worksheets individual school schedules were prepared and distributed. The development of effective schools was a recognized must for the five adequate communications to the successful operation of such an arrangement.

It was hoped that by careful selection of package contents and advance notice of the schedule the "customer" would find the new method saved time, effort and disappointment. We sought to avoid any similarity between the A-V Christmas packages and the traditional holiday grab bag by having each package contain a representative and well balanced collection of materials.

The seven Christmas films owned by our system were divided into the following packages each providing a 23 to 30 minute program:

These "film packages" were booked on a one-day basis for the larger schools and on a half-day basis for the smaller with a noon hour transfer of materials where expedient.

Filmstrips and records presented a more complex problem since we own more of each with some duplication. Kits were assembled containing from 6 to 7 strips or records. Wherever possible, duplicate or very similar kits were prepared in order to permit longer bookings. Where we had or could approximate duplication, each kit would then be required to serve only one half the total number of schools. The filmstrip and record kits are as follows:

We have been distributing these "Christmas Packages" for three years. After both the first and second years, we sent out questionnaires designed to indicate the teacher's opinion of this trial program and to solicit suggestions and criticisms. The responses were overwhelmingly in favor of continuing the program.

It is now established fall routine to prepare the schedules and notify the schools of the material's expected arrival date. Christmas A-V material is thus available to everyone with no effort on the individual teacher's part. She has merely to consult the schedule and make her plans accordingly.

This lightening of the teacher's load during the hustle and bustle of the holiday season has proved most successful in our system. The A-V Department is able via the holiday scheduling of materials to successfully serve all our schools during the pre-Christmas period without unwarranted duplication of materials or effort.

## FILMSTRIPS

### Kit 1 - 5 strips

Catalog No.	Title	Grade Level
FS 266	Celebrating Christmas	Upper Elem.
FS 858	Christmas in Many Lands	All
FS 877	Rudolph—the Red-Nosed Reindeer	Primary
FS 795 or 568	Christmas Carol	Upper Elem.
FS 798	Night Before Christmas	All
or		
FS 1368	Christmas Carol (Dickens Story)	Upper Elem.

Date.....

Date.....

### Kit 2 - 6 strips

Catalog No.	Title	Grade Level
FS 202	How Santa Claus Came to America	Upper Elem.
FS 201	Fir Tree	All
FS 2044	Christmas (meaning of)	Upper Elem.
FS 191	Christmas (customs)	Upper Elem.
FS 1808	Rudolph—the Red-Nosed Reindeer Shines Again	Primary
FS 2271	Little Pine Tree	Primary

Date.....

### Kit 3 - 6 strips

Catalog No.	Title	Grade Level
FS 1330	Christmas in America	Upper Elem.
FS 1748	Christmas Through the Ages	Upper Elem.
FS 1324	Little Engine That Could	Primary
FS 1863	Night Before Christmas	All
FS 2267	Christmas Story (Painting of the Xmas Story)	Upper Elem.
FS 2610	Safe Christmas with the Reids	Upper Elem.



"How the Animals Discovered Christmas" from the Coronet film

Date.....

### Kit 4 - 6 strips

Catalog No.	Title	Grade Level
FS 796	Christmas Customs	Upper Elem.
FS 193	Christmas (How Celebrated)	Upper Elem.
FS 797	Meaning of Christmas	Primary
FS 427	Gift of St. Nicholas	All
FS 205	Little Match Girl (New Year)	Upper Elem.
FS 799	Silent Night	Upper Elem.

Date .....

Kit 5 — 7 strips

Catalog No.	Title	Grade Level
FS 2172	Dickens' Christmas Carol	Upper Elem.
FS 2173	The Fir Tree	All
FS 2174	Night Before Christmas	Primary
FS 2175	Nutcracker and the Mouseking	All
FS 2176	Present for Patsy	Upper Elem.
FS 2523	Christmas Day (Customs)	Upper Elem.
FS 2614	Tree and Other Traditions	Upper Elem.



**Student Uses Tape Recorder To Win Spelling Championship**

Bill Thomas, 14-year-old eighth grader of Opelika, Alabama found a new use for recording tape — and won himself the title as Alabama's champion speller of 1957.

Bill gives his mother, a school teacher, credit for an assist.

"She suggested we get a tape recorder to help me prep for the contests after I placed second in the state finals last year," he said.

His mother, Mrs. W. R. Thomas, is a fourth grade teacher at Morris Snower Elementary School in Opelika. His father is a technician with Southern Bell Telephone Co.

The sorrell-topped youngster used a tape recorder as a spelling prompter in training for the "Spelling Bees" which brought him the state championship.

Bill explained how he prepared his "prompter tape":

"I worked up a list of words I wanted to learn. I would pronounce each word, give its definition, leave time enough on the tape for me to spell the word, then spell the word correctly. I would play back my prompter tape, spelling each word then listening to the correct spelling to see if I had it right."

The lad put 900 words on three reels of tape in preparing for his competition.

A county winner for three consecutive years, the youngster spelled down contestants in county and district competition to gain the 1957 Alabama finals in Birmingham. There he won over 55 other competitors from over the state.

Date .....

Kit 6 — 7 strips

Catalog No.	Title	Grade Level
FS 2252	Safety at Christmas	All
FS 2272	Taro's Christmas Gift	All
FS 2566	Christmas Carols	Upper Elem.
FS 2609	Christmas Tree Industry	Upper Elem.
FS 2611	Santa Claus and Other Traditions	Primary
FS 2612	Story of the Christmas Seal	Upper Elem.
FS 2613	Story of Silent Night	Upper Elem.



"The Little Pine Tree" from the Society of Visual Education film

**RECORDS**

Date .....

Kit No. 1 — 4 records

Catalog No.	Title	Grade Level
KK 1 or 29	Christmas Carol (Story)	Upper Elem.
TS 3 or RBB1	In Clean Hay	Upper Elem.
KK 82	Littlest Angel	Upper Elem.
KK 24	Christmas Carols (Music)	Upper Elem.
or		
KK 25	Song Stories (Music)	All

Date .....

Kit No. 2 — 7 records

(Continued to page 551)

**COMING!**

**The annual December BLUE-BOOK OF AUDIO-VISUAL MATERIALS! Describes, classifies and indexes films, filmstrips, slide sets, recordings and other A-V materials of 1957.**

# Eleven Years of the Malayan Film Unit

## A Record of Solid Achievement

by Tom Hodge\*

**A**T THE end of World War II a complete set of film equipment belonging to the Army was put up for sale at Command Headquarters in Ceylon. To this happy accident, and the opportunism of the then Director of Public Relations in Malaya, the Malayan Film Unit owes its existence.

Having persuaded his Government to purchase the entire lot, he began to build "from scratch" an organization which has now gained the special distinction of being known throughout the English-speaking film world by its initials alone.

### Personnel Problems

The beginning was not easy. Personnel, gathered together from Malaya and elsewhere, had to be trained to work as a team. Some of them, indeed, had to be trained in the fundamentals of film-making, of which they had no previous experience whatsoever. Some were fresh from school, others were "still" cameramen, while a few came over from the former Crown Film Unit, which had been making a film on Malaya just after the war. Working quarters were found for them in thatch-covered huts which had been used by the Japanese forces.

By the end of 1947 four films were completed which foreshadowed in miniature the variety of output which

was to follow increasingly in the next decade. They were: "Face of Malaya—No. 1," designed to "introduce Malaya to its people," the first two issues of "Malayan Gazette," a cine-magazine series and the "The Royal Gift," Malaya's own record of the wedding of Princess Elizabeth. These films inaugurated the Unit's routine work of information and education among a mixed population of Malays, Chinese, Indians, Singhalese, Eurasians and others who comprise the Malayan nation.

### Current Output

Today the Unit's current statistics for production and distribution speak for themselves. It finishes about 60 films annually, its own laboratories furnishing nearly 6,000 prints in both 35 mm and 16 mm. It provides for the diversity of the country's scattered population by circulating 123 projection vans throughout the rural areas, showing its films with Malay, Chinese, Tamil or English commentaries.

Thirty-seven of its productions have been shown in 54 countries. In both East and West it has garnered an impressive list of awards from international film festivals, and — what may seem stranger still — has been earning a significant annual revenue (amounting to over 500,000 Malayan dollars in the last complete financial year).

During the first nine years of its life, the Unit had a number of Europeans on its staff serving as Director-Instructors. At intervals, other directors were invited from overseas to work for a spell with the Unit, thus maintaining its contact with the latest in documentary thought and practice and giving its members the stimulation of a fresh personal approach. In 1952 the Foreign Office in London seconded me to guide the Unit's progress as Film Adviser, an appointment which, as it happened, was to cover the

years in which M. F. U. secured its international reputation.

When I lived for a while with its special problems of film-making, they seemed to crystallize into two simple questions which were seen firmly planted in the "communal mind" of its members: "What do you want to convey?" and "what do you want people to feel?" How well the Unit developed the habit of appraisal can be judged from the details of its festival awards and revenue from 1952 to 1957.

### International Awards

Since 1954, of the dozen major awards in the documentary category available at the four Asian Film Festivals which have taken place, eight have gone to M. F. U. It has taken the Golden Harvest Award for the Best Film of the Year, and other Golden Harvest Awards for Best Planning and Best Photography. At the 1955 Cambodian Film Festival the colorful historical reminiscence of pageantry and architecture in "Malacca - Then and Now" brought it the Best Asian Tourist Film award.

European film festivals have become familiar with the M. F. U. credit-titles. In 1956 "Timeless Temiar," which observed the daily life of a tribe of Malayan aborigines, scored Diplomas of Merit at Edinburgh and Venice. A Silver Harp at this year's Cork Festival went to "Wayang Kulit," a description of the visit of a "shadow play" company to a rural settlement.

All of these films were routine productions, in the sense that they were made in fulfillment of the purely domestic requirements of the Malayan Government; they were intended as vehicles of information and teaching aids for the people of Malaya. None was planned in the context of film festivals or distribution in other countries. Their success in the one

*\*)Many audio-visual people in the United States will remember Tom Hodge, who served as Director of the British Information Service Films Division in this country from September 1942 until January 1950, when he was assigned to the post of Film Adviser to the United Kingdom Commissioner-General in South-East Asia, with headquarters at Singapore. During World War II Mr. Hodge took a leading part in fostering the distribution and use of public informational films dealing with the Allied war effort, co-operating closely with representatives of our Office of War Information.*

and their wide currency in the other have been, like the inception of the Unit itself, entirely unforeseen.

## Service to Industry

Many of the M. F. U. productions circulating abroad are earning income through commercial exhibition in cinemas or on television but this is by no means the major source of the Unit's revenue. There is at present no film production whatsoever in the Federation of Malaya apart from that undertaken by the Unit. M. F. U. is therefore the only local organization equipped to accept commissions for sponsored work, which in Britain, for example, would be shared by a large number of film companies serving the needs of industry, both to sell its goods and services and to reinforce its public relations.

The Unit has been able to take on such work without detriment to its normal production program for the Government Information Services. But some of the films produced for the special purposes of client bodies contribute incidentally to the fund of informational films available on Malaya. "Doing Nicely, Thank You," made for the National Union of Plantation Workers, shows the right and wrong way to conduct trade union matters, and thereby put trade union movements of other countries in closer touch with their opposite numbers in the Federation.

Four other sponsored films combine to give an impression of Malaya as a virile commercial unit — "Tin From Malaya" (made for the Tin Advisory Board), "Rubber From Malaya" (for

the combined rubber industry), Malaya's Iron Mountain" (Eastern Mining and Metals Company), and "The Golden Queen," the story of the young and growing pineapple industry (Malayan Pineapple Board).

## Ten Historical Years

To look through the chronological film list in the M. F. U. catalogue is to review Malaya's history of the past ten years, grave and gay, in the space of a few minutes. In fact, the Unit can fairly claim to have played a part in that history.

Recording every stage in Malaya's march towards independence, it has been a significant factor in establishing that unity and harmony among Malaya's many races which alone make independence a workable aim. It has helped to train the people in the methods and standards of elections and census taking, and to encourage a sense of responsible citizenship. It has given basic education in hygiene and health, improved methods of farming and fishing, and acted as a clearing-house for news (films have been made about various topical matters prominent in the national life, and the "New Malayan Gazette" — renamed, but carrying on the traditions of the series begun in 1947 — bring news of the day and stories on progress in industrial and community development).

The Unit has also kept Malaya's achievements in the eyes of the world by maintaining a constant flow of news items for newsreels and television stations in other countries. M. F. U. films have even made their con-



**Peter Amavasi, a Malayan Film Unit camera-director, in action, has had five years' service with the Unit.**

tribution to the improvement and development of world resources, having been used by UNESCO and by the Colombo Plan authorities.

## Truly Malayan

When I left the Unit in June this year, a Chinese (Ow Kheng Law) remained as Head, and a Malay (Md. Zain Hussain, who directed most of the prize-winning films) as Associate Producer and Deputy Head. The three Film Directors are respectively Malay, Chinese and Indian, and the Chief Editor is Eurasian. Only one European remains, temporarily on the staff (in the Script Department, until enough suitable writers from among Malayan nationals have been found and trained). The Unit now lives up proudly to that first word of its title, reflecting the nation in its own composition as in the films which leave its laboratories.

A symbol of the new Malaya, M.F.U. is shortly to be affected by an equally symbolic event. For a long time visitors have contrasted the quality and size of its output with the primitive conditions in which it has had to work. Now there is a prospect of a new laboratory and buildings. The Unit will leave its Japanese thatched huts at last. But, after working so closely for five years with those in whose hands its future now lies, I know that with it will go the same enthusiasm and team spirit which have taken it so far since that July day in 1946 when an idea and some film equipment happened to come together.

*(The Malayan film, like all other BIF films, is now distributed in this country by Contemporary Films, Inc., 13 East 37th Street, New York 16, N. Y.)*



**A young Malayan audience watches a mobile film show.**

# Evaluation of new films

by **L. C. LARSON**  
Director, Audio-Visual Center  
Indiana University

**CAROLYN GUSS**  
Associate Professor, School of Education  
Indiana University

and **JOHN FRITZ**  
Instructor, School of Education  
Indiana University

## WORK OF THE BLOOD

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Illinois) 13 minutes, 16mm, sound, black and white or color. 1957. \$62.50 or \$125.00. Teachers' guide available.

### DESCRIPTION

This film uses animated drawings and live action photography, including cinephotomicrography, to present the composition and function of the blood.

It opens with a scene showing blood vessels in living tissue then enumerates the purposes of the blood. A blood sample is spun in a centrifuge and the resulting layers of plasma, platelets and white blood cells, and red blood cells are shown.

A laboratory technician is pictured preparing a stained blood smear. Drawings and views through a microscope of these smears identify the red blood cells and show their structure.

The technician then demonstrates the procedure for taking a blood

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

count. Following this, stained white blood cells and drawings of them show their structure and the differences between red and white blood cells.

An animated drawing sequence identifies and describes the pulmonary, systemic and portal circulatory systems. The network of arteries, arterioles, capillaries, venules, and veins is described briefly.

Next, the film uses cinephotomicrography to show the red blood cells as they pass single file through the capillaries. Also, white blood cells ingesting bacteria are pictured and the work of the platelets in blood clotting is described. An animated drawing sequence shows the clotting and healing of a flesh wound.

The film continues by showing a blood transfusion and telling of the importance of blood typing. It describes the four main blood groups, shows how blood is typed, and pictures the test for Rh factor.

Concluding scenes briefly summarize the film.

### APPRAISAL

This film combines effective animated drawings, cinephotomicrography, and other photographic techniques in an interesting and clear manner to present the important aspects of blood composition and functions. In contrast to the more general films concerned with the cardiovascular system, this one deals primarily with the blood itself. Its content is effectively integrated with the junior and senior high school biology and health curricula. It also will be of interest and value to adult groups concerned with health and body physiology. Since the film treats content of a general interest also, e.g., blood types, blood counts, Rh factor, and blood clotting, general adult groups will find it educationally interesting. There are a number of technical terms used in the film which, for some groups, may need clarification before the film is shown, for example, centrifuge, fibrinogen, leucocyte, albumins, globulins and others. **WORK OF THE BLOOD** probably will be used not only to present factual information but to stimulate an interest in the further study of the subject.

— George Vuke

## INTRODUCING CANADA

(United World Films, Inc., 1445 Park Avenue, New York 29, N. Y.) 20 minutes, 16mm, sound, black and white, 1956. \$39.70. Produced by National Film Board of Canada.

### DESCRIPTION

**INTRODUCING CANADA** documents the drama of the Canadian people — their burgeoning cities, their tremendous resources, their diverse occupations — and more, their character and spirit, their traditions and aspirations.

The opening scene of apparently healthy, playing children strongly suggests, besides youth itself, national qualities of health and vigor, security and optimism. The following scene of a boy dunking himself in a rain barrel is charged with the spirit of adventure and good humor. These and many other scenes throughout the film suggest a generous and comprehensive freedom of the individual which is worn, like an old coat, casually and comfortably.

A cross-section view of the nation's broad middle class at work affords early opportunity to see the inward as well as the outward characteristics

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by  
**James D.  
Finn**



of the people, and the kinds of jobs they do. There is in this sequence a subtle humor in the visuals heightened sharply by the commentary. The narrator is saying that most of the people live in cities and towns and are busy with all the serious occupations of modern life. "Some work with their hands, but with others it's head work." In the visuals a policeman, with stern expression, is waving his hands directing traffic; next, a hulking figure with a tow-line in his teeth, and surrounded by onlookers, is pulling a bus down the street. The humor continues less obviously, but with meanings charged with irony and perhaps mischief—a padre, garbed in ecclesiastical robe, is shown ringing the church bells (what power of mind!); a telephone operator seen from low angle, plugging in a connection and clothed with serious face, seems to hold a position of dignity and importance somewhere between man and God. In the next scene, a woman picking fruit appears synonymous with a machine, while the scene following satirizes and sabotages the exalted, dignified office of the executive by picturing him with an expression of boredom and futility, mechanically stamping and stacking a mountainous pile of forms on his desk.

It becomes easy to agree with the narrator that the country means something different to every Canadian. The lyrical beauty of the lines which tell what Canada means to the lumberjack, the fisherman, the farmer, and the cowpoke, when coupled with scenes of forests and falling trees, sea gulls and fishing nets, fields of grain and ripened fruit, and the broad prairie and grazing herds result in a wedding of reality and romance which is captivating.

Canada's vastness is forcefully presented when, through animation, the maps of Europe and the U. S. alternately are superimposed upon that of Canada. And, the breadth of the land becomes impressive as clocks appear across six time zones, and the narrator points out that Canada reaches one-quarter way around the clock, and "When it's lunch time in Vancouver, it's already suppertime in St. Johns."

Here the emphasis smoothly shifts from the subject of land area and population distribution to that of getting to know and understand the people. To accomplish this understanding, a sequence follows which describes the more important historical backgrounds and influences that have molded them.

The French imprint upon the people in a Quebec village is shown to remain in their language, dress, and religion. These people of French origin have a motto—"I remember"—which serves effectively as a device

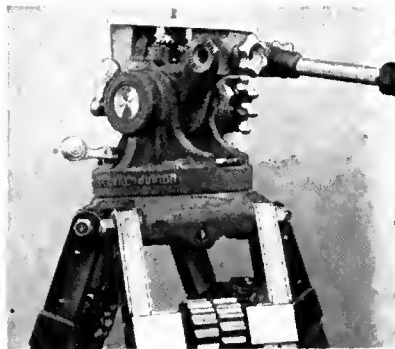
to recall (in a montage sequence) scenes of early settlements, "hacked out of the wilderness," and the English victory at the Battle of Quebec almost two centuries ago. Observation is made of the generous peace that followed the war, permitting the people to retain their language, religion, civil law and most important perhaps, the freedom to build their lives in their own peaceful way—peaceful perhaps, but rugged always, as shown by a present-day view of life in the back country.

But the wilderness is made to blossom and bear fruit before the viewer's eyes, as "unending toil wrests from the land" the individual's dream of prosperity and security, and the collective

vision of national wealth and international prestige. The results of their labor are reflected in numerous scenes of the big city, agricultural productivity, rail and shipping centers, great industrial projects, scientific research and planning, and governmental activities.

The major influences of the British are depicted in the structure of the Canadian Parliament and in the popular election of representatives.

The links between the United States and Canada are illustrated in scenes showing the freedom of movement across a common border, of tourists, businessmen, publications, goods, and ideas. The point is made that business and financial organizations, labor



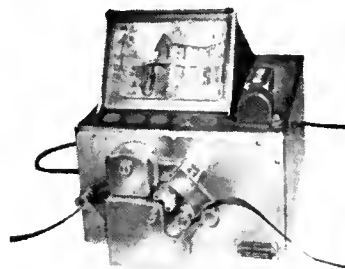
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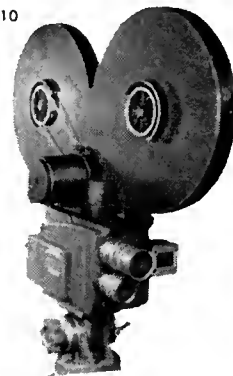
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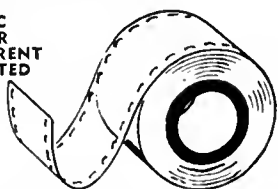
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unions, and industrial techniques are patterned closely after those in the U. S.

The narrator describes the leavening of the Canadian character "by waves of immigrants from many other cultures." Nationalities from almost the whole of Europe are mentioned, and particular representatives of some are shown engaged in their chosen occupations. This kinship to the peoples of Europe, according to the narrator, permits, without cause for alarm, the stationing of Canadian troops in those countries as a contribution to the strengthening of NATO. Canadian Forces abroad are pictured as cooperating with neighbors in common cause to "strengthen and rebuild the West," and defend a common inheritance.

Scenes of the Canadian Arctic reveal military installations, modern machines, and technical apparatus widely distributed to form an important flank in the defense of the entire Atlantic community.

It is evident from the pictures that the cold weather does not seriously deter the Canadians from their occupational or recreational pursuits. The people of the far North—traders, trappers, prospectors, missionaries, and Eskimos appear to be happy and unperturbed by all the snow and ice. Further south, a huge crowd is shown watching an exciting game of hockey.

Canada is presented as a new and challenging frontier demanding ruggedness and skill, boldness and determination—a land of great projects like the Arctic defenses, iron mines, aluminum smelters in a virgin wilderness, giant pipe lines from West to East, atomic research at Chalk River, and the St. Lawrence Seaway.

A final panorama of sights and sounds impress upon the viewer the struggle of an emerging nation to know herself—to understand and organize her purposes and ideas, and to express herself in art and thought.

As the children in the opening scene represent the nation's youth and future hopes, so the final scenes of breaking day symbolize the dawn of a great and glorious day for Canada and the world.

### APPRAISAL

The evaluating committee feels that *INTRODUCING CANADA* is potentially valuable and appealing to people all the way from the elementary level to high school and adult groups. The film may be used to provide general information, stimulate discussion, and further reading. It is believed that, although the film gets its message across in one showing, additional screenings will uncover many of the finer qualities of production, continu-

ity, symbolism, and humor. *INTRODUCING CANADA* is one of 15 two-reel, black and white, sound motion pictures which make up the NATO Series.

—Preston Mitchell

## AUDUBON AND THE BIRDS OF AMERICA

(Coronet Films, Coronet Building, Chicago 1, Illinois) 26 minutes, 16mm, sound, black and white or color, 1957. \$82.50 or \$150.00. Teachers' guide available.

### DESCRIPTION

This film presents many of Audubon's paintings and portrays him as a man who changed from a French dandy to an American woodsman; from a business failure to a world renowned painter of American birds. Live actors dramatize parts of the story told by the narrator.

Pioneer activities and scenes of Audubon in a wilderness are shown as the narrator explains that in the early 1800's the frontier was being pushed toward the Mississippi River and beyond. In building America the pioneers drove away the wild life by destroying much of the natural wilderness. One of the men who loved and enjoyed the wilderness, particularly its birds, was John James Audubon.

A flashback sequence shows Audubon in Pennsylvania where at the age of eighteen he came from France to manage Mill Grove Farm for his father. The film shows some of the small animals and the birds of the countryside which delighted him with their appearance and action. His room contained many specimens arranged in lifelike positions. He spent much of his time at an old hollow tree, sketching and painting, trying to copy what he saw. Some knew Audubon as a skilled marksman, swimmer, and rider possessed of great activity and strength. To others he was a vain, elegant, violently emotional man who gave too little attention to business. After marrying Lucy Bakewell he moved West expecting to make a fortune as a merchant.

Several scenes show Audubon in the wilderness where he became a great woodsman able to find wonders other men missed. While Lucy managed the store he often spent days or even weeks sketching and hunting for other specimens to paint. Debts mounted. Audubon was jailed for a short time when he returned from one of his trips. In despair over the disgrace, Audubon left his wife to manage for the family and went into the wilderness with an ambition to paint birds so well every-

one would recognize his genius.

Audubon is shown sketching a specimen arranged behind a wire grid. The squares of the grid matched the squares on his paper. Using the grid he was able to draw size and position accurately. His wanderings took him to Louisiana, a bird paradise. Many birds were residents and others came to spend the winter. Audubon painted specimens he had killed himself or that hunters had brought to him. He planned a book of paintings but could not find an American publisher to print it.

The narrator explains that Lucy and his family joined him in Louisiana. While Lucy saved money from her teaching, Audubon continued to paint. In London he found a skilled engraver to help him. The film shows a copper plate engraved in reverse, a black and white print from it, and then the colored print. While the four hundred thirty-five paintings were being engraved, printed, and colored by hand, Audubon sold subscriptions to the book. With the help of another man Audubon published *Ornithological Biography*, a separate text for his paintings.

The National Audubon Society, represented in the film by a plaque, is only one of the many monuments to Audubon's efforts. His greatest monument is his own book, *The Birds of North America*. With this book Audubon achieved his goal of recording and thereby preserving nature.

## APPRAISAL

This thoroughly enjoyable film for upper-elementary to adult audiences can be used to present the biography of Audubon and to develop an appreciation of his work. As a secondary and more limited use it can supplement the study of birds and serve as an example of naturalistic painting for art classes. Its main use, however, will be with groups actively interested in birds, especially the adult Audubon Clubs and the Junior Audubon Clubs. The intermittent ballad music and song form an integral part of the film without detracting attention from the smooth flow of visuals. At times the song about Audubon summarizes ideas

the narrator has presented, offers explanations for the scene or painting shown, or provides a transition to the next narrated sequence. Often the music alone underlying the narrator's voice gives a rhythmic pace of freedom or flight to the visuals.

The cooperation of National Audubon Society, John James Audubon Shrine, Audubon Memorial State Park, Harvard University, New York Historical Society, and the American Museum of Natural History in the production of the film serves to indicate the documentary and authentic treatment given the story.

—Margie Gonce

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My commission expires April 9, 1958



# Church department



by WILLIAM S. HOCKMAN

## Editorial Notes

• In the two decades from 1925 to 1945 something like 100 religious films were produced, and in the next ten years — the First Decade of the modern A-V Era — a little over 1200 were made. By this we can take our bearings. By this we know that we are two years into the Third Decade of the A-V movement so far as the church is concerned. This production was split almost evenly between the denominations (and their agencies), and the independent concerns, with a recent up-swing in the independent production graph.

• What makes a trend? One datum plus an opinion? Could be! If so we would like to report a trend — since 1955 films are getting shorter. The median length in minutes along in the early Fifties was close to 26 minutes, but in 1955 it dropped to 14 minutes. This is quite a drop. It may not be maintained. Certainly we need many short films which get a neat job done. They fit the church school as the half-hour jobs do not. Until we can get our church schools up to 2½ hours — as we certainly shall some day — the long ones are hard to schedule in the context of teaching.

• We thought it had ended, but here it is again — the second church using a film under the rental of a first. We used to call it 'bicycling.' A dealer complains. We don't blame him. What right has a church to lend to a neighbor church the property of another person? In reality a booking is an agreement to use a film at a given time and place. While no papers are signed, it is a valid contrast morally and no doubt legally, too. Pretty thoughtless, at best; rather shabby practice at worst. Let each of us examine his own house, and sweep a little if need be!

• Few young men have served the A-V movement any more faithfully and intelligently than Paul R. Kidd. First as a DCE; then with his publishing house; then as an independent filmstrip producer; then as director of religious filmstrip production for SVE; and now going as of September 1st to

head up filmstrip production for Family Films, Inc. He has earned our respect, and now we can all join in wishing him joy and success in his new work and relationships.

• The Lutheran Church, Missouri Synod, held a five-day A-V workshop on the campus of Concordia Seminary, St. Louis, this past July, bringing together representatives of 23 districts of that communion. Their sessions were concerned with a thorough study of A-V methods as they relate to church school methods and curricula. We note also that they projected area workshops for pastors, teachers, and church school workers. This, we believe, is a significant new trend, and we commend this denomination for another forward step — the appointment of a Director of Utilization.

## FILMSTRIP ART

Out of a lot of previewing I am coming to have a few questions about the art we are now getting in church-field filmstrips. I wonder if the artists who are turning out these pictures know what they are doing? More precisely, do they know what they ought to be doing?

Why do I ask?

I find good frames and poor frames within the same filmstrip. I find in many of them no inner consistency or integrity when given a 'depth' study. Analyzed from the standpoint of the dynamics of motion, psychological values, and optical dynamics and color values, what do I find? I find everything. About the time I think some artist is on the track, that he knows how to compose a filmstrip picture, he includes a series that totally invalidates this assumption.

Take psychological dynamics: The script may say that the man is talking to the woman, but the artist pictures the woman as psychologically in charge of the situation — she is standing, he is sitting; she is gesturing, and he is composed and outwardly passive. What does such a frame convey in relation to that narration? By any reasonable criteria, this is poor filmstrip art because of its contradictions and general

ambiguity.

The filmstrip artist must know something, too, about color dominance and optical dynamics. If you must have a dog in a picture, and you don't want him to get attention, picture him as standing still and don't put red pants on him, or give him a fancy hair-cut. In a certain filmstrip frame the field of attention was written material on a blackboard. But a teacher was also there. How was she pictured? Red hair and green blouse — unequal competition, indeed, for that prosaic stuff on the chalkboard. Could it teach; engage the mind, hold the attention; get its job done as a picture? No, that teacher dominated optically. In less obtruding colors she would have gotten no more than her rightful share of the mind's attention.

Why are we getting so much of this type of art? I would like to suggest that it is because much of it is created by 'artists' who are in skill and heart illustrators, and often exceedingly good ones in this lovely craft. However, the art of the filmstrip must go beyond good and superior illustrations. The role of illustrative art is to please, to divert, to supplement, to support the main stream of ideas in the text. It adds to the text, diversifies the format, energizes the imagination — in short, it enriches content pictorially.

Not so with filmstrip art. Here the pictures must carry their rightful part of the message; they must be content and text. In good filmstrips the picture is not secondary. It is primary — despite the fact that many filmstrips are made wrong end to. This is done by thinking the message out in words and then sketching in a few pictures to run along to help if they can.

If the role of illustrative art is to enrich pictorially, it is the role of filmstrip art to communicate. While related as art forms, these two "arts" have very diverse functions. This diversity, and its essential integrity, is not widely appreciated by many filmstrip producers and fewer filmstrip "artists."

This is the tragic weakness of filmstrip art in the church field, taken by and large — it simply does not com-

municate, and if it does, it is but a trickle of meaning. This is true because in the first place these pictures were created by illustrators, who have one job for pictures to do, and not by communicators who would have quite another role for them to perform. They are not educational because they do not have that structure and essential character. They convey little meaning because they were not loaded with meaning by artists who understood how to put more than incidental meaning into them.

In the church field (and if my bifocals do not deceive me as I look over the fence, also in the school field), we have been content with this low-grade type of AUDIO-visual aid simply because it talked a good message. Our criteria for the visual column was not very rigorous, and leaning on a good script or narration, pictorial mediocrity got by.

Where are these new and needed filmstrip artists to come from? Many will have to be grown. The great art schools will need to recognize the filmstrip as a unique medium and train artists who can exploit pictures in terms of the especial powers of this medium. A second source of good filmstrip artists will be from the ranks of the present illustrators. From this group will come those who are willing to learn how to create pictures that communicate.

It is altogether possible that this piece will not be too popular with some of the producers of filmstrips, and with the artists who work for them. They will resist this type of thinking. That they do, will in the long run make little difference. Not overlooking the divertive and entertainment possibilities of this visual medium, the valid future of the filmstrip is as a medium of communication and the filmstrips of the future will more and more be made by those who know how to exploit its full possibilities as a medium of communication.

In fact, every now and then I see a bit of the future even now in some good filmstrip. But, to return to the beginning of this little essay, it seems to be there more by accident than design. — WSH.

## UTILIZATION NOTES AND IDEAS

After listening to the recording, *Going Steady, Girls' Viewpoint*, at one of the evening previews at Green Lake, a number of us decided that it packed more wallop than many of the films on the subject. After all, what was there to picture? These girls discussed the pros and cons of the subject with fluency, insight, honesty, good humor, and a degree of maturity which amazed

all but experienced youth leaders. That record communicated; got over a sequence of ideas forcefully. There was nothing to show; everything to hear. A companion record gives the boys' viewpoint. These are just the thing for young people — to launch our groups into a discussion; and what could be better for the parents of teenagers — to precipitate them into talk-session on this crucial question? Highly recommended. (Frank Alpark Educational Records, 40 East 88th Street, New York 28)

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We find the table-type of filmstrip previewer just about indispensable in

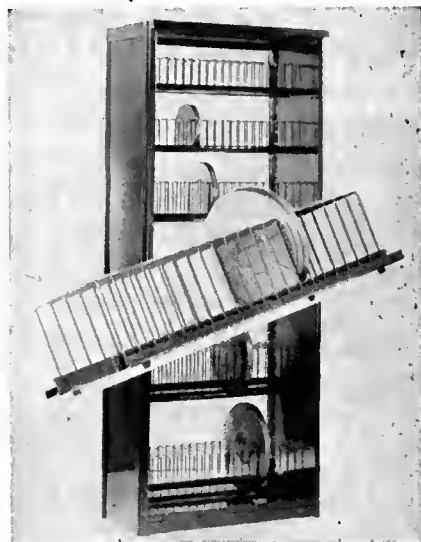
our local church A-V program. Right now some 30 filmstrips, useful in relation to the current curriculum units in the several departments of the church, are available for leaders and teachers to preview at their convenience. And we mean just that — Convenience. No need to set up a projector; just turn on the little viewer and settle down to a study of the scripts (or put the recording on the player close by). Preview and study prior to use is one sure way of upping the quality of A-V use, and our viewer makes this preparation more likely because our teachers find it easier and much more convenient.

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Our children, along about Christmas, often refer to the "Christmas" which their Jewish neighbors are celebrating. How pleased we are to have a new filmstrip which we can use to tell Kindergarten and Primary children about *Chanukah: Festival of Lights*, celebrated in December by our friends and neighbors of the Jewish faith. Produced by the A-V Department of the Union of American Hebrew Congregations (838 Fifth Ave., N. Y. 21; \$7.50 complete with teacher's guide), this 41-frame color filmstrip shows what small children do in home and school in preparation for the lovely Chanukah holiday. We owe it to our children to help them understand with warm appreciation the religious ways and customs of their neighbors. That is one of their American heritages, and a very precious one. Recommended for purchase. An audio version of Chanukah is *The Chanuko Story*, utilizing the 4 sides of two 78 rpm records, and giving a lively and dramatic statement of the historical situation out of which this celebration arose. This is suitable for youth and adults. Recommended, and from the above source.

## GOOD AND USEFUL FILMS

Taken across the whole list, I doubt if we have any better and more useful films than the "Our Children" series by Family Films, Inc., and within this series the last two titles released — *You Can't Buy Friendship*, and *Sharing Is Fun* — are outstanding in general qualities and usefulness.

First, the "stories" make a lot of sense — to children and to adults. The films are well cast, and the acting, never easy in such films, is excellent. They hew to the line of the story. They tell it and quit. For compactness, they will be hard to match — these last two. The photography is good all the way with variety and angles but with clarity and sharpness. Here and there we wish the camera had pushed in for a closer look, but by and large there is enough detail to keep the mind satisfied.

Secondly, they accent — as the whole series has — the positive. Ten years ago, yes even five, we were squawking for "positive" films, whatever they were supposed to be. Now we have interesting film representations of children and adults living the *right* way, doing the *right* things for the *right* motives. If that's what we wanted then, we have it. If we have it, let's use it. Use it, I mean in church school, in parents' meetings, in teachers' meetings. Actually, these films are rare in that they are tri-focal as to audiences: for chil-

—0—  
dren alone, for parents alone, for both together.

Thirdly, the producer has gone to the bother to tell us how to wring the educational juice out of them, providing user's guides on each which have been written by a person with local-church know-how and know-what. I think you can get these from your A-V library. Get a set, even if you have to pay for them, and they will not only guide your use of these fine films but motivate you to programme them into church and church school year. You'll have a rich and rewarding experience with them if you hitch them to your educational job with children and their parents. (Color, \$8.00; B&W, \$5.00; 15 minutes.)

## ANY ONE FOR SLIDES?

One more inquiry on slides and I'll be ready to report a "trend"! Useful from the beginning, 2" x 2" slides are more useful now that their quality is greatly improved. Yet, the church is making very small use of this excellent visual aid to teaching and worship. But, to get to sources, the point of several inquiries: Write to SVE, 1345 Diversey Pkwy., Chicago 14, Illinois, for its catalogue of religious slides. Also, ask the Ryerson Film Service, 299 Queen Street, W., Toronto, Canada, for their folder on hymn slides and their catalogue of Ansco Color slides of many of the great religious masterpieces. It was good, indeed, to note a trickle of interest in slides for teaching and worship at the 14th International A-V Conference this fall at Green Lake. Next year let's get this medium's use officially on the agenda of the 15th to be held at Penn State University, August 17 to 23. Incidentally, Chapter Five of my book, **PROJECTED VISUAL AIDS IN THE CHURCH** (Pilgrim Press, Boston 8, Mass., 216 pp, \$2.00) explains in detail the use of slides in teaching and picture-focused worship. Any one for slides? Yes, I am!

## NEW CHRISTMAS FILM

If you are looking for a new Christmas film, with beauty in its form and emotional power in its substance, and for one that does not go sticky with sentiment at the end, then Concordia's *To Each a Gift* will fill your bill. It's for the whole family, or for children, or for young people and adults. Its message is clear, its "plot" interesting, its beauty engaging, and its touches are deft. The casting and acting are first-rate. The setting is modern, not Palestinian, showing the spirit of Christmas at work in a family. Highly recommended for general use by church and community groups. (Try your local library.)

## Church Extension

Three hundred prints of the United Lutheran film, *A Living Church*, will be in circulation this fall so that every one of the denomination's 4,400 congregations will have one showing in the September-November period. Designed to show how the "church united" can help a congregation carry out its local-parish and world-parish responsibilities, this film can also show other denominations how such films should be made. Designed by the Stewardship Department of the Laymen's Movement and produced by Louis DeRochemont Associates, this 33-minute B&W film does a nice job all the way. It shows an actual church in the making, and the documentary flavor comes through. Recommended to show church boards and congregations how a viable congregation can be brought into being in these complicated times.

## Preparing Siblings For Sister!

If you want to show parents one way to qualify the attitudes of older children on the coming of a baby, you would do well to use the 44-frame, live photography, LP-recorded color filmstrip, *How Big Is Love?*, soon to be released by Eye Gate House Inc. (Long Island City 1, N.Y.) In it we see two parents doing, with the help of their minister, a pretty sensible job of switching from negative to positive the attitudes of a pair of 7-11 year old brothers. Minus silly psychiatric nonsense, this filmstrip hews to a garden variety of tested common sense that serves all parents well when they have the wit to use it. The commentary contains several sentiments just a bit too adult for boys as this reviewer knows them. It is nicely narrated by a male voice, and the utilization time is close to 10 minutes.

## Noah, A Priestly View

Deriving its story-line from the priestly stratum of the biblical narratives on Noah, the 32-frame, full color art filmstrip, *Noah*, has good general qualities and considerable utility. The pictures are pleasingly composed but a bit too literal and realistic. The job here is to get the story told; not to show the details of the Ark or close-ups of its inhabitants. Already committed to literalism, the commentary sticks to the biblical text where possible. It is nicely narrated by a male voice and LP-recorded. The utilization time is about six minutes. It is No. 1 in a 16-unit series entitled "Heroes of the Old Testament," currently released by Eye Gate House, Inc.



Request this film now, through your local film rental source

## ADVICE FOR THE CHURCHES

We like to get letters from our readers. We especially respect those that are critical. We even appreciate them, and this time we want to share one with you. It says some things which help to balance up that July (1957) piece on how the dealers can do more business with the churches.

"I readily agree that the dealer could do a lot more toward helping the churches get what they want, but at the same time it is true that the churches can help the dealer give better service. While excellent from the church's point of view, Mr. Hockman's article presents a rather one-sided picture of church-dealer situation," so observes Mr. C. W. Krause, of the Religious Film Libraries, Box 1176, Richmond 9, Virginia.

Here is his advice to the churches, and it is good advice, based as it is on extensive experience in serving all kinds of churches over a number of years.

1. Write your orders, giving exact titles, showing dates, name of person ordering, correct address, and charge information.

2. Plan ahead and book early, and don't expect to get all your Wednesday orders filled by Sunday, especially if it is some item mentioned in the church school lessons. And this early business goes for filmstrips, too. We can't carry a big stock, and must order from the producer and that takes a little time.

3. Return material promptly, especially you big churches — our worst offenders in this. In them it seems that no one wants to post a film early Monday morning. But, how can we get to you the film you want on Friday

if it does not get back from Big Church until Thursday? Be ye helpful, one to the other, and thus fulfill an important rule of A-V neighborliness.

4. Keep your projection equipment in first class shape. A film must go out 20 times for us to get our money back, on an average, and if some one tears it up, or scratches it badly, we get caught in an awful squeeze. Look at your projector, and check into the competency of your projectionist, and don't always insist, when damage occurs, that you got a poor print from us. (Could I put in a word here? Too many churches assume that teenage boys, with a little training and practice over at high school, are competent operators. Some are; many are not. Better give them special coaching. Most will need it. WSH)

5. Set up and keep going an in-service training program that includes all the necessary know-what and know-how items. We dealers will help all we can, but there is a limit to what we can do. You can do much.

6. Expect to pay a reasonable price for the services that you get. What a sad commentary on some churches and their leaders that they are always looking for "free" service and "free" films, and "discounts" on this and that! If we are operating a film library for our denomination, we have no right to give away a little slice of our earnings to any church. The independent library operator can't afford to give much away if he is to stay in business. He makes a living by the sweat of his brow.

Lastly, this A-V business is a two-way street, and it will take some effort by the churches as well as the dealers to make it a better one. —CWK

## Green Lake — 14th Edition

The fourteenth annual International Conference on Audio-visual Christian Education was held Sept. 4-10 in the familiar, beautiful surroundings of the American Baptist Assembly grounds at Green Lake, Wisconsin. Attendance was well up to par — something over 300 active audio-visualists, including paid staff and faculty, put in a solid week of "re-thinking basic issues." The faculty was headed by Wm. S. Hockman, Church Department Editor of *Educational Screen & Audio-Visual Guide*; Dr. John W. Bachman, Union Theological Seminary; and Dr. Leslie

Greenhill, Penn State University. Approximately half those attending were first timers, the others had come anywhere from twice to Alex Ferguson's all fourteen.

The planning committee this year hit upon the idea of devoting a day apiece to selected "issues" (Biblical visualization; curriculum integration; mass communication and distribution problems). These were discussed in general sessions first thing in the morning, and illustrated by committee-selected examples shown at the final session the same night. The morning presentations by the three faculty

heads and their supporting panel members were data-laden and thought-provoking, and not in the least inhibited by too immediate relationship to the visuals shown later that evening. Because of the size of the audience, and its imbalance of professional status and diversity of theological viewpoint, there was no chance of consensus of evaluation, nor was this essential or even desirable.

But in the smaller seminars and work groups into which the group divided for the rest of the day active participation was the rule. Everyone had his chance to have his say and generally made good use of it. A good example was the "Production work group, in which producers (and later also distributors) on every level took active part. Large or small, denominational or "independent," modernist or fundamentalist, all contributed as they willed and partook as they wished.

The equipment exhibits followed traditional lines, with somewhat less organized incentive to learn the actual operation of equipment than in some previous workshops. The manufacturers' exhibits culminated on Sunday night in an "Equipment Fair" in which, operating in three sectors or waves, everyone on the grounds had a good chance to view all the exhibits. There followed a whole general session devoted to the A-V Industry's presentation of new developments, very much as had been the program in the very first Workshop. Three industry representatives did good individual platform jobs; but a coordinated, documented presentation of what the AV Industry, as a whole, has to offer the church field, as a whole, is an aim still to be realized.

Technological progress was well demonstrated, beginning with a 35mm color wide-screen feature film "Mark of the Hawk" (shown in the Campus Theatre, at Ripon, nine miles from the Assembly) and ending with a 16mm cinemascope presentation of "God Is My Partner," a 20th-Century-Fox release just starting its theatrical run. At the smaller, more intimate end of the scale were 16mm color-frames mounted in Viewmaster wheels and shown on a little plastic projector selling for less than \$10.

Next year's conference will be held at Pennsylvania State University, August 17th to 24th. There will be an opportunity to take college credit courses before or after these dates, as was the case last year at the University of Southern California. According to present plans in 1959 the conference will again be held at Green Lake, right after Labor Day.

WFK.

### Advertisement

## HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1954. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1500 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Ninth Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**STANDARDS OF PHOToplay APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**AUDIO-VISUAL AIDS TO INSTRUCTION.** By Harry C. McKown and Alvin B. Roberts. 608 pp. McGraw-Hill Book Company, 330 West 42nd St., New York 36. Second Edition. \$5.50.

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**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 17th Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Third Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

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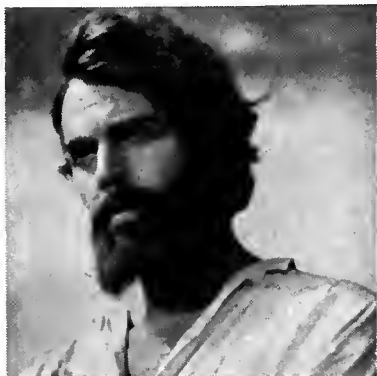
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# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## HANDWRITING

Visual Education Consultants, Inc., 2066 Helena Street, Madison 4, Wisconsin. Subject area is language arts. Filmstrip in black and white. Grade level from fourth grade to eighth grade. Total of 41 frames. Deals with cursive writing.

Depicts and portrays developmental stages of the alphabet, the *Mnemonic*-memory aids, *Pictorial*-pictures or pictograms of objects, *Ideographic*-symbols representing abstract things, and the *Phonetic*-symbols or phonograms representing sound.

Reasons why good handwriting is important, rules that aid in making one's handwriting clear and easy to read, and "helps" in writing some of the "tricky letters" are other assets of this filmstrip. Pamphlet accompanying filmstrip contains reprint of writing on frames, explanatory notes with various frames, and related activities for use before or after the filmstrip showing.

## SOCIAL SERVICE SERIES

Pocket Films, Inc., 505 Fifth Avenue, New York 5, New York. Subject area covers social service and general welfare. Interest level includes high school and general adult audiences.

**CHILDREN NEED PARENTS** (41 Frames - Black and White). The Children's Association of Finland provides an informative treatment of the problem of placement of children in situations where love, security, and feeling of home membership are integral parts of the placement program. Over one thousand trained "homefinders" are at work in Finland seeking placement on a long or short time basis for children who have no parents due to death or abandonment, or whose parents are ill and cannot care for them.

A basic part of the counselling plan is to orient a child to a "family unit" environment. This means in general a foster home placement in which the child becomes a part of the active life of the new home. Such placement permits contact with previous family members, parents, etc. Medical and dental care is performed by the agency which receives half of its support funds from the government and half from

private welfare groups and the payment of fees.

The study discussion guides provide the person presenting the text with background information on Finland and the need for the work of the placement agency.

**ACCENT ON ABILITIES** (73 Frames-Color). The theme of an "open door" and an "open mind" in making happy, self-sufficient, and contributing citizens out of persons with physical handicaps is developed through an active program carried out by Dictaphone Corporation.

The basic premise for such a program was a desire to want to work and an interest in being useful and productive. In 73 frames the story is told of how from a group of four employees in 1952 to 318 in 1956, an organization was built up to create products for sale on a competitive market. Experience in the program pointed out that handicapped workers performed with a lower accident rate and with a better attendance record than nonhandicapped persons in industry. To make a personnel program one of continuous development, every opportunity was given for open communications. Employees learned to do many jobs, were provided with artificial devices and aids to carry out their duties, and a total program of physical rehabilitation was tied in with a research program in plant engineering. Human experiences in making happy human beings, guidance counsellors will find the filmstrips helpful be it in secondary school or college, or in the armed services.

## ELF BOOK SERIES

Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Illinois. Subject area includes reading readiness experiences. Filmstrips are in color. Grade level includes kindergarten and primary grades. Each of eight filmstrips includes a record for the narrative portion of the filmstrip. Running time is ten minutes each.

### FUN ON WHEELS GROUP -

1. JOHNNY, THE FIREMAN (57 Frames)
2. BUDDY, THE LITTLE TAXI (48 Frames)
3. CHOO-CHOO, THE LITTLE SWITCH ENGINE (43 Frames)
4. OUR AUTO TRIP (36 Frames)

The series is excellent for the kindergarten and primary grades. The



illustrations are quite sharp and perfect for smaller children because of the brightness in color. The vocabulary is within their reach and realm of experience. In addition to the very good art work and suitable vocabulary these filmstrips have a delightful musical background including sound effects. The strips can be used for additional work in science study and social studies. The stories are based on the Rand McNally Elf Books.



**ANIMAL FRIENDS GROUP —**

1. HIDE-A-WAY PUPPY (44 Frames)
2. CHESTER, THE LITTLE PONY (45 Frames)
3. THE LITTLE MAILMAN OF BAYBERRY LANE (45 Frames)
4. MR. BEAR'S HOUSE (51 Frames)

The filmstrip series, Animal Friends, contain adventures of animals dear to the kindergarten and primary aged children. The strips, The Little Mailman of Bayberry Lane and Mr. Bear's House, deal with the fictitious adventures of the animals in which they speak and act as humans. The strips, Hideaway Puppy and Chester, The Little Pony, place the animals in their natural environment, thus are more realistic. The series will appeal to imagination of the child as well as provide factual information. The pictures are clear and have good coloring without too many distracting details. The records (33-1/3 RPM) which accompany the strips are recorded in the language of the child. They prove a definite relief to the teacher's voice and provide variety for the children's listening. The musical background also provides interest. The filmstrips are quite instructional as well as entertaining.

**FRIENDSHIP FILMSTRIP SERIES**

Friendship Press, New York, New York. Subject area includes social studies. Filmstrips are in color. Grade level includes first through third. Printed script needed.

OUR WORLD OF HAPPY DIFFERENCES (63 Frames). This filmstrip is suitable for use in a social studies unit with children from six to ten years of age. No captions are printed on the frames thus making the child look for the particular difference being stressed in that particular frame. A script is supplied for the instructor and it makes the guidance easy and interesting. The color is stimulating. The strip could be well correlated with art projects and music. It is well edited to point out enjoyment through differences in colors, sights, sounds, taste, smells, and most of all, people.

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**6 Classroom-tested FILMSTRIPS**

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**Christmas Packages**

(Continued from page 536)

Catalog No.	Title	Grade Level
TAB 136	Christmas in Old Schenectady	Upper Elem.
DD 10	Holiday Story of Old Albany	Upper Elem.
KK 60	Small One	Upper Elem.
KK 169	Rudolph the Red-Nosed Reindeer	Primary
KK 314	Nutcracker and the King Mouse	Primary
K 71	Why the Chimes Rang	Upper Elem.
KK 388	Little Tug That Tried	Primary

Date.....

Kit No. 3 — 5 records

Catalog No.	Title	Grade Level
KK 251	Music at Christmas Time	All
KK 35	Night Before Christmas (Poem)	All
KK 339	Pussycat's Christmas	Primary
KK 293	Frosty the Snowman	Primary
LP 28	Beloved Christmas Hymns and Carols	Upper Elem.
	Christmas Carol (Dickens)	

Date.....

Kit No. 4 — 5 records

Catalog No.	Title	Grade Level
LP 10	Christmas Party	Primary
KK 294	Grandfather Kringle	All
KK 300	Little Engine That Could	Primary
KK 263	Schnitzle, Schnotzle, Schnootzle	Upper Elem.
KK 147	Rudolph's Second Christmas	Primary

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# SOUND advice

about audio materials  
and equipment

by **MAX U. BILDERSEE**

## Poetry in Prose

"Poets don't describe the world more accurately, they create it more intensely," said Bergen Evans, in his discussion titled "Neither Rime nor Reason" contained in the immensely interesting and school valuable album "OF MANY THINGS" (The Spoken Word, SW-A2).

Bergen Evans, scholar and wit, probably is best known to students in our secondary schools as editor of questions on the television program "\$64,000 Question" and may be known to some as the moderator for the program "The Last Word" which deals with meanings and nuances of language. He is becoming known, too, as a lexicographer in that he has edited the recently published "A Dictionary of Contemporary American Usage" (Random House).

"Of Many Things" is a rare find which will delight instructors in English and in Speech in secondary schools and in colleges. It deals with a variety of subjects including "Phrase Origins" which will be heard with both pleasure and understanding by sophomore and older students in our secondary schools and which will encourage them to seek out and report common phrases and "slanguage," tracing these to their origins. On the subject of "Mark Twain" the commentator has much to say which mirrors his own pleasure in having known Samuel Clemens through many books. There is a short but interesting summary of Samuel Clemens' life and discussion of the lasting values of his work. Mark Twain's humor is explored as well as his hidden pessimism. But it is pointed out that Mark Twain is certainly accepted, as a writer of note, by both the general public and the highbrows.

The struggling writer, unhappy because the right phrase or choice of words does not fall automatically into type or come immediately to mind, will enjoy and profit from hearing Dr. Evans' discussion on "Some Revisions in Great Literature." Not only does he recall that there are seven authentic

versions of Lincoln's Gettysburg Address but he points out the amount of revising some authors undertake and recounts a series of such revisions which precede the final version of Keats' "The Eve of St. Agnes." Perhaps the young author will find solace in this constant effort to achieve a measure of perfection, and if he has been published at all, he may appreciate "The Function of the Critic" in which Dr. Evans stresses the constructive obligations of critical appraisal. Although the modern critic is expected to say, almost flatly, "this is good — or bad" as the case may be, his fundamental responsibilities to both reader and author are far different, according to the essayist and speaker.

Of the sixteen separate and distinct capsule lectures offered by Dr. Evans, more than half may have application in exciting English instruction in secondary schools. All have meaning for college instruction, and indeed, all will have significance to some high school students. In addition to those already too rapidly summarized, secondary school teachers are urged to hear and appraise Dr. Evans' comments on "Wit, Humor and Comedy," "Some Aspects of Shakespeare's Art," "Men and Their Myths," "Folk-Etymology," "Neither Rime nor Reason," and "Johnson's Dictionary."

In the first of this group Dr. Evans cleverly draws the comparison and contrasts involving "Wit, Humor and Comedy," discussing the distinctions, illustrating them and commenting on the cruelty of wit and its justification. Defending the schoolmasters, the commentator emphasizes reasons which have contributed to the original acceptance of Shakespeare by a critical English public and his modern acknowledgment as a master craftsman of the theatre. In "Men and Their Myths" Dr. Evans comments on some current figures and discusses in broad terms the "press agent" portrait drawn around individuals of note, speaking in detail of the personalities of both Hemingway and Lord Byron as men of letters around whom such auras of mystery and myth have been drawn.

"Folk-Etymology" is a self-explanatory title and a subject of great interest to teen-agers becoming aware of the meaning and diffinity of words. They will both enjoy and profit from this excursion, tangential as it may seem to formalists in curriculum matters, into the corruption of words through mistaken ideas concerning their origins or mistaken analogies with other words with which they are mistakenly confused or supposed to be related.

Discussing the nature of poetry, Dr. Evans stresses the fundamental contribution of the poet to the interpretation of the world we know, and that which our forefathers knew. The whole course and nature of lexicography was changed some two hundred years ago (1755) when Samuel Johnson's "Dictionary of the English Language" was published in London following nine years of arduous, sometimes seemingly hopeless, work involving not only defining and writing, but reading and study. Dr. Evans speaks about the present value of this monumental work under the sub-title "Johnson's Dictionary," gives an account of how the work was begun and accomplished and speaks of Johnson's plans and expectations. He relates humorous incidents relating to the book and after discussing some humorous definitions speaks (from personal knowledge) of the problems of definitions in any such work. This "side" alone can be most useful in introducing the dictionary as a tool for the student, far more than a mere colorless collection of definitions.

College students, as well as High School students, will profit from the listening experiences offered in this album. In addition to the titles already stated and too sketchily described are "The Humor of Sinclair Lewis," "Biography: Art of Science," "Old 'Nick' Machiavelli," "The Savage Indignation of Jonathan Swift," "Chaucer—The Last Civilized Man" and "The Responsibilities of Being Intelligent."

We believe that these recordings can be used profitably in instruction in the classroom and may well be introduced, studied and reheard in high school English classes. In addition, this album is a natural for both school and college libraries and listening centers, not to mention libraries intended for general public circulation. The album is a gem worthy of owning and enjoying many times.

## American Folk Music

Burl Ives has been recognized for many years as one of the leading modern troubadours, an artist of taste and



Many teachers are using these albums in classrooms and also recommending them for home study. Each ZODIAC album includes 3 unbreakable hi-fi 33 1/3 rpm LP records, together with the text and translation, delightfully illustrated.

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restraint who has contributed much to the renewed interest in American folk-music. Two of his recordings are worthy of consideration for use in social studies classes insofar as they mirror people and the problems of other times, in music classes for appreciation and in libraries for listening for relaxation. They are "BURL IVES SINGS FOR FUN" (Decca Records, DL 8248) and "CORONATION CONCERT" (Decca Records, DL 8080). The former contains such old favorites as "The Three Jolly Huntsmen," "The Erie Canal," "Old Dan Tucker," "Blue Tail Fly," "Let's Go Hunting," "Aunt Rhody," "Big Rock Candy Mountain," "The Boll Weevil" and "Gooper Peas." The "Coronation Concert" repeats one or two of these and includes some modern music ("Rodger Young" by Frank Loesser) which, while not a true folk-song, exhibits many of the same characteristics. This concert was recorded in London at the Royal Festival Hall and demonstrates not only the artistry of the man as a troubador, but also his abilities as a showman as he draws the audience into participation as a part of the performance.

Burl Ives' performance of "Gooper Peas," the Civil War soldier's song relating the difficulties of the southern soldier, interested us because there are many comparisons and contrasts which can be drawn with Frank Luther's presentation of the same song on the disc "SONGS OF THE NORTH AND SOUTH" (Decca Records, DL 8093). This recording is precisely what the title indicates and contains nineteen songs of the North and seventeen songs of the South representative of the feelings of men during the War Between the States. Frank Luther is joined by Zora Layman with the Century Quartet in this performance which includes "Battle Cry of Freedom," "We Are Coming, Father Abraham," "Tenting Tonight on the Old Camp Ground," "When Johnny Comes Marching

Home Again" and the "Battle Hymn of the Republic" to mention a few of the Northern songs as well as "Maryland, My Maryland," "Eating Goober Peas," "All Quiet Along the Potomac Tonight," "The Bonnie Blue Flag," and "A Life on the Vicksburg Bluff" to select a few of the Southern titles. Applications of this recording to instruction are immediately obvious and alert teachers will grasp the opportunity to portray the emotional characteristics of the time through this device. And of course they can draw parallels between the opposing armies of the men then, and the attitudes, fears and prayers of soldiers today—and in any conflict.

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# Audio-visual trade review

by ROBERT E. SCHREIBER

**NEW EQUIPMENT**

For more information about any of the equipment announced here, use the Readers' Service Coupon on page 560.

**CAMERAS: Movie**

**Bell & Howell 8mm Camera with Automatic Exposure** \$169.95. The energy from solar or light rays has been harnessed to set the lens of the new Electric Eye camera. Current is transmitted directly from the photoelectric cell of the exposure meter to a mechanism controlling the lens iris. Operates the iris through the full range of stops from f:1.9 to f:16 in less than one second—in sunlight or artificial illumination. Spring motor operates camera through 10 feet of film. Lens may also be set manually.

For more information circle 101 on coupon

**Bell & Howell Model 240EE 16mm Camera.** \$329.95. Spool-loading electric eye movie camera. Exposure is automatically adjusted by an electric eye which actuates a battery-operated motor which, in turn, rotates the lens iris to the proper position. Completely automatic threading. 100-foot film capacity. Speeds from 8 to 48 frames. Runs about 80 seconds on one winding at 16-frame (standard) speed. Lens is 20mm f:1.9 type.

For more information circle 102 on coupon

**Heitz Camex-Reflex 8mm Camera** \$269 with Cinor 12.5mm f:1.9 lens. Unique optical system, incorporating a mirrored prism in exact synchronization with the camera shutter, renders a strikingly brilliant aerial image in exact lifesize. Parallax is completely

eliminated for absolutely critical focusing. Runs 8 feet to the winding. Knob for continuous, regular, or stop-motion operation.

For more information circle 103 on coupon

**Heitz Camex 8mm Camera with Zoom Lens** \$539. The Pan-Cinor 17.5-70 mm lens f:2.4 is fitted to the 8mm single lens reflex movie camera, allowing continuous through-the-lens viewing and focusing, while changing the focal length and filming without extra finders. Lens alone sells for \$339.

For more information circle 104 on coupon

**Wollensak 8mm Cameras** \$149.50 & \$99.50. The "73" is a 3-lens turret camera equipped with a 13mm f:1.8 lens in fixed focus plus conversion units that rotate into place to form a 9mm f:1.8 wide angle or a 32.5 f:1.8 telephoto lens. Will not operate unless turret is in proper position. The "72" is a single-lens model. Both models have five speeds, built-in filters, fool-proof magazine load.

For more information circle 105 on coupon

**CAMERAS: Movie Accessories**

**Animation Equipment Oxberry Master Optical Printer.** Among the fifteen major design improvements are superimposition device and reticle, automatic dissolve, condensing system, projector head, lens mount, extension bellows, lens and camera travel, drive mechanism, stop-motion motor, position indicator, and flip-over counters.

For more information circle 106 on coupon

**Apex Picto-Scope Lens** \$75. For taking or projecting anamorphic 8 or 16mm motion pictures, compatible with CinemaScope. Models for zoom lenses and 35mm applications also available.

For more information circle 107 on coupon

**Camera Equipment Stop Motion Motor for Arriflex.** An efficient, small two-speed motor provides for either 1/2 or 1/4 second exposure. A simple pull of a knob quickly makes the interchange. Built-in Veeder Counter indicates frames exposed. Operates forward and in reverse.

For more information circle 108 on coupon

**Heitz Apochromatic Lenses for 16mm Cameras** \$269 to \$499. Correction of all primary colors and in sizes from 12.5mm up to 500mm (20 power). Lanthan glass has exceptionally high refractive power. Tight-locking C-mounts.

For more information circle 109 on coupon

**Paillard Bolex Camera Case** \$89.50 Omnibolex case takes any Bolex H cameras with zoom lens or three turret-mounted lenses, and special grip. No dismantling necessary.

For more information circle 110 on coupon

**Photo Materials Premier Versatile Titler.**

Designed to accommodate the new turret cameras whose lenses are not removable and where the focal length of the lens varies from 10 to 13mm on 8mm cameras and 20 to 26mm on 16mm cameras. In addition to lens holder and auxiliary lens, package contains 8 colorful title cards and complete mounting equipment for all home movie cameras.

For more information circle 111 on coupon

**Sylvania Radio Frequency Lamp for Color Printing.** Permits high-speed optimum-quality printing of colored motion picture film without the addition of costly optical or filter systems. Said to make possible highly improved performance by every existing printer after low-cost conversion.

For more information circle 112 on coupon

**CAMERAS: Still**

**Canon "L-1" 35mm Camera** \$259 with 50mm f:2.8 lens. Features single-stroke trigger for film transport and rapid-sequence shooting, exclusive film rewind knob with pull-up lever for speedy operation, 3-positional view-rangefinder window, shutter speeds to 1/1000th second, built-in synchronization of flash, interchangeable lens mount.

For more information circle 113 on coupon

**Exakta Ila Camera** \$299.50 with f:2.8, 50mm Isco Westanor automatic lens. Incorporates a noiseless slow speed and delayed action mechanism; three contacts for flash photography using different lamps; slowest shutter speed of 10 seconds advancing in 27 steps to 1/1000; suspended pressure plate; improved take-up spool.

For more information circle 114 on coupon

**Heitz Alpa 6 Camera** \$319 with Alpa-Alor 50mm f:3.5 lens. Combines a reflex and rangefinder camera in one unit offering parallax-free through-the-lens focusing and the convenience of split-image prism rangefinder.

For more information circle 115 on coupon

**Heitz Swiss View Camera** \$599. The Sinar Standard 8x10 features front and rear frames which offer extremes in swings and tilts, rapid tightening

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**Konica Aerial Motorized Camera** \$650. Designed for rapid-fire aerial photography, the exclusive motorized mechanism permits 10 successive exposures within 15 seconds. Uses 120 film and has a 135mm f:3.5 fixed focus Hexanon lens; diaphragm closes down to f:22. Shutter speeds from 1/50th to 1/400th second. Large window sports-finder.

For more information circle 117 on coupon

#### CAMERAS: Still Accessories

**Admiral Photo Snip/Snap Slide Mounts** \$1.69 for 20. Plastic mount snaps over the slide in ten seconds; weigh less than glass mounts. Adequate slide identification.

For more information circle 118 on coupon

**American Speedlight Studio Camera Stand** \$295 including fixed stud with 1/4-20 threaded mounting screw. An all-metal, counterbalanced, bi-post stand, it is intended for professional and institutional photo and movie use.

For more information circle 119 on coupon

**Canon Lenses in New Mounts** \$145 for the 28mm f:3.5 in featherweight lens with positive infinity lens lock and focusing lever; \$115 for the 35mm f:2.8 lens.

For more information circle 120 on coupon

**Canon 135mm F:2.5 Telephoto Lens.** Features a unique reflex housing with a focusing system that utilizes grating focusing glass in combination with a fresnel lens. Handy lever renders 3x or 6x magnification of the image for critical focusing.

For more information circle 121 on coupon

**Eastman Magazine-Loading Rotary flashholder** \$9.95 and \$11.95. Bulbs are carried in a polyethylene carrier disc which is slipped directly into the turret-type magazine and locked in firing position with a push-pull switch. Bulbs are rotated into position manually. One contact prevents mass firings. Type 1 for Kodak Signet 40, Duaflex IV, and similar models; Type 2 fits most other cameras. Supplied with shoe fittings, universal bracket, and connector card.

For more information circle 122 on coupon

**Eastman's Versatile Brownie Star Cameras** \$8.50 and \$9.95 eye-level finder and hooded waist-level models. Moving a lever changes the camera optical system from the position for making black-and-white snapshots to that for color slides or prints, using Ektachrome 127 film. \$8.50 model accepts midget flashbulbs. Other model may be used with matched flashholder \$3.50.

For more information circle 123 on coupon

**Exakta Meyer Wide Angle Lens** \$59.50. The 4-element lens was designed for the photographer who desires a medium-speed wide angle for shooting pictures in narrow areas and for covering large areas that are beyond the ability of the normal lens to record. Offered at a speed of f:4.5 and a focal length of 35mm. Takes series 8 filters and adapters. Weighs only 6 ounces.

For more information circle 124 on coupon

**GE Mascot II Exposure Meter** \$9.95. The direct-reading meter is no larger than a cigarette lighter but performs capably within ASA accuracy standards.

Direct-reading scale for both f-stops and EVS; setting for movie cameras at 16, 24, and 48 frames per second.

Leather case available.

For more information circle 125 on coupon

**Graflex BC Flash Unit** \$7.95 Lightweight plastic body and polished aluminum reflector. Accepts bayonet base flash lamps with push-button ejection. Battery-capacitor type flash system uses 22 1/2 volt photoflash battery. Mounts directly on cameras with shoe-type contacts.

For more information circle 126 on coupon

**Graflex Lightweight Electronic Flash Unit** \$64.50 for power pack and lamphead; accessory 15-foot AC cord \$3.95. The Strabomite operates on four photoflash D-cell batteries providing 100 flashes. Also operates off standard 110 volt current. Unit weighs about 3 lbs. Adjustable mounting clip.

For more information circle 127 on coupon

**Heitz Alpha Makro-Kilar Lens** \$266.45. The 90mm f:2.8 lens has an extreme

helical extension for an uninterrupted focusing range from infinity all the way down to 8" without any accessories. Preset diaphragm with stops from f:2.8 to f:32, built-in lens shade.

For more information circle 128 on coupon

**Heitz Alpha 100mm Apochromat Lens** \$299. The f:2 lens is constructed of six precision-ground rare earth elements correcting all primary colors and rendering highest contrast and fine definition to the edges even at full aperture. Preset diaphragm and equidistant clickstops for full and half values.

For more information circle 129 on coupon

**Heitz Alpha Telephoto Lens with Automatic Diaphragm** \$159. Tele-Xenar 135mm f:3.5 with auto-diaphragm is constructed with elements of high refractive optical glass; allows focusing at full aperture and photographing at any small stop.

For more information circle 130 on coupon

## Scratches on Film

### Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

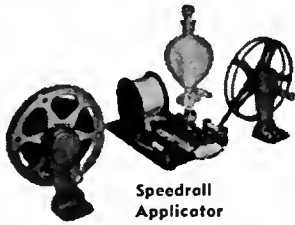
Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

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Film Handling gloves, per dozen..... **\$1.95**  
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movement. Measures equivalent footage  
for 16mm and 35mm film..... **\$29.50**

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**Optics Opta-Mount Slide Binders** \$1.95 for 20. Chemically treated with "Film-Gard" to resist film-destroying bacteria, the Slide Binder prevents scratches, smudges, and deterioration of slides. Sturdily constructed of unbreakable plastic. Easy insertion of transparencies.  
For more information circle 131 on coupon

**Optics Opta-Yue Slide File** for 2 1/4 x 2 1/4 Size \$2.95. Compartmentalized to hold 150 slides and chemically treated with "Film-Gard" to prevent film deterioration. Constructed of unbreakable Ophthalene with convenient handgrip.  
For more information circle 132 on coupon

**Optics Opta-Yue Table Viewer** \$19.95. Handles 2 1/4 x 2 1/4 slides and projects a picture 20 1/4 square inches in size on its own screen. Tilt may be adjusted for individual or group viewing. Rheostat for control of illumination. Overheating prevented.  
For more information circle 133 on coupon

**Paillard Schiansky Tripod Line.** Said to fill every need for the movie and still photographer up to and including an accessory projector platform to facilitate projection of finished movies and slides. \$30.50 to \$159.25.  
For more information circle 134 on coupon

**Richard 35mm Film Cutter** \$49.50. For 2x2 transparencies, the Model IT has an illuminated track with three frame lines visible, making it easy to detect any overlapping frames. Automatically advances film to precise width as the self-sharpening knife handle is raised. Film may be adjusted manually for other sizes.  
For more information circle 135 on coupon

**Standard Camera Praktina Bulk-Film Magazine** \$69.50. Makes possible 420 standard 24x36mm exposures on a single roll of 50-foot. Easily attached to the Praktina FX camera in place of the camera back. Loaded in the darkroom in minutes.  
For more information circle 136 on coupon

## PROJECTORS AND ACCESSORIES

**Airequipt Ultramatic Slide Viewer** \$14.95 less batteries, \$18.95 with A.C.-D.C. housing. A magazine load 2x2 slide viewer for all types of readymounts up to super-slide size. Push-pull action changes slides and illuminates the Ultramatic when the slide is in viewing position. W-2 magazines may be loaded with 30 readymounts. 7X magnification.  
For more information circle 137 on coupon

**Bell & Howell Specialist Multi-Purpose Projector** \$129.50. Shows single or double-frame filmstrips printed vertically or horizontally on the roll and also projects 2x2 slides with manual slide changer provided. Accommodates Semimatic and electric changers for remote control operation. Mounted in two-tone scuff-proof case with wind-tunnel cooling. 750-watt lamp.  
For more information circle 138 on coupon

**Brumberger 8mm Projector** \$39.95. Carrying case \$5.95. 200-foot capacity, blower-cooled, 300-watt lamp, 3/4" f:1.6 lens, nylon bushings, easy threading, motor rewind, removable gate for easy cleaning, vertical tilt.  
For more information circle 139 on coupon

**Genarco Standard Slide Changer** \$285. Takes as many as 70 3 1/4"x4" slides. Press the remote control push button and a powerful electric motor changes the slide in less than 1/2 second with a pleasing curtain effect between slides.

Supplied with 25' push button cord. Adaptor kits for installation on any slide projector \$12-\$18. Case \$22.  
For more information circle 140 on coupon  
**Graflex 35mm Slide Projector** \$89.75. The Constellation is a remote-control projector with 4-inch f:3.3 lens, 500-watt lamp, and built-in slide changer. Manually-operated version available at \$67.75.  
For more information circle 141 on coupon

**Johnson Smith Opaque Projector** \$4.98. Handles material up to 3 1/4"x4" and enlarges it 100 areas or approximately to 32"x40" in correct, readable position. Unit is 10x7 1/2 inches high.  
For more information circle 142 on coupon

**Quick - Set Super 300 Slide Projector** \$69.95. Shows super, 35mm, and Bantam slides without special adjustment. Completely self-contained. No accessories to attach. Console control panel for fingertip operation. Reverse-flow induction cooling keeps parts and slides cool. 4" f:3.5 lens and 300-watt horizontal lamp.  
For more information circle 143 on coupon

**Victor 16mm Viewer** \$92. Features a 3-element lens, large 3 1/4"x4 1/4" screen—hooded for added brilliance, frame counter, automatic lamp switch controlled by film gate, focusing and framing adjustment controls, built-in frame marker, 75-watt projection lamp. Unit is available in hardwood mounting board with heavy-duty rewinds and master slicer for \$122.  
For more information circle 144 on coupon

## SOUND EQUIPMENT AND ACCESSORIES

**AMPEX A112-P Tape Recorder** \$339.50. Frequency response 30-16,000 cycles, 7.5 and 3.75 inch tape speeds, gentle action permits use of Superthin tape, separate heads for recording and playback, durable carrying case. Weighs 35 lbs. A m p e x A692 Amplifier-Speaker for use with this unit available at \$199.10.  
For more information circle 145 on coupon

**Audio-Master Audiotone Sound System** \$79.50. Contains a 5-watt, hi-fi, push-pull, high gain amplifier with inverse feedback and frequency response from 60-12,000 cycles, dual speakers—8" and 3" (woofer and tweeter) with crossover network. Weighs only 15 1/2 lbs.  
For more information circle 146 on coupon

**Audio - Master Butoba Tape Recorder Transistorized.** Four batteries of 1.5 volts each are sufficient power for approximately 50 hours of operation. All standard Butoba features retained.  
For more information circle 147 on coupon

**British Industries 3-Way Speaker System** \$199 and \$249. The SFB/3 system includes a special group of 12", 10", and 3" speakers, tuned and integrated with a sand-filled baffle; omni-directional design; takes advantage of new speaker units with lowered cone resonance frequencies and free suspension. Available in Walnut, Mahogany, or Blond in Warwick Custom or Windsor Deluxe styles. 75 lbs.  
For more information circle 148 on coupon

**EMC Communicator Tape Players.** Available with either 7.5 or 3.75 dual track heads. Weighs 17 lbs. Has fast forward speed, faster rewind speed, frequency response to 14,000 cycles (at 7.5 inches).  
For more information circle 149 on coupon

**MM&M Scotch Brand Law-Print Tape.** Reduces print level by 8db and in-



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creases high frequency response and improves short wave length response by 2db with no loss in low frequency performance. Expected to find wide application for making master recordings to be stored permanently.

For more information circle 150 on coupon

**New RCA Products. Scholastic High-Fidelity Tape Recorder** is a tri-coustic instrument with three speakers, push-button controls for operating simplicity, shock-mounted chassis, two-speed recording, and storage space for reels and tape. The **Record Player Model AVR-2** is also a three-speaker unit with frequency response of 50 to 20,000 cycles. The **Scholastic Portable Record Player** is a two-speaker, four-speed instrument incorporating floating tone-arm feature.

For more information circle 151 on coupon

**North American Philips Norelco Tape Recorder** \$269.50 with dynamic microphone and table stand. Tape speeds of 7.5, 3.75, and 1.87 inches per second; dual track heads; frequency response to 16,000 cycles; magic eye volume indicator; 5" twin-cone speaker; piano-key push-button controls; fast forward and reverse; 30 lb. wt.

For more information circle 152 on coupon

**Orradio Introduces Larger Tape Reel.** Irish 195, 211, 300, and 220 tape is now available on a 5 3/4-inch reel, replacing the standard 5-inch reel. The new reel has a professional type hub which equalizes tension on the tape during recording and provides easier access to the threading eye. Has Irish "no spill" feature.

For more information circle 153 on coupon

**Shure Twin-Lever Ceramic Phono Cartridge.** Said to be capable of replacing all ceramic cartridges for higher fidelity sound reproduction, the unit is a three-speed, dual needle assembly with a response from 30 to 15,000 cycles. Two separate needles mounted on a single holder are included in the cartridge 1-mil and 3-mil.

For more information circle 154 on coupon

**SVE Classic 800 Tape Recorder** \$249.50. Has 7.5 and 3.75 inch tape speeds, twin track recording heads, two matched 5" speakers, luggage-type case with shock-absorbing bumpers, ceramic microphone, pause control.

For more information circle 155 on coupon

**SVE School Master Record Player** \$59.95. Plays recordings at all four standard speeds—16-2/3, 33-1/3, 45, and 78 rpm; accommodates 7", 10", and 12" records. Has ceramic turnover cartridge with two sapphire jewel tipped needles, two 4" speakers, tone control, Fabricoid-covered case.

For more information circle 156 on coupon

**Telectronic Tape Recorder** \$79.95. The Model 1960 operates at tape speeds of either 7.5 or 3.75 inches per second, has single control for record and play, knob for volume control and on-off, fast forward and rewind speeds with no tape spill, delayed action interlock prevents accidental erase, record-level indicator, 6-inch speaker. With mike, tape, and take-up reel.

For more information circle 157 on coupon

#### MISCELLANEOUS EQUIPMENT ITEMS

**Anchor Dough for Mounting Pictures.** Does the work of gummed tapes, thumb tacks, staples, pins, and wax products. Said to be 100% re-usable, Anchor Dough does not dry out or harden. Sticks to any surface that is clean and dry. To use, a piece of An-

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chor Dough is pulled from the mass, kneaded and stretched and rolled into small balls. These are placed on the back of material to be mounted and material is then pressed against mounting surface. Anchor Dough is easily rolled off the back of items following use. Sample 25c.

For more information circle 158 on coupon

**G & H Cabinet for Hi-Fi Systems** \$90 (\$60 unfinished). Cabinet 32 1/2" high, 22 1/2" wide, and 20" deep houses any turntable and pickup in upper section and tuner and amplifier in lower. Weight 68 lbs.

For more information circle 159 on coupon

**GPL Self-Contained Closed-Circuit TV Camera** \$1,250, including camera tube and three-lens, manually operated turret. Remote control box available as accessory. Weighs 12 lbs. Supplies a 525 line picture to video monitors or standard TV receivers.

For more information circle 160 on coupon

**Nuclear 3" Staticmaster** \$9.95. Insures instant removal of static electricity and static-attracted dust and lint. In royal blue with metal parts in satin finish. Easily reactivated after the guarantee period by sending to the factory for installation of new polonium strip, Staticmaster Record Brush also available at \$14.95.

For more information circle 161 on coupon

**Rand McNally Introduces New Globes.** A merged relief 12-inch globe is now available in a hinged-horizon cradle, which allows the horizon bar to be moved into any Great Circle Route position. It is marked off to scale thus making desired information quickly and easily obtainable. An 8-inch desk project globe for student use has place names and symbols eliminated, permitting students to identify loca-

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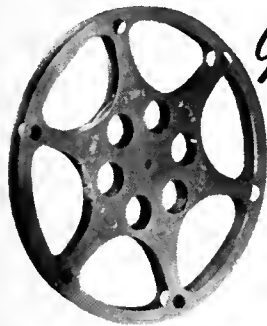
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The Presentor used either stationary or portably incorporates felt board, pegboard, magnetboard, turnback or tear-off chart and rear projection screen, individually or in any combination, for classroom, training sessions, conferences, sales meetings, etc. Comes complete with carrying case. May be taken on a plane or through a revolving door.

Standard portable unit shipped in carrying case, consists of three hinged steel panels, three felt panels, three wire stands, one turn-back chart, one rear projection screen, croyon, assortment of peghooks and magnets.

Price for standard model, \$97.75 F.O.B. Impco Inc., 1050 Blvd., New Milford, New Jersey.

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tions, land areas, and position of water by use of an erasable crayon.

For more information circle 162 on coupon  
**R.S.V.P. Polyethylene Record Sleeves.** 50c for 12. Completely enclose the record, keeping out dust, protecting against injurious particles found in cardboard jackets. Makes records easy to handle.

For more information circle 163 on coupon  
**University Super Power Drivers.** Range of 50 to 100 watts input, drivers utilize a watertight, all die-cast aluminum housing for lifetime resistance to physical abuse. Frequency response 70-10,000 cycles.

For more information circle 164 on coupon  
**WB & E Magnetic Playback Conversion for Filmosound.** \$99.50 plus installation. Converts standard optical sound Bell & Howell Projectors to magnetic playback use becoming a permanent part of the total machine. Meets SMPTE requirements.

For more information circle 165 on coupon  
**Wollensok Dual-Speed Tape Recorder** \$189.50. The "1500" weighs only 18 lbs., accepts 7" reels, has 10-watt push-pull audio output, 7.5 and 3.75 tape speeds, frequency response 40-15,000 cycles, simplified keyboard control.

For more information circle 166 on coupon

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of primary sources are given in the Index to Primary Sources at the end of this department.

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
R—rent  
b&w—black & white  
sd—sound  
col—color  
Pri—Primary  
JH—Junior High  
C—College  
Int—Intermediate  
SH—Senior High  
A—Adult

For more information about any of the new materials listed, use the Service Coupon on page 560.

### AGRICULTURE

**Can We Solve the Farm Problem?** mp 20TH 20min sd b&w \$90. Today's agricultural surpluses, according to the film, result from the planting of more land and the use of newer equipment in World War II. Farmers need to be given a fair return and at the same time surplus stacks must be reduced. For more information circle 167 on coupon

**Marketing Farm Products** mp USDA 17 min sd col loan. To promote world marketing of U. S. farm products, Department of Agriculture Attaches serve as 'eyes, ears, and voice of American Agriculture in 60 foreign locations. Promotional efforts shown. For more information circle 168 on coupon

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## ARTS & CRAFTS

**French Paintings in European Collections: Late Nineteenth Century & Modern** — Loan collections of 30 and 20 paintings, respectively — FACSEA loaned by subscription. Fine color reproductions mounted on gray board under plastic. 15x20 to 25x30 inches.  
For more information circle 169 on coupon

**Window on Canada: An Interview with Norman McLaren** mp IFB 31min sd \$135 r\$12.50. McLaren explains and illustrates some of his film techniques including hand-drawn sound, painting directly on film, creating movement from a single painting.  
For more information circle 170 on coupon

## EDUCATION

**French Universities and Their Pursuit of Freedom** FACSEA loaned by subscription. Documents prepared by the Bibliothèque Nationale and the Musée Pédagogique, grouped chronologically and by theme. Includes 250 photos and facsimiles, unmounted, and 8 plaster casts of university seals.  
For more information circle 171 on coupon

**Gregory Learns to Read** mp WAYNE 28min sd col \$235 b&w \$135. Teaching of syllabication and dictionary skills, structural analysis, word recognition techniques, phonetic analysis.  
For more information circle 172 on coupon

**Section 16** mp NEA 14min sd. Traces the history of public education in America from the Dome Schools of early New England through the colonial schools of Pennsylvania, the one-room schools of the Middle West, the mission schools of the Far West, the accomplishments of Horace Mann and other leaders in education, up to the public schools of today. Narrated by Raymond Massey.  
For more information circle 173 on coupon

## FEATURES

**Golden Deman** mp TRANS-WORLD col sd. Film concerns a modern problem—the lust for gold. The setting is Tokyo about 1890 when money lenders became an adjunct of the transition from a feudal to an industrial society. A Japanese film.  
For more information circle 174 on coupon

**New Brandon Features** 18mp BRANDON  
From Austria: **Fidelio** (90min b&w sd), from Beethoven's opera, featuring choir of the Vienna State Opera, and **Last Bridge** (90min sd b&w), winner of Golden Laurel Award: From Denmark: **Day of Wrath** (97min sd b&w), based on "Anna Pedersdotter" and **Where Mountains Float** (50min sd col), Greenland documentary with English narration. From France: **Mr. Hulot's Holiday** (85min sd b&w), **Proud and the Beautiful** (94 min sd b&w), **We Are All Murderers** (113 min sd b&w). Also: **Holly and the Ivy** (Britain), **Windfall in Athens** (Greece), **Children Are Watching Us & La Strada** (Italy), **One Summer of Happiness and Torment** (Sweden), **Ballet of Romeo & Juliet** and **Othello** (Russia), and silent classics: **Italian Straw Hat**, **Earth**, and **General Line**.  
For more information circle 175 on coupon

**New United World Features** 3mp UWF  
**World in My Corner** (82min) stars Audie Murphy and Barbara Rush; **Never Say Goodbye** (96min col or b&w) stars Rock Hudson, Cornell Borchers, George Sanders; **Red Sundown** (81min) stars Rory Colhoun, Martha Hyer, Dean Jagger. Color or b&w.  
For more information circle 176 on coupon

# SYLVANIA CERAMIC BLUE TOP

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New Sylvania Ceramic Blue Tops are available in all standard sizes for any projector... to fill your exact requirements for clear, brilliant projection.

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**Thirst** mp TRANS-WORLD sd b&w. Another film by the stimulating and controversial Swedish film director, Ingmar Bergman.  
For more information circle 177 on coupon

## GUIDANCE

**Borderline** mp MH 27min sd b&w \$125. Story of a teen-age girl who is on the "borderline" between useful citizenship and delinquency, pointing up some of the problems of emotional adjustment confronting many adolescents in their striving toward maturity. Deals provocatively with two common parental problems, guidance vs. discipline.  
For more information circle 178 on coupon

**From Ten to Twelve** mp MH 26min sd b&w \$140. Recent addition to the "Ages and Stages" series, film presents an absorbing study of how the physical and emotional development of children of these ages manifests itself in their behavior and their attitudes toward their parents, teachers, and each other. In the Jones family we observe the problems of discipline, guidance, and understanding that confront most parents.  
For more information circle 179 on coupon

**Not by Chance** mp NEA 28min sd col \$275 b&w \$175. Current practices in teacher education, such as admissions, classroom instruction, campus life, guidance activities, observation, and directed student teaching depicted in following the preparation of Donno, a prospective teacher of high school science. Shows a highly skilled, understanding, and professional teacher at work in the opening sequences.  
For more information circle 180 on coupon

**Six, Seven, and Eight-Year-Olds** mp NYU 27min sd b&w r\$7.50. Demonstrates age at which spirit of independence and age at which preference for one's own sex develops. Produced by Vossar's Department of Child Study.  
For more information circle 181 on coupon

**The Teens** mp MH 26min sd b&w \$140. Latest in the "Ages and Stages" series, shows the normal behavior of three teenagers in the everyday life of an urban middle-class family. Shows

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Alaska as it is today, reported by an author-photographer who has covered the northland for many years.

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that the active interest and sympathy of parents are required to help teenagers become adult in their behavior and personalities.  
**For more information circle 182 on coupon**  
**Working for the U.S.A.** mp UWF 14min sd b&w. Nature and significance of Federal Civil Service employment, how positions are obtained, wage scale, opportunities for advancement, and fringe benefits. Attention to requirements for qualified clerical, technical, and professional employees in the various departments.  
**For more information circle 183 on coupon**

**HEALTH & SAFETY**

**Assignment Overseas** mp AFOB 15min sd b&w r\$2.50. Throughout the world today there are 14 million sightless people. Who they are, where they are, and what is being done to remedy their plight is the poignant, human interest story of the film.  
**For more information circle 184 on coupon**  
**Be Your Own Traffic Policeman** mp PORTAFILMS 10min sd col \$95 b&w \$55. Graphic animations portray the meaning of traffic, the importance of learning traffic rules, and the necessity for following the rules. Shows how each one must learn to be his own traffic policeman. Int.  
**For more information circle 185 on coupon**

**How to Have an Accident in the Home** mp DISNEY 8min sd col. Donald Duck, as Mr. Average Man, living in an average neighborhood, having average accidents because he doesn't use average intelligence, co-stars in this hilarious presentation of all types of home hazards. His co-star, J. J. Fate, explains that accidents don't just happen by themselves—they have to be carelessly planned in advance.  
**For more information circle 186 on coupon**

**I'm No Fool Series Completed** mp DISNEY ea 8min sd col Jiminy Cricket sings and dances as he conducts a novel safety contest in each film to point out proper procedures for safety.  
**I'm No Fool as a Pedestrian, I'm No Fool in Water, I'm No Fool Hoiving Fun.** Animated.  
**For more information circle 187 on coupon**  
**Monkey on the Back** mp MH 27min sd b&w \$125. Deals factually and com-

passionately with the problem of drug addiction. Based on an actual case history of a man who struggles against drug addiction for twenty years and finally dies from an overdose. Film explores the causes and consequences of addiction for the individual and for society.  
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**Why Foods Spoil (Molds, Yeasts, Bacteria)** mp EBF 14min sd col \$125 b&w \$62.50. Illustrates ways pioneers tried to prevent food from spoiling; studies molds, yeasts, and bacteria and methods of food preservation today. Int.  
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**HOME ECONOMICS**

**Living Unlimited** mp GM 14min sd col free. How unique appliances and new architectural features are being adapted to the kitchen of tomorrow. Shows dishwashing by ultrasonic sound, high speed cooking by radiowaves, a circular refrigerator replenished from outside the house, and new methods of measuring and dispensing.  
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**3-Dimensional Drafting** mp CASSELL 20 min sd free. Compares modern techniques of drafting with old conventional methods.  
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Life cycle of a bluebottle fly. French sound.

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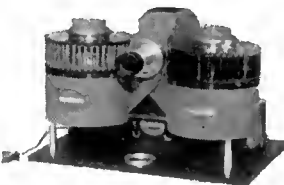
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**Handwriting** fs VEC 41fr si b&w \$3.50. Illustrates why handwriting affects our progress in school, in business, and in the home. Gives brief history of writing.

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**Count 1, 2, 3, 4, 5** fs FH 17fr si b&w \$4. The world around us is full of things to count — rabbits, sailor hats on small boys, snails, etc. Invites child participation. Pri.

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**Learning New Numbers: Decimals** 8 fs FH 30fr eo si col \$40 ea \$6. Shows use of a home-made abacus and gives directions for its construction. Deals with decimal whole numbers, tenths, hundredths, adding decimal numbers, subtraction, multiplication, division, extending division and multiplication. Int.

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For information about Trade Directory advertising rates, write **EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE**, 2000 Lincoln Park West Bldg., Chicago 14, Ill.

# Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

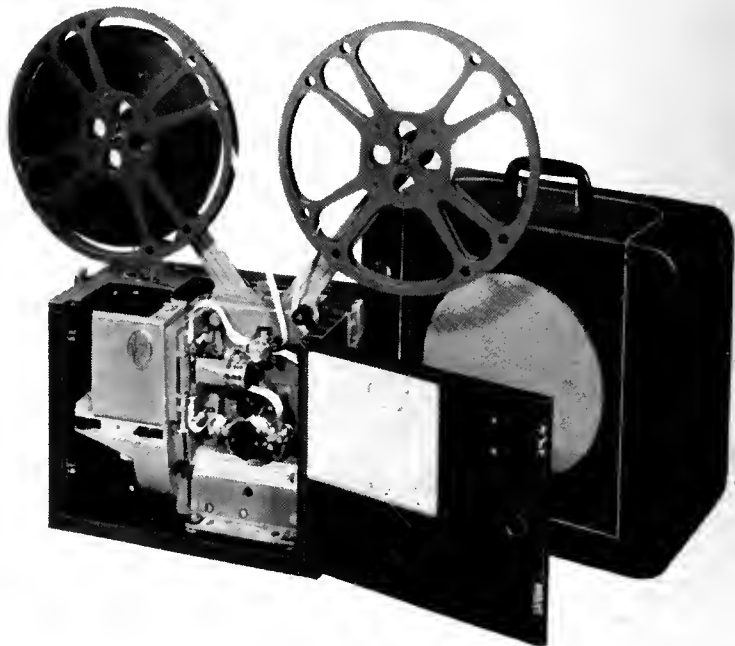
## ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES

The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you *all* of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

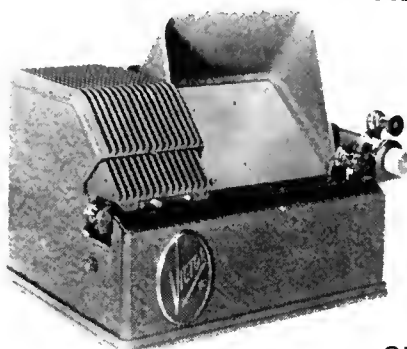
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

**Victor Assembly 10** — Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker as shown.



### NEW VICTOR VIEWER



The first professional 16 mm viewer with "frame counter" priced under \$100. Large 3' 1/4" x 4' 1/4" screen is brilliantly lighted by 75-watt lamp. Equipped with f2.8 triplet lens. All optics coated.

**ONLY \$92.00**

**VICTOR** ANIMATOGRAPH CORPORATION  
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Producers of precision photographic equipment  
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EDUCATIONAL  
**SCREEN**  
& AUDIO-VISUAL GUIDE

DECEMBER, 1957 VOL. 36, No. 11

BRETT HALL  
DEC 16 1957  
m

Film Production Trends  
Educational Recordings  
Research and Correlation  
Professional Quality for  
School-Made Films  
Small Packages  
Nontheatrical Film Rental  
The Role of the "Special" Film  
Audio-Visuals Serve  
Specific Church Needs

Including the Annual —  
**BLUE BOOK OF AUDIO-VISUAL MATERIALS**

From "To Each A Gift" (Concordia Films)







# NOW...

## RCA "LIFE-TESTED"\* 16mm Projectors scoop the field

### *with great new design advances!*

**FEATURING** great new **BUILT-IN LUBRICATION!**  
No more lubrication needed for the life of your RCA Projector. Oil-impregnated sintered metal parts run quietly as a cat hundreds and hundreds of hours.

**FEATURING** great new **LONG LIFE FILM PRESSURE GUIDES!** Nylon sprocket shoes and synthetic-sapphire pressure shoe treat film with wholly new light touch, protect it from wear at all critical contact points in film path.

**FEATURING** great new **BOOST IN LIGHT ON SCREEN!** RCA Projector is first *designed* for use with new 1200-watt lamp. Higher-power blower rotor moves more air to keep aperture and mechanism cooler, assuring complete film safety. Optional two-bladed shutter adds another 40% light on screen for brightest picture ever.

**FEATURING** great new **WEAR-RESISTANT CASE!** Surf-green fabric case takes more scuffing and abrasion and shows it less than any standard case in use today. It's twice as resistant to ordinary wear.

Remember these great new RCA "LIFE-TESTED" features. With them, you'll all but forget maintenance for your projectors. And of course RCA Projectors *still* thread easiest of any 16mm machine. In fact, their distinctive new surf-green finish makes for even simpler threading and operating in darkened rooms. The same superlatively clear, RCA-engineered sound is yours, too.

See and hear how far ahead of the field you'll be with the great new "LIFE-TESTED" line of RCA 16mm Projectors. Ask your RCA Audio-Visual Dealer about the powerful two-case RCA Senior, the compact RCA Junior. Their "LIFE-TESTED" features can be *yours* today!

\*Rigid endurance standards have been set for RCA "LIFE-TESTED" Projectors. Individual components as well as finished projectors are subjected to continuous testing to evaluate the durability and efficiency of all operating parts. "LIFE-TESTED" at RCA means better, more reliable performance from RCA projectors.



Tmk(s) ®

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EDUCATIONAL SERVICES

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**NEW UNIGLOW FABRIC**—Completely smooth, unbeaded, seamless, mildew proof—gives new sharpness and peak brilliance to twice the viewing area.



**NEW ALL METAL ROLLER**—With safety lock, prevents tearing fabric from roller. Permits tensioning of fabric to provide wrinkle-free surface.



**NEW FLUSH-FITTING SLAT BAR**—Fabric is fitted into metal slat bar that snugly fits into screen case—prevents tearing or scuffing of fabric when screen is not in use.



**NEW LEATHERETTE COVERED SCREEN CASE**—Attractive plus leatherette won't scuff or mar, cannot be scratched or peeled. Increases effective use of screen.



# FOUR GREAT IMPROVEMENTS make the new RADIANT "EDUCATOR" the ideal Projection Screen!

You add new brilliance and increased audience enjoyment to your A. V. Program—when you use the new Radiant "Educator" with Uniglow. Your pictures look better—brighter, sharper, with truer colors and larger "good viewing" area. Set-up and dismantling time is cut to seconds. Your screens give longer, more satisfactory service—with new protection against tearing fabric from roller, with new protection against scratching, marring and scuffing.

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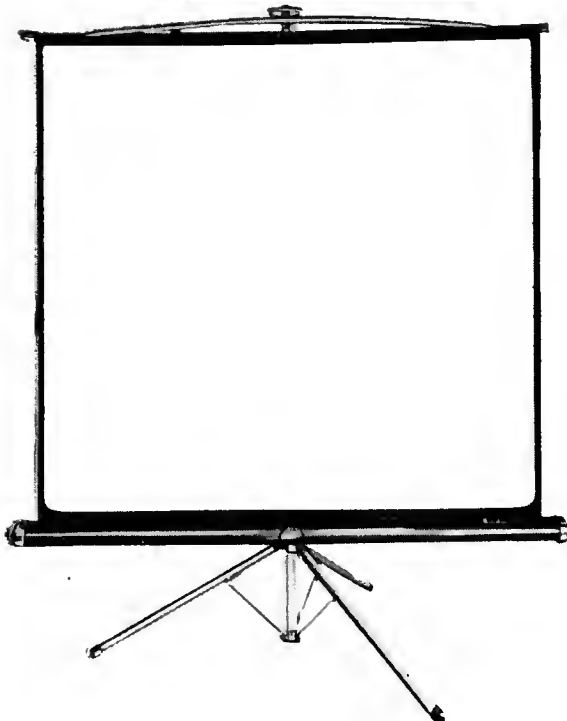
Please arrange for most convenient authorized Radiant dealer to contact me regarding a no-obligation Educator demonstration.

Name \_\_\_\_\_

Organization \_\_\_\_\_

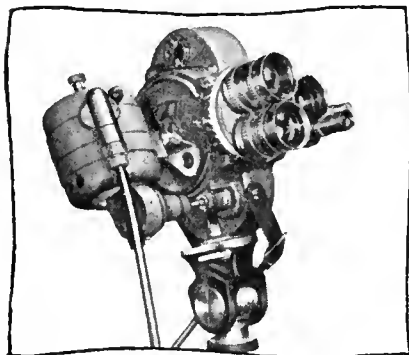
Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

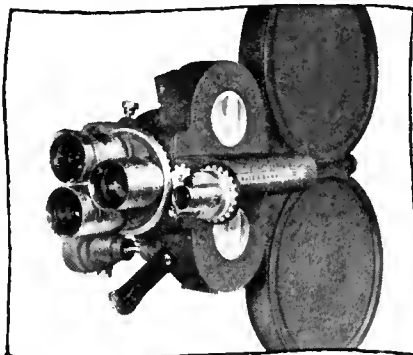


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...crafted by Bell & Howell, the recognized leader in audio-visual equipment. New Electric Eye Cameras...Time and Motion Cameras...advanced Slide and Movie Projectors...new high fidelity Tape Recorders...all with Bell & Howell's famed engineering quality. Every one is sold and serviced by the nation's most experienced A-V Dealers. Shop right here!



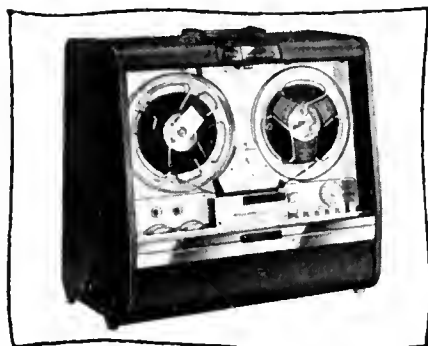
**Seven Speed Triple Turret**—all-purpose 16mm camera calibrated for motion analysis. **70TMR.**



**Motor Driven Triple Turret**—over 15 minutes continuous filming, 400' magazine, electric motor. 16mm. **70HR.**



**Professional Hot Splicer**—portable electric model. Cuts film handling costs. Makes fast, permanent splices. **198.**



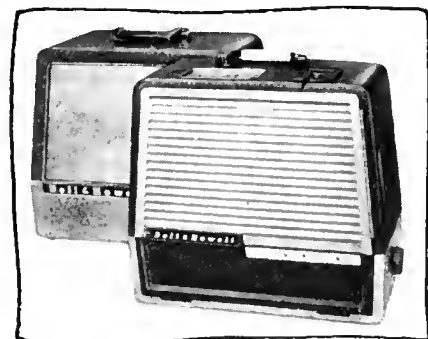
**Professional Type Recorder**—upright tape recorder with push-button controls, 10" speaker. **730G1.**



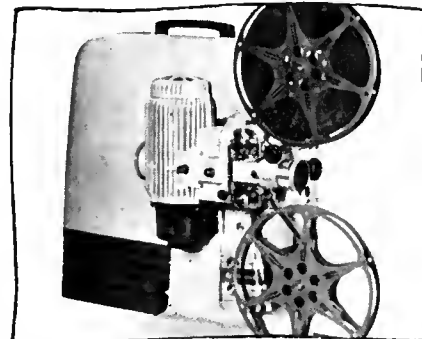
**4-Speaker Tape Recorder**—high fidelity for music appreciation. Unique sound system, simple operation. **300L.**



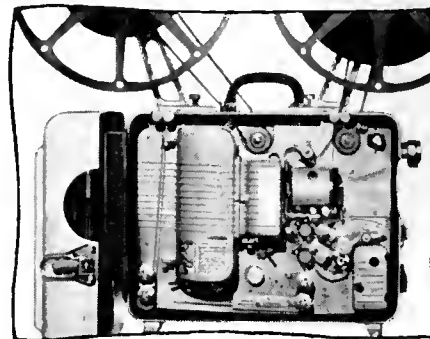
**Deluxe Portable Tape Recorder**—superior 2-speaker model, versatile and compact, newest control features. **775.**



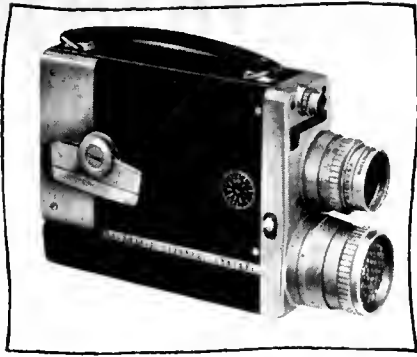
**Magnetic Recording Projector**—allows you to record sound on 16mm film—shows sound or silent film. **302.**



**Variable Speed Silent Projector**—16mm silent projector adaptable for film analysis. 400' capacity. **273.**



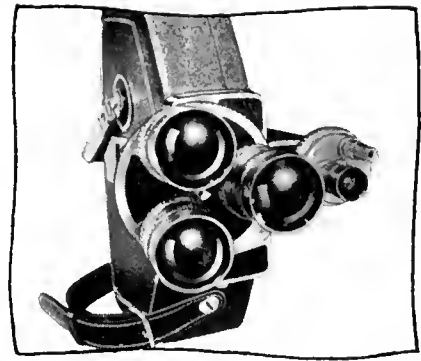
**Heavy Duty Sound Projector**—meets all projection situations, conference rooms to auditoriums. 16mm. **614CB.**



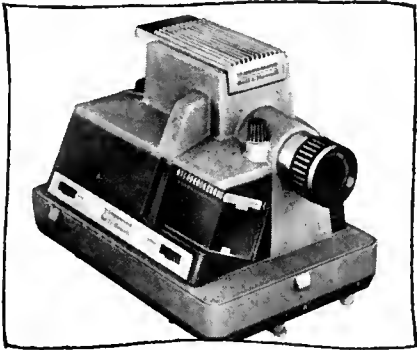
**Magazine Load Electric Eye Camera**—automation in filming; the lens sets itself *automatically*. 16mm. 200EE.



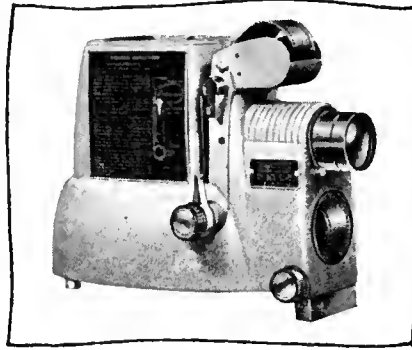
**Spool Load Electric Eye Camera**—automatic exposure control. Lets everyone shoot expertly. 240EE.



**Triple Turret Movie Camera**—highly versatile 16mm with multiple lenses for instant change of perspective. 240TA.



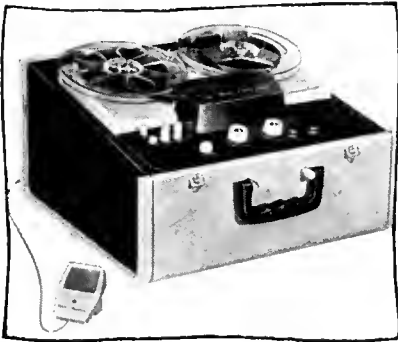
**Automatic Slide Projector**—Changes slides automatically or by remote control. Easiest to use. Robomatic.



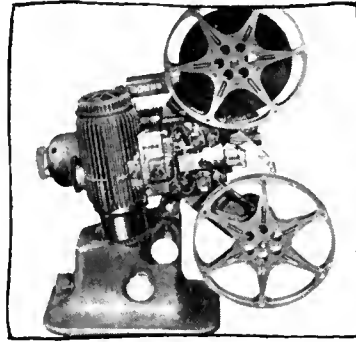
**Filmstrip and Slide Projector**—shows single and double frame strips and 2x2 slides. Unusually bright image. 724G1.



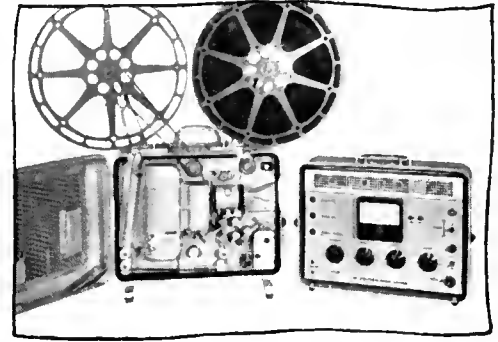
**Brilliant Multipurpose Projector**—same versatility as 724G, with extra brilliant 750 watt illumination. 724A.



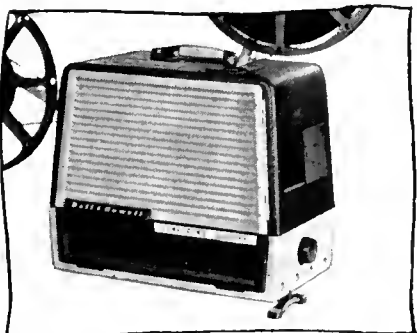
**Portable 2-Speaker Tape Recorder**—excellent fidelity, stretches your A-V budget without loss of quality. 770.



**Time and Motion Projector**—lets you analyze action by slowing or stopping film. 173BD.



**Professional Magnetic Recording**—highly versatile 16mm projector; meets "Joint Army-Navy" specifications. 614 CBRM.



**Most popular sound projector**—due to outstanding sound and pictures, proven dependability. 16mm. 385CR.

For full descriptions and prices, call your Bell & Howell AV dealer, or write Bell & Howell, 7117 McCormick Rd., Chicago, Ill.



# Bell & Howell

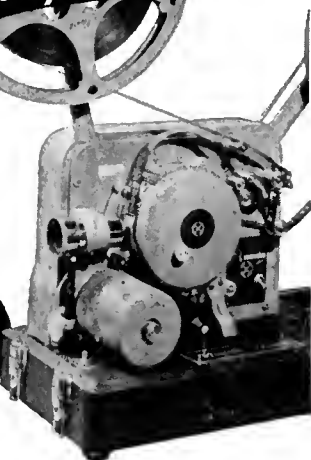
*FINER PRODUCTS THROUGH IMAGINATION*

**FOR Your CLASSROOM**  
THE EASY TO USE

**SENSATIONAL NEW**  
**Movie-Mite**  
*Supreme*

Custom features at mass produced price

**SAVE**  
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**The Educator's Friend**

Here's a quality projector designed for the classroom with rugged, precision construction. Guaranteed a lifetime. Easiest to use. Easiest to carry. Only 27 1/2 lbs.

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**Harwald STORAGE CABINETS**



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**Moviscop VIEWER**

The very finest 16mm action viewer. Precision German mechanism. For producers—T.V.—Labs.



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1245 Chicago Ave., Evanston, Ill.  
Phone: Davis 8-7070

ES

**Merry Christmas and Happy New Year**

... to all our readers, advertisers and well-wishers everywhere! May all the joys of this holiday season be yours, and may the coming year be one of real achievement and satisfaction. Our cover picture tells the story better than words — the warm feeling of friendship as neighbors gather around the family organ to sing together the old, old songs of love and cheer. This is the feeling we would share with you as we send out this issue.

**EDUCATIONAL SCREEN & A-V GUIDE**

December, 1957

Volume 36, Number 11, Whole Number 357

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*Blue Book of Audio-Visual Materials*

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- 594 LISTINGS OF MATERIALS
- 627 INDEX TO PRODUCERS AND DISTRIBUTORS

BUSINESS & EDITORIAL ADDRESS: EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE, 2000 Lincoln Park West Bldg., Chicago 14, Illinois. Contents indexed in the Wilson Educational Index. For microfilm volumes, write University Microfilms, Ann Arbor, Michigan.

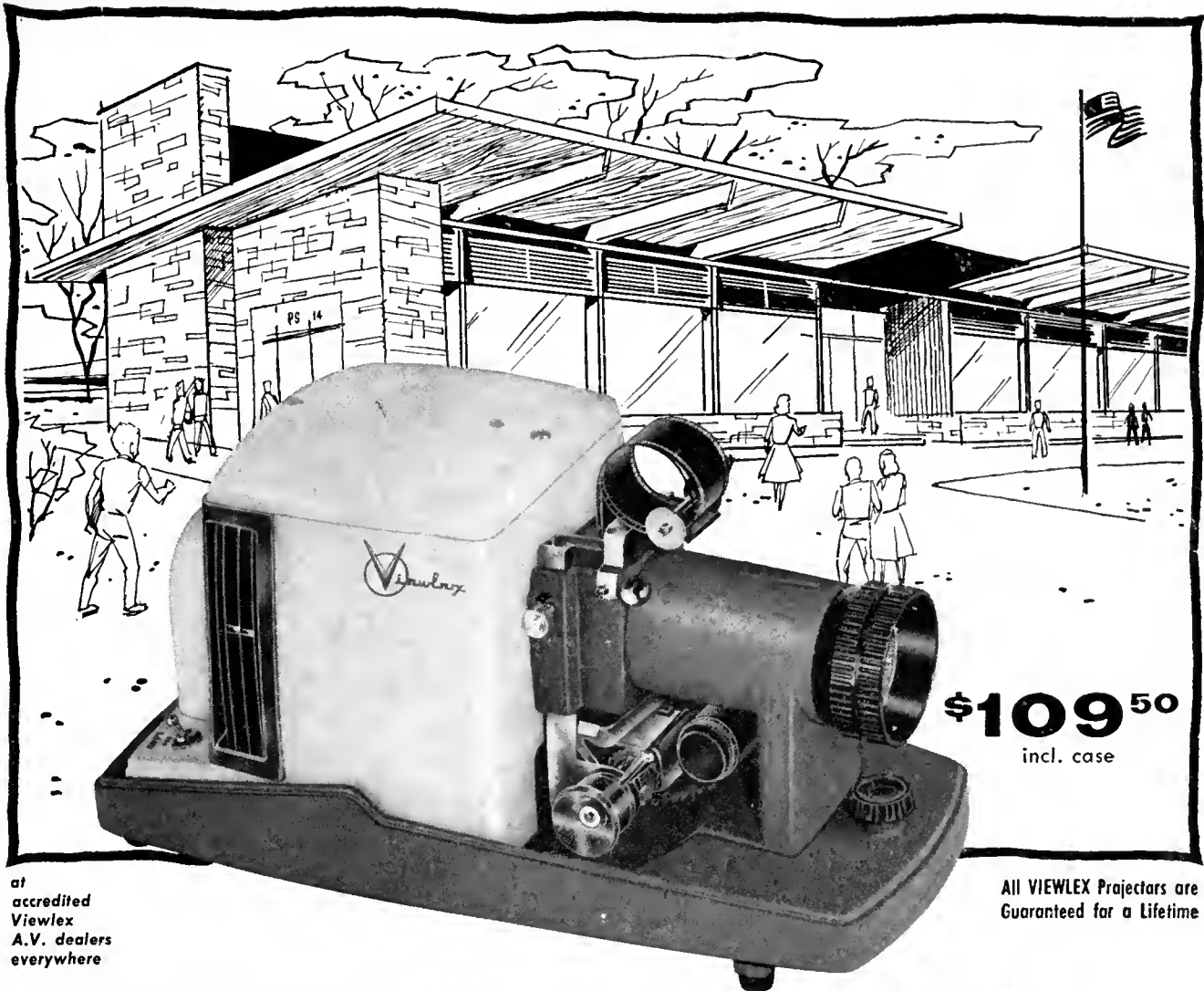
SUBSCRIPTION PRICE (U.S. currency or equivalent): Domestic—\$4 one year, \$6.50 two years, \$8 three years. Canadian and Pan-American—50 cents extra per year. Other foreign—\$1 extra per year. Single copy—45 cents. Special December Blue Book issue—\$1.00.

CHANGE OF ADDRESS should be sent immediately to insure uninterrupted delivery of your magazine. Allow five weeks for change to become effective.

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at  
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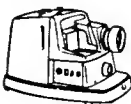
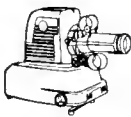
All VIEWLEX Projectors are  
Guaranteed for a Lifetime

## Tomorrow's Features Today with **iewlex "V-500"**

**A combination 35mm filmstrip and  
2 x 2 slide Projector — 500-Watt Fan cooled**

### **iewlex exclusives**

- **AUTOMATIC** take-up reel — No more threading. Completely automatic take-up accepts film from projector channel and automatically winds it neatly.
- **Built-in OPTICAL ENLARGING Pointer** — It's more than a pointer. Emphasizes by enlarging the area you want even larger than the projected image. Fixes attention on details under discussion.
- **Completely LIGHT TIGHT lamp house** — Not a ray of light can escape. The exclusive Viewlex Light-Multiplier optical system provides more effective illumination than ever before possible.
- **Vertical FAN MOUNTING** behind lamp — For the first time cold air is drawn **FIRST** over the film plane, then past the condensers against the lamp and then immediately forced out the side grills.
- **And there's MORE!** — **NEW Simplified Threading.** One turn click stop for single and double frame — vertical and horizontal. All aluminum castings. F/2.8, 3, 5, 7, 9 and 11-inch lenses available. Guaranteed for a lifetime.

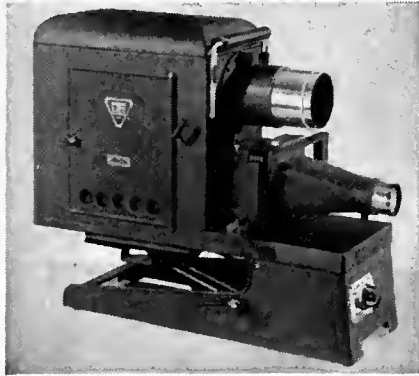


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- **FILM**—commercial film strips or individual frames (Film projection attachment optional).

Help your students learn better by helping them see and understand better with a Bausch & Lomb Balopticon Projector.



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Title .....  
School .....  
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# On the SCREEN

## Cover: "To Each A Gift"

The true Spirit of Christmas is dramatically told in a new film for the Christmas Season from "This Is the Life." It is a period picture from the turn of the century that tells the heart-warming story of how love and understanding bring Christmas to a family of Swedish immigrants. The film is produced by Concordia.

## Apology to RCA

It is with the deepest regret that we have to announce an error in the Radio Corporation of America ad that appeared on the inside front cover of the November issue of Educational SCREEN. Instructions were to run the ad in black and GREEN... (not RED as was shown), since part of the new design of their projector involved a fresh, new color styling in surf-green, the projector was to be pictured in green.

Our apologies to the RCA people — you will find the advertisement of their new projector in its proper green color on the inside front cover of this issue. The Editor.

## Year-End Summary

A magazine's year-end issue marks a proper time and place for a summary — of where we've been, where we are, and where we think we're going. In this issue, in addition to our customary BLUE BOOK collation of the year's production of instructional materials, we offer a series of short year-book type summaries dealing with specific areas served by these materials.

To get these summaries in the relatively short time available, our editors turned, naturally, to a primary source in each field. In most instances this source was "commercial." Our article on filmstrips is by a qualified professional educator, who, however, is not without former commercial qualifica-

tions. An article on the production and sale of university-produced materials did not meet deadline — given more time we hope to do better next year. That is, if this type of review treatment meets with the approval of our readers.

This is no sputnik-launching idea. It follows the pattern, on a very modest scale, of the annual year books put out by veteran trade publications. The *Film Daily's Yearbook*, for instance, is an invaluable review, work book, and permanent repository of history in the making. We are but doing what every major magazine and newspaper of note will be doing in their final issues as the year comes to a close.

It is not easy to write a fully objective, comprehensive summary of one's field, or even of one's own production, in 800 words or less, under the pressure of an all-too-short time limit. If the year-book idea is repeated (and possibly expanded and improved) next year the authors will be enlisted early enough so they can be on the lookout for material and ideas, far in advance of deadline.

We extend our appreciation to our good friends who wrote these summaries on short notice, and our apologies to the many others who would have responded in the same spirit had they been asked. Perhaps some of them will be, when the time comes to plan a 1958 yearbook issue.

## 32nd Edition of the Blue Book

The Blue Book section of this issue, beginning on page 593 is a review of new materials made available during 1957 and is based on announcements received from releasing organizations throughout the year and published in previous issues of Ed Screen. It presents a handy and compact source of year-round reading and reference, compiled in the order following:

(1) Subject Index to Materials (page 593) lists alphabetically the subjects you are interested in.

(2) Listings of Materials (pages 594-626) describes, classifies and indexes films, filmstrips, slide sets, recordings and other A-V materials of 1957.

(3) Index to Producers and Distributors (page 627), arranged in alphabetical order. This index gives addresses of the producers and primary distributors referred to in the listings of materials.

## EDUCATIONAL SCREEN & AVGUIDE

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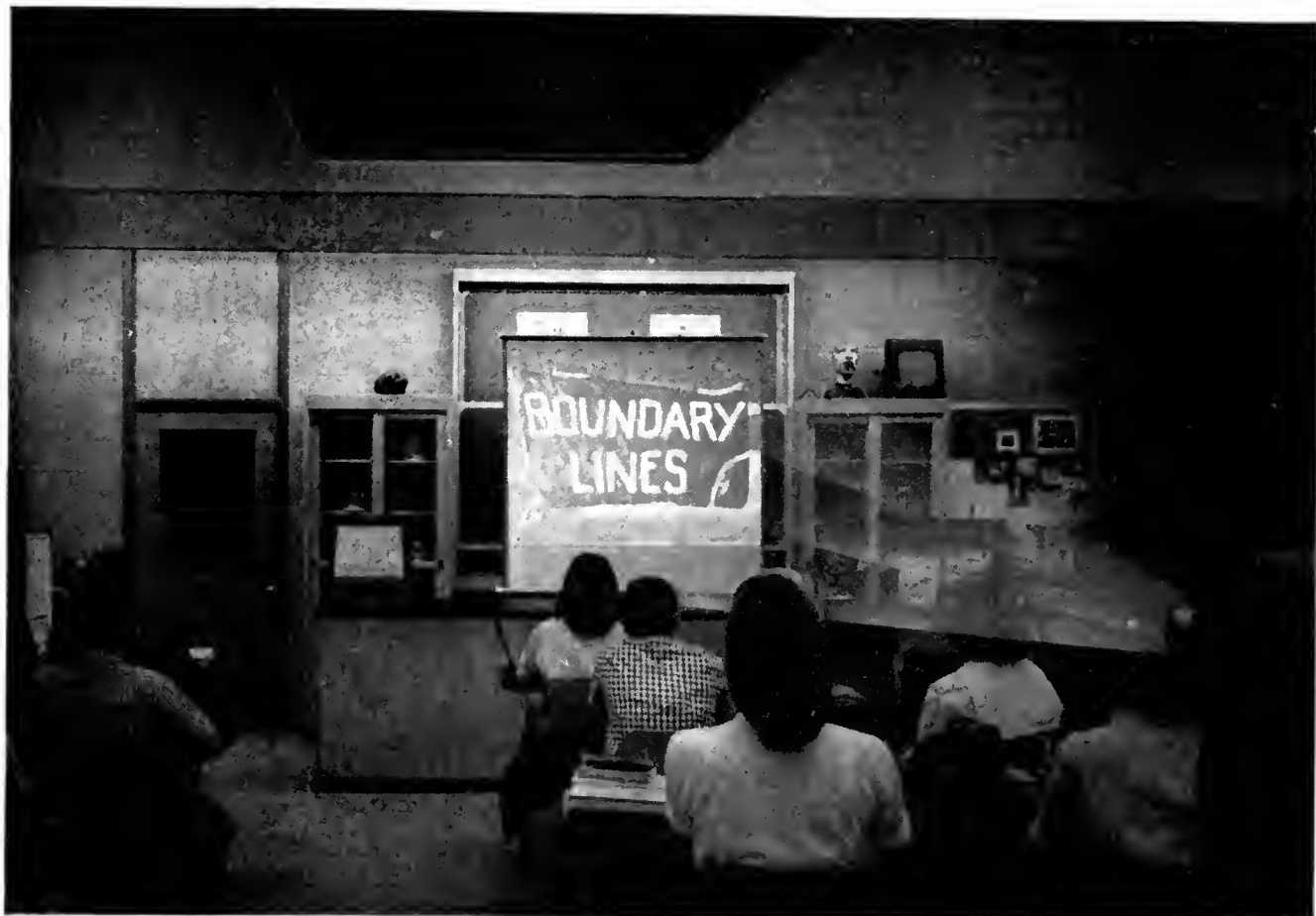
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# LEVOLOR SKYLIGHT BLINDS ELIMINATE DANGLING CORDS

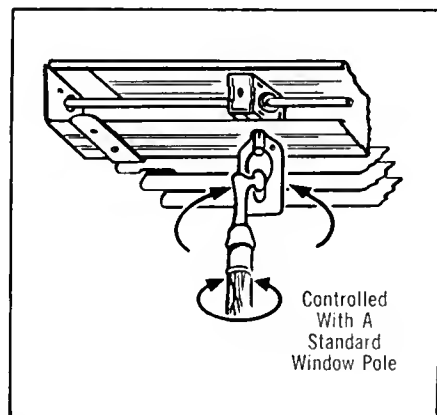
**STANDARD SCHOOL WINDOW POLE CONTROLS TILT IN EITHER DIRECTION**

There are many advantages in having a skylight dome on your school to allow a natural entrance of sunlight. One disadvantage, however, has been annoying, dangling cords.

Levolor Skylight Venetian Blinds enable the instructor to change the room from maximum light to a soft diffused light—or optimum darkness—in a matter of seconds *with a simple twist of a window pole*. Installed to Levolor specifications, these blinds will sustain better than 200 pounds.

Another method of controlling overhead daylight is by installing *motorized* Levolor Skylight Venetian Blinds with push-button control. This is undoubtedly the most desirable method for Audio-Visual purposes.

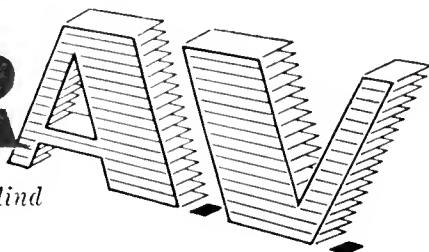
For full details and specifications of the Levolor Skylight Blind, window pole control or motorized, write to LEVOLOR LORENTZEN, INC., A.V. DEPT., 720 Monroe St., Hoboken, N. J.



Be sure to specify

# LEVOLOR

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*The Scientifically Developed Audio-Visual Blind*

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# SELECTING MATERIALS FOR INSTRUCTION

A few years ago the selection of audio-visual materials for instruction was no problem at all. Within the memory of av workers who are still working, the procedure was as simple as this: If teachers needed a motion picture in relation to their unit of study on Alaska, you looked in the Eastman Classroom Films catalog to see if an Alaska film had been produced. If one was listed, you bought it. If one hadn't been produced, you went without.

We refreshed our memory of who was producing what by reviewing the ads of the producers in the EDUCATIONAL SCREEN issues of the early thirties. Eastman was THE source for classroom motion pictures. For filmstrips you turned to the Picturol catalog of the Society for Visual Education. If it was lantern slides and stereographs you were looking for, the search, for all practical purposes, began and ended with the catalog of the Keystone View Company. The problem of selection then was no problem at all. Anybody could do it.

But today! Just a glance through the pages of this annual Blue Book issue of SCREEN & GUIDE shows the dimensions of today's selection problems. More audio-visual materials are now produced *each year* than the total in existence twenty-five years ago. For every topic in the curriculum there is a wide variety of excellent materials from which to choose. Schools and school systems are faced with a formidable problem that is becoming increasingly complex in determining first how to choose, then selecting, those materials to be made readily available for their teachers to use.

One school system we know about has synthesized its experiences in dealing with the problem of selection of materials. They have worked out a clear cut statement of "Guiding Principles" to govern their materials selection procedures. *Some* of the principles they evolved seem worth repeating here:

... The single, most important objective in all selection procedures is to locate and make available for teachers and pupils the *best* materials that can be found to help in reaching the teaching objectives set forth.

- ... Selection of instructional materials should be based upon the judgments of those who are to use them.
- ... Group judgments are superior to individual judgments.
- ... Teacher judgments are best when they are based upon actual experience in using the materials in classroom situations.
- ... Selection of instructional materials should be closely coordinated with ongoing curriculum development work.
- ... Lists of approved and recommended instructional materials should be under constant revision to assure up-to-dateness. Normally, no approval or recommendation should be for a period greater than five years.

These working principles that guide the selection procedures of one school system provide no automatic measuring device. There is no simple and easy way to find the *best* audio-visual materials. What's best for the instructional program of one school is not necessarily best for another. The task of selection is one of getting reliable judgments about the probable instructional effectiveness of the materials that have been produced in relation to the instructional objectives to be achieved.

The pages of this special issue of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE give you the accurate data about the audio-visual materials that have been produced in recent months. There's one way for you to use this information so that it will *insure* the continued production and the expanded production of excellent and useful audio-visual materials. Write to the producers, preview their materials, evaluate, select, and then BUY the materials that are best for your instructional programs. The more audio-visual materials are used by teachers the more materials there'll be for teachers to use.

*Paul C. Reed*

# Imagine Leonard Bernstein teaching a class for you!

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**LEONARD BERNSTEIN ON BEETHOVEN**—Leonard Bernstein looks at Beethoven's rejected sketches for the first movement of the Fifth Symphony and demonstrates with orchestral illustrations how this work would have sounded had they not been rejected.

**BEETHOVEN: Symphony No. 5 in C Minor, Op. 67**—Bruno Walter conducting the New York Philharmonic. **CL 918**

**WHAT IS JAZZ**—Leonard Bernstein looks at jazz with the assistance of several of its leading exponents, among them Buck Clayton, Bessie Smith, Miles Davis, Teo Macero, Louis Armstrong and Buster Bailey. **CL 919**

**SONGS OF CHRISTMAS**—The Norman Luboff Choir. **CL 926**

**THE STINGIEST MAN IN TOWN**—Based on Charles Dickens' "A Christmas Carol." **CL 950**

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The following listings represent a portion of the material available on the **HARMONY** label. It's a Columbia product made with the budget in mind! List price on the **HARMONY** record is only \$1.98!

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\*I would like further information on availability of HF-1 and HF-2

# The sound of knowledge is on

# COLUMBIA RECORDS

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# SMALL PACKAGES

## That Bring Big Results With Filmstrips

by Mary Mainwaring

Audio-Visual Director  
Chicago Teachers College  
and  
Wilson Junior College

Remember when filmstrips were always called slidefilms and you could get a blistering burn if you touched the lamp housing of a projector? Filmstrips have been used as instructional materials for about thirty years, slides even longer, and 1957 has brought their popularity and value to a new peak.

Among the factors in teachers' satisfaction with projected still pictures, whether in strips or slides, has been the improvement of projectors. The new ones are sheer pleasure to use. When we demonstrate them to teachers and student teachers in our Center there is a quick reaction — "Let me do it!" Not for weeks have we heard, "No, thanks, I'm not mechanically inclined."

Another point in favor of filmstrips and slides is that ubiquitous factor, portability. On those days when all the audio-visual carts are loaded with fish tanks, plants and the maintenance men's tools, you can put the materials in your pocket, carry the projector with one hand and a screen with the other. When you reach your classroom it takes about one square foot of space and one minute of time to set up the projector.

And then? The projector runs just as fast or slowly as you want it to. The sound filmstrip with a record will set its own pace, true, but most strips today have brief printed captions and let you and your pupils provide the commentary. Here is a truly flexible medium for instruction. There is no predetermined running time and you can use as much or as little of the strip or slide set as you choose.

The graphic arts, like projector manufacture, have reached new levels of quality. Today the artwork, photography and color reproduction in filmstrips and slides are usually excellent.

It was not always so, but in 1957 we take the best for granted and need not settle for less.

The mechanics of still projection are indeed well in hand, but what of content? We have the medium for visual communication, but what's the message? The message is, "Here is your world and its knowledge, from prehistoric times up to now." It would be difficult to name a topic, a subject area, or a story that has turned up in a school curriculum that has not soon thereafter been rolled up in a filmstrip can. There is an embarrassment of riches, a multitude of good things in these small packages. Prehistoric animals? Greek mythology? The Roman Empire? The Medieval World? Decimals? The weather? Animals, any kind? Architecture? American History? This month's headlines? All this and more!

Thus another advantage in the use of filmstrips and slides is wide coverage of subject matter. The topics have the further value of being presented in a related series of materials, and often in a series of series. This allows — even encourages — study in depth.

Recent production of filmstrips and slides has proliferated the instructional materials for all levels, from the primary grades through college. All these materials serve many viewers, and they are inexpensive. They come in small packages, and they are very good.

In arithmetic, among other fine filmstrips, are the several series for "Using and Understanding Numbers" designed by Joseph Urbancek and

produced by the Society for Visual Education. There are projected materials for art study in every grade, beginning with the "Art in Our Classroom" primary series and "Classroom Art for Middle Grades" series from Encyclopaedia Britannica Films, and continuing with "Adventures with Art Materials" and "Art and the Crafts" series from SVE. For art classes at the college level splendid slide sets are available from Dr. Konrad Prothmann, and both slides and filmstrips from the Herbert E. Budek company.

Guidance filmstrips for the primary grades have been produced this year by both Encyclopaedia Britannica Films and the Society for Visual Education. Eye Gate House and Filmstrip House have brought out filmstrip series about holidays. The language arts have been well served by many producers. Notable are the "Myths of Greece and Rome" and "Your School Publications" from Jam Handy, and "Guideposts to Speaking and Writing" from Filmstrip House.

The sciences and social studies have been so enriched by recent filmstrips and slides that it is almost impossible to cite particular sets and series. Yale's "Pageant of America" series of thirty filmstrips is so remarkable that it must be mentioned as one of the great achievements of this year. Yet this should not obscure the continuing excellence of the New York Times filmstrips, which are always well done. For both of these fine series the teacher's guides are especially valuable.



"1 bunny and 1 bunny are how many bunnies?" Frame from the SVE filmstrip produced by Joe Urbancek, Audio-Visual Editor of Chicago Schools Journal, Chicago Teachers College.

# Film Production Trends

## Educational Film Spectaculars Initiated in 1957

Coronet released sixty-five new educational films during 1957, each available in either color or black and white. These new films covered a wide range of subjects in the curriculum. More significantly, they were divided appropriately among three principal areas—19 films for primary grades, 19 for intermediate grades, and 27 for junior and senior high schools.

This production program represents a continuous effort to develop a curricular balance in films, a goal established with the inception of the com-

By Ellsworth C. Dent

Vice-President, ESQUIRE, Inc.

costumed actors, and a wealth of authentic sets and backgrounds—in effect a high point in the production of educational films. Each represents a large investment by Coronet in research and production, but is available to schools at the usual prices for prints in color or black and white. The purpose of this program is to

Coronet series; five in American history make 26 in the U. S. history series; while eight in literature bring to 8 the films in American Literature and to 12 those in English Literature. In the field of geography, seven new releases make a total of 62 films—all for intermediate grades—and the most complete and up-to-date group available. More films in the area are scheduled for 1958 release.

An unusual film in animation was another highlight of the year's production program—*Grammar: Verbs and Ways We Use Them*. Lively and entertaining figures illustrate a number of important grammatical concepts. The use of animation injects new life into a conventionally dull subject and creates an alert audience, well-oriented for further study. The film was designed for use in junior-senior high school, although many teachers in the intermediate grades will find it valuable to introduce the subject.

Animation was used forcefully in several other films this year, including *The Human Body: Circulatory System* and *Animals with Backbones*. *Reproduction in Animals* contains effective use of photomicrography.

Another noticeable trend this year has been the increased preference for Coronet films among those who obtain their films from rental libraries. This is due primarily to the wide range of good subjects available, supplemented by the Coronet program of cooperation with rental libraries to assist in bringing these outstanding films to the attention of film users. These include imprinted catalogues, flyers on individual films and films in series, and regular announcements of new releases in Coronet Magazine and in educational publications.

Coronet took another important step forward during 1957 in preparing true correlations with the principal textbooks now in use throughout the United States.

Correlation with units of instruction begins, of course, when the film story is being prepared for production. The correlation lists, therefore, are merely for the convenience of film users in selecting quickly those films which are designed to assist in teaching specific concepts. Sample

(Continued on page 586)



From the Coronet Film "The Jamestown Colony (1607-1620)"

pany nearly nineteen years ago. Furthermore, the 1957 releases brought the total of Coronet's teaching films to 744, each produced under direct and complete supervision every step of the way. Coronet thus continues its position as the world's largest producer of educational films.

Three other trends dominated the Coronet program during the year. One reached its zenith in the release of *The Jamestown Colony (1607 Through 1620)*, Coronet's third educational spectacular. This program of spectacular films includes a projected six films to be released during the current school year. The two other spectaculars released earlier are *The French Revolution* and *Audubon and the Birds of America*. The next in this special series will be *High School Prom*, to be released in January, 1958.

Educational spectaculars are films employing large scale production.

establish an even higher standard for the production of educational films—to give to schools the finest films for classroom use.

*The Jamestown Colony (1607 Through 1620)* was photographed completely at the 1957 Jamestown Festival. It includes the authentic restorations and scores of costumed people, who staged the re-enactments of early life in the settlement. It preserves the story of the first permanent English Settlement in America, and makes it available for classroom use as desired. It symbolizes Coronet's pioneering efforts in production on location and its working relationship with historical associations and museums to recreate history as authentically as possible.

Releases in 1957 continue another important trend at Coronet—films in series. Five world history films brought to 35 the number in this famous

# EDUCATIONAL RECORDINGS -

## The Teacher Never Had It So Good!

Taken even literally, the title of this article is strictly true. For the year 1957 further proved that today's teacher can obtain practically any type of record needed to teach, or supplement the teaching of, all major courses in the curriculum.

During this year, and for the past several years, there have been two major developments in educational recordings. First, there is the tendency for the major record companies (Victor, Columbia, Decca, etc.) to confine their educational offerings to the broad school needs for records in the field of classical and semi-classical music, square and folk dances, and some occasional records for the Social Studies.

On the other hand, the smaller record companies seem to have taken the lead in supplying the more highly specialized school records, such as elementary song and rhythmic material, poetry and readings, folk and ethnic recordings, dramatizations of historical events, etc. Incidentally, nothing derogatory is meant by the term "smaller record companies." It simply means those companies, such as Folkways, Gloria Chandler, Caedmon, and Enrichment Records, and many others, which have neither the resources nor widespread distribution facilities of the "major" companies. As a matter of fact, many of the "smaller" record companies have done a really outstanding job of providing the highly specialized educational records demanded by some schools, and not provided by the larger companies.

What did 1957 bring in the way of new recordings? First, let's cover the general field of classical music. The major companies, of course, continued to literally pour out thousands of new recordings of classical type music, all of which can be used at some level of education. These recordings must be considered as "educational" as the multiplication tables, set to a musical, rhythmic background, which were issued by one company this year. Today, the teacher can obtain a recording of almost any piece of serious music ever written—from Debussy's well known *La Mer*, by Munch and the Boston Symphony, to such an obscure composition as Mancinelli's "Cleopatra" Overture, by Gamba and the London Symphony. Name the selection, and you can most probably find a recording of it.

With this plethora of riches, the real

**L. V. Hollweck,**  
Manager RCA Educational Services

problem of the school is to find *which* of the 2,000 record companies in business today issues what is needed. There is no easy answer to the problem except to say that someone like the music supervisor, or audio-visual supervisor, or some teacher in the school should be given the responsibility of keeping as up to date as possible on what is being issued or available from both large and small record manufacturers. This can be done by obtaining catalogs yearly from as many companies as possible (both manufacturers and retailers specializing in educational records), by checking advertisements in educational and other magazines, reading record review columns, etc.

Of considerable interest to the school purchaser of records during 1957 was the prevalence of many "special price," meaning lower priced, recordings. Most of the larger companies regularly released certain \$3.98 LP's at \$2.98 for a limited time. Of even more importance was the expansion of the \$1.98 LP lines of labels, such as Camden. These low price lines offer standard classical and children's records, performed by major artists and orchestras. Every educator should investigate these \$1.98 records—you *can't* go wrong at one-half the usual price of a record!

During 1957 there was further expansion in the release of the more highly specialized records for schools, highlighted by many records for use in the Social Studies area. These included additional recorded dramatizations of the Landmark books, poetry and literature readings, and many new records of music, folk dances and songs of foreign countries, as well as sections of our own country.

Of considerable interest also during the past year was the entrance of Key-board, Jr. into the record field with a series of records for Elementary, Junior and Senior High Schools which tie-in directly with their particular monthly lessons. Appearing also were series of records, with instructions, to teach Social Dancing.

During the past year two of the major music book publishers, Ginn and Company and Silver Burdett, issued new books with accompanying records. This is a continuance of the practice of such companies to provide "model"

recordings of the material in their song books. This practice is also being adopted by other companies; for example, some of the standard publishers of band scores now also have recordings for use as "models" of how they should be played.

Released also this year were new filmstrips in the Jam Handy series of Stories of Music Classics. For each filmstrip they also issue an LP record in which the music is directly related to each frame of the filmstrip.

A prominent development during the year was the resurgence of children's records on the low price labels. While some of these records are not what might strictly be termed educational, judicious selection by the teacher will uncover dozens of fine story type records which are ideal for use with pre-school and primary grade children.

### Future Trends in the Record Industry

A problem common to most schools is their inability to get good service on the more specialized educational records. Simply stated, most record dealers just can't afford to stock them. A promising new development is the growing interest of Audio-Visual dealers in stocking and selling the educational record in addition to the projectors, tape recorders, phonographs he now handles. RCA Victor has just made available, to its Audio-Visual dealers, the complete line of educational records—the Basic Record Library for Elementary Schools, folk and square dances, foreign language courses, etc. This development, if expanded to the fullest, could help solve the school problem of obtaining records promptly.

There is a further growing trend toward more record dealers specializing in a mail order business devoted solely to records for schools. Such set-ups now exist in Washington, New York, Los Angeles, San Francisco and other cities. This type specialty dealer issues his own Educational Record Catalog and will give prompt mail order service anywhere in the country although their major business is usually more of regional nature.

All in all, 1957 was a good record year as far as education was concerned. There is every indication that the future will be even more productive, especially as tape recordings, which schools are just beginning to investigate, come into more general use.

# The Role of the "Special" Film in Education

by Leo Dratfield  
Contemporary Films, Inc.

The motion picture is the most important means of communication developed by man since the invention of the printing press. Because the gift of sight is common to all men, the fantastic ability of the film to communicate enables it to transcend the barriers of language, race and creed, and even to a considerable extent the differences of cultural or educational level. As a means of mass communication the feature-length entertainment film, or, more recently, its specialized versions produced for television, is the first thing that comes to mind whenever the concept "film" is mentioned.

While it is true that, for better or worse, all films are "educational" in effect, a special category of educational (instructional, nontheatrical) pictures has been developed quite apart from the theatrical or entertainment mainstream. This in turn has numerous subdivisions: classroom, religious, training, advertising, etc.

But there is a third main current or type of film that, while it has attributes of those already mentioned, fits strictly into neither grouping. This, for want of a more precise definition, is the "special" film. Various categories as art, poetic, informational, documentary, educational, or experimental, these "special" films are in the main nothing more than highly entertaining, interest-challenging films dealing with those real areas of human life, thought and art that the average commercial entertainment or didactic effort leaves fallow.

Due to the nature of the film industry's economics and booking eccentricities, these "special" films cannot, except for rare exceptions, be seen in the regular theatres. The public is thus deprived of access to a large body of interesting work produced by some of the world's most gifted, most creative film-makers. This situation is met by specialized film libraries, ours among others, who encourage the production and foster the distribution of the special film. In our own case, for example, the 1957 releases (or in a few cases re-issues) ran the gamut of literary classic (VOLPONE), art (PICASSO), sociology (ON THE BOWERY), whimsy (the Lotte Reiniger silhouette cartoons), master documentaries (Robert Flaherty's LOUIS-

IANA STORY), biography (HELEN KELLER), and dozens of others, long and short. Each reflecting small segments of life—an amusement park, African masks, cinematic experimentation—these are films that, with outstanding artistry, convey an elusive yet essential part of life.

The "special" film is no longer a curio, but a healthy, integral part of the film scene. Such films now circulate widely to adult education groups, to museums, schools and colleges, to film societies and to churches, and, in general, to the curious and intelligent who are dissatisfied with the stalling, sometimes anti-human, films that constitute so much of the theatre's offerings. Educational institutions draw upon the "special" film library as a

tribution has been afforded such creations as those of Louis de Rochemont, British Information Services, Mental Health Film Board, Rembrandt Films, and National Film Board of Canada. Screen classics, plus the ever-expanding works of independent producers generally, broaden the diversification of offerings available through the "special" film library.

Independent, creative artists all over the world are working outside the orbit of commercial production. Extraordinarily sensitive, they translate the phenomena of life into film, and give their fellowmen an opportunity to add dimension to learning and to leisure. There is growing use and demand for the "special" film. Its prospects and potential for the pro-



From the Contemporary Film "The Magic Fiddle"

source of enrichment material as a challenging, broadening, illustrative spicing to conventional lecture or classroom routines. The special film stimulates the student's imagination and brings to light exciting facets of the world of literature, travel, the arts and contemporary thought.

At present it is only through the special film library that wide-scale distribution can be obtained for many worthwhile films from unusual or specialized sources. In our own case dis-

tribution of better understanding among the peoples of the world are unlimited. We cannot know everything, or be everywhere, but thanks to the film the dream of universal knowledge and universal experience is not too wild a dream. Bringing special witness by intensely creative talents that burst through conventional forms if need be in order to say their say, this "different," unusual, "special" film should be a part of the cultural fare of everyone.

# RESEARCH AND CORRELATION

## Film Series Provides Physics Course

by Warren P. Everote

Vice-President, Research and Production  
Encyclopaedia Britannica Films, Inc.

Encyclopaedia Britannica Films has just completed its biggest year of production. During this year we completed successfully the most massive project of its kind ever undertaken in the classroom film field—the production of a full year's course in high school physics. At the same time we carried through an expanded production program of films and filmstrips designed for major subject-matter areas ranging from the primary grades through the senior high school.

This year's program had three objectives: To produce films and filmstrips most closely designed to meet the urgent needs of teachers; to employ outstanding talent and the most effective motion picture techniques in all productions; to take the lead in pioneering new types of materials, new subject matter areas, and new methods of production. All of these aims were reflected in our activities during the year.

The endeavor to tailor our production more scientifically to school needs has required increased emphasis on research, including the study of the curriculum and the assessment of the place of films and filmstrips in relationship to other instructional materials in typical units of study. An important research activity during the year was the publication of a comprehensive set of correlations of our films and filmstrips with textbooks most widely used from kindergarten through grade twelve.

Research was also basic to another facet of our program that was expanded upon this year. This is the continuing evaluation of our present library and the revision of films to bring them up to date or to make them better suited to current school needs. Among these completely new editions, called second editions, released during the year were such essential films for the primary grades as *FOOD STORE*, *ROBIN RED-BREAST*, and *FARM ANIMALS*; films for elementary science, such as *ROOTS OF PLANTS* and *THE FROG*; and such elementary social

studies films as *ARGENTINA — PEOPLE OF THE PAMPA* and *BRAZIL — PEOPLE OF THE HIGHLANDS*.

The year's production program provided a balanced offering for every grade level including films and filmstrips designed for important new fields as well as those designed to strengthen popular old ones. Of exceptional value for the primary grades is a group of exciting new films for reading readiness and creative expression, including such titles as *MOTHER RABBIT'S FAMILY* and the highly imaginative *MRS. AND MR. PEACOCK*. For much the same audiences we released a new set of filmstrip series developed from the work of Walt Disney. These include *DISNEYLAND*, *THE ARCTIC WILDERNESS*, *ADVENTURE STORIES*, and others.

For the upper elementary grades our production included a number of films in science and a very broad-scale program of new films and filmstrips in world geography that blanket the globe from Latin America to Southeast Asia and on to Western Europe. Of particular significance in elementary social studies is a complete package of three films on the American Indian that provides a historical sweep from pre-Columbian times to the present day, quite unlike any other film materials now in the field. Complementing these films, we also released an imaginative and highly artistic filmstrip series on the cultures of the Plains and Woodlands Indians.

Among the noteworthy films produced for the high school level were additions to our series in world history and American history, among them *THE RENAISSANCE*, *LEONARDO DA VINCI*, *SIR FRANCIS DRAKE*, and *WORLD WAR I*. We also added to our basic and ever-popular offering of biology films with such titles as *PROTOZOA: ONE-CELLED ANIMALS*, *WORK OF THE BLOOD*, *GROWTH OF SEEDS*, and *INSECT LIFE CYCLE: THE PERIODIC CICADA*.

The production effort that went into these groups of films illustrates the emphasis in our program on the second objective: To employ outstanding talent and the most effective motion picture techniques. Our new group of biology films contains photography of great distinction—including sequences of photomicrography, time lapse photography, and other camera techniques. These are the work of such noted specialists in photomicrography as Dr. Roman Vishniac and the famous team of Dr. Brenton R. Lutz and Dr. George A. Fulton of Boston University, and Dr. William Harlow in time lapse photography.

To put outstanding production qualities into our films and filmstrips we have also continued our program of overseas production on a broad scale. Our purpose here is always to make our films wherever they can be most effectively produced. Hence we went to Vienna to make our new orchestra series and to France to make our distinguished series in Medieval history. This year we went to Italy for *THE RENAISSANCE* and *LEONARDO DA VINCI* and to England for *SIR FRANCIS DRAKE*. We also expanded our production program in geography, sending cameramen as far west as Burma and India, as far south as Argentina, and eastward to the Netherlands and Germany.

An important new development in classroom film design was the production and release by Encyclopaedia Britannica Films of the complete course in high school physics. Comprising 162 films, each a half-hour long and in color, this series presented Professor Harvey E. White of the University of California teaching an introductory physics course to high school students in Pittsburgh, Pennsylvania. The course was filmed at Pittsburgh's educational television station, WQED, simultaneously with Dr. White's live telecasts to high school classrooms. The production was made possible by a grant of a quarter of a million dollars from the Fund for the Advancement of Education of the Ford Foundation. Even before the filming of the course was completed, it was in use in the Chicago Public Schools, and, by year's end, some forty school systems were teaching physics through films. The course was also being tested in a broad scale study of the effectiveness of visual teaching conducted by the University of Wisconsin, and financed by the Ford Foundation. This study involved telecasting the course to 3000 students in high schools in seventy Wisconsin communities.



# Audio-Visuals Serve Specific Church Needs

by Donald R. Lantz,  
Director of Religious Education, Family Films, Inc.

One of the significant developments in the field of religious audio-visuals is the growing emphasis upon specific materials to meet definite church objectives. There is a growing realization on the part of both the audio-visual and the curriculum specialists that motion pictures, filmstrips, and all other audio-visual resources must be integrated more closely than ever before with church school curricula and church emphases.

Since such integrated material will be used more widely and (it is hoped) more effectively than would be the unrelated production, producers are more and more concerned with creating materials that can be recommended by denominational leaders and can be written into church school curricula resources for teachers and into church calendars.

The most urgent demand seems to be for materials related to the individual church school classroom. An increasing number of Sunday School lesson guides published by independent publishers as well as denominational publishing houses are appearing with suggested audio-visual resources written into the teacher's helps and lesson commentaries. Two examples are the Sunday School Teacher's Guide (Tarbel) and the International Lesson Annual (Abingdon). Denominational leaders such as Mary Phyllis Young (Presbyterian, U. S. A.) and Floyd Watt (Evangelical United Brethren) make specific suggestions for Church school teachers. The Methodists and the Southern Baptists have been publishing correlation lists for several years. Many other denominations are likewise helpful to their constituency in suggesting audio-visual resources.

In the past there has been over-concentration on a single media. Some denominational leaders are constantly suggesting a variety of correlated materials that are in keeping with the best knowledge of the effective utilization of related materials that support one another. Varieties of audio-visual resources are suggested for specific lessons and units. Good correlation and integration does not concentrate on filmstrips, motion pictures, or any other media. The best device or resource to accomplish the intended objective under the condi-



Old Testament Production Schedule: L to R, Lou Perlof, Prod. Mgr.; Rev. Victor Growcock, Exec. Producer; Cloncy Hernem, Ass't Director and Edward Dew, Director.

tions in which it is to be used is now being recommended. A high level of such utilization is appearing in the church field.

The producer of religious audio-visual materials is helping to develop this higher concept with extensive utilization training workshop and leadership school activities. In our own case, also, Family Films has established a fully equipped department for the production of filmstrips.

During the past year there has been a notable step-up in denominational production programs. Production of films and filmstrips by denominations for their own denominational purposes is nothing new, but there has been a growing realization that denominational curriculum limits are best observed by the denomination's own production efforts. In many cases use is made of independent professional producers such as Family Films for major production programs for television series or annual promotional films. The newest and most active trend in this field is in the production of biblical films. Examples are the ten-episode Book of Acts Series by the Southern Baptist Convention and the fourteen-episode Old Testament Series by the Lutheran

Church-Missouri Synod, both made at Family Films' studios in Hollywood.

These activities in no way displace the creative activities of the independent religious film producer here or abroad, and the same is true for the cooperative denominational efforts of the Broadcasting and Film Commission of the National Council of Churches.

Even with a constant flow of better integrated materials assured, the religious audio-visual field is not without its problems. The chief concern is for the development of leadership for the training and encouragement of local church and church school workers to make the proper and effective uses of these resources. This issue occasioned much serious discussion at the International Conference at Green Lake this year. The idea that there was "too much" audio-visual material was balanced with the bringing to light of the fact that there are large numbers of churches and church-related organizations who are not now using audio-visuals. Until these make frequent, consistent, effective, and repeated use of these God-given instruments, there never can be "too much." Our big problem now is in better leadership training.

# NONTHEATRICAL FILM RENTAL-- 1957

by Paul R. Foght

General Manager, Ideal Pictures Corp.

In full keeping with the times, the nontheatrical film business does its share of rocking and rolling. It is a business which is fundamentally in full accord with today's mores—it helps accomplish the great big American objective of getting more work done in less time and thus enables us to have more time for recreation and relaxation.

Films help the school to cover twice the traditional subject matter without homework. Business uses films to explain and teach. Churches motivate and attain their Christian objectives by use of film—in adult service and Sunday School.

To increase our enjoyment of leisure time, the entertainment film stands more than ever ready to administer to the tastes and interests of individual

groups seeking healthful and pleasant recreation. It affords recreation and relaxation better by far than any "happiness" pill.

Of course, any business or industry must have more than a sympathetic accord with its times to warrant continuing success. In this attempt at a nut-shell review of 1957's nontheatrical film business, I must needs fall back upon my knowledge of Ideal Pictures' experience but I believe it to be sufficiently typical to serve as a picture of the field.

The entertainment film took some mighty severe jolts when television became our daily companion. During the 1946-1948 period, most film libraries were dependent upon independently produced features for their livelihood.

These were the self-same pictures to which television had initial access. The inevitable result was a great fall-off in entertainment film rental revenue and the virtual death of home-show customer trade.

Gradually, this important part of our business has righted itself. A great new wealth of features has come into the sixteen millimeter field. Seemingly, nontheatrical distribution is destined to receive the Hollywood product after the period of 35 millimeter release, but considerably prior to clearance for use by television. With the release of better, and much more recent pictures, the feature business has regained its stride.

Ideal Pictures is fortunate in having exclusive 16mm distribution of the more current RKO-Radio-Pictures, Inc. productions, especially the most recent block of approximately ninety new features, now available only through Ideal's branch libraries. These are not currently released for television, and are usable (in "shut-in" situations) as early as six months after theatrical release date. Older RKO releases are now available from other sources for both TV and 16mm group audience use. Ideal will continue to offer some that have been found especially suitable for school and similar use.

People are inherently gregarious, and as long as this holds true, the feature film will serve well as a catalyst whenever it is essential to gather people together. This holds true whether the objective is family night at the church, a P.T.A. meeting, or election night in the trade union hall. With excellent timing, the upsurge in entertainment film usage has solved many a school's problem of overcrowding at noon-hours. Here the film helps assure needed quiet when half of the school lunches while the other half remains in class.

Industry-sponsored films continue to improve in their ability to present new ideas and new products. Today these films definitely fit into most school curriculums and are widely accepted by clubs, churches and lodges. Ten years ago the sponsor eagerly sought audiences for his film. Today he has become increasingly discriminating in his search for specific audiences. As sponsored productions continue to improve this trend will continue. Users of sponsored films can help speed this improvement by adding their comments in the space provided on the "audience report" forms. Every request for a free film definitely implies a promise to mail back a report on the showing, as binding as that to return the film itself. Since the sponsor pays the distributor only for bookings on



"ESCAPADE IN JAPAN"—one of the new RKO-Radio Picture Corp. feature films released in 16mm through IDEAL PICTURES CORP.

which the user has returned this audience report, it is clear that a failure to mail such reports is an unfair hardship on the library that has supplied the free film.

It might be said that the religious film offerings of today have outraced their market. Our religious producers are offering a breadth and excellence of new production which leaves many churches without adequate knowledge or guidance in the task of selecting proper materials for the proper time of use. Practically any denomination and most individual churches can select films doctrinally suitable among the wealth of films recently produced. Thanks to the foresight of the religious film producers, these films are offered the church at reasonable and uniform rental rates. Workshops and seminars are training more and more better qualified film users. This inevitably leads to the increased utilization of these fine materials.

My personal view is that the distribution of classroom teaching films has been on an out-of-step basis from the beginning. Mistakenly, in my opinion, the teaching film initially sought its distribution base in the tax-supported institution rather than in free enterprise competitive business. Except where films are for the buyer's own use, this subsidized distribution has placed great handicaps upon the private producer and distributor of educational films. We still find state university film libraries renting films below cost to school systems more adequately financed than the rental source itself. There are even instances where the films purchased by one state are rented on a below cost basis to the schools of some other state. A self-sustaining film rental structure is essential if the full investment needed by the teaching film field is ever to be attracted to it. Fortunately, teaching film rentals are gradually reaching levels which are self-supporting. This is progress indeed, considering that only twelve years have elapsed since major educational film producers first made their product available to commercial libraries.

Like every competitive industry, the nontheatrical film offers all of the thrills of achievement and all the disappointment of failure. Perhaps ours is the path of the medieval Crusader who took three steps forward and then one backwards. At any rate, while progress may be slow, it does seem to be steady, and the operator of a good nontheatrical film library has the satisfaction of rendering a service essential to the well-being of many thousands of group audiences of every kind.

# Features and Shorts Find Wide Distribution

by Robert C. Danielson  
FILMS INCORPORATED

Since its acquisition by Encyclopaedia Britannica Films in 1951, Films Incorporated has continued to build an incomparable library of the finest feature films and short subjects produced by the major Hollywood studios. Now more than 1,500 feature films and short subjects are available for distribution to schools, churches, clubs, industry, hospitals, institutions and other community organizations.

Already distributing features and shorts from 20th Century-Fox, Walt Disney, Warner Bros., and other independent producers, Films Incorporated recently signed a contract with Loew's Incorporated for the 16mm nontheatrical distribution rights of M-G-M productions.

Included in the arrangement are such excellent feature classics as IVANHOE, MADAME CURIE, JULIUS CAESAR, EDISON THE MAN, and KIM, plus many others suitable for school use.

The addition of the great M-G-M features is the latest in a long list of "firsts" such as Films Incorporated's introduction of features and shorts in 16mm CinemaScope, offering users the finest in wide-screen motion pictures. Today more than 100 true CinemaScope features and short subjects are listed in the Films Incorporated catalog. It has been gratifying to see the immediate reception to

16mm CinemaScope which has been widely accepted and used by many schools, hospitals, industrial and other organizations.

As a special service to its customers, Films Incorporated now offers a complete line of anamorphic lenses and Radiant screens, for wide-screen projection plus economical package plans where both lens and screen can be purchased at a nominal price.

Films Incorporated maintains seven major exchanges and many sub-exchanges located in principal cities throughout the nation. They assure customers prompt, efficient program service with complete film inspection by skilled personnel and on-time, dependable delivery.

Each year a catalog is published listing all titles with complete descriptions. This year, not only was a 112-page catalog produced in September listing the top-quality features and shorts, but also a 48-page Budget Feature catalog was printed, listing 450 additional titles available at budget rental. Copies of both catalogs are available upon request.

Looking ahead towards next year we will see the latest in new feature film entertainment (available as early as six months from 35mm national release date) added to the world's finest features and shorts from the foremost producers.



"I'm positive Miss Kennedy said  
SPlice the tape Johnny, not  
SLICE it!"

# Professional Quality for School-Made Films

By Susanne Clark  
Geo. W. Colburn Laboratory, Inc.



Colonel J. H. Jacobsen gives acting direction to Northwestern Military and Naval Academy cadet, for role in film "Time of Your Life."

When Colonel J. H. Jacobsen shows a group of Northwestern Military and Naval Academy alumni and prospective students the film "Time of Your Life," it is with a special pride, for in addition to being headmaster of this military prep school at Lake Geneva, Wisconsin, an army officer and an Episcopalian priest, he is also the producer of this 26 minute sound-color documentary film.

When he became headmaster some year ago, Colonel Jacobsen began to take his own publicity still shots. Soon his growing interest in photography led to the purchase of a 16mm motion picture camera. He developed the habit of carrying his 16mm camera to all outdoor events. Parades, football, tobogganing, skating, baseball, sailing and other outdoor sequences soon totaled over 4,000 feet of exposed footage.

As the footage mounted, Colonel Jacobsen began to toy with the idea of creating a film about Northwestern using the best of these sequences. Working with a limited budget, his goal to produce a professional, polished film on this restricted budget seemed impossible until he discovered that professional producer services such as editing, sound recording and titles could be purchased singly or in combination from qualified labora-

tories or producer service organizations.

After rough editing his footage, he took the remaining 2,000 feet and his ideas for a script to the Geo. W. Colburn Laboratory, Inc., where he found the total tab for the finished film would depend solely on how much or how little of the work he performed himself. He found there was not just one but many ways to solve his film problems effectively. After every phase of the motion picture from script to finished film was reviewed, Colonel Jacobsen selected the following professional services to complete his film:

**Script:** Because a film script is a highly skilled form of writing involving technical know-how, Colonel Jacobsen worked closely with an assigned professional writer and an editor. They viewed the footage together and decided what additional sequences were needed to round out the story.

**Photography:** Since interior photography of sequences including Colonel Jacobsen and school activities were needed, Colburn sent a camera crew to Lake Geneva for two days of location work.

**Workprint:** Because original film is irreplaceable, a workprint copy was made. The editors cut, paced and arranged sequences using this workprint as they created the film story.

**Talent Selection:** Auditions were held to select a narrator. The voice was to be that of a cadet at the academy who appeared throughout the film. Selected for the part was Ezra Stone who played *Henry Aldrich* on radio for many years.

**Recording:** After the script and talent were approved by Colonel Jacobsen, the narration was recorded. To provide authentic music for one of the sequences, the academy's bagpipe troop came down to the studio for a special recording session.

**Editing:** Experienced editors did the creative and exacting work of editing the film to the script.

**Titles:** Main, credit and end titles were designed and photographed by the Laboratory's art staff.

**Music and Sound Effects Selection:** An experienced music editor carefully selected music for the title and end sequences and three "bridges" from the large stock music library maintained by the Laboratory.

**Approval Showing:** By "interlocked projection," workprint, voice track

and music track were combined and shown for Colonel Jacobsen. Some minor changes were made and final approval was given.

**Rerecording:** Voice, music and sound effects tracks were blended smoothly onto a single "mixed" track for making the final composite sound prints.

**Matching:** At last the original film was taken from the vault, matched frame by frame to the edited workprint. The matched original along with the mixed photographic sound track was used by the printing department for making the first answer print and all subsequent release prints.

**"Answer Print":** This first color print combining sound and picture was delivered to Colonel Jacobsen just 60 days after his first planning session.

"Time of Your Life" had such a favorable reception that the academy ordered also black and white prints for TV use. Though the film was shown on 12 local TV stations, Northwestern found that their best response by far came from showing the film to selected groups . . . parents, alumni and prospective students. Alumni in distant parts of the country used the film to interest boys in the school.

Colonel Jacobsen has had many favorable reactions from people who have seen the film. So far only one dissenter stands out in the group: His four year old Chicago nephew who lisped after seeing one strenuous marching sequence, "I wouldn't like to go to that school. They never let the boys sit down!"

Five years after Northwestern completed the first film, it was decided to revise it in order to keep pace with the changing times. To place more emphasis on Colonel Jacobsen's spiritual leadership, sequences showing him in army uniform were replaced by new sequences showing him in the clericals which he now wears around the academy.

New buildings and other improvements were also incorporated. By making these few changes, Northwestern had updated their motion picture at very reasonable cost.

Colonel Jacobsen has now produced a second film, "Summer Sailors," in which he did *all* the photography. The Colburn organization again handled editing, music selection, recording, narration, artwork, titles and release prints. By careful pre-planning and working closely with the Laboratory, it was possible to conserve costs even further on this film.



# Church department



by WILLIAM S. HOCKMAN

## Any One For Music?

This month we'd like to nail another thesis to the A-V barn door. (Last month it was that illustrators must become communicators before the pictorial qualities of filmstrips will improve very much.)

Put as a question, our thesis is: Why do we need music with instructional films and filmstrips? Put as an opinion: From every angle, we consider background music a bother, a waste of money, and a substantial handicap to any film or filmstrip addressed to the mind of the viewer.

Put historically, we might observe that background music was taken over unceremoniously by both client and producer, neither going to the bother to figure out the essential difference between films for education and films for entertainment. Music, therefore, in "educational" films is a vestigial remnant.

Out of my experience, I am prepared to say that few films I see are helped by their background music, and that in most cases it is a downright psychological nuisance which impairs effectiveness.

More to the point, neither from seeing a vast number of films nor from conversation with clients and producers have I come across any arguments for background music in educational films (and that includes just about everything beamed at the church field) which are psychologically or cinematically respectable. There may be some, but I have not run into them.

In conclusion, if the money spent on music were used to give most films a sounder psychological structure, we would have more pleasing and effective films—films whose poor qualities would then need no covering of music!

Any one for background music?

## Mark of Quality

When the motion picture, *The Mark of the Hawk*, comes to your theater, go to see it. It has beauty, and film-polish, and just the right amount of cinematic sophistication to

please you. With its beauty it has bluntness, too. If your skin is thin on the racial issue, it might raise a slight blister. If it does, it will be good for you to know that you are allergic to the common sense logic and sociological argumentation of this film. Now we don't mean that you will get a chance to talk back to this film. Chances are that you will be talking about it for some time. You will like the strong drama that Ertha Kitt and Sidney Poitier set before you, especially in the first few scenes. You will like the pace of this film, and when the flashback comes on China, you too, will wonder what you are getting into. Having been through it, I can hint. You'll see some of the most convincing acting of your life. Besides, you'll be whacked over the head with a few ideas that will make you say "Ouch!" Chances are that after you have seen this film—and its 85 minutes tick off mighty fast—you'll say, "This film ought to be shown in Africa, all through Southeast Asia, in the Philippines, in South America, in Japan and all across the Pacific, and, down the road in the next town." Well, that is what the Board of Foreign Missions of the Presbyterian Church intended when they made it. Over one-half of the people of the world are determined to achieve political freedom, and it is a complicated process, as this brilliant young African politician (Poitier) found out when he took to the short-cuts when his patience ran out. How free can men ever be, short of freedom of soul? Freedom is related to religion as the new tree to the grandfather stump. Intense drama all the way, and a wide-window on our present world, this film will pay you a fine bonus of entertainment while challenging your mind. —W/S/H

## Useful Background Film

Too much "missionary education" is anemic factually, over-loaded with urging, skimp of down-to-earth information about people and places, and crucially short on appreciation. Significant progress is being made—and is evident in the A-V materials undergirding our

study of Japan this year—but we need to turn to such films as *Life of a Philippine Family* to fill in our information deficit on many areas of the world. Produced by Coronet for use in the school field, this 11-minute B&W film gives us rather intimate views of the daily life of a village family—sleeping, cooking, eating, working, going to school, at school, working the rice field with a carabao, and celebrating the birthday of nine-year-old Ramon. This kind of seeing takes us in close so we can develop an appreciation for the human fineness and texture of these people and their culture and ways. Good for children from primary up, but will hold the interest of adults as well, and instruct them as it goes. (Try your local library, or write to Coronet Films, Coronet Building, Chicago 1, Ill., for information.)

## Answer To Pessimism

Orville H. Kuhn\* went back to Pittsburgh from the Green Lake A-V Conference and looked up some facts and figures and writes his answer to gloom and pessimism as regards film rentals in the church field.

We shall summarize: The use of religious films is not a fad but a fact. His annual volume of rentals keeps going up. For the year ending September 1957 he had as many rentals as for the year before on films which were in the library all that time.

He took the films of two producers and found that for the last three years he had done the same volume of business on them each year. He then took, at random, some of the more active titles and studied them, finding that they had done approximately equal business each year since 1954.

Taking *Broken Mask*, this year's study film on Race, Christ and The Church, he found that he already had (up to Oct. 15) more bookings on this film than he had on the corresponding film for last year during the whole season.

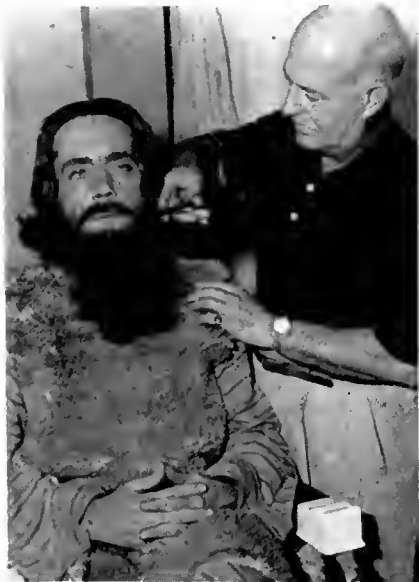
He finds five reasons for this "good" film business: a) Editors and curric-



ulum writers are nominating films in their materials; b) The church is learning that a good film communicates and gets the job done, and that some films are better than others; c) Film use seems to lead to more film use, and thus the benefits of prior utilization is being felt; d) There has been an increase in the national advertising of religious films; e) His own promotion has been constant, and he has tried to give service of all kinds to the churches.

May we observe that there is, without doubt, another factor: A circle with a radius of 100 miles drawn around Pittsburgh would include a large percentage of the churches of Mr. Kuhn's denomination besides a great many others of size and with substantial programs.

\* Director, Religious Film Libraries, United Presbyterian Church, 209 Ninth Street, Pittsburgh 22, Pa.



Bob Littlefield, of Family Films, Productions, making up Robert Brubaker, who plays Elijah in the Old Testament Scriptures

Authenticity in make-up is but one of the many problems which the producer of Biblical films must face. Following general facts and information as far as they will take him, he must depend on common sense and reasonable inference for the rest. Here we see Bob Littlefield, make-up artist for the past 24 years, trimming the beard of actor Robert Brubaker, who plays the part of the Prophet Elijah in one of the fourteen Old Testament films, now in production at Family Films, Inc., Hollywood, and to be released early in 1958 by Concordia Films, 3538 S. Jefferson Ave., St. Louis 18, Mo.

## Brace of Useful Films

Why were they shellacking her, when she had represented the majority of her calls when she voted on that issue before the student council? At last she could take no more from that vocal minority, and she arose to set them straight on what *Majority Vote* really means—and that's the meat of the 7-minute B&W film which will launch your youth group in an orbit of profitable discussion of just how it votes and carries on its business as an organization.

In good citizenship, where does a person's responsibility end? If one job leads to another so that a man must neglect his family and his leisure, is he justified in saying No to those who want him to take on the job of leading a community project? *Community Responsibility* boils down the arguments pro and con in a dramatic situation which will take just 11 minutes of your group's time. Chances are that you'll need to halt their discussion after 44 minutes, so motivational will this film be for any group of adults. Useful for men's groups and couples' clubs, in and out of church.

One man, driving to work, observes the traffic signs—regardless of the time of morning or night—but a second does not. Has one a conscience and the other not? Is the conscience of one working better than the other? Just when and where are the *Beginnings of Conscience*? In the nursery? On the playground? In the classroom? In family relationships? Or, all over the place? Not trying to say everything, and hinging mostly on psychological considerations rather than religious, this 15-minute film does get some things said, some hinted at, and enough assumed to spark any alive adult groups—especially parents and teachers—into a lively and profitable discussion on how to develop a good conscience in our children and young people. (All three films from McGraw-Hill Text Films, 330 West 42nd Street, N. Y. 36. Try your local A-V library, or write to McGHTE.)

## User vs Critic

A correspondent raises the question of critic versus user by noting that a filmstrip which was rated none too well by certain critics seems, in the minds of the users, to be getting the job done. "When the critic finds serious faults," he asks, "and the laymen have only praise for the 'spiritual impact,' then how does one discover the bridge between the two?"

Could the bridge be that each one, the critic and the layman, must be understood in two different contexts of experience? We would hate to undertake to set the layman up as a critic of filmstrips as filmstrips. He knows them in the context of use. He knows, or thinks he knows, that they get the job done. That satisfies him.

But good filmstrips are *good* like milk. Their essential goodness can escape the stubby analysis of taste. So with filmstrips—that they get some kind of a job done under a certain circumstance says little about their inherent qualities as a visual medium. Milk that looks and tastes fine may not be up to accepted standards for milk as human food. Few dairymen would be willing to stake their case for good milk on taste and utility.

Again, we can question this pragmatic test on another ground: A better filmstrip might have done a better job; and a poorer one a poorer job. These laymen, widely scattered across the nation, see and use mighty few filmstrips. Thus, the base of their judgment is small. Too, judging "spiritual impact" is not easy. What are the evidences of it? Immediate audience reaction? Ultimate changed behavior and attitudes?

Getting more theoretical, we ask: Who is a critic, anyway? Is the housewife that drives a few tacks at cleaning time a critic of hammers? Is the jalopy owner to be taken as a critic of front-end geometry just because he can go down the highway at 60? Not much! The critic's judgment includes more than just utility.

## Film Production Trends

(Continued from page 577)

lists are available to audio-visual and curriculum directors for duplication and distribution among teachers and supervisors.

The 1958 program at Coronet will include the methods and trends outlined above, with emphasis placed upon basic curriculum and location research. The company will continue to concentrate on films researched, written, and produced under the complete control of the Coronet staff. This will be done in collaboration with outstanding educators, to insure the highest standards in educational film production. Most significantly, Coronet Films will continue its balanced film program to fill the needs of the *whole* educational curriculum, at all grade levels, with fine motion pictures in both color and black-and-white.

# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Instructor, School of Education  
Indiana University

## LISZT AND HIS MUSIC

(Coronet Films, 65 East South Water Street, Chicago 1, Illinois) 14 minutes, 16mm, sound, color or black and white, 1957. \$125 or \$68.75. Teacher's guide available.

### DESCRIPTION

Another film, LISZT AND HIS MUSIC, has recently emerged in the Coronet series on great composers. It follows essentially the same pattern as the others in the series—giving a short biographical sketch of the composer and presenting representative compositions.

Open scenes show Liszt as a young man, portrayed by a live actor, performing the opening bars of his *Concerto #1 in E Flat Major* for piano. The film then uses a switch-back to his early childhood when he first performed before the Esterhazy family at the age of nine. Subsequent scenes employ still photographs of Liszt's contemporaries and some of his original manuscripts coupled with live scenery of many places associated with Liszt's life. Closing scenes picture his last days as a teacher in Weimar and Rome.

The compositions recorded on the sound track are combined with the visuals to familiarize young people with the various forms in which Liszt wrote. These include excerpts from his *Hungarian Rhapsody #2*, "Eroica" *Etude*, *Etude #6*, *Sonata in B Minor*, the "Dante" *Sonata*, *Totentanz*, the *Poetiques*, and *Les Preludes*. Since Liszt contributed greatly to the development of the symphonic poem,

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

more footage is devoted to *Les Preludes* as an example of this form.

### APPRAISAL

The film, along with the ones on Beethoven and Schubert, may be used by teachers to show the beginnings and development of the romantic period in music history. The film succeeds in capturing the emotional conflicts within this colorful and often distraught personality—of how he sought constantly to understand himself by withdrawing from the world and yet how he could never forsake the acclaim of audiences. Musicians and critics have long disagreed as to which was greater—the composer or the performer. The producers have successfully managed to keep the issue debatable. LISZT AND HIS MUSIC is recommended for use with music classes in intermediate grades through high school. Special adult groups may also find it useful in the study of music appreciation.

— Elizabeth Weiser

## PEOPLE OF A CITY

(Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Illinois) 18 minutes, 16mm, sound, black and white, 1957. \$75. Produced by Arne Sucksdorf. Teachers' guide available.

### DESCRIPTION

Arne Sucksdorf, one of the leading documentary film producers of Sweden, using no narration interweaves sequences of events in the lives of several people to relate moments of beauty and tenderness of everyday life in the city of Stockholm. His selection of

scenes, supplemented by mood music and environmental sounds, gives this motion picture its imaginative effect.

The action opens with a baby at a window watching sea gulls ascending into the sky over the water front of the city. The screen play follows the sea gulls as they fly higher over the city, alternating with scenes of busy life below as seen from the gulls' point of view. The city is shown astir with the activities of morning; traffic is moving; bicycles, faces, and feet moving give a rhythm to the morning; wheels of industry increase the tempo.

A young man is walking along the city street, the everyday street activities are viewed both from his point of view and also from the vantage point of an outside observer. This technique of alternating viewpoints is used throughout the film. Close-ups of this young man and other people sitting on the steps of a public building reflect the bright, warm morning. Suddenly lightning flashes! Thunder booms! The youth rushes for cover from the rain into the doorway of a hat store where two children are picking up marbles and a young woman is standing. Furtive approving glances are exchanged between the man and woman, and when the rain suddenly stops the boys leave bouncing their ball and the couple leave together.

The story action follows the children as they bounce the ball down the street in chasing play that ends inside the doors of a church. The camera captures the magnificence of the interior of the church, which awes the little boys. The smallest child nervously pulls at a string on a little sack and suddenly the stillness is shattered by spilled marbles clattering on the floor. The verger, at first annoyed, and then touched by innocence in the childish faces, bends down to help the boys pick up the marbles.

The sound of trumpets from the soldiers passing on horseback outside returns the story to the street. The parade marches by the waterfront as



THE FINEST CLASSROOM FILMS ARE MADE BY CHURCHILL-WEXLER FILM PRODUCTIONS

# WALT DISNEY'S "EDUCATIONLAND"

Two years before Sputnik began ominously circling over our heads, Walt Disney and his creative staff had already completed their artificial satellite and had built a four stage rocket which carried a volunteer crew on man's first flight into outer space.

Of course it was all done by animation but the scientific data involved was identical to the present scientific explanations of Sputnik. Thus in the light of current and most certainly future events, MAN IN SPACE becomes a most appropriate release to the 16mm educational field. The running time is 35 minutes and prints are in color by Technicolor.



This challenging and provocative film is already being acquired by many audio-visual departments because:

1. The collaboration of world famous authorities such as Dr. Wernher von Braun, Dr. Heinz Haber and Willy Ley attests to the scientific validity of the subject as does the technical assistance supplied by the U.S. Air Force, American Rocket Society, California Institute of Technology, etc.
2. Competent science educators state this "science-factual" is an effective classroom teaching tool in the motivation of junior and senior high school students to seriously pursue the basic courses in science and mathematics fundamental to future careers in the total field of science.



Prints are available under the Disney long term lease plan to educational institutions (some limited rentals also). Please address your inquiry to my attention and I'll be delighted to send you complete information on MAN IN SPACE.

Carl Nater, Director  
Educational Film Division  
WALT DISNEY PRODUCTIONS  
Burbank, California

P.S. The second in Disney's new series of "Science-Factual" films - OUR FRIEND THE ATOM - is just now being readied for 16mm release.

an artist crosses a bridge carrying a satchel and easel. Over the guard rail of the bridge the artist sees a fisherman on a boat scooping fish out of a big net with a smaller net. A series of scenes follow showing some of the activities near the bridge, again dramatically using the technique of rapidly alternating viewpoints.

The camera's vantage point changes from the little boys, to the artist, the fishermen, the parade, and the young couple who have just re-entered the scene strolling along the bridge. It plays from one to another, setting a contemplative mood that is shattered when they all break into laughter as the old fisherman realizes that the artist is painting his picture and drops his net into the water, losing his fish, so that he might comb his hair.

The little boy trades his marbles for a fishing line and pole. While he is fishing and daydreaming, a big sea gull expertly steals the little boy's fish from the dock and again mounts to the sky over the city's water front buildings.

The film closes with dusk along the harbor front as lights are turned on. The camera catches the young boy and old fisherman walking together, a couple in evening dress, the young man and young woman walking hand in hand, and a blind man searching for the violin bow which he has dropped. The child stops and guides it into the hand of the blind violinist. Violin music, light reflections in the water, and darkening skies fade out.

## APPRAISAL

Arne Sucksdorff seems to have searched for the soul of the city in this poetical documentary which he has blended into a symphonic fabric of selected realism. The viewer can imagine each scene and sequence actually taking place on a summer day in Stockholm. Whether Sucksdorff directed nature to conform to his plan, or whether he used real moments from people's lives, he unfolds a beautiful essay which should delight any viewer be he social studies or geography student in elementary or high school, English or art student learning to observe his environment, or a student of photography observing effective and interesting composition and editing. The general public should also find this film entertaining. The committee felt that the film critic might find some unusual film techniques perhaps not unique - but the superb job of editing, composition, and blending of sound and picture is certainly an interesting experiment in documentary story telling.

- Wayne Howell

## STORY OF PEGGY AT THE FARM

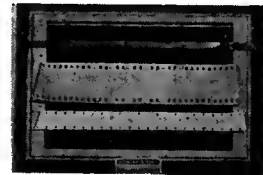
(International Film Bureau, 57 E. Jackson Street, Chicago, Illinois) 17 minutes, 16mm, sound, color, 1957, \$135.

## DESCRIPTION

The film follows Peggy through a day's visit with her cousins on their farm giving impressions of farm life and emphasizing that there is much to be done by each member of the family. As the many different domestic animals found on a farm are introduced visually a few facts about each are given. The narrator interprets what Peggy sees, what she could be saying, and what others could be telling her.

Soon after the sun comes up and the rooster crows, Johnny and Janet begin their daily activities which today includes showing city-cousin Peggy around the farm. The children, sweater clad in the chill morning air, begin their tour at the barn. Father is already busy. He is pitching down hay from the hayloft for Johnny to feed to the horses standing nearby in their stalls. The colt, too young to eat hay, will drink milk from his mother when he is hungry. The sheep, pushing each other as they eat from the long wooden box, seem impolite to the

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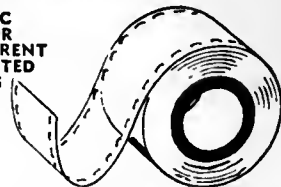
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city girl but Janet tells Peggy that they are as polite as sheep should be. The goat Johnny is milking stands still while she is eating. Peggy helps Janet bottle-feed two baby goats and is allowed to hold another baby goat in her arms. It feels soft, warm, and doesn't wiggle like the baby pig that she holds later.

Now it is time for the family to eat the nice breakfast Mother has prepared. After breakfast the cows and sheep are turned out to pasture, Father puts the dirty straw from the barn into a wagon, and Johnny helps him hitch the horses to the wagon to pull it away. Peggy and Janet help Mother feed the chickens and ducks then they help Johnny feed his rabbit families. The white rabbits have pink eyes; the baby rabbit Peggy holds is soft and brown with red eyes.

Janet and Peggy rest after dinner, but not for long, they are soon playing with Trixie and her puppies. Peggy especially likes one puppy but she is too polite to ask if she may take it home with her. On the pony Johnny has saddled the girls ride past the pond where the ducks are paddling from one place to another with their webbed feet and using their beaks to take food from the water. Cows and sheep are in the pasture eating and resting. The cows will soon have enough milk for the afternoon milking. All of the sheep are not in the pasture. In the barnlot a man is cutting the heavy wool from one of them.

The ride over and the pony returned to Johnny, the girls are ready to help Mother again. They gather eggs from the nests that are empty in the henhouse and do not bother the hens on the other nests. Mother gives the girls permission to play with the new kittens now old enough to have had their eyes open only a few days. Peggy is delighted when she is told she may take her favorite kitten and puppy home with her. She hopes her mother will also give her permission to keep the baby animals when she comes to the farm to eat supper with the family and to take Peggy home.

#### APPRAISAL

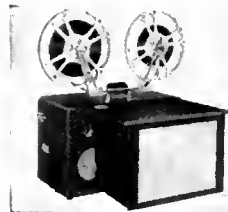
Pre-school and primary-grade children whether from the country or city can easily identify themselves with either Janet or Peggy or partially with both—Peggy who is allowed to ride on the pony and hold the soft and

alive baby animals in her arms or Janet who already knows the feelings Peggy is experiencing and enjoys sharing them with her friend. Children will especially enjoy seeing and watching for the farm animals they know as well as seeing those less familiar to them. The many baby animals included in the film will appeal to the young audience. **STORY OF PEGGY AT THE FARM** will be more effective if the children are familiar with the names of several animals or the animals themselves from their own experiences, their storybooks and readers, or from discussion and pictures. The film may be used to culminate a study

of the farm, to prepare for a class visit to a farm, or to summarize such a visit. After seeing the film the children will be interested in telling their personal experiences, doing creative art work such as a farm mural, or setting up a model farm of their own using toy buildings and animals or paper cut-outs. Because inclusion of so many animals within the length of the film has resulted in faster pacing and somewhat abrupt breaks in the continuity between sequences, teachers may find the film more effective as a culminating or summarizing experience rather than an introductory one.

—Margie Gonce

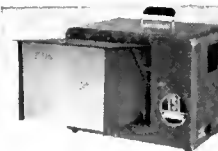
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# SOUND advice

about audio materials  
and equipment

by MAX U. BILDERSEE

With the Christmas Season practically upon us, teachers and students are looking for desirable seasonal programs for class exercise and entertainment. One which will be enjoyed every year is the classic story of Ebenezer Scrooge as told by Charles Dickens in "A Christmas Carol." There are several delightful recordings of this oft-told story and one of the best is "A CHRISTMAS CAROL" (Decca Records, DLP 8010) in which Ronald Colman plays Scrooge. This is an adaptation quite suitable to school use which will hold the attention and interest of all students. A somewhat longer, more detailed treatment of this classic story is found in "A CHRISTMAS CAROL" (Camden Records, CAL 137) which is adapted, produced and narrated by Ernest Chappell with Eustace Wyatt portraying Ebenezer Scrooge. The longer version stays closer to the story as it was written by Charles Dickens and will undoubtedly be the better selection for your class of older students. But in either case, your choice will be good, affording pleasure and information to your listening classes.

Secondary school students will find pleasure in listening to the "flip" side of the Ronald Colman "A Christmas Carol" which contains "MR. PICKWICK'S CHRISTMAS" as narrated by Charles Laughton. In fact, it might be well to obtain Decca's DLP 8010 to have both of these stories available for secondary school students and Decca's ED 675 for the elementary school, that being only "A Christmas Carol," but on four sides of 45 rpm records, rather than on one side of a 33.3 rpm disc. Add to this the Camden CAL 137 mentioned above and you have variety to meet the needs and interests of all of your students.

The Laughton reading of "Mr. Pickwick's Christmas" is a delightful rendition of the high-hearted and humorous Dickens story, recounting as it does our common Christmastime experiences when we all try to get together with parents, children, brothers, sisters and friends to revel in the warmth of good-will.

Charles Tazewell's two Christmas stories may become classics familiar to

all children (and all adults, too) and loved by them. He has written the charming "THE LITTLEST ANGEL" and the delightful "LULLABY OF CHRISTMAS" (Decca Records, DL 8009) and both are suitable for introduction into the elementary school where the spirit and meaning of Christmas is discussed in the course of seasonal programs. These afford both instruction and entertainment of a very high order. Loretta Young reads "The Littlest Angel" with artistry and tenderness such that the story comes alive with her telling.

Gregory Peck reads the "Lullaby of Christmas" with equal tenderness. This story was first heard in 1948 when it was part of a seasonal broadcast — and it has since been repeated regularly in a developing Christmas tradition. This is a story that calls for no highly emotion acting, no trickery, no spine-tingling dramatic reading. It is simplicity and beauty and is therefore no slight challenge to even so talented a reader as Gregory Peck. Having both human and artistic values, the "Lullaby of Christmas" is a tribute to the professional genius of both writer and reader, and a source of pleasure to the listener.

The setting is Bethlehem — in the Inn — on the days preceding the birth of Jesus and involved the difficulties of the little dumb child known only as "Ayou" who found solace in such natural phenomena as the rustling of the leaves, the song of the wind and the trilling of the brook as it raced over pebbles. In the story the unfortunate boy's difficulties are recounted in detail, to the climactic moment when he gains the power of speech miraculously and greets the infant child of Joseph and Mary.

This recording will elicit a sympathetic response from children, perhaps motivating them to express the story in pictures, and is therefore recommended for elementary schools.

Oscar Wilde was not best known for his children's stories, yet there are two which can be useful in school for story telling purposes, and which can be well used in this season of the year. First, there is "THE SELFISH GIANT" (Decca Records, CU 116)





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which will delight the younger listeners. This is told by Frederic March and to the recording he brings the same directness and lack of affectation which have characterized his brightest theatre and screen achievements. He makes the story of "The Selfish Giant" one which will be loved by children — and their teachers as well.

Although not so directly seasonal in character, "THE HAPPY PRINCE" (Decca Records, CU 115) is another fairy tale which sharply draws the line between the selfish and the generous. Children will enjoy this recording, too, although the story is essentially sad and the ending a decidedly unhappy one. Bing Crosby, as the Prince who lived solely for pleasure, gives a very convincing performance. Orson Welles, as narrator, offers a good contrasting voice which is readily recognized. The performance is wholly simple and unaffected. and the recording will appeal to the listening youngsters in the lower grades.

Much of the realism, horror and bravery which make up the human background of war is portrayed vividly in "D-DAY: INVASION OF EUROPE" (Enrichment Materials, ERL 113). More mature elementary school students and junior high school pupils will enjoy, learn from and be satisfied by this recording and by "JOHN PAUL JONES" which is on the reverse

side of this disc.

Students will hear the Allied forces being given their final briefing before boarding the landing ships, and will participate through the eyes and ears of Jim Kent, a fictional war correspondent, and Lieutenant Moody in the landing on Omaha Beach and the desperate but successful efforts to scale the protecting cliffs of this portion of the Normandy coast. On the occasion of the Victory Parade the two major characters meet again and recall General Montgomery's words, "To us is given the honor of striking a blow for freedom which will live in history. . ."

Maintaining a fine record for authenticity, the record jacket supplied by Enrichment Materials proclaims, "The content of this record has been approved by the office of the Assistant Secretary of Defense, Washington, D. C."

The recording "John Paul Jones" is a bright and interesting presentation detailing many of the adventures of one of America's greatest naval heroes. Students will be present as the young Lieutenant Jones raises the first American naval ensign and sails into battle against units of the British Navy. As commanding officer of the "Providence," then the "Ranger" and later the "Bon Homme Richard" John Paul Jones will be joined by the listening students as he captures a fishing fleet,

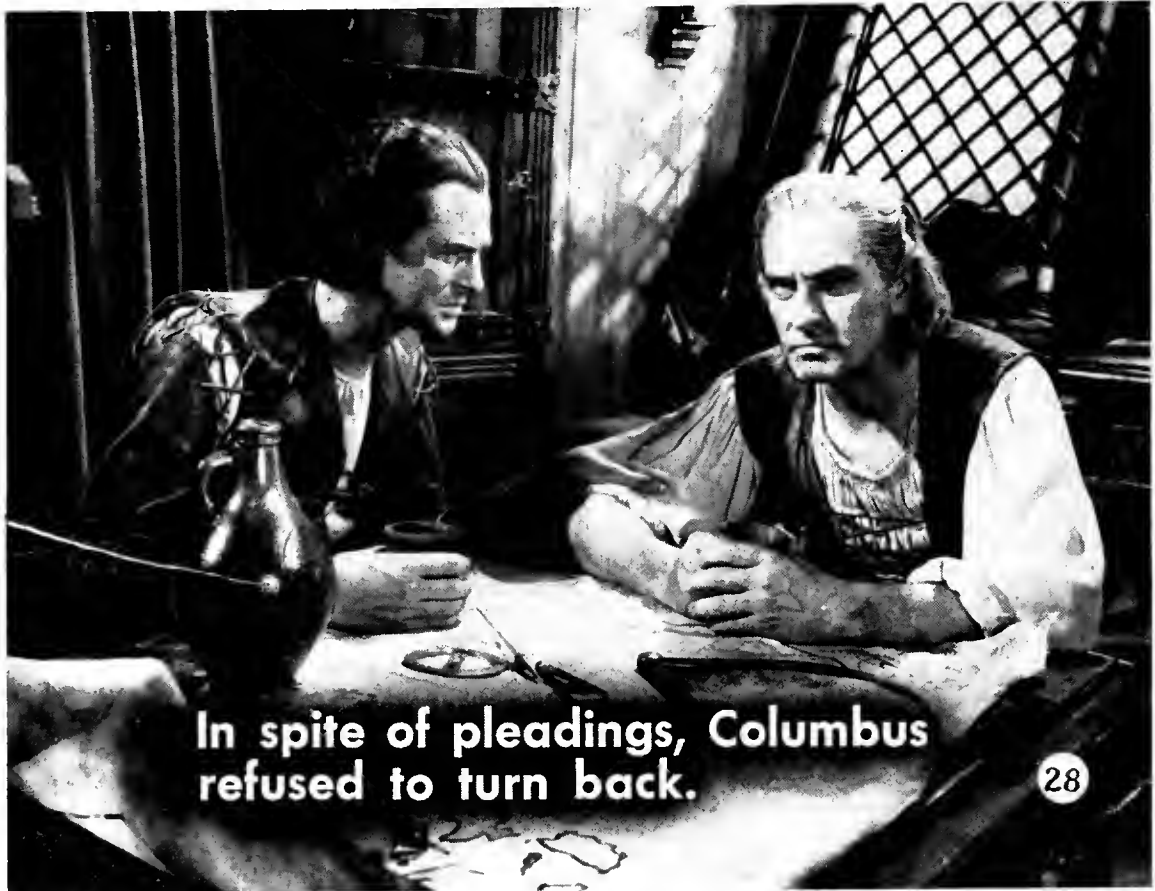
delivers the news of Burgoyne's surrender, captures the British warship "Drake" and later the might "Scrapis."

Bill Bonyun, who has developed a following as the "Pied Piper of Old Sturbridge Village" offers four typical Yankee tall-tale ballads on "LET'S GO A-HUNTING" (Heirloom Records, HL EP 501), a 45 rpm extended play disc containing "Billy Barlow," "The Codfish," "We Hunted and We Halloed," and "Three Little Pigs." These are all sung in the open and carefree style developed by Bill Bonyun who accompanies himself on the guitar. According to Bill Bonyun himself, the songs on this record are some of the special favorites of the thousands of boys and girls who have enjoyed listening to him either in Old Sturbridge in the schools he has visited across the nation. These are gay songs — joyous songs — but they are not non-sense songs. The story they tell is the ever important one of man's search for food — and of man's ever present sense of humor despite hardship, need and difficulty. Children in the intermediate grades will enjoy this recording thoroughly, and on second and third hearing will be tempted — and should be encouraged — to join in and sing with the troubador.

Records for review should be sent directly to Max U. Bilderssee, 36 Hohnes Dale, Albany 3, New York.

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## INDEX TO PRODUCERS AND DISTRIBUTORS

SEE PAGE 627

## How To Use the Blue Book

Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of primary sources are given in the Index to Producers and Distributors at the end of this department.

## KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
sj—silent  
R—rent

b&w—block & white  
sd—sound  
col—color  
Pri—Primary  
JH—Junior High  
C—College  
Int—Intermediate  
SH—Senior High  
A—Adult

## TO GET MORE INFORMATION

If you wish further information about any of the following materials, use the Reader's Service Coupons on pages 629-630 or write **EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE**, 2000 Lincoln Park West Bldg., Chicago 14, Illinois. We shall be happy to forward your requests to the sources of these materials.

Prices given for audio-visual materials are subject to change. Check with the producer or distributor of a particular title for the latest sale or rental price.

## AGRICULTURE

**Acres of Sorghum** mp DeKALB 14min sd col free. Depicts agricultural experiments involving the crossing, testing, and production of hybrid grain sorghum.

**Agriculture Story** mp USDA 14min sd col free. Dramatizes the forces of nature, the gifts of science and research, and the great works of American farmers and machines operating in a free economy. Shows the functional services of the U. S. Dept. of Agriculture and the cooperative assistance rendered by the landgrant colleges and universities, by state agencies, and by American industry.

**Alfalfa Story** mp CASC 30min col loan. Traces the history of alfalfa from its origin in Persia up to its production, utilization, and research in the U. S. Shows projects underway to control alfalfa diseases and insect pests. Value of alfalfa.

**Atomic Age Farmer** mp AEC 12min sd b&w free. Applications of atomic energy research in agriculture, including studies of the effects of radiation on life processes of livestock and on growth of corn and the production of radioactive compounds from an isotopes farm.

**Atomic Greenhouse** mp AEC 13min sd b&w free. Use of radioisotopes to trace fertilizer absorbed from the soil into a plant thereby determining the more efficient use of the fertilizer.

**Businessman on the Farm** mp MM 20min sd col free. The various roles of today's farmer — as an expert on soils, animal husbandry, weather, chemicals, equipment maintenance, purchasing, bookkeeping, marketing, safety, and production.

**County Agent** mp TEXAS 27min sd col free. Work of typical county agents in different parts of the country.

**Farmer Cooperatives Today** mp USDA 20min sd col. Report on farmer cooperatives, what they are, the jobs their members call on them to do, and how they do them. Outlines the many types of cooperatives the farmers have set up and the kinds of services they perform. Available for loan from Farm Credit District Offices.

**4-H Trail** mp UC 28min sd col \$250 b&w \$110 r\$4.50-\$6. Describes the many opportunities and the flexible program offered the 4-H member and illustrates the cooperation of the community with the 4-H program and the manner in which both benefit.

**Irrigation** mp YAF 15min sd b&w \$75. What irrigation is, how it is accomplished in the Southwest, and what it means to the land and those who farm it. Int.

**Materials Handling** fs SF 71fr si b&w \$4.95. Shows easier, more efficient ways of handling hay, silage, grain, water, manure, and materials farmers

buy; how ordinary equipment in use on most farms can be readily adopted for other uses to lessen farm work; development of new materials-handling equipment by colleges and industry.

**Partners** mp AIC 29min sd col free. Story of a farmer and his cooperative and how farmer cooperatives benefit everyone the country over.

**Poultry Hygiene: Refrigeration** fs USPHS 11min sd col free loan. Follows processed bird through the plant to the retail market, outlining the refrigeration temperatures and procedures during processing, storage, and transport.

**Poultry Hygiene: Waste Disposal, Clean-Up and Basic Sanitation** fs USPHS 12min sd col free. Essentials of waste collection, holding and disposal, the time and procedures for clean-up of processing rooms and equipment, and basic sanitation in the poultry processing plant and on the premises.

**Raising Hogs the Market Wants** mp NFBC 16min sd col \$120 b&w \$80. Feeding and management programs developed at the Central Experimental Farm at Ottawa, Canada, to insure production of lean bacon-type quality hogs.

**Rival World** mp SHELL 27min sd col free. Development of agricultural insecticides and their use in combatting insect pests.

**Saving Little Pigs** mp UP 10min sd col free. Care and preparation of the sow during the confinement period and the facilities necessary to avoid crushing of the newborn pigs, providing warmth, and preventing diseases.

**Southern Farming** mp CASE 20min sd col free. Production of cotton from seed to finished cloth; fruit and vegetable culture; livestock production.

**Stem Rust** mp USDA 14min sd col free. How barberry bushes spread this airborne, fungus disease to wheat, oats, barley, and rye; effects of stem rust on these plants; methods of control.

**Story of Oats and Oatmeal** mp MOD 27min sd col free. The growing of oats depicted including scenes using time-lapse photography.

**Things Keep Changing** mp SINCLAIR 40min sd b&w free. Story of a farm family, its problems, and how they were solved.

**This is the Farmers Union** mp NFU 28min sd b&w \$30. Portrays the National Farmers Union from its origin in Point, Texas, more than 50 years ago to its present day operations. Particular emphasis on legislative program.

**Tomatoes: Planting and Transplanting** mp TABLETOPPER 9min sd col. Seeding of tomatoes in flats; development of plants to transplanting in milk containers, transplanting to the outdoor garden.

**Tree Bank** mp USDA 13min sd col & b&w free. Values of tree plantations in

conserving soil and water, in providing shelter for wildlife and recreational opportunities for the farm family, and as a source of additional farm income; shows nursery and tree-planting practices and types of cropland eligible for planting in trees under the Conservation Reserve of the Soil Bank.

**Why Grow Fat Hogs?** mp NFBC 14min sd col \$120 b&w \$80. How careful breeding has resulted in a type of hog that nets the greatest profit in Canadian pork products; examination of various cuts; desirability of raising lean rather than fat hogs.

**World's Apple Bowl** mp IDEAL 12min sd b&w free. Shorter version of "Washington State: Appleland" showing early spring orchard operations, care of fruit during growing, and the harvesting, packing, and shipping of apples.

## ARMED FORCES

**Admiral Burke Takes Command** mp USN 12 min sd b&w free. Highlights of change of command speeches at Annapolis by the Secretary of the Navy, Admiral Conroy, and Admiral Burke as the latter is sworn in as Chief of Naval Operations.

**Airborne Soldier** mp USA 33min sd b&w free. Basic paratrooper training course as given at the Airborne School, Ft. Benning, Ga., from the time the trainees arrive to completion of training and wing award ceremony.

**Class of '59** mp USAF 14min sd b&w free. Purpose and program of the U.S. Air Force Academy at Lowry Air Force Base, Colorado; what is expected of a cadet, requirements for entry, places to seek appointment.

**Cold Logic** mp USMC 14min sd b&w free. Preparation of all Marines for cold weather fighting and survival.

**Field Training for R.O.T.C.** mp USA 48 min sd col free. A typical summer camp at Ft. Benning from the time of arrival to graduation.

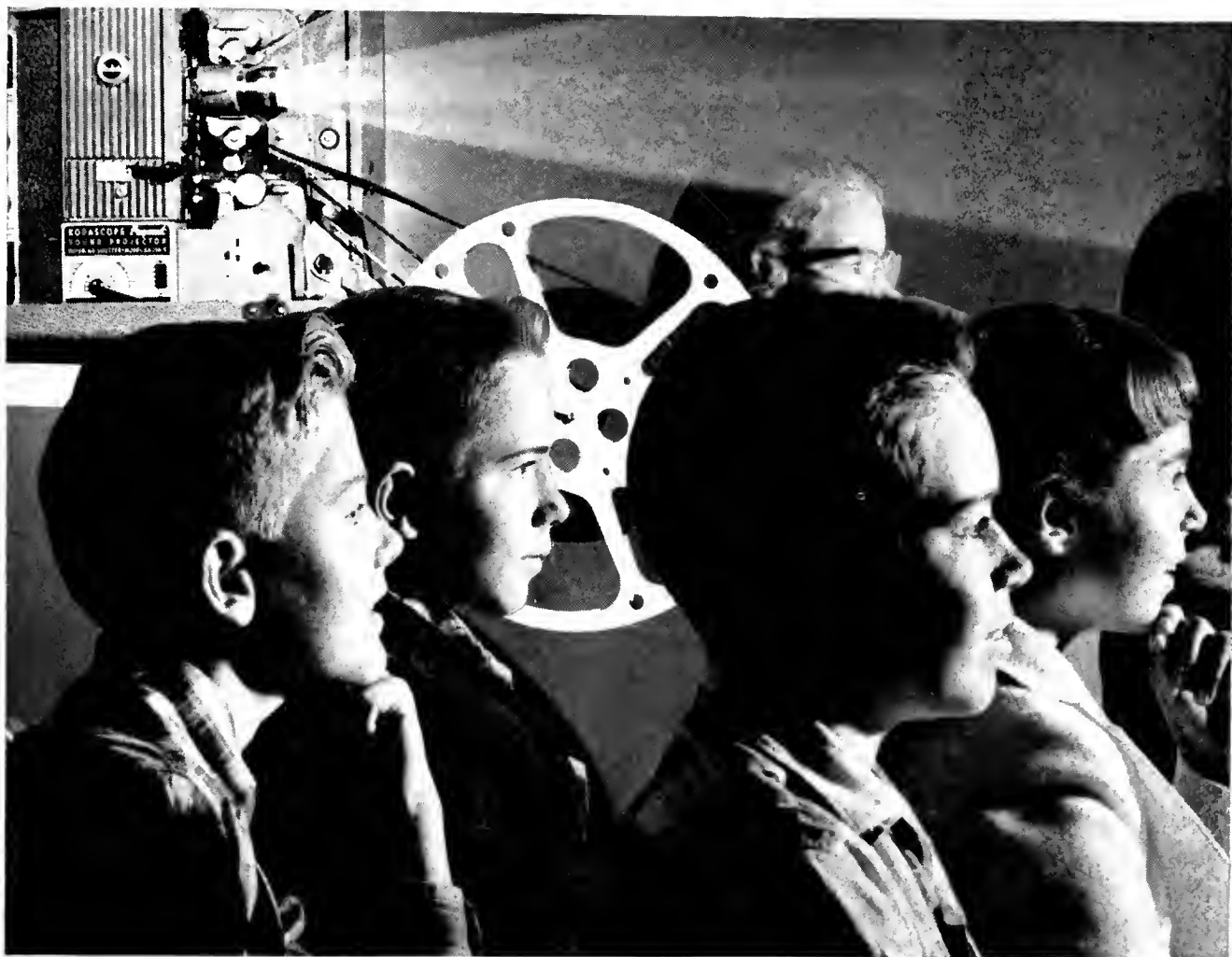
**Ground Safety on the Flight Line** 2mp USAF 10 & 14 min sd col free. Part I deals with refueling procedures, jet fuels as opposed to gasoline, dangerous vapors, friction and static electricity, driving on flight line, maintenance musts and precautions, and jet aircraft noise. Part II shows a B-47 burning and traces the step-by-step procedures of the investigating board to determine the reasons for this three and one-half million dollar loss with two men killed.

**Heart of the Navy** mp USN 15min sd b&w free. How the Navy takes time out from military activities to help children and other people who are victims of earthquakes and flood.

**Highest Ideals** mp NEBRASKA 27min sd col \$200. Origin and purpose of the Pershing Rifles, a national honor society which grew under the patronage of the late General John J. Pershing.

**A Look at Your Army** mp USA 12min sd b&w free. A personal message from General Maxwell D. Taylor, Chief of Staff, U.S. Army, to every American soldier and citizen. General Taylor's remarks have to do with a career in the Army. Army activities and organization depicted.

**Marine Air Reserve Technical Indoctrination** mp USMC 14min sd b&w free. Recruit activity at a Marine Air Sto-



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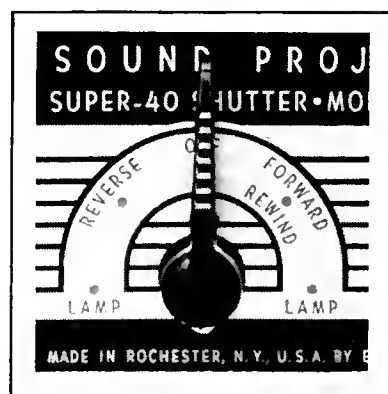
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tion during a 30-day training period during summer months for high school graduates who have joined the Marine Corps Air Reserve.

**Medical Minute Men** mp USAF 9min sd b&w free. The civilian physicians, dentists, nurses, specialists, and technicians who spend two weeks each year at an Air Force hospital to gain new techniques of medical operation.

**Mission of the United States Marine Corps** mp USA, USAF, USN 27min sd b&w free. Mission and organization of the Marine Corps discussed by General Randolph McCall Pate, Commandant of the Marine Corps.

**Pipeline in the Sky** mp USAF 29min sd col free. Air lift service of the USAF Air Logistics Service in transporting necessary parts, medicine, food, supplies, and equipment overseas.

**Quality Control** mp USAF 25min sd b&w free. Responsibility of the Quality Control Function of the Air Materiel Command with respect to procurement, supply, and maintenance. Shows inspection of materials, shipping, storing, and assembly at North American Aviation Inc.

**Service to the Fleet** mp USN 15min sd b&w free. Edward R. Murrow describes the activities of the Navy service forces in supplying all items, from a pound of coffee to a 16" shell, to maintain the Sixth and Seventh fleets, thousands of miles from any fixed supply base.

**Your Future and the New Reserve Law** mp USA 12min sd b&w free. Designed to interest teen-age youths in joining the Army Reserve; defines the provision of the new Reserve Forces Act of 1955; shows how a reservist is trained

in military skills, covering the 6-month active duty period and subsequent training at local military reserve units.

## ARTS AND CRAFTS

**Art Council Additions** sl **Arts of Melanesia**, 31 slides \$21; **Arts of New Guinea**, 34 \$23; **Arts of Polynesia**, 25 \$17; **Asian Shadow Theatre Puppets**, 28 \$19. All slides in 2x2 Kodochrome cardboard readimounts.

**Audubon and the Birds of America** mp CORONET 16min sd col \$150 b&w \$82.50. The life and works of John James Audubon are unfolded as his youthful beginnings in America are recreated, his struggles to resolve repeated business failures with an intense interest in painting wildlife, his decision to dedicate his life to his art, and his eventual triumph in the publication of *The Birds of America*. Int.

**Autumn Fire** mp CONTEMPORARY 17 min si b&w \$100 r\$10. It is a poem in which the body of a woman and the leaves of the trees swing in the same sensual rhythm — an early American experimental film, one of the very first.

**Felt Pen Sketching** mp YAF 10 min sd col \$100 b&w \$50. How the common felt-point marking pen can be used in a variety of ways for sketching.

**Festival in Solvang** mp NEUBACHER 15 min sd col \$135. Danish-American town of Solvang, California, celebrating its annual festival: folk dancing, aebleskiver breakfast, arts and crafts. Int.

**French Drawings from Toulouse-Lautrec to Picasso** 66sl LAMBERT \$16.50. Bonnard, Lo Fresnaye, Maillol Mar-

quet, Matisse, Modigliani, Seurat, Toulouse-Lautrec, Suzanne Voladon, Vuillard, Braque, Chagall, Delaunoy, Derain, Despiiau, Dufy, Dunoyer de Segonzac, Gonzalez, Juan Gris, Laurens, Leger, Metzinger, Picasso, Villon.

**How to Make a Christmas Wreath** fs VEC 17fr si b&w \$3.50. Step-by-step procedures for making wreaths from simple, inexpensive materials in four class periods or one full afternoon.

**How to Make a Picture Frame** fs VEC 21fr si b&w \$3.50. Steps in making simple, inexpensive picture frames while encouraging precise and accurate work and creative expression.

**Laguna Beach Festival of Arts and Pageant of the Masters** mp CHRISTIAN available in 12 and 24 min versions, col \$185 & \$95 b&w \$85 & \$45. Shows world's great art recreated by living models.

**Leonardo Da Vinci: Giant of the Renaissance** mp EBF 25min sd col \$225 b&w \$112.50. A biographical film. JH.

**Meaning in Child Art** mp PCR 10min sd col \$100 r\$3. How sensitive relationships of children to themselves and their environment can be developed in children's art classes. Average work, such as all children can produce, has been randomly chosen to show how much the child can become bound up with his own expression.

**Painting Shadows** mp EBF 11 min sd col \$100. An important addition to the Eliot O'Hara art series, the film clearly relates the physical laws of light to the specific requirements of the art student. Besides demonstrating effective techniques for painting shadows in water color, Mr. O'Hara helps the student find his own way as an accurate observer and interpreter of nature. SH.

**Painting with Calligraphy** mp EBF 12min sd col \$100. Shows how picture-writing developed into a coherent written language. Examples of calligraphy shown in Egyptian hieroglyphics, the Mexican calendar stone, the petroglyphs of cliff-dwelling American Indians, and the symbolic characters in Oriental script. Shows use of calligraphy as a device for adding richness and detail to a subject and for simple adornment. Closing scenes show modern uses of calligraphy and paintings by Burchfield, Dufy, Van Gogh, and O'Hara using the technique. SH.

**Paper in the Round** mp YAF 10min sd col \$100 b&w \$50. Demonstrates and explains how paper of various colors and textures can be scored, cut, bent, curled, shaped, slotted, and tabbed to make many different objects, with cylinders and canes as basic forms. Int.

**Potter** mp USC 13min sd col \$100 r\$4. Study of the pottery craftsman at work, illustrating the use of the potter's wheel and methods of developing originality and variety in pottery-making. SH.

**Stained Glass Windows** sl LAMBERT 30 for \$7.50. Some of the most beautiful stained glass windows of the 12th to the 16th centuries in French cathedrals and churches.

**Story of Painting** mp ALMANAC 23min sd b&w \$125. Evolution of styles in painting; techniques involved in tempera, fresco, and oil painting; impor-

# CREATIVE CRAFT

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- HOW TO MAKE A MASK, 10 minutes, Color sale \$100.00, rent \$5.00; B & W sale \$50.00, rent \$3.00.
- HOW TO MAKE PAPIER MACHE ANIMALS, 12 minutes, Color sale \$112.00, rent \$5.00; B & W sale \$50.00, rent \$3.00.
- HOW TO MAKE A PUPPET, 12 minutes, Color sale \$112.00, rent \$5.00; B & W sale \$50.00, rent \$3.00.
- HOW TO MAKE POTATO PRINTS, 12 minutes, Color sale \$112.00, rent \$5.00; B & W sale \$50.00, rent \$3.00.
- HOW TO MAKE A LINOLEUM BLOCK PRINT, 14 minutes, Color sale \$125.00, rent \$6.00; B & W sale \$65.00, rent \$3.50.

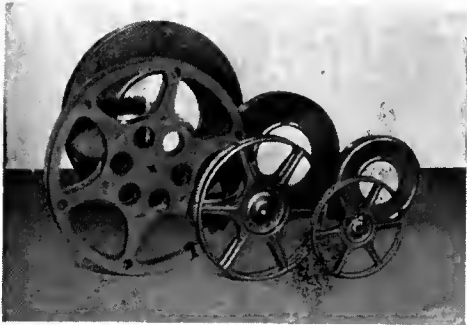
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127	16MM. 1200 FT. REEL	3.00
128	16MM. 1200 FT. CAN	3.00
129	16MM. 1600 FT. REEL	3.50
130	16MM. 1600 FT. CAN	3.50
131	16MM. 2000 FT. REEL	4.75
132	16MM. 2000 FT. CAN	4.75

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116	8MM. 300 FT. CAN	.65
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122	8MM. 400 FT. CAN	.80
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  - Beach and Sea Animals
  - Big Animals of Africa
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  - Farm Animals (2nd ed.)
  - The Frog (2nd ed.)
  - Insect Life Cycle: The Periodical Cicada
  - Protozoa
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  - The Food Store
  - Indian Family of Long Ago
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  - People of the Netherlands
  - Thailand, Land of Rice
- **GUIDANCE**
  - Should I Go To College?
- **HEALTH AND SAFETY**
  - Dress for Health
  - Safety on Our School Bus
- **HUMAN BIOLOGY AND HYGIENE**
  - Work of the Blood
- **LITERATURE AND CREATIVE EXPRESSION**
  - Chaucer's England
  - People of a City
- **THE PHYSICAL WORLD**
  - Minerals and Rocks
  - Ocean Tides (Bay of Fundy)
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- **THE PLANT WORLD**
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tance of control of materials in painting; how materials have influenced style and expression. SH.

**Van Gogh: Darkness into Light** mp MH 20min sd col \$100. Contrasts the vivid colors of Vincent Van Gogh's paintings with the actual Belgian, Dutch, and French scenes which inspired him. In doing this it shows the many problems confronted by a motion picture company (MGM) when it filmed "Lust for Life," a biography of Van Gogh. Dore Schary narrates the film.

**World of Mosaic** mp UC 28min sd col \$300. From Sumerian, Greek and Roman, through Byzantine and Aztec, the evolution of mosaic is shown moving toward the present renaissance in Mexico and the U. S. Climaxed with a presentation of America's accomplished muralist, Joseph Young, creating the famed mosaic in the Los Angeles Police Building. Narrated by Richard Widmark with music composed by Eugene Hemmer.

## BUSINESS EDUCATION

**Building Tomorrow's Leaders** fs JA 20min sd col free. Story of the far reaching effects of Junior Achievement on the teen-agers of America, showing how young people learn about business by being in business for themselves. The benefits of Junior Achievement to the teenagers, to the business advisers who counsel them, and the overall impact on the community are outlined.

**Business Methods for Young People** fs VEC 25fr si b&w \$3.50. Encourages accurate, up-to-date business methods for the young earner; discusses advantages of a budget and how to prepare one; proper methods of writing checks; checking accounts. JH.

**Communications Casebook 4** mp STRAUSS 10min eo sd b&w. Adopted from *The Inner Man Steps Out*, the purpose of the kit is to help executives and supervisors increase their ability to gain understanding and acceptance from the people they deal with of their own actions and management's policies and practices. Giving orders, correcting poor performance, straightening out troublesome situations, developing the desire to accept new responsibilities, passing information up and down the line, and other topics are dealt with.

**Electronic Computers Improve Management Control** mp CALIFORNIA 20min sd col \$150 r\$10. Presents a predicament in a typical manufacturing organization when a large customer order is cancelled because of delays in production. History of the order is traced. The culprit is found to be paperwork delays with resulting lack of management control. A proper production control system through the use of modern business machines is then pictured.

**Engagement Party** mp STERLING 30min sd col free. Modern business methods in retailing with special emphasis on the use of trading stamps.

**How to Up Soles by Better Sales Supervision** mp UWF 30min sd b&w sale. Borden and Busse, sales training specialists, in a new demonstration for sales supervisors.

**Keys to the Future** mp STERLING 30min sd col free. Value of the typewriter to every member of the family; importance of being able to type.

**Of Time and Salesmen** mp MODERN 35min sd b&w free. Suggests how salesmen may plan their working day in order to get the most effective use out of the time spent in calling and interviewing customers.

**Till Debt Do Us Part** mp CUNA 14min sd b&w \$125 free loan. How a couple already in the divorce court find a way to save their marriage and to solve their financial problems (the cause of their difficulties) through learning to work together with the help of a credit union.

**You're on the Team** mp Eastmon 15min sd b&w free. Demonstrates procedures to be followed in a bulk-mailing operation and its importance to the over-all sales and advertising of a company.

## CIVIL DEFENSE

**Civil Defense Problem** mp USA, USAF, USN 30min sd b&w free. Val Peterson, Federal Civil Defense Administrator, discusses problems and activities of civil defense with particular reference to the post-attack and pre-attack phases, touching briefly on Civil Defense in Europe.

**Effects of Atomic Bomb Explosions** mp UWF 22min sd b&w \$39.70. Effects of explosions at Nagasaki, Hiroshima, and the Pacific testing range as well as theoretical effects of ground contact and underground explosions.

**First Aid for Burns in Civil Defense** mp ANRC 17min sd b&w free. Demonstrates first aid care for burns in the event of large scale casualties.

**Let's Face It** mp USAF 15min sd col free. The fury of an atomic blast and the rules for survival following an atomic or hydrogen attack.

**Operation Lifesaver** mp NFBC 15min sd b&w \$80. Record of the evacuation of a sector of the city of Calgary, Alberta, as an exercise in its civil defense program. Shows meticulous block-by-block, house-by-house, person-by-person planning that preceded the operation; orderly withdrawal; care of displaced persons at reception centers.

## EDUCATION

**And So They Grow** mp CAMPUS 28min sd col \$200 b&w \$75 r\$6-\$10. Role of the leader in a play program showing the variety of approaches employed in meeting children's ever-widening interests—a real life study of a group of nine-year-olds taken over a period of one year.

**Building for Learning** mp TEXAS 19min sd col free. Coordinating school building construction with modern techniques of education to make the most of light, air, sound, function, and structure.

**Elementary School Children: Each Child is Different** mp McG-H 17min sd b&w \$95. A glimpse into the lives of five children in a fifth grade class, showing that each life constitutes a complex and unique pattern shaped by many influences in home and community. The teacher must determine what these influences are in order to better plan an educational program for each child.

**Elementary School Children: Discovering Individual Differences** mp McG-H 25min sd b&w \$135. A fifth grade teacher uses observation, cumulative records, behavior journal, discussion

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with other teachers, interviews with parents, and staff conferences in studying the background, abilities, and needs of each pupil in her class.

**Individualizing Reading Instruction in the Classroom** mp TC 20min sd b&w \$90 also rental. Advantages of an individualized approach and its essentials.

**Kindergarten Way is to Learn Each Day** fs BOOKS 20min sd col. Explains benefits of dramatic play, manipulative activities, show and tell, educational trips, and storytelling. Kit includes 20 minutes double-faced LP recording, 60fr filmstrip, complete script and sketches, discussion sheet. \$14.

**Life Situation Films for Hearing-Impaired Children** 5mp USC sd col \$225 or \$50 ea r\$3.50-\$15 b&w \$94.50 or \$24.50 ea r\$2-\$7.50. Provides extra opportunities for talking, observing other people talk, and actively participating in a variety of life situations at home, school, and with playmates. Stresses on gestures and expressions. **Tommy's Table Manners, Lesson in Magic, Little Cowboy, Barbara's New Shoes, Bow-Belinda.** Pri.

**Meaning in Child Art** mp PCR 10min sd col \$92 r\$3. How sensitive relationships of children to themselves and their environment can be developed in children's art classes; illustrates the philosophy in teaching art to children that the process is more important than the product; how children develop in their understanding and growing sensitivity to both environment and means of expression — with proper motivation.

**Mounting Pictures** fs TEXAS si col \$4. Mounting for displays, opaque projection, filing or to pass out. Considers selection of mounting boards, steps in mounting with rubber cement and dry mounting tissue, ways of protecting pictures.

**Problem of Pupil Adjustment: The Drop-Out** mp McG-H 20min sd b&w \$95. The nature of a high school program which led one pupil to drop out of school as soon as state law permitted. A life adjustment program is suggested as desirable in this school's program.



**School Building Filmstrip—1956** fs NEA 120fr b&w \$5. Photographs and art work present floor plans, excavations, plat plans, classroom layouts, and other features of new school buildings as displayed in the annual exhibit at Atlantic City.

**School Buildings and Equipment: I and II** 2fs ACE 55-58fr si b&w \$6. Current trends in elementary school buildings and equipment needed to support modern educational programs shown in Part I. Part II deals with the comprehensive high school.

**The Search: Harvard University** mp YAF 25min sd b&w \$125. How researchers in a Massachusetts community follow children through a school day to determine the adequacy of school facilities and what is needed from the child's point of view. Teachers and parents are interviewed. Data is analyzed and recommendations made.

**Three R's Plus** mp MH 27min sd cal \$220 b&w \$110. Natural classroom scenes point up all the pluses that have been added to the elementary curriculum in the last few years—the 'plus' goals in teaching the three R's, the subjects that are now taught in addition to reading, writing, and arithmetic, and the extra-curricular activities in dramatics, music, and student government. Also covers the special teaching programs adapted to the physically handicapped, the slow learners, and exceptional children.

## FEATURES

**Additional M-G-M Feature Films Available** 216 mp FILMS. **Above and Beyond** (Robert Taylor, Eleanor Parker), **Across the Wide Missouri** (Clark Gable), **The Actress** (Jean Simmons), **Adam's Rib** (Spencer Tracy, Katherine Hepburn), **Adventures of Huckleberry Finn** (Mickey Rooney), **All the Brothers Were Valiant** (Robert Taylor, Stewart Granger), **Ambush** (Robert Taylor), **Anchors Aweigh** (Frank Sinatra), and many others.

**Daybreak** mp CINEMA 96min sd b&w r\$35-\$60. Unavailable for more than a decade and presumed lost, this once well-known film is available for a period of three months, after which time it will be permanently withdrawn for a remake. Stars Jean Gabin. English titles.

**Helen Keller in Her Story** mp DEROCHEMONT 45min sd b&w \$100 r\$12.50. Traces the astonishing career of Miss Keller from birth until her present age of 76, showing in dramatic detail how the blind, deaf, and mute woman overcame insuperable handicaps to become one of the great world figures. Narrated by Katherine Cornell.

**Jafroi** mp BRANDON 50min sd b&w. Another Pagnol production with Vincent Scotto's award-winning performance as a stubborn Provençal peasant.

**Laughter Through Tears** mp BRANDON 82 min sd b&w. From "The World of Sholom Aleichem," a tragi-comic folk story "Mottele Peyse, the Cantor's Son." In Yiddish.

**Letters from My Windmill** mp BRANDON 116min sd b&w. Written, produced and directed in the South of France by Marcel Pagnol, from three classic humorous tales by Alphonse Daudet.

**Lost Boundaries** mp BRANDON 97min sd b&w \$195 r\$17.50. Mel Ferrer, Beatrice Pearson, and Canada Lee in

a film showing the anguish and the ironies of racial taboo. Louis de Rochemant's prize-winning Parents Magazine Special Award film.

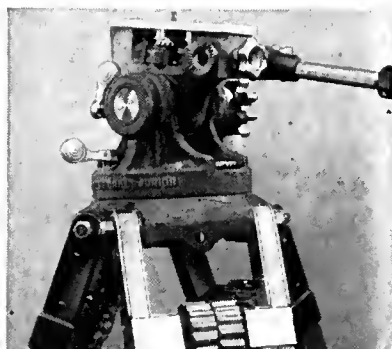
**M-G-M School Classics: First Group** 8mp LOEW'S feature length. Available for the first time in their full-length versions in 16mm are the following well-known films: **Captains Courageous** (Spencer Tracy, Lionel Barrymore), **David Copperfield** (W. C. Fields, Freddie Bartholomew), **Pride and Prejudice** (Greer Garson, Laurence Olivier), **Boys Town** (Spencer Tracy, Mickey Rooney), **Young Tom Edison** (Mickey Rooney), **Tale of Two Cities** (Ronald Calman), **Treasure Island** (Wallace Beery, Jackie Cooper), **Northwest Passage** (Spencer Tracy, Robert Young).

**New AFC Features** 7mp AFC rental. **Chandra** (93min), a million dollar production produced in Madras, India, English sub-titles; **Curious Adventures**

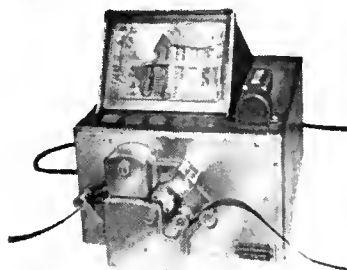
of Mr. Wonderbird (cal 75min), the first full-length animated feature attempted in France, English voices by Peter Ustinov, Claire Blaam, and others; **Rashomon** (Japanese); **Gate of Hell** (Japanese—cal); **Ugetsu** (Japanese); **Phantom Horse** (Japanese—col), **Umberto D** (Italian).

**New Brandon Features** 3mp BRANDON rental. The three top-ranking French feature film comedies include **Holiday for Henrietta** (103min) with Dany Robin and Hildegard Neff, **Mr. Hulot's Holiday** (85min) with Jacques Tati, and **The Sheep Has Five Legs** (93min) starring Fernandel in six different roles and six stories.

**New Brandon Foreign Features** 12mp BRANDON rental apply. Includes films honored at Cannes, Berlin, Venice, and Rome film festivals. **Forbidden Games** (89 min, French), **Jonasik** (80 min, Slovak), **This Strange Possion** (82



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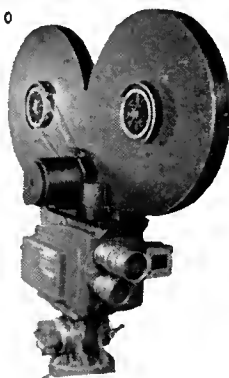
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min, Spanish), **Dark River** (84min, Spanish), **Devil in the Flesh** (112 min, French), **Game of Love** (French), **Two Cents' Worth of Hope** (108min, Italian), **Cloudine** (85min, French), **Day of Wrath** (97min, Danish), **French Touch** (81min, French), **One Summer of Happiness** (92min, Swedish), **Rome 11 O'Clock** (91min, Italian). All with English titles.

**New Cinemascope Releases** 11mp FI feature length. Most of the new additions will not be available for school use until 1957. All require the use of an anamorphic lens which may be purchased or rented from the distributor. **Lieutenant Ware Skirts, Man Who Never Was, On the Threshold of Space, Hilda Crane, 23 Paces to Baker Street, D-Day the Sixth of June, Bottom of the Battle, Carousel, Revolt of Mamie Stover, Proud Ones, Man in the Gray Flannel Suit.**

**New RKO Features** 6mp IDEAL. **The Conqueror** (John Wayne, Susan Hayward), **Glory, Great Day in the Morning, Texas Lady, Bold and the Brave, Tennessee's Partner.**

**New United World Features** 10mp UWF rental apply. **Private War of Major Benson** (Charlton Heston), **Francis in the Navy** (Donald O'Connor), **One Desire** (Anne Baxter, Rock Hudson), **The Shrike** (Jose Ferrer and June Allyson), **Female on the Beach** (Jaan Crawford, Jeff Chandler, Jan Sterling), **Black Shield of Falworth** (Tany Curtis, Janet Leigh), **Canyon Passage** (Dana Andrews, Susan Hayward), **Mark of the Renegade** (Cyd Charisse, Ricardo Montalban), **Singapore** (Ava Gardner, Fred MacMurray), **Walking My Baby Back Home** (Donald O'Connor, Janet Leigh).

**New United World Features** 2mp UWF **The Benny Goodman Story**—116min col—starring Steve Allen and Danna Reed; **There's Always Tomorrow**—84min—starring Barbara Stanwyck, Fred MacMurray, and Joan Bennett.

**New United World Features** 5mp UW. **Mikado** (Kenny Baker and the D'Oyly Carte Chorus), **Great Expectations** (John Mills, Jean Simmons), **Captain Lightfoot** (Rock Hudson), **Smoke Signal** (Dana Andrews), **Land of Fury** (Jack Hawkins, Glynis Johns). All are available in color except **Great Expectations**.

**Scott of the Antarctic** mp DARTMOUTH 95min sd col \$50. John Mills in the title role and Diana Churchill as Mrs. Scott in a picturization of the life and work of one of the great legendary heroes of British history. Carefully documented.

**Skanderbeg** mp BRANDON 110min sd b&w. Sergei Youtkevich's film of a 15th century warrior—the first feature to be made in Albania.

## GUIDANCE - SOCIAL

**Anger at Work** mp IFB 21min sd b&w \$125. Explains the displacement of anger onto other men and how this impairs efficiency in everyday living. Five incidents show some of the techniques people have developed for handling anger, resentment, and frustration.

**Beginning Responsibility: Being on Time** mp CORONET 11min sd col \$100 b&w \$55. Jimmy, who misses out on things because he is not on time, observes firemen and train engineers and realizes how important it is to come when

called and to be prompt. He learns that he can help himself by getting ready in advance and by estimating how long it takes to get things done. Pri.

**Beginning Responsibility: Other People's Things** mp CORONET 11min sd col \$100 b&w \$50. Broken playground swings lead a primary-grade classroom into activities that illustrate the way in which public and private property, as well as articles that are borrowed or found, should be cared for.

**Courtesy at School** mp CORONET 11min sd col \$100 b&w \$55. Courtesy, Jerry discovers, means thinking of others. He and his classmates learn that being courteous helps them enjoy their work and play — in the classroom, the cafeteria, the auditorium, the hallways, and on the playground. Int.

**Guidance Stories** 6fs EBF col \$36 ea \$6. Each story presents a guidance problem important at the age level of the primary grades, showing attractive youngsters in the principal roles: **Sharing with Others, Playing Fair, New Friends—Good Friends, One Kind of Brovery, Taking Care of Your Things, Sticking to Your Job.** Pri.

**Helping Johnny Remember** mp PORTAFILMS 11min sd col \$100 b&w \$57.50. Dramatizes problem of a boy rejected by other children because he is selfish, uncooperative, and damning. He is accepted back when he develops a real desire to be courteous and considerate and makes a determined effort to develop courteous habits by constant practice with the help of the group — until he can be courteous automatically. Pri.

**Kid Brother** mp MHFB 25min sd b&w \$145. Explores some of the hidden emotional forces that lie behind excessive drinking. Reveals that behavior problems which appear on the surface to be concerned with alcoholism may, in young people, be an expression of the many difficulties that adolescents face in adapting to the world around them. The film also depicts the social pressures that are put on young people to take a drink — both by their own group and by adult example.

**Kindness to Others** mp CORONET 11min sd col \$100 b&w \$55. Kindness and how one can be kind to others are things Sam's class begins to learn on the very day he becomes ill and is absent from school. Everyone in class remembers Sam's kindness to family, playmates, and animals. Sam's classmates find the pleasures that come from practicing kindness. Pri.

**Let's Discuss It** mp NFBC 29min sd b&w \$120. Presentation of group discussion methods, demonstrating the principles by which a healthy and active discussion group can be maintained; right and wrong ways; organizing a group; work of the discussion leader.

**Living Together** 6fs SVE sd col \$31.50 ea \$5.50. Experiences and activities characteristic of the 5-8 age group in the social studies area. First part of each strip is captioned and presents the story or instructional material. The second part which is not captioned provides opportunity for story retelling and discussion. **Jim's Family** (32fr), **Day at School** (36), **Family Helpers** (47), **Neighborhood Picnic** (45), **Family Shopping Trip** (52), **Ride in the Country** (50). Pri.

**Potty Gorman, Teen-Ager** mp FRITH 16 min sd col \$130. Teen age group experiences sewing, entertaining, presenting topics to their club, or showing animals at 4-H Club Fair. Designed to stimulate constructive, healthy attitudes towards others. JH.

**Production 5118** mp MOD 30min sd col free. A dramatic story of the problems of understanding one another — communication.

**Proud Years** mp CMC 28min sd b&w \$125 r\$7. Shows in detail the practical steps that can be taken to help old people lead active useful lives. Provides a means by which the aged and their families can explore together the day-to-day problems that accompany old age.

**Segregation in the Schools** mp McG-H 28min sd b&w \$112.50. A "See It Now" TV report on the reactions of civic leaders, teachers, parents, and students — negro and white — in two Southern cities to the Supreme Court Ruling.

## GUIDANCE - VOCATIONAL

**The Apprentice** mp VIRGINIA 12min sd col \$78 b&w \$33 r\$2-\$4. Emphasis on the dignity of working with one's hands and need for skilled technical workers. Shows how apprentices are selected, employed, trained, and where they should go to seek employment.

**Careers in the Building Trades (Basic Skills)** mp COR 11min sd col \$100 b&w \$55. At a summer job on a construction sight, Bob observes a car-

enter, plumber, bricklayer, electrician, plasterer, and glazier at work. He discovers that his interests and aptitudes fit him for a vocation in the building trades. He finds on his return to school that each subject contributes to his vocational interest. JrH.

**Engineering for Eddie** mp OHIO 20min sd col \$140 free loan. How the engineer has brought magic into the American home; engineering as a profession requiring broad backgrounds in the basic sciences, math, and humanities; engineering research; crisis in technical education; problem of man vs machine in the age of automation and in future years.

**Examining the Will to Work** fs STRAUSS 14min sd col \$75. Factors in the "job climate" that most strongly affect individual productivity and what the supervisor can do about them: how a man feels about the job itself, how he feels about the group he works with, how he feels about his immediate supervision.

**Industrial Education in Your Future** mp STOUT 21min sd col free. How a high school student's interest in industrial vocations may be directed toward a college career in industrial education or industrial technology. Depicts technical, academic, and recreational facilities for such programs at Stout State College.

**June Decision** mp OLYMPIA 20min sd col. Surveys engineering opportunities among such railway suppliers as General Motors, Westinghouse Air Brake Co., American Car & Foundry Co., and General Electric.

**Right Touch** mp IBM 18min sd col free. How Joan Martin combines her natural ability with secretarial training to get her first job. Scenes show Joan taking typing, being interviewed and hired, apprenticeship in the stenographic pool, and at work as a private secretary.

**Supervisory Problems in the Office: II** 6fs MH col with 3 LP recordings \$125. Each filmstrip runs about 8 minutes. **Corrective Guidance Talk, Developing Team Spirit, Easing a Disappointment, Making Compliments Count, Overcoming Resistance to New Methods, Rating Employee Performance.**

## HEALTH & SAFETY

**Album of Safety** mp UL 19min sd col free. Work of the Underwriters' Laboratories in testing commercial products. Shows various items being crushed, burned, and otherwise ruined in the cause of safety.

**All of a Sudden** mp MOD 13min sd free. Asks for a mature attitude in using a car as a car and not as an emotional escape valve, a social equalizer, a love seat, or an ego builder.

**Before They Hoppen** mp BCR 14min sd b&w free. Work of an inspector for a municipal fire prevention bureau gives clues for reducing fire hazards in homes.

**Be Healthy, Go Safely—The Primary Way** fs SVE si col. Titles in health set include **Let's Have a Party** (43 frames), **Let's Visit Our Friends** (30), **Let's Get Ready for School** (30), **Let's Stand**

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**Case of Officer Hallibrand** mp MOD 27 min sd b&w free. Lessons in safety for drivers.

**Case of the Hot Weather Blues** mp ASSN 13min sd col free. Advantages of home air-conditioning and how it contributes to family health and comfort by eliminating large quantities of heat and humidity.

**Checking for Injuries** mp ANRC 21min sd b&w free. How to examine an injured person and protect him until professional medical care can be supplied.

**Cycling Safety** fs VEC 25fr si b&w \$3.50. How to register bikes for licenses, care of the bicycle, correct body position when riding, traffic and safety rules, signals.

**A Fair Chance** mp STERLING 15min sd b&w free. Few stories of fiction can match this real-life drama of an ex-TB patient's struggle to return to a useful, respected place in society.

**Fire Safety is Your Problem** mp YAF 10 min sd \$50. Discusses common fire hazards found in and around the home, precautions for handling inflammable materials, what to do when fire does occur in the home. Int.

**Fitness Skills for Children** 3mp YAF ea 10min sd b&w \$50. **Walk Better, Move Better, Play Better.** Int.

**Forest Fire Suppression** mp NFBC 22min sd col \$160 b&w \$80. Live action, animated sketches, and maps are used to provide a detailed demonstration of how a forest fire is brought under control. Various factors described: water supply, road transportation, type of timber stands, direction of winds.

**Hold That Line—with Dirt** mp FIRE 10 min sd col \$75. Designed for fast, effective basic training in firefighting using the McLeod Tool, Pulaski, and Shovel.

**Invisible Killer** mp STERLING 15min sd col free. An automotive safety film on the importance of carbon monoxide in causing many otherwise unexplained accidents.

**It's in the Cards** mp IFB 18min sd b&w \$85. Importance of using "Hold" cards to prevent industrial accidents. (The "Hold" card on a switch means to leave it "off").

**Let's Play Safe: Revised** mp PORTAFILMS 10min sd col \$95 b&w \$55. Designed to motivate safe attitudes. Some story and approach of earlier edition. Pri.

**Make Your Home Safe** mp YAF 10min sd b&w \$50. An up-to-date home safety lesson for elementary school students. Int.

**Memo to Mars** mp MOD 22min sd b&w free. America's need for better roads emphasized in showing what traffic congestion does to highways and communities.

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**Molly Grows Up** mp PERSONAL 15min sd b&w free. The award-winning film on menstrual hygiene is now available in a Spanish language version.

**None for the Road** mp YAF 15min sd b&w \$75. Problem of teen-age drinking and driving. Produced in collaboration with the Yale Center of Alcohol Studies. JH.

**Operation Survival** mp BRAY 17min sd b&w free. Demonstrates the use of parachutes and other survival equipment in current scientific activities.

**One to a Customer** mp AETNA 10min sd b&w free. Value of various kinds of protective garments in industry—safety helmets, reinforced shoes and gloves, and breathing devices.

**Protecting the Atomic Worker** mp AEC 13min sd b&w free. The many precautions taken to protect workers handling atomic materials.

**Report on Smog** mp STANFORD 28min sd col free. Using animation, tells the story of Los Angeles' much publicized smog, giving the history of the region, nature and growth of the smog problem, and scientific methods being used to attack it.

**Safety Patrol: Revised** mp GM 10min sd col free. Training and work of school safety patrol boys and girls and their effectiveness in saving lives of children on the way to school.

**Sappy Homies** mp ACS 7min sd col free. Designed to teach cancer's seven danger signals and to convince the viewer of the importance of early diagnosis and regular checkups. Animated treatment.

**Skippy and a Good Breakfast** fs CI 37fr si col loan. One line captions with simple words, points for class discussion, and follow-up activities. Pri.

**Sleep — It's Wonderful** mp MODERN 24min sd col free. Hints on sleeping and resting starring Walt Disney's Goofy and live action characters. (Sealy Mattresses).

**State of Your Health** mp MINNESOTA DEPT. 30min sd b&w \$100. Interviews taken from telecasts showing twelve Minnesota public health experts presenting the major health problems of today that can be solved through community interest, support, and action.

**Stop and Go on a Bike** mp ASSN 13min sd col free. Two safety puppets "Stop" and "Go" help a policeman teach a bicyclist that safe practices are easy and courteous to do.

**Symptoms of Our Times** 13mp IDEAL ea 15min sd b&w free. Health problems characteristic of the age: **Alcoholism, Arthritis, Drug Addict, Accident Plague, Medical Emergency, Radiation Sickness, Rheumatic Fever, Tuberculosis, Heart Disease, Brain Washing, and the Democratic Cold.**

**Tommy Takes to Traffic** fs EP 31fr col \$3.25. Designed to instill in children the importance of good walking habits, the filmstrip follows Tommy from his

home to school, showing how he meets various traffic situations. Suggests how other children may learn their traffic lessons. Pri.

**To Your Health** mp CMC 10min sd col. Using animation, shows nature of alcohol and its effects on the human body—how it affects various kinds of people; why people drink.

**Visit to the Waterworks** mp EBF 11min sd col \$100 b&w \$50. Provides a valuable insight into the operation of an essential community service with emphasis on the importance of safe drinking water to our health. Pri.

**Your Meat Inspection Service** mp USDA 28min sd col free. Work of Federal meat inspectors in stockyards and processing plants, examination of live animals and carcasses, and testing of meat products.

## HOME ECONOMICS

**Good as Gold** mp IDEAL 13min sd col free. Methods of preparing fresh grapefruit with various implements. Attractive garnishes, salad, and fruit cup combinations shown.

**Hanging and Finishing a Hem** mp BAILEY 12min sd col \$100 b&w \$50. Two junior high school girls act as demonstrators, showing the proper way to model a skirt and the correct methods of measuring, pinning, and finishing a hem.

**How to Make a Jumper the Modern Way** mp ASSN 22min sd col free. Construction of a jumper showing sewing techniques that eliminate most handwork and develop machine sewing skills. Indicates importance of stay stitching.

**Men's and Women's Clothing of the Western World** 2fs CME 35 and 28fr si col \$11. Models in authentic costumes and wigs trace the generation by generation changes in dress from the atomic age to the time of the Magna Carta; captions stress relation to important historical events of each period.

**Over the Backyard Grill** mp UW 15min sd col free. A contest between three amateur chefs using an electric grill. Pointers on selecting the most economical ribs of beef for carving into steaks and directing the proper preparation of the cut by the butcher.

**Tricks of the Trade** fs BRISTOL free. Behind the scenes facts about the importance of personal cleanliness, a pleasant smile, and neat appearance for those handling food. Given with the strip are a colorful wall chart on grooming and individual leaflets for men and women.

**Washday Picnic** mp MODERN 15min sd col free. Designed to interest women in owning automatic home-laundry equipment by showing how it can lighten their chores and to teach proper methods for its use. (Tide)

**What We Eat We Are** mp IVT 15min sd col free. Shows how the banana supplies nourishing and vitamin-supplying food in salads, how bananas add variety to meats and vegetables, and its use in elegant desserts, puddings, and surprise dishes.

**With an All-Star Cast** mp UWF 14min sd col free. Methods of dry-heat meat cookery: roasting, broiling, and pan-broiling.

**Your Money's Worth in Shopping** fs HFC col loan. Illustrates ways to make personal and family goals come true

through mastery of good shopping techniques. Gives basic guides to planning purchases, preparing helpful shopping lists, choosing best quality for the purpose, deciding when and where to shop, and how to pay for purchases.

## INDUSTRIAL ARTS

**Coppersmith** mp FRENCH 23min sd b&w free. History of his work from the Middle Ages to the present. In French or English.

**Designed for Living** mp NFBC 11min sd b&w \$40. What Canada is accomplishing in the field of industrial design and how the National Industrial Design Council is encouraging good design for contemporary living in items ranging from kitchen utensils to living room furniture.

**Facts About Filters** fs PUROLATOR 12 min sd free. Deals in non-technical language with the manufacture and use of oil filters in automobiles, trucks, and tractors. Kit includes the film-strip, LP recording, instruction manual for the teacher, samples of filter paper, and 20-question quiz.

**Quiet Please** mp STERLING 30min sd col free. Do-it-yourself story of how to sound-condition rooms in the home with sound-proof materials.

**Spray Tips** mp DuP 10min sd col free. Proper use of a paint spray gun is demonstrated.

**Story of Silver** mp BRAN 20min sd b&w \$85 r\$4.50. Introduction to the art of silver making showing Danish craftsman George Jensen at work.

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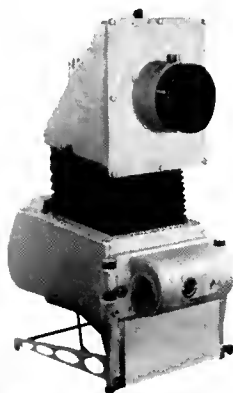
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## INDUSTRY

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**Aluminum on the March** mp ASSOC 28 min sd col free. Story of aluminum, from the mile-high bauxite mines of Jamaica to the mile-long rolling mills of the midwest.

**Atomic Metallurgy** mp AEC 13min sd b&w free. Producing and testing the specialized alloys necessary to the atomic development program.

**At the Drop of a Coin** mp IDEAL 26min sd b&w free. History of vending machines beginning in ancient Egypt; representative modern machines.

**Car is a Woman** mp MODERN 14min sd col free. How to care for a car's cooling system.

**Cattle: Birth of an Industry** mp NEBRASKA 29min sd b&w \$85. Overland Trail herds, Texas cattlemen and the "long drive" North to market; Nebraska cow towns; range cattle industry — its boom and bust; romance of the roundup.

**Drilling for Oil** mp DOWLING 22min sd col \$200. Step-by-step operations of drilling an oil well told through live action and animation; search for new oil pools. Int.

**The Factory: How a Product is Made** mp FA 14min sd col \$125 b&w \$62.50. Using a toy factory as background, traces the production of a jack-in-the-box from the initial idea through experimental design, production line, assembly line, marketing, and final retail sales. Int.

**Long Pull** mp MODERN 29min sd col free. Drama, color, and sound of a giant steel plant producing steel wire for thousands of jobs from tire chains to screws.

**Manufacturing Reinforced Plastics** mp ASSN 14min sd col free. The plastics

industry and the uses of fibreglass in automobiles, airplanes, by sports equipment manufacturers, and by style and fashion setters.

**Mr. Withers Stops the Clock** mp STERLING 30 min sd col free. Vital role airports play in the welfare and progress of the communities and people they serve.

**Natural Rubber: A Product of Nature Plus Science** fs VEC 31fr si b&w \$3.50. How scientists have developed a product of nature, with emphasis on bud-grafting of high-yielding trees. Int.

**New Horizons in Plastering** mp V1 20min sd col free. Methods of applying vermiculite plaster and its uses in small homes and skyscrapers.

**New SMPTE Test Film** mp SMPTE 3min sd b&w \$27.50. Measures registration, aperture size, resolution, shutter timing, centering of the image, steadiness of its own test image with respect to perforation, provides a "thousandths scale" for measuring film movement in double-exposure testing of printer steadiness.

**New SMPTE Magnetic Multi-Frequency Test Film** mp SMPTE sd b&w. Covers a range of frequencies from 50 through 7,000 cycles and provides a reference standard for measuring and adjusting the electrical characteristics of magnetic sound systems for motion pictures and television.

**Our Nation's Resources: Natural Gas** fs VEC 28fr si b&w \$3.50. Photographs and drawings show how natural gas was formed and trapped in underground vaults of sand and stone; gas fields in the U. S.; how gas fields are found, drilled; building of pipeline networks.

**Paper in the Making** mp MOD 24min sd col free. Entire process shown including unusual animation.

**People and Goods Travel** 6fs JAM si col \$30 or \$5.25 ea. Equipment, employees, and safety factors of the transportation industry shown in live photography. **Airplanes, Passenger**

**Train, Freight Train, Busses, Trucks, Boats and Ships.** Pri.

**Power Unlimited** mp AEC 13min sd b&w free. Development of nuclear power detailing the first generating of useful power with an experimental breeder reactor.

**Promise of the Trees** mp MOD 27min sd col free. Forests of the Northwest, logging operations, conservation methods, reducing of logs to chips and later to pulp, use of pulp in making rayon, cellophane, and paper.

**Road of Iron** mp NFB 42min sd b&w \$160. Story of the building of the railroad from Seven Islands, Quebec, over a 360 mile route of forest, river, and muskog to the iron-rich north country.

**Shaping of Things to Come** mp ROTHACKER 36min sd col free. Plastic molding process from basic phenolic, melamine, and urea through hand, semi-automatic, transfer and injection molding to the finished product.

**Skylines** mp MODERN 29min sd col free. Portrays the role of structural steel in the skylines of today — skyscrapers, bridges, and the new, low horizontal skylines of modern industry, shopping centers, and schools.

**Story of Citrus Fruits** mp COR 11min sd col \$100 b&w \$55. How seedlings are grown in nurseries, how trees are cared for in the groves, how fruits are harvested, and how they are processed, canned, and frozen at packing plants and canneries. Pri.

**This is Oil** 5mp SHELL ea 25min sd col free. A series of motion pictures telling the story of petroleum: **Prospecting for Petroleum, Birth of an Oil Field, Refining Oil for Energy, Oil—The Invisible Traveler, Story of Oil Marketing.**

**Three to Get Reedy** mp MOD 20min sd col free. Role of meat in the diet, latest nutritional findings, work of the meat industry.

**Torch Welding Aluminum** mp USBM 17 min sd b&w free. Steps necessary to a good torch weld; preparation of welding surfaces, manipulation of the torch, analysis of proper and improper welding procedures.

**Twins on the Ohio** mp MODERN 24min sd col free. Story of the construction of two huge power plants on the Ohio River to provide electricity for atomic energy plants.

**What Do You Know** mp DuP 8min sd col free. Development, properties, and uses of DuPont Sealer-Coater including its application on all types of wall surfaces.

**What Makes a Gasoline Good** mp DuP 17min sd col free. An animated presentation of gasoline processing from crude oil.

**When the Customer Says "Knock"** mp DuP 17min sd col free. Explains the causes of engine knock that are not related to gasoline quality.

**Wishes on Wheels** mp MOD 28min sd col free. Tour of a modern automobile plant showing assembly line operations.

**World that Nature Forgot** mp MOD 30 min sd col free. Development of new plastics.

## LANGUAGES

**Albigois** mp FRENCH 20min sd b&w free. Area of Albi in Languedoc on the Tarn River — its cathedral and Renaissance houses, women in native costumes, famous citizens, such as Toulouse-Lautrec, La Perouse, and Jean Jours. In French.

**Aspects de France** mp-sl-rec WAYNE. Kit includes 5-10 min col motion pictures, 5 sets of 2"x2" color slides, and 5 accompanying tapes (at 3.75) \$475. Individual motion pictures \$85, slide sets of 10 each \$5, each tape \$7.50, additional guides 50c. Titles include **Bretagne, Pays de La Mer, Le Haut de Cagnes, Paris a Man Cœur, Le Mont Saint-Michel, Les Baux de Provence.** The tapes provide specially p o c e d commentary and additional practice exercises. Vocabulary is taught by joining verbal symbols and visual representations.

**Beginning Spanish Course** rec HEATH. Designed to accompany the textbook "Beginning Spanish Course" by Barton and Tyler.

**Belle ou Bois Dormant** mp FRENCH 20 min sd b&w free. The LeMorvan region in central France showing landscapes, towns, agriculture, industry, and remains of Druid and Roman civilizations. In French.

**Caesar** rec FOLKWAYS Lecture on Julius Caesar featuring eleven readings from the Gallic Wars by Moses Hadas. An excellent model of Latin pronunciation.

**Comedie Francaise Taped Plays** 5rec FRENCH Recorded single track at 3.75 inches per second. **Britannicus** (2 hours on two reels \$15), **L'Ecole des Femmes** (1 1/2 hours on two reels \$15), **Hernani** (2 hours on two reels \$15), **Cyrano de Bergerac** (2 hours on three reels \$20), **La Reine Marie** (3 hours on three reels \$20).

**Der Knoben Gluck** mp WAYNE 10min sd col \$85. Experiences of two little boys as they take part in their daily routine of church, home, and school; work, play, and study. Narration spoken in the authentic dialect of the Rheins River people. Int.

**Et Vogue la Galere** mp FRENCH 20min sd b&w free. Four young people and a dog on a sailing trip along the Breton coast stopping at Le Croisic, Ile Houat, La Trinite, Carnac, Concarneau, Benodet, and Quimper. In French.

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**Speak and Read French: Basic and Intermediate, Conversational, and Literature** rec PHONOTAPES. Available as LP albums at \$20.85 & \$13.90 or as pre-recorded tapes at 7.5 inches (\$29.85 and \$19.90) or 3.75 inches \$23.85 and \$13.90).

**Trace de l'Homme** mp FRENCH 24min sd b&w free. Traces of early human society left 20,000 years ago by dwellers in the chalky grottoes worn away by water in the region of Perigord and Quercy; shows animal frescoes graven and painted. In French.

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**English Grammar Series** 19fs TEXAS si col \$60. **How to Write a Theme** (3 parts), **Making Better Outlines, Parts of Speech, Phrases and Clauses, Agreement of Subject and Verb, Tenses & Principal Parts of Verbs, Resources of the Verb, Diagrams, Verbals, End Punctuation, Uses of the Comma, Restrictive and Non-Restrictive Elements, Sentence Fragment, Comma Splice & Run-on Sentences, Primer and Over-long Sentences, Parallel Structure—**

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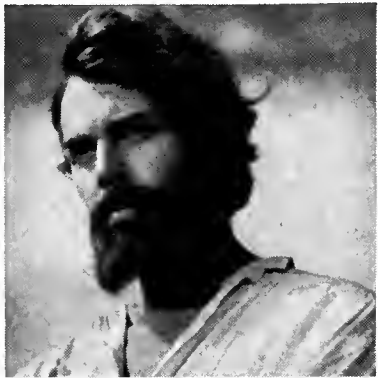
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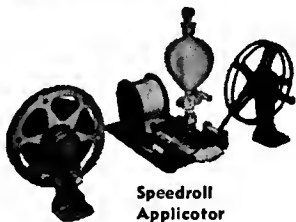
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public library to be a friendly and in-  
teresting place. They learn how to find  
fiction and non-fiction books, to use  
the card catalogue and reference sec-  
tion, and how to care for books and  
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ing title page, bibliographical entry,  
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People Misunderstand Each Other** mp  
INDIANA 30min sd b&w \$100. Sig-  
nificant characteristics of words: their  
technical or nontechnical character,  
regional differences in usage, their  
change in meaning through time, way  
new words are continually being  
coined, how different circumstances  
call for differences in tone or "status"  
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News, Editing the Copy, Planning the  
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## LITERATURE & DRAMA

**American Literature: The Westward  
Movement** mp CORONET 11min sd col  
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themes of the westward movement  
have served as a source of material for  
writers from the early 19th century to  
the present day. Scenes characteristic  
of the adventurous spirit of the move-  
ment are combined with quotations  
from the works of poets, historians,  
and novelists. SH.

**Animated Silhouette Films** 9mp CON-  
TEMPORARY ea 10 min sd b&w \$50  
r\$5. **Cinderella, Puss in Boots, Thumb-  
elina, Gallant Little Taylor, Hansel  
and Gretel, Sleeping Beauty, Papagena**  
(based on the Bird Catcher's theme  
from Mozart's Magic Flute), **Carmen,**  
**Galathea** (the old Pygmalion story of  
a statue coming to life in classical  
Athens).

**Basic Stage Lighting Equipment** fs CME  
40fr si col \$5.50. Captioned exterior  
and interiors, diagrams of optical sys-  
tems, examples of area throw of vari-  
ous kinds of lighting equipment; other  
devices, including lenses, dimmers, etc.

**Block Cat** mp USC 15min sd col \$120  
r\$5. Attempt to retain the unique  
qualities of Poe's writing — striving  
for a single emotional effect, the  
elimination of extraneous material,  
and the gradual and persistent in-  
tensification of mood. Narration is a  
word-for-word translation to the film.  
Simplified methods of set design and  
staging are employed to heighten the  
effect.

**Charles Dickens Christmas** mp EBF 22  
min sd col \$200 b&w \$100. Adapted  
from "The Pickwick Papers," drama-  
tizes one of the best-known incidents  
in English Literature — the Christ-  
mas visit of Mr. Pickwick and his friends  
to Dingley Dell Farm. SrH.

**Dr. Faust** mp Hoff 15min sd b&w. Pup-  
pet story of the Shakespearean play.

**Development of the Physical Theatre** fs  
CME 55fr si b&w \$3.50. Pictures the  
development of the theatre from the  
fifth century, B.C., through close-ups  
of authentic scale models. Manual.

**English Literature: The Romantic Period**  
mp CORONET 14min sd col \$125 b&w  
\$68.75. Through the eyes of a young  
journalist of 1828, we see a period of  
literary, as well as political, revolution.  
Dramatized selections from Burns,  
Wordsworth, Coleridge, Blake, Byron,  
Shelley, Keats, and Scott reveal the  
individuality and independence of  
spirit of England's Romantic writers.  
SH.

**English Literature: The Victorian Period**  
mp CORONET 14min sd col \$125 b&w  
\$68.75. To the bookshop of James  
Bain, 19th century shopkeeper, come  
customers interested in the writings of  
Macaulay, Carlyle, Darwin, Huxley,  
Newman, Dickens, the Bronte sisters,  
Hardy, Arnold, Ruskin, and Carroll.  
Through these prominent figures of  
literature, the world of conflicting  
ideas of this period is depicted. SH.

**Everyman** mp GENERAL FILMS 40min  
sd col apply r\$25. The famous play in  
a first English version. Musical score  
by David Epstein. Directed by Richard  
Hilliard.

**Gift of the Magi** mp TFC 20min sd b&w  
lease. Excerpt from "O. Henry's Full  
House," story of the impoverished  
young husband who sells his prized  
watch, a family heirloom, to buy a set  
of beautiful combs as a Christmas  
present for his wife, only to learn that  
she had cut off her hair and sold it to  
buy a platinum fob for his watch. The  
sacrifice of their most prized posses-  
sions is forgotten in the joy of their  
love for one another.

**Golden Classics Series** 4fs YAF si col.  
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color illustrations of Siman and Schus-  
ter's Gold Stamp Classics of the same  
titles, each strip presents the high-  
lights of the story's plot and its charac-  
ters in a manner designed to stimulate  
interest in reading the stories. **Gulliver's  
Travels, King Arthur, Moby Dick, Rob-  
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**Herman Melville's Moby Dick** mp CON-  
TEMPORARY 30min sd col \$250  
r\$25. Consists of over three hundred  
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an impressive narration by Thomas  
Mitchell with background sound and  
music.

**Julius Caesar** rec MGM 1-12" LP. Taken  
from the soundtrack of the MGM  
film, there are familiar passages read  
by Marlon Brando, James Mason, John  
Gielgud, Louis Calhern, Edmond  
O'Brien, Greer Garson, and Deborah  
Kerr.

**Juno and the Paycock** rec ANGEL LP  
recording. By Sean O'Casey with Cyril  
Cusack and Siobhan McKenna.

**Last Leaf** mp TFC 20min sd b&w lease.  
An excerpt from "O. Henry's Full  
House," story of a young girl artist in  
Greenwich Village who contracts pneu-  
monia, and, despite the efforts of her  
sister and doctor, loses the will to live.

**Leaves of Grass** rec POETRY. Selected Robert Frost poems read by David Allen.

**Mark Twain: Background for His Works** mp CORONET 14min sd col \$125 b&w \$68.75. Using authentic backgrounds, quotations, and re-enactments, film indicates the variety and color of Twain's boyhood on the Mississippi to be a source of his major writings. SH.

**Master Recordings in English Literature** rec ALLYN 2 albums of 2-12" Lp per album \$11 ea album. Album One features Lyric Poetry; Album Two Narrative Poetry and Shakespearean Dramatic Poetry — 87 selections in all read by internationally recognized poets, critics, and actors, including Dylan Thomas, C. Day Lewis, James Stephens, and Felix Aylmer. This is a long-playing edition of selections formerly available on 78 rpm records as the London Library of Recorded English.

**Merry Adventures of Robin Hood** 3rec AUDIO BOOK 16rpm \$3.95. Jolly Friar Tuck, Little John, the Sheriff of Nottingham are all vividly portrayed in this robust recording.

**Myths of Greece and Rome** 6fs JAM si col \$32.75 ea \$5.95. Striking color artwork based on critical research to capture the true spirit of these classic tales: Prometheus and Pandora, Apollo and Phaeton, Ceres and Proserpina, Baucis and Philemon, Atalanta's Race, Minerva and Arachne. Int.

**Playboy of the Western World** rec ANGEL 2-12" LP. The John Millington Synge play starring Cyril Cusack as Christy Mahon and Siobhan McKenna as Pegeen Mike; also Maire Kean and Harry Brogan (of the Abbey Theatre) and Seamus Kavanagh and Thomas Studley.

**Photoplay Filmstrips** 9fs EGRG col ea \$7.50. Prepared to enhance the study of the feature films on which the pictorial material is based. Also usable separately. Four titles for the elementary grades include **Greatest Show on Earth**, **Robinson Crusoe**, **Glass Slipper**, **Hansel and Gretel**. High school series includes **Alexander the Great**, **Ulysses**, **Romeo and Juliet**, **Richard III**, **Knights of the Round Table**.

**Poetry Reading by Dame Peggy Ashcroft** rec LONDON 1-12" LP \$3.98. Browning, Blake, Dobell, Shakespeare, Lear, Tennyson, Herrick, Donne, Shelley.

**Poet's Gold** rec RCA VICTOR. David Ross reads "Keats' "La Belle Dame Sans Merci," Emily Dickinson's "Success is Counted Sweetest" and "Hope is the Thing with Feathers," Matthew Arnold's "Dover Beach," Decker's "Sweet Content," Hood's "I Remember," Burn's "A Red, Red Rose," and Poe's "Annabel Lee."

**Richard the Second** mp ASSN 120min sd b&w free. Kinescope recording of the NBC-TV production starring Maurice Evans and Sarah Churchill.

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**Atom and the Doctor** mp AEC 13min sd b&w free. Applications of the atom in medicine with emphasis on the use of isotopes in diagnosis and therapy.

**Atomic Pharmacy** mp AEC 13min sd b&w free. Handling of radioactive liquid materials by remote control; preparation and shipment of a radioisotope prescription.

**Design for Life** mp AACP 19min sd col \$125 free Sterl. Father and son discuss pharmacy as a career.

**Patient is a Person** mp AMA 20min sd col \$50 b&w \$10. Explores the fearful attitudes which many patients exhibit on entering a hospital and suggests techniques of non-medical care which may help to allay these fears and contribute to the patient's rapid recovery.

**Pharmacy Program of Study** fs AACP 60fr si col \$5. Educational training for a career in pharmacy.

**Secrets of the Heart** mp AHA 29min sd bGw \$50 r\$5. The isolated beating heart of an experimental animal, the jagged track of light traced by a nerve fiber on a cathode ray tube, steady march of a man's feet on a moving belt, and other sounds and sights of modern research into the heart and its operation.

**Stress** mp MH 11min sd bGw \$60. Based on Dr. Hans Selye's theory that stress is a general alarm reaction through the pituitary and adrenal glands which is set off by an attack on the body through disease, injury, or emotional tension. He shows some of the experiments which led him to his discovery and discusses the progress being made in combating disease with hormones.

**Surgeon of Pain: Prof. Rene Leriche** mp FACSEA 20min sd bGw by prescription. Pioneer in the field of surgery in the sympathetic nervous system.

**Time for Tomorrow** mp AACP 20min sd col \$125 free. Manner in which a pharmacy student spends his time—in laboratory, classroom, and after school hours.

**Unconditional Surrender** mp NFIP 14min sd bGw free. How Salk vaccine is produced in millions of cubic centimeters to protect youngsters and their families.

**Within Your Hands** mp APTA 18min sd bGw free. Opportunities in one of medicine's younger professions, Physical Therapy.

**Your Doctor** mp MOD 15min sd bGw free. Steady progress of medical care and health standards; study and work of doctors; the continuing education on the job of all physicians.

## MENTAL HEALTH & PSYCHOLOGY

**Case of Multiple Personality** mp PCR 25 min. Filmed record of a striking case of multiple personality in which the viewer is introduced to the behaviors of three distinct and contrasting personalities residing in the same individual, separately elicited by direction of the therapist.

**Eye of the Beholder** mp SOV 25 min sd bGw \$100. Demonstrates in dramatic fashion that no two people perceive the same situation in the same way. Artist Michael Gerard's Mother, a taxi driver, a waiter, a scrubwoman, and the landlord of the building in which he works all have their interpretations of Michael's actions as he seeks and finds a model worthy to pose for his attempt to paint a 20th Century Madonna. After these interpretations have been depicted, Michael tells his own story. Originally telecast on the General Electric Theatre.

**Films for Psychology** 4m McG-H sd bGw.  
**Conflict** (18min \$110) shown in its four basic types as demonstrated in typical problems of high school or college students and relationships to studies with rats under controlled conditions; **Learning: Part I, Acquisition, Extinction, and Reconditioning** (8min \$50) shows parallels between laboratory pigeon behavior and that of children; **Learning: Part II, Stimulus Discrimination and Response Differentiation** (10min \$60); **Learning: Part III, Schedules of Reinforcement** (16min \$95).

**Finger Painting as a Projective Technique** mp PCR 21min sd col \$170 r\$6.50. Does not attempt to teach interpretation of finger paintings but shows way in which patient should be shown how to finger paint, techniques for creating various simple effects, equipment and materials. Theory of finger painting as a projective technique discussed at various points in the film.

**Help Before Headlines** mp PCR 11min sd bGw \$45 r\$2. Brief case study of a rejected seven-year-old boy shows value of community-supported psychological counseling services for children and parents.

**Introduction to Work Sampling** mp UCLA 19min sd col \$176 bGw \$80 r\$3.50-\$6. By means of a large panel containing 480 wood blocks representing the 480 minutes of a work day, the film explains and demonstrates how a random sample can be used to predict the whole.

**Man is a Universe** mp NFB 12min sd bGw \$40. Progress made at the Montreal Neurological Institute in unraveling the mysteries of the human brain and nervous system, showing highly complex electronic equipment and ending up with a brain operation on an epileptic.

**Margin of Safety: Psychological Distance Under Danger** mp PCR 16min si bGw \$38.50 r\$3. Reports an experiment showing that subjects (college students) allow greater margins of safety under dangerous conditions and that they change to a slower pace than is characteristic under conditions of no danger.

**Psychotherapy Begins: The Case of Mr. Lin & Psychotherapy in Process: The Case of Miss Mun** 2mp PCR ea 56min sd bGw ea \$175 ea r\$8. Illustrates technique of non-directive therapy, the first film being a record of a first interview; the second a record of the 17th interview which had been preceded by 70 interviews with another counselor. Coll.

**Toward Emotional Maturity** mp McG-H 11min sd bGw \$60. Causes of unreasoning emotion, how emotion sweeps away common sense, how the adolescent can be prepared to understand and control his emotions. JrH-SrH.

**We, the Mentally Ill** mp PCR 30min sd bGw r\$1.50. Brief history of treatment methods in mental hospitals, reenacted by patients in a mental institution. Subsequent scenes contrast current conditions of overcrowded wards in representative institutions with improved conditions and modern methods of treatment.

## MUSIC: GENERAL

**Brahms and His Music** mp CORONET 14min sd col \$125 bGw \$68.75. The classical music of Johannes Brahms is used as a framework within which are presented those who influenced the composer, the places he lived, and important ideas of his life. JH.

**Cormina Burono** rec ANGEL 1-12" LP \$3.48. Wandering monks and scholars and vagabond poets wrote the medieval poems on which this modern work by Carl Orff is based. Prologue and Epilogue lament the fate of man, victim of the Wheel of Fortune at whose turn "one is deposed, another lifted high." The three main parts celebrate

the joys and rites of spring, drink, and love. Conducted by Wolfgang Sawallisch with the Cologne Radio Symphony, the Chorus of West German Radio, and soloists Agnes Giebel, Marcel Cordes, Paul Kuen.

**Conducting Good Music** mp EBF 13min sd col \$125 bGw \$62.50. Shown is the conductor's intense communication of musical signals to the orchestra, as the narrator points out significant highlights. The signs which the composer writes into the score as a guide for the conductor are clearly explained. Portions of Brahms's Second Symphony, Haydn's Military Symphony, Tschai-kowsky's Sixth, and Dvorak's New World are played. Three conductors interpret the opening passages of Beethoven's Fifth.

**Handel's Oratorio: "Israel in Egypt"** rec ANGEL 2-12" LP. Conducted by Sir Malcolm Sargent with the Liverpool Philharmonic and soloists Elsie Morrison, Monica Sinclair, Richard Lewis, and the Huddersfield Choral Society.

**Mozart** 15sl MUSICAMERA col \$7.50. Life, times, and works including place of his birth in Solzburg, childhood and adult likenesses by contemporary artists, likenesses of other members of his family, reproduction of manuscript pages.

**Schuman Story** mp HOFF 30min sd bGw. Drama with music—a biography of Robert and Clara Schuman, composers and pianists.

**Songs from Brazil** rec WESTMINSTER 1-12" LP. Clara Petrogli, songstress-guitarist, in a repertoire of hauntingly beautiful Brazilian folk songs.

**Today in Music and Dance** mp EFLA 28 min sd bGw \$50. Interview sequences taken from the "Today" TV program with Dave Garroway. Interviews and demonstrations include the Fine Arts Quartette, Antonio—Spanish flamenco dance, Paul Zukofsky and Abbott Lee Ruskin, young performers—violinist and pianist—from the Juillard School, Dennis Brain—French horn player, Katherine Dunham—dancer-anthropologist.

**Yonvolla** mp BRAN 10min sd col \$100 r\$5. Dramatizes the rite of the snake-god of the Dahoman tribe in the West Indies.

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## MUSIC: INSTRUMENTAL

**Antonio Janigro Conducts Solisti Di Zagreb** rec VANGUARD 3 - 12" LP No. 482 includes the Mozart Divertimenti K 136-7-8 and the Serenata Notturmo K 239. 488 features four Rossini sonatas for strings. 492 has four Vivaldi concertos and two symphonies.

**Balakirev Symphony No. 1 in C** rec ANGEL 1-12" LP \$3.48. Sir Thomas Beecham conducts the Royal Philharmonic Orchestra.

**Bombi** rec DISNEYLAND 1-12" LP Music from the original motion picture sound track—21 tunes in all. Walt Disney Studio Orchestra.

**Beethoven Sonata** mp BIS 18min sd b&w \$65 r\$3.50. Dennis Brain and Denis Matthews in a performance of the Beethoven Sonata for Horn and Piano-forte; explanation of instruments and demonstration of techniques.

**Cadet Chapel Organ, West Point** rec VOX - PHONOTAPES 1 - 12" \$4.98 (Vox). Also available as pre-recorded tape (7.5 inches \$8.95; 3.75 inches \$6.95) from Phonotapes. Claire Coci, organist of the New York Philharmonic Symphony, plays the largest church organ in the Western Hemisphere. Toccata & Fugue in D Minor; Prelude & Fugue, A Minor; Passacaglia and Fugue, C Minor; "Come, Savior of the Gentiles."

**Champagne for Orchestra** rec ANGEL 1 - 12" LP. Music of Johann and Josef Strauss played by the Philharmonia Orchestra, Karajan. Delirium Waltz, Gypsy Baron Overture, Artist's Life, Emperor Waltz, Pizzicato Polka, Blue Danube.

**Complete Works of Anton Webern** rec COLUMBIA RECORDS 4-12" LP \$23.98. Operas 1-5, Opus 6, Operas 7-12 and 13-16, Opus 17 (12-tone music), Operas 18 and 19, Opus 20, Operas 21-23, Opus 24, Operas 26-31.

**Corelli: Complete Opus 3 & 4** rec VOX 3 - 12" LP. A first complete recording of the 12 church and 12 chamber sonatas. Muscorum Arcodia & Egida Giordani Sartori, continuo.

**David Oistrakh** mp BRAN 10min sd b&w. Two performances by the virtuoso Russian violinist playing "Mazurka" by Zarzycki and "Slavonic Dance in E Minor" by Dvorak-Kreisler.

**Dinu Lipatti: His Last Recital** rec ANGEL 1-12" LP \$3.48. The farewell concert of one of the world's great pianists, recorded in 1950.

**Do-It-Yourself "H.M.S. Pinafore"** rec CONCORD RECORDS 1-12" LP \$3.98. By itself the recording provides the full operetta in orchestral form, or it may be used as a background for individual or group singing of the score—which is supplied.

**Dumbo** rec DISNEYLAND 1-12" LP Music from the original motion picture sound track of the Walt Disney production.

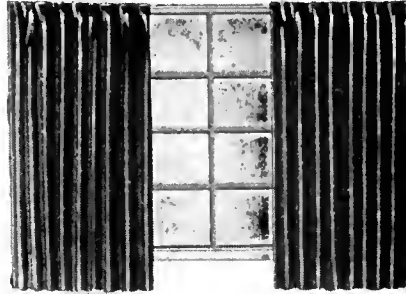
**Fledermaus** mp HOFF 18min sd b&w. Digest of Johann Strauss' operetta.

**Garde Republicaine & French and American Military Marches** rec ANGEL 2-12" LP albums each \$3.48. The Band of Paris plays numbers from the French Revolution to World War II, 16 numbers in all on the first disc. La Marseillaise and six other French marches are on the other plus several Sousa marches.

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**Handel: 4 Concertos for Organ and Orchestra** rec UNICORN 1 - 12" LP \$3.98. Recorded at M.I.T. Chapel by Lawrence Moe, organist, and the Unicorn Concert Orchestra conducted by Prof. Klaus Liepmann.

**Igor Markevitch Conducts Russian Ballet** rec ANGEL 1-12" LP \$3.48. Philharmonic Orchestra performs Satie: Parade, Weber-Berlioz: Le Spectre de la Rose, Debussy: Afternoon of a Faun, Ravel: Daphnis and Chloe, Suite 2.

**Janacek Quartet** rec DECCA 1 - 12" LP \$4.98. Janacek String Quartet No. 2 ("Intime Briefe") and Mozart: String Quartet in G, K. 387.

**Keyboard Experiences in Classroom Music** mp TC 20min sd b&w \$75 also rental. How keyboard experiences relate to the total music program of the elementary school, using the piano as a resource instrument, use of silent keyboard to give children sensory experience with music fundamentals.

**Liszt and His Music** mp CORONET 14 min sd col \$125 b&w \$68.75. The "prince of pianists," a great teacher, a champion of Romanticism—all these characterize Franz Liszt, whose life and music are presented amid the European capitals where he composed and performed. JH.

**Manfredini: 12 Concerti, Opus 3** rec VOX 2 - 12" LP. A first recording. Renato Biffoli, Giuseppe Magnani, violins; I Musici Virtuosi di Milano, Eckertsen.

**Meet the Instruments of the Symphony Orchestra** 2fs BOWMAR col with 4-10" 78 r.p.m. records \$19.75. Each instrument is shown at close range being played, then in a group; instruments in the same family are compared as to size; representative selections played. **Meet the Instruments: Strings and Woodwinds & Meet the Instruments: Brass & Percussion.**

**Modern Age of Brass** rec UNICORN 1 - 12" LP \$3.98. Recorded at Kresge Auditorium, M.I.T., with Roger Voisin and his brass ensemble. Dehl: Music for Brass Instruments, Hindemith: Morgenmusik, Berezowski: Brass Suite, Sanders: Quintet in B Flat.

**"Moonlight" and Mozart** rec ANGEL 1 - 12" Jose Iturbi plays the Moonlight Sonata and Mozart Sonatas 11 in A major and 12 in F major.

**Music From Walt Disney's True Life Adventures** rec DISNEYLAND 1-12" LP Composed by Paul J. Smith, music from Beaver Valley, Bear Country, Nature's Half Acre, Olympic Elk.

**Opera Without Words** 4rec KAPP 4-12" LP ea \$3.98. Melodies from the composers' original scores played by the Rome Symphony Orchestra, conducted by Domenico Savino. **Pagliacci, Cavalleria Rusticana, La Forza Del Destino, Turandot.**

**Orpheus in the Underworld** rec CADENCE 1 - 12" LP \$3.98. Don Shirley, pianist, translates a story into music: an improvisation.

**Pionorama** mp WURLITZER 28min sd col or b&w free. This unusual film begins by establishing the advantages of owning a piano, especially by families having young children who should begin a musical education. The production then moves to a detailed, step-by-step study of modern and highly skilled manufacture of a spinet piano—beginning with the arrival of selected woods at the Wurlitzer factory's seasoning, drying, milling, planing; designing of cabinets and specialized machinery; assembly of sounding boards, backs, installation of strings; finishing; five tuning operations; and other aspects of the production operation. No advertising. JH-SH.

**Presidential Hit Parade** mp UW 27min sd col \$167.73. Marine Band plays favorite musical selections of some U. S. Presidents. Leader Santeleman relates stories of their popularity.

**Ravel: Une Barque sur l'Océan, Ma Mere l'Oye, Rhapsodie Espagnole** rec LONDON 1 - 12" LP. D. E. Inghelbrecht conducting.

**Regimental Band of The Coldstream Guards** rec ANGEL 1-12" LP \$3.48. Major Douglas Alexander Pope, Director of Music conducts a fanfare, marches, medleys, fantasia, piccolo solo, bugle solo, and novelty for massed clarinets.

**Rodrigo: Concerto for Guita and Orchestra** rec LONDON 1 - 12" LP. Also includes Falla: **Nights in the Gardens of Spain**. Argenta conducting.

**Saint-Saens: Symphony No. 3 in C Minor, Opus 78** rec LONDON 1 - 12" LP. Ernest Bour conducting. Maurice Durufle at the organ of La Salle Gaveau.

**The Scots Guards & The Scots Guards on Parade** rec ANGEL 2-12" LP albums \$3.48 each. Regimental Band and Matted Pipers.

**Shongo** mp BRAN 10min sd col \$100 r\$5. Authentic representation of a ritual West Indian voodoo dance filmed in Trinidad.

**Spotlight on Keyboard . . . on Brass . . . On Percussion 3** rec VOX 3-12" LP. Survey of sounds of older instruments in each category played by contemporary artists.

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**Story of the Music Box** rec BOOK-RECORDS. 1 - 10" LP recording in book which traces the history of the music box from its beginnings in Switzerland to the jukebox of the 19th century. Recording supplies selections from a collection of 19th century models. \$3.95.

**Stravinsky: L'Histoire du Soldat** rec WESTMINSTER 1-12" LP \$7.50. Scored for violin, bass, clarinet, bassoon, trumpet, trombone, and a fantastic array of percussion. Ars Nova conducted by Robert Mandell.

**String Trio** mp CORONET 11min sd col \$100 b&w \$55. The violin, viola, and cello are examined fully and heard as components of a string trio. Shows function of parts of stringed instruments, how sounds are produced, methods of fingering, pizzicato, bow technique. JH.

**Tchaikovsky: Sleeping Beauty** rec COLOSSEUM 2 - 12" LP \$8.96. Complete ballet performed by the Bolshoi Theatre.

**Trinidad Steel Band** rec DAUNTLESS 1 - 12" LP \$5.95. The exciting, throbbing rhythms of the Steel Band in a high-fidelity treatment. Oil drums in hi-fi.

**The Unicorn, The Gorgon, and the Manticore** rec ANGEL 1-12" LP \$3.48. Menotti's madrigal opera. Thomas Schippers, conductor.

**Wolfgang Schneiderhan Plays Mozart** rec DECCA 1 - 12" LP \$4.98. Concerto No. 4 in D Major, K.218, and Concerto No. 5 in A Major, K.219 ("Turkish"). With the Berlin Philharmonic and Vienna Symphony Orchestras respectively.

## MUSIC: VOCAL

**American Industrial Ballads** rec FOLKWAYS. Pete Seeger sings such songs as "Peg and Awl," "Eight Hour Day," and others.

**Art of Giuseppe De Luca** rec RCA Camden 1 - 12" LP \$1.98. One of the "Met's" most celebrated baritones sings 11 outstanding selections.

**Callas Sings "Norma"** rec ANGEL 1 - 12" LP \$3.48. LaScala recording of highlights from Bellini's "Norma" with Menighini Callas and others.

**Carl Orff: "Die Kluge"** rec ANGEL 2 - 12" LP. First complete recording of "The Story of the King and the Wise Woman." The Wise Woman is the peasant girl who becomes a queen. She loses the throne because she is too clever; recaptures the King the same way. At the end she says: "Klugsein und lieben kann Kein Mesch auf dieser Welt." Did she mean it? Listen and learn. Elisabeth Schwarzkopf, Philharmonia Orchestra, and others.

**Cloflin: Lo Grande Breteche** rec COMPOSERS 1-12" LP \$5.95. An American opera by Avery Claffin; libretto by George R. Mills. F. Charles Adler conducting the Vienna Orchestra.

**Cornelius: The Barber of Bogdad** rec ANGEL 2-12" LP \$6.95. First recording of the opera by Peter Cornelius. A light-hearted piece about the garrulous Barber — from the "Thousand and One Nights" — whose good intentions and irrepressible chatter interrupt the path of true love.

**Donizetti: Don Pasquale** rec EPIC 2 - 12" LP \$9.96. Complete opera featuring soloists, choir, and orchestra of Teatro di San Carlo di Napoli, Molinari-Prodelli, conducting.

**Dutch Folk Songs and Valerius Songs** rec EPIC 1 - 12" LP \$3.98. Netherlands Chamber Choir, Felix de Nobel, conductor.

**Egk: Magic Violin** rec DECCA 1 - 12" LP \$4.98. Conducted by Werner Egk, this modern operatic work features an all-star cast and the Bavarian Radio Orchestra and Chorus.

**Folk Ballads of the English-Speaking World** rec FOLKWAYS.

**Folk Songs and Fairy Tails** rec ANGEL 1-12" LP recording. The Obernkirchen Children's Choir sings The Elfkin Friend, Wiegenlied, Vespergesong, The Echo, and Medley of German Children's Songs; Bremen Town Musicians and America the Beautiful.

**Folk Songs from Armenia** rec WESTMINSTER 1-12" LP. Soloists and Chorus of the Armenian Radio State Ensemble of Armenian Folk Song and Dance.

**German University Songs** rec VANGUARD 1 - 12" LP Erich Kunz sings, with the male chorus and orchestra of the Vienna Volksoper, 25 nostalgic, hilarious, and tipsy tunes from the Middle Ages to the 19th century.

**Golden Slumbers** rec BOOK-RECORDS 1 - 10" LP recording in book giving a selection of lullabies from near and far and tracing the sleep-song from the beginning of recorded time down through the ages. 16 lullabies are sung. \$4.95.

**Gottschalk: The Banjo and Other Creole Ballads, Cuban Dances, Negro Songs, and Caprices** rec VANGUARD 1 - 12" LP Eugene List, piano.

**The Gypsy Baron** rec VANGUARD 2 - 12" LP. Complete version of the Johann Strauss, Jr., opus featuring the chorus and orchestra of the Vienna State Opera, conducted by Anton Paulik, with Erich Kunz, Emmy Loose, and others.

**Le Devin du Village (The Village Soothsayer)** rec ANGEL 1-12" LP \$3.48. One Act Opera by Jean-Jacques Rousseau. Cast from the Paris Opera and Orchestre de Chambre Louis de Froment.

**Mozart Opera "The Abduction from the Seraglio"** rec ANGEL 2-12" LP in album. \$10.98. Sir Thomas Beecham conducts the Royal Philharmonic Orchestra and Beecham Choral Society with soloists Lois Marshall, Ilse Hallweg, Leopold Simoneau, and Gerhard Unger.

**Mozart: Requiem, D Minor K. 626** rec VOX 1 - 12" LP \$4.98. Wilma Lipp, soprano; Elizabeth Hoengens, alto; Murray Dickie, tenor; Ludwig Weber, bass; Singverein der Gesellschaft der Musikfreunde, Vienna; Pro Musica Symphony, Horenstein.

**Music of Prokofiev** rec LONDON 1 - 12" LP \$4.98. Ugly Duckling (Francoise Ogeas, Soprano), Overture on Hebrew Themes, Summer Day Suite. Andre Jouve conducting.

**On the 12th Day** BRANDON 22min sd col \$225 r\$17.50. Humorous fantasy from the old English Christmas ballad.

**Operatic Recital by Giuseppe Campora and Gianni Paggi** rec LONDON 1 - 12" LP \$3.98. Arias from Tosca, Falstaff, Fedora, Luisa Miller, Trovatore, Manon Lescaut, Gianni Schicci, Andrea Chenier, Lodoletto, Mefistofele, Arlesiana.

**Porgy and Bess** rec BETHLEHEM 3 - 12" LP \$14.95. Mel Torme and Frances Faye in a complete recording running one hour and 48 minutes.

**Prokofiev: The Love for Three Oranges** rec EPIC 2 - 12" LP \$9.96. Complete opera featuring soloists, choir, and orchestra of Slovenian National Opera, Bogo Leskovich, conducting.

**Songs and Ballads of the Scottish Wars** rec FOLKWAYS. Represents the Scots people with honesty and vigor, covering the period from 1290 to 1745 in ballads.

**Strauss: Highlights from One Night in Venice** rec EPIC \$3.98. 1-12" LP. The last of the Johann Strauss operettas sung by soloists with the Vienna Chamber Choir. Rudolf Moralt conducts the Vienna Symphony Orchestra.

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**Quest for Red Trout** mp MODERN 28min sd col free. Action, adventure, and the outdoor life on a fishing trip for rare red trout in the beautiful Canadian wilderness.

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**Animals—Ways They Eat** mp EBF 11 min sd col \$100 b&w \$50. Develops basic theme that all living things need food to live and grow, much of life is spent in getting and eating food. Shows animal adaptations to get food—use of tongues, teeth, bills, noses. Pri-El.

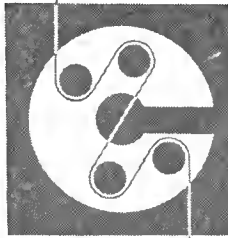
**Animals—Ways They Move** mp EBF 11 min sd col \$100 b&w \$50. Close-up action reveals how movement enables the animal to find food, escape from its enemies, and find a home. Relation of movement to kind of place in which it lives—water, land, or air. Slow motion and speeded up photography introduced as needed. Pri-El.

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**David and the Sea Gulls** fs ICONOGRAPH 64fr si b&w \$4. The true life story of the vacation adventures of a 10-year-old boy on a small island off the coast of Moine. Concerns the rescue and care of injured sea gulls and lost gull chicks, emphasizing that birds must not be touched or disturbed except in unusual emergencies. Strip is a captioned treatment of the book of the same name. Pri.

**Dolls of Many Lands** mp EBF 9min sd col \$100. Photographed in Italy in ferrania color, contains dolls exhibited at an international fair and now permanently housed in a famous Italian collection. The collection consists of dolls dressed in folk costumes with realistic settings for backgrounds. Pri.

**Farm and City Series** 4fs YAF si col \$22.50. **Life on a Small Farm, Life on a Large Ranch, Life in a Small Town, Life in a Large City.** Pri.

**Favorite Story Felt Cutouts.** JACRONDA. Nine titles are available with characters and settings for the stories silk-screened in red and blue on white felt. Items readily adhere to any felt-board (but better on Jacronda's—of course!). Titles include: **Three Billy Goats Gruff, Three Little Pigs, Goldilocks, Red Riding Hood, Cinderella, and others.**

**Fluffy the Ostrich** mp COR 11min sd col \$100 b&w \$55. Fluffy becomes separated from his mother and father and while searching for them comes upon a turtle, zebras, and a giraffe. Pri.

**Frances and Her Rabbit** mp IFB 11min sd col \$100. How Frances and her pet rabbit, Hooper, spend an afternoon in the house because of a rainstorm. Frances decides to draw a picture with Hopper's help. Pri.

**Fun on Wheels** 4fs SVE col with two records \$27.50 separate filmstrips \$6 separate record (2 narrations) \$3.

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**Guidance Stories** 6fs EBF si col \$36 ea \$6. Each presents guidance problem important at the primary grade level and its solution. Direct color photography. **Sharing with Others, Playing Fair, New Friends—Good Friends, One Kind of Bravery** (admitting that one is wrong), **Taking Care of Your Things, Sticking to Your Job**. Pri.

**Hollowe'en Cutouts.** STURGIS. Set 1700 includes 13"x18" cut-outs of pumpkin, cat and bat, owl, witch (full color), cat (silhouette), witch (silhouette), and scarecrow. \$1.65 or five sets \$8.

**Hans Christian Andersen Stories** 6fs EBF col \$36 ea \$6. Provide picture sequences so that children may tell the stories in their own words: **Hans Clodhopper, Tinder Box, Shepherdess and the Chimneysweep, Swineherd, Thumbelina, Little Mermaid**. Pri.

**Hi, Neighbor** fs VEC 33fr si b&w \$3.50. Teaching international understanding through projects in history and geography. Pri.

**How the Animals Discovered Christmas** mp COR 14min sd col \$125 b&w \$68.75. In animation, Velvet, the Fawn, comes upon Bluebird with a broken wing. As Old Doc Owl, Buttons the Squirrel, Inky the Crow, Grumbles the Bear, and other animals of Cozy Valley find ways of helping Bluebird, they also discover the spirit of Christmas. Pri.

**Let's Measure: Ounces, Pounds, and Tons** mp COR 11min sd col \$100 b&w \$55. Tommy finds that a pound of cotton and a pound of iron bolts weigh the same although they look different. He finds the way to build up a pound through adding ounces, discovers some of the ways we use measurements of weight, and begins to learn to estimate weight of common articles. Pri.

**Let's Measure: Pints, Quarts and Gallons** mp COR 11min sd col \$100 b&w \$55. As mother makes punch, Ricky experiments to find the numerical relationships among the standard measures, relation of shape to volume, symbols for measures. Pri.

**Letter Cut-Out Kit.** ADHERE. Set of letters and units, color-coded to distinguish vowel and consonant sounds, teachers guide, set of coded sticks for counting word games, velour easel-mounted Adhere-O-Board, and set of storage folders and labels. A visual reading and spelling aid.

**Little Garden** mp BAIL '55 sd col. A child plants seeds, tends her garden, and finally picks bright, red radishes for her father. Pri.

**Mables.** STURGIS. Printed in four colors on washable cardboard. **Mables of Cowboys and Indians, Davy Crockett, Ballet, Mary Had a Little Lamb, Notivity, Trains.** \$1.15 each or six for \$6.50.

**Monkey Who Would Be King** mp EBF 11min sd col \$100 b&w \$50. An original fable using wild and domestic animals, it recounts the tale of a greedy monkey who makes himself king until he is trapped by a wily fox. Pri.

**Mother Goose Village** 9fs EYE si col \$25 ea\$4. Two little children are projected into an imaginary Mother Goose Village where they meet many of the little friends whom they have known in their Mother Goose books. **Off to Mother Goose Village, Inside Mother Goose Village, Mother Goose Village Newspaper, Old Woman Who Lived in a Shoe, Funny Little Man on the Wall, Mether Goose Village Post Office, . . . Lake and Police Station, . . . Fire Department, . . . Television Station.** Pri.

**Mother Rabbit's Family** mp EMF 11min sd col \$100 b&w \$50. A new story about a rabbit family and the antics of the curious baby rabbit called Happy. Pri.

**Mrs. and Mr. Peacock** mp EBF 10min sd col \$100 b&w \$50. Reveals the viewpoint of a child because it was created by a child. A nine-year-old girl wrote the story, drew the pictures, and narrated the film. It tells with insight and humor the story of Mrs. and Mr. Peacock, who live in the town of Onion near a beautiful park called Me-Oh-My. Pri.

**New Titles in Picture Book Parade Series** 5mp WESTON Titles include **Georgie & Jenny's Birthday** (each 6min sd col \$75 b&w \$37.50 r\$2.50-\$4), **Circus Baby** (5 min sd col \$50 b&w \$25 r\$2-\$3), **Little Red Lighthouse, and Mike Mulligan and His Steamshovel** (9 & 11min ea sd col \$100 b&w \$50 r\$3-\$5). Pri.

**Picture Book Parade Film Series** 10mp WESTON. All titles now available in b&w as well as color at \$50 b&w \$100 col (one reel titles).

**Picture Stories for Reading Readiness: Series 2** 6fs JAM si col \$3.50 \$17.95. Designed to enrich the primary-grade reading readiness program and to promote the growth of interpretive skills in young children. **Making Christmas Cookies, An Airplane Trip, Fishing with Daddy, Visit to the Dentist, Shopping for Groceries, New Baby.**

**Pony Form** mp FRITH 11min sd col \$90. Study of purebred Shetland ponies showing mares and foals with special emphasis on Firefly, Dolly, and Taffy; care and raising. Pri.

**Reading Readiness Kit** sl TWEEDY 44 prepared slides for overhead projectors. Produced to be used with no specific reader but rather the set is a group of carefully selected developmental word-phrase-picture-activity-story associations which the primary teacher can implement to meet specific classroom problems. The set introduces 250 basic words including 60 basic object nouns, another part of the set combines articles and descriptive adjectives with object nouns, basic action verbs and prepositions are next taken up, followed by other forms of presentation. In 5"x5" size \$45, 7"x7" \$60, 10"x10" \$69.

**Shaggy the Coyote** mp COR 11min sd col \$100 b&w \$55. One wintry day Shaggy, a year-old coyote, ventured near a farm to find a chicken. The watchdog chased Shaggy away but he returned and was almost caught in a trap. Pri.

**Song for Santa** mp HOFF 15min sd b&w. A new Christmas story.

**Summer is an Adventure** mp CORONET 11 min sd col \$100 b&w \$55. For Fred and Judy, summer is a time for fun at the beach, catching fireflies, and picknicking; a time for seeing flowers,

plants, birds, and insects, for walking in the woods, and for enjoying long, warm, bright days. Pri.

**Thanksgiving Cutouts.** STURGIS. Set 1800 includes 13"x18" horn of plenty, turkey, pilgrims, 9"x12" leaves. 90c or five sets for \$4.

**Truck Farm** mp CORONET 11min sd col \$100 b&w \$55. Bill and Cathy live with their parents on a truck farm. When not in school, they help with planting, harvesting, and other jobs. In this way life and products of a truck farm are shown. Pri.

**Understanding Fire (Exploring Science)** mp COR 11min sd col \$100 b&w \$55. As Billy watches a fire at home, he thinks about the uses and characteristics of fire and how necessary it is to control fire. Pri.

**Walt Disney's Disneyland** 5fs EBF col \$30 ea \$6. Stories of each of the five "lands" in Walt Disney's Magic Kingdom at Anaheim, California: **Fantasyland, Frontierland, Tomorrowland, Adventureland, and Main Street U.S.A.** Pri.

**We Explore the Woodland** mp CORONET 11min sd col \$100 b&w \$55. With Grandpa, Ken and Pam set out on an exciting exploration. Trees, wildflowers, small animals, colorful birds, insects, and wild fruit are among their discoveries. The woodland is a kind of home shared by many different plants and animals. Pri.

**Where Does Our Food Come From?** mp CORONET 11min sd col \$100 b&w \$55. Helping his father in the grocery store, Dickie wonders where our foods come from. The men who deliver dairy products, meats, and fresh fruits and vegetables help Dickie learn of the places where our foods are grown and processed and of the people who work together to bring them to us. Pri.

## RELIGIOUS EDUCATION

**Assassin of Youth** mp NEW LIFE 40min sd b&w r\$10. How marihuana is harvested and peddled in cigarette form; experiments on white mice and on the human brain showing effects of the drug; the Gospel as the only real solution to the problem.

**At Easter Time** fs SVE 19fr sd col \$6 fs only \$4.50 rec only \$1.50. Five-year-old Phillip learns that spring flowers are in bloom for Easter and that Easter is the day we are especially glad for Jesus. Phillip sees the lovely flowers and hears the fine music of the church organ and then goes to church school for the Easter lesson.

**Basic Training for Altar Boys at Parochial, Community, or Conventional Low Mass** fs SVE sd col \$12.50. An introduction reminds the altar boy trainee of the supreme importance of the Holy Sacrifice of the Mass. Teaches the Latin responses simultaneously with the proper actions and positions relative to the Mass. Int.

**Bible Backgrounds** 7fs MOODY 40fr ea sd col. Unit I includes **Tombs of the Pharaohs, Temples of the Pharaohs, Egypt and the Bible, Wisdom of Egypt** (\$22.50 or \$5 for each strip and \$4 for the narration record). Unit II includes **Tyre, The City that Vanished; Petra, The Fortress of Esau; and Babylon, The Glory of Kingdoms** (\$17.50, \$5, & \$4).

**Boys and Girls of the Bible** 4fs CHURCH-CRAFT sd col \$25. Individual strip and record \$7. **David, The Shepherd; Samuel, the Helper; The Little Girl Who Shared** (Maid of Israel and Naaman); **Miriam, The Big Sister.** Pri.

**Bringing in the Sheaves** mp BAPTISTA 30min sd b&w \$150 r\$10. Story of man and one of his daughters who give their hearts to Christ and of the other daughter who does not because of the death of her mother. Her reconciliation with God is indicated.

**Broken Mask** mp BFC 30min sd cal r\$12 b&w r\$8. Paul, a white boy, meets George, a Negro, in a college-age summer conference. He discovers that George is planning to enroll in his university and invites him to his church. Here the conflict begins. Its resolution goes straight to the heart of our current racial difficulties.

**Candlemaker** mp CATHEDRAL 15min sd col r\$10. Animated film gives children the concept of stewardship with the light touch.

**Christ-Child Comes to Christian Homes** fs CON sd col filmstrip only \$5. Record \$2.50. The birth of Christ skillfully retold with emphasis on its importance to Christian family life today. Live photography. Christmas hymns included for audience participation. One side of 10" long-playing recording has narrative for children; other side is for general use.

**Christian Missions in Japan** 3fs SVE with records \$25 or \$9 ea; with scripts \$16.50 or \$6 ea; records separately \$3.50 ea. Col. **Monachon and Koji** (48 frames) depicts everyday lives of Christian children in Japan, **Tommy and Yoshi** (49 fr) is the story of the nine-year-old son of an American missionary and his new friend in Japan, **Close-Up of Japan** (48 fr) shows how Haruo, a senior at the university, decides on his life work. Pri-SH.

**Christmas Illuminations** sl LAMBERT 30 for \$7.50 Illustrations of the Nativity story from medieval illuminated manuscripts of the Bibliotheque Nationale.

**Christmastide** fs CATHEDRAL sd col. In two sections taken first from Luke and second from Matthew, the nativity story is told using paintings by Konstantin K. Kusnezov. Narration and orchestral music. One side of record is for adult services; the other for children.

**Complete New Testament** 26rec AUDIO BOOK 16rpm (adapter to fit any 33 1/3 rpm turntable \$1.95) \$29.95. Authorized and complete King James Version.

**Early Childhood of Jesus** 4fs CHURCH-CRAFT sd col \$25 Individual strip and record \$7. **Mory's Glad Song, The Angel's Good News, Simeon's "Thank-You" Song, The Wise Men's Love Gifts.** Pri.

**For from Alone** mp METHODIST 31min sd col r\$12 b&w r\$8. Centers around drinking but there is no drinking in it. Reveals Christian answers to current problems but does not show a minister or a church building. Na one dies. Na one becomes drunk. Focuses on drinking instead of drunkenness.

**For Thee I Live** fs CEP 67fr si col. Sets the choosing of a job by a college graduate in the context of the Christian faith.

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**From the Church at Nishio** fs FRIENDSHIP 70fr si col \$5. How a Christian church was established on the central island of Honshu in Japan.

**Frontiers of Faith** 42mp NAAJS 30min ea (Educational Kinescopes) r\$6.50 ea. Interesting Jewish personalities; titles include **Between Two Eternities** (Solomon Schechter), **Gift** (Judah Touro), **King's Hunchback** (Moses Mendelssohn), **Lawyer from Boston** (Louis D. Brandeis), **Pugnacious Sailing Master** (Uriah P. Levy). Concepts and values of Judaism titles: **As a Wind that Blows, Microscope and the Prayer Shawl, Mrs. Steinberg's Partner in Heaven, Pages from the Talmud, Sayings of the Fathers, Thief and the Hangman, Third Attribute, 36.** The land of Israel: **Bible Detective of the Holy Land, Camel and I, Human Element, Very Special Village.** Customs and practices: **Fourth Commandment, His Great Name, Seventh Day, Thou Shalt Teach Them Diligently.** Holidays and festivals: **Cry a Warning** (Hanukkah), **Home for Passover, In the Beginning** (Simchat Torah), **Passover of Rembrandt Van Rijn, Thanksgiving** (Sukkat). Jewish struggle for survival: **In the Beginning, Last Rabbi, Phonograph.** Civil rights and religious freedom: **An American Ballad, Enemy, Liberty in a Featherbed, Night in the Forest.**

**Give Us This Day** rec M-G-M LP recording. Songs of inspiration sung by Joni James.

**Golden Treasury of Contemporary Catholic Verse** rec SPOKEN 1-12" LP \$4.98. Prof. Leo Brady and Dr. Josephine Callan read Chesterton, Belloc, Thompson. Introduction by Rev. Gilbert V. Hartke, O.P.

**Harvest of Years** mp NLC 34min sd col. Relates the story of American Lutheranism from the early colonial migrations to church mergers now under contemplation. Fast-moving and historically accurate, the film is aimed at explaining the complicated and often-misunderstood structure of the Lutheran Churches of America.



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**It Happens Every Day** fs FRIENDSHIP 58fr si col \$5. Designed to give perspective for Christians and to deepen their desire to demonstrate Christian faith in their attitudes and actions toward all races.

**Land of His Birth** fs S.E. 34fr si b&w \$3.50. A visit to Palestine and the places where Jesus lived on earth. El.

**Life of Christ in Art (Catholic Version)** mp COR 21min sd col \$200 b&w \$110. Paintings drawn from seven centuries of religious art depict significant events, accompanied by Biblical quotations taken from the Confraternity edition of the New Testament with narrative written expressly to follow Catholic doctrine. El.

**Light in the Hills** mp BAPTISTA 30min sd col \$225 b&w \$125 r\$8-\$12.50. The missionaries of the Scripture Memory Mountain Mission and their activities among the mountain people of Kentucky.

**Lightning and Old Man Mocy** fs SCRIPTURE 35fr si col \$5. A little Christian newsboy shows an old man what it means to serve Jesus and is rewarded with a new bike.

**Living Christ Series: Latest Releases** 4mp CATHEDRAL ea 20min sd col r\$13 b&w r\$9. **Fate of John the Baptist, Retreat and Decision** (Transfiguration, miracles of healing, raising of Lazarus, commands by Jesus to His disciples), **Triumph and Defeat** (Palm Sunday entry, cleansing of the Temple, schemings of Caiaphas and Judas, Last Supper, and trial), **Crucifixion and Resurrection**.

**Living in Bible Days** 5fs SVE si col \$25 ea \$6. Everyday life of boys and girls in Palestine about the time of Jesus. **School in Capernaum** (30fr), **At Home in Nazareth** (39), **Sabbath in Capernaum** (28), **Market Day in Galilee** (29), **Trip from Nazareth to Jerusalem** (28). Pri.

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**Long Way to Tenogon** fs SCRIPTURE 35fr si col \$5. A little Mexican boy's dishonest scheme to make money plunges him into a quicksand trap and gives a missionary a chance to tell him about the Lord Jesus.

**Lord's Supper** fs S.E. 44fr si b&w \$3.50. Designed primarily for teaching Confirmation Candidates, it seeks to portray its significance historically and spiritually. Jr.H.

**Man Goeth to his Work & Birds of the Air** fs S.E. 12fr ea title si col \$6. First section deals with typical Biblical times public servants. Second section contains 14 birds referred to in the Bible. Pri.

**Man with the Big Stick** fs SCRIPTURE 35fr si col \$5. Two Christian school-boys risk bodily harm to witness to others, and the way is opened for the Gospel in a needy village of India.

**Marriage at Cano** fs CATHEDRAL 32fr sd col. Recorded commentary has worship version on one side; teaching version on the other. Photographs of costumed and posed actors.

**Martyred Men** mp GOSPEL 30min sd col \$250 r\$15. An interpretation of the event in the Ecuadorian jungles in which five missionaries lost their lives.

**Meaning of Christmas** 4fs SVE sd col \$27.50ea fs \$6ea rec \$3 (two narrations). Full-color original artwork, recorded narration with incidental and background music by full orchestra, narrated by Fahey Flynn. **World that Needed Jesus** (40fr), **Enrollment at Bethlehem** (42), **Shepherds Out in the Field** (43), **Good News to All People** (43). Int.

**More Than Champions** mp WORLD — Conveys the spiritual side of the lives of such participants as Carl Erskine, Dr. Louis H. Evans, Tom Harmon, Bob Richards, Bronch Rickey, and Oak Walker. Their expressions of Christian testimony are interspersed with footage of sports events.

**Never Alone** mp USAF 23min sd b&w free. Shows that Protestant, Catholic, and Jewish services, evening devotions and religious instructions are available to all airmen; character guidance lectures are given each week at training centers; personal advice and guidance available at all times.

**One Girl's Story** fs ABC 20min. sd col \$10 r\$3.50. Education of a young negro girl at Mother school in South Carolina showing Christian Missions at work.

**Our Service of Worship** fs CEP 82fr si col. An overview of Protestant worship. Scripts for children and adult presentations.

**Parables from Nature: Series Two** 6fs SVE sd col \$5. Record of two titles \$2.50. Series with records \$33.75. Make-believe stories using animals, birds, and nature subjects to dramatize some of the lessons Jesus taught with his parables. **Busy Bee** (28fr), **School Boys in the Ocean** (32), **House of the Wren** (25), **Justus the Ant** (35), **Chuckie Chipmunk** (32), **Pep-py the Pup** (30).

**Passion Story** 6fs CONCORDIA sd col \$43.75. Set is available with multi-use records for the first time. Customers already owning silent version may secure 12" LP recordings at \$3 each. One side of record is for children; the other side for general use.

**Prisoner Triumphant** mp PRESBYTERIAN 20min sd col r\$5. Thrilling story of

Sara Perkins, formerly superintendent of nurses in the Douw Hospital, Peking, China.

**Religious Archaeology** mp ALMANAC 23min sd b&w \$125. Indicates how the various objects discovered during archaeological explorations reveal the life of ancient man.

**Religious Cardboard Cut-Outs.** STURGIS Six different cut-outs, approximately 6"x9", portray the Nativity. 49c

**Road to Jericho** mp FAM '56 30min sd b&w r\$9 col r\$15. Retells the story of "The Good Samaritan" in a 20th century setting. A small businessman tries to escape his feeling of inadequacy by "embroidering" his war record; his friends turn against him but a kindly foreign-born supplier comes to his aid.

**Second Son** mp BFC 30min sd col r\$12 b&w r\$8. How Jiro, a second son in Japan, discovers what belief in Christ can do for him and his people.

**Songs for Our Littlest Ones** 5rec BROAD '55 7-inch Vinylite \$3.60. Album for nursery children containing 29 songs for use in Baptist and other churches.

**A Sower Went Forth & Men of Skill** fs S.E. 12fr ea story si col \$6. First section tells story of bread in Bible times. Second section deals with the craftsmen of the Bible. Pri.

**Stephen Wise: 20th Century Prophet** fs UAHC '56 40fr b&w. Pictures Dr. Wise as a champion of social justice, founder of the Jewish Institute of Religion, Zionist leader, and foe of Nazism and civic corruption. Narrated by Jay Jostyn.

**St. John's Catechism Series Additions** 2fs SAINT sd. New titles released one on the sacraments of **Penance** and **Extreme Unction**.

**Stories from the New Testament** 2rec AUDIO BOOK 16rpm \$2.95. 26 favorites.

**Stories from the Old Testament** 2rec AUDIO BOOK 16rpm \$2.95. 21 treasured stories.

**Story of Jesus** 24 fs Cathedral col & b&w sd. Starts with John the Baptist and carries through the Virgin Birth and the Savior's entire life around Jerusalem, including His death at the cross and the Resurrection. 24 frames per episode with dramatic recorded audio sequence to go with each one. One side of the record is for adult or general church use; the other is for children. Characters speak lines, natural sound effects, and full orchestral background are employed. Each episode is about a single subject, such as the healing of the leper or the blind beggar.

**Story of Joseph, Jeremiah, Story of Ruth** 3fs ALEXARK 28, 35, and 33 fr si col.

**Sun and Shadow** mp BAPTISTA 30min sd col \$250 b&w \$150 r\$10-\$15. A Japanese boy struggles from the shadow of Communism into the light of the gospel of Christ.

**Sunday School Officers Series** 5fs BROAD '56 si col \$3ea \$12.50set. Designed to help every Sunday school class officer to properly fulfill his position. Titles: **Class Officers at Work, Class President, Class Vice-President, Class Group Leaders, Class Secretary**.

**Susan's Fifty Cents** fs SCRIPTURE 35fr si col \$5. A Junior High girl is tempted to keep money that doesn't belong to her but learns that God blesses those who forsake all sin.

**Symbols of the Church** 4fs SVE '56 sd (2 records) each filmstrip \$5 each record \$2.50. Traces historic development of Christian symbols. Titles: **Symbols of the House of God, Symbols of the Cross, The Lost Symbols, Symbols of the Faith.**

**Things That Count** mp CON '56 30min sd bGw r\$9. Story based on Eph. 2:8-9: "For by grace are ye saved, through faith; and that not of yourselves, it is the gift of God; not of works, lest any man should boast."

**Under His Wing** mp CON '56 30min sd bGw r\$9. Story illustrating that a child can witness for Christ to his friends and playmates and sometimes even to his elders.

**The Way Series** 8 mp METHODIST ea 30min sd bGw r\$8 ea. Films cover a variety of everyday problems and needs and show, in an interdenominational manner, the application of the Christian Gospel of Love to such areas of human concern as forgiveness, brotherhood, vocational choice, and death. Titles include: **An Eye for an Eye and The Better Lot** (juvenile delinquency), **Taurist** (brotherhood), **Give Us Tomorrow** (forgiveness), **Homecoming** (jobs), **Labor of Love** (family life), **Ceiling 5000** (labor relations), **Immortal Love** (peace of mind).

**What Happened to Honnah?** fs NCCC sd \$10. A church deals with the social and economic problems of a "problem" member.

**What Mean Ye by this Service?** mp BAPTISTA 80min sd bGw \$195 r\$15. Designed to attempt to prove that Jesus is the Messiah to those groups who believe otherwise.

**Witch Doctor's Curse** fs SCRIPTURE 35 fr si col \$5. An Ecuadorian Indian girl is almost frightened to death by a curse until a missionary explains that God's Son made the only sacrifice necessary for sin.

**World Believes** 6fs SVE '56 32-49fr ea si col \$6ea \$30set. Full series of filmstrips giving history and development of different religions is now available. Titles: **Judaism Today, Protestant Christianity Today, The Roman Catholic Church Today, Islam Today, Buddhism Today, Hinduism Today.**

**World of Happy Differences** fs FRIENDSHIP 65fr si col \$5. Accents the idea that differences are a part of the world that God has made for us; that they help make life exciting and interesting; and that they are to be accepted and enjoyed.

**Younger Brother** mp BFC 29min sd col r\$12 bGw r\$8. Story of Jiro and the manifold problems he encounters in breaking away from the age-old traditions of Japanese culture to become a Christian.

**SCIENCE: BIOLOGY**

**Alaskan Wildlife** fs VEC 34fr si bGw \$3.50. Animals, birds, and marine life; facts about their modes of living; economic importance. Int.

**American Fishes** 4fs YAF si col \$17.50. Latest in the series based on the well-known Golden Nature Guides. Copy of Golden Nature Guide of some title included in set. Int.

**Amphibians** mp CORONET 11min sd col \$100 bGw \$55. Frogs, toads, and salamanders—how they live, eat, and the changes they undergo in their development and metamorphosis. Follows the frog through its life cycle. Int.

**Animals at Work in Nature** mp EBF 11 min sd col \$100 bGw \$50. General scenes; specialized body parts for doing work; brown bear uses teeth and claws to catch fish; woodpecker drills into a tree; tent caterpillars weave nests; ants carry heavy loads; work of bees; coddis fly larva; hickory horned devil and pocket gopher digging. El.

**Atomic Zoo** mp AEC 13min sd bGw free. Experiments with sheep, fowl, and fish to determine effects of radioactive materials on plants and livestock.

**Beginner's Fossil Set.** Ward's \$2.50. Set of nine small fossils set in a unique 3"x5" foam-plastic box covered with a clear, removable plastic case. Pieces of coral and dinosaur bone, complete trilobite, brachiopods, clam, snail, crinoid stem, and bryozoon colony. Descriptive text.

**Big Land Animals of North America** mp EBF 11min sd col \$100 bGw \$50. Dall sheep, deer family, buffalo, bears. Movement of herds toward notional parks.

**Biology of the Unborn** mp EBF 16min sd bGw \$75. Designed to give a lay audience a simple and understandable explanation of development of life within the mother's womb from the wonderings of a female ovum during the ovulation period and mating to birth. Photomicrography and animation. SrH.

**Biology II** 6fs DUKANE sd bGw \$30. Protozoa, Hydro, Frog (3 parts), Digestion in Mammals. Int.

**Bird Behavior** mp ALMANAC 23min sd bGw \$125. How scientists amass data to prove that a male bird sings to declare his territory and that he fights to hold it against other males of his kind; use of the "illuminometer" to measure density of vegetation and the "planimeter" to measure area; how to identify birds by their song, to see where they find their food. JrH.

**Bird Homes** mp EBF 11min sd col \$100 bGw \$50. Offers a fascinating look at different kinds of bird homes, the habitats in which they may be found, and the types of materials used in nest-building. Pri.

**Bird Neighbours** mp NFBC 10min sd col \$80 bGw \$40. Familiar Canadian birds in their natural surroundings: bluebird, tree swallow, wren, goldfinch, cardinal, chickadee, grosbeak, oriole, catbird, nuthatch, woodpecker, flicker, pheasant, marsh hawk, wild ducks. Demonstration of how to build bird houses and attract birds.

**Canines** mp ALMANAC 10min sd bGw \$50. History and characteristics of bulldogs, spaniels, terriers, and poodles. Int.

**Charts of Human Histology** \$15.75 or 75c each. GBS. Drawings are based on microscope slides of human histology; a few are based on other mammalian tissue. Each chart measures 17"x22" and is printed in black-and-white with complete labels. Topics covered include: epithelial tissues (2 charts), connective tissues (2), developing bone, bone, circulatory system, blood types, digestive system (4), respiratory system, urogenital system, muscular tissues (2), nervous tissues (4), reproductive system: male, reproductive system: female.


**Creatures of the Desert** mp YAF 10min sd bGw \$50. Adaptations that enable animals to survive there. Int.

**Dog Brain Stem Microscope Slides.** GB Set of 25 \$65. The angle of cut is directly transverse in the pons region, sections at other levels being parallel

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**Earthworms** mp DOWLING 11min sd col  
\$100. Earthworms seen at the instant  
of birth from a cocoon, as they develop  
tube-shaped body, eating their way  
through the earth, digesting plant  
food, and forming tunnels that aerate  
and enrich the soil and carry water  
to plant root. Int.

**Eyes: Their Structure and Care** mp COR  
11min sd col \$100 b&w \$55. A boy's  
headaches, falling grades, and poor  
distance judgment lead to a discus-  
sion of the common symptoms of eye  
trouble; animation shows structure and  
functioning of the eye; how common  
defects are corrected; professional  
workers dealing with eyes and glasses.  
JrH.

**Fish Figurines** \$2.50 for 8. STURGIS.  
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2-3 inches long: sea horse, marlin,  
rainbow trout, sail fish, shark, sword  
fish, tuna, and porpoise.

**Frogs and Toads** mp YAF 11min sd b&w  
\$50. Life cycles and life processes in-  
cluding some unusual scenes of adap-  
tations for food-getting, self-protec-  
tion, identification, calls, etc. JrH.

**Goldfinch Family** mp EBF 8min sd col  
\$75. With many vivid closeups, pro-  
vides a complete view of the family  
life of goldfinches — their eating hab-  
its, way of building a nest, methods  
of feeding and caring for the young.  
Pri-El.

**How Animals Help Us** mp YAF 10min sd  
b&w \$50. Visualizes and explains the  
many ways in which man benefits from  
the products and services derived from  
animals. Int.

**How Birds Help Us** mp CORONET 11min  
sd col \$100 b&w \$55. Jack believes  
all birds are pests like the little crows  
in his garden. Looking around, how-  
ever, he observes that birds help us in  
many ways such as providing us with  
food, destroying harmful insects and  
rodents, eating weed seeds, and giv-  
ing us pleasure with their bright colors  
and happy songs. Pri.

**How to Identify Common Trees** fs VEC  
31 fr si b&w \$3.50. Clues in leaves,  
fruit, and bark. Treats 31 common  
trees and shows a tree map to be  
copied for use on field trips. Int.

**How Insects Help Us** mp CORONET 11  
min sd col \$100 b&w \$55. Working in  
his mother's flower garden, Bill notices  
only harmful insects, but when he and  
Jack go fishing he becomes aware of  
many useful insects. These insects de-  
stroy harmful ones, they are food for  
fish and birds, bees carry pollen and  
make honey, silk worms make their  
contribution, and others are beautiful  
and fascinating to observe. Pri.

**How Plants Help Us** mp YAF 11min sd  
b&w \$50. Ways in which plants pro-  
vide man with products and services,  
directly and indirectly — foods, medi-  
cines, oxygen, fuels, etc. Int.

**How Plants Reproduce** mp YAF 11min sd  
b&w \$50. Live action and animation  
used to vision and explain the main  
parts of a plant and its flower, how a  
typical flower is pollinated and fer-  
tilized, and how the plant then grows  
new seeds to keep the life cycle un-  
broken.

**How Trees Help Us** mp CORONET 11min  
sd col \$100 b&w \$55. Walking  
through the woods with his father,

Wally sees different kinds of trees  
and begins to learn of the many ways  
trees help us by supplying lumber, food,  
and material for things we make. In  
the story of the mighty old oak, Wally  
realizes how very long it takes a tree  
to grow and how it is valuable through-  
out its life. Pri.

**Human Body: Circulatory System** mp  
COR 14min sd col \$125 b&w \$68.75.  
Circulatory system analyzed by means  
of animation, cinefluorography, draw-  
ings, and close-ups of vital live organs.  
Treats heart, lungs, kidneys. Signifi-  
cant terms overprinted. JrH.

**Human Heredity** mp BROWN 18min sd  
col \$170. Uses live-action photog-  
raphy and animation with touches of  
humor to present basic facts and  
principles concerning human heredity  
and the influence of culture and en-  
vironment on behavior and attitudes.

**Human Pathology** 58sl GBS. 90c each  
in cardboard; \$1.15 in glass. Mostly  
law to medium magnifications are  
used. All are human material, and all  
are stained with haematoxylin and  
eosin. In Kodachrome.

**Insect Life Cycle: The Periodical Cicada**  
mp EBF 11min sd b&w \$50. The life  
cycle of the periodical cicada, one of  
the most unusual insects found in  
North America, is recorded and an-  
alyzed in this subject which includes a  
dramatic study of the cicada's emer-  
gence and transformation. JH.

**Introducing Biology** fs LONG 26fr si col.  
Cartoons explain the meaning of the  
word "biology." Color pictures illus-  
trate living and non-living things. In-  
cludes a discussion of the use of the  
microscope and other equipment.

**Introducing Cells** fs LONG 30fr si col.  
Explanation of cell theory and its  
proponents; use of microscope; types  
of cells.

**Living Things: Animals** fs VEC 20fr si  
b&w \$3.50. Animals need food, water,  
sunshine; same animals supply food  
and clothing for man; others work for  
us; similarities to humans. Pri.

**Monaboni's Birds** 32sl MODERN ENTER-  
PRISES col \$10.50. Collection of bird  
portraits showing birds in flight. Done  
with attention to detail and realistic  
settings. Pamphlet fully describes each  
bird, sex colorings, habitat, and other  
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**Mueller-Ward Model of the Rhesus  
Monkey Brain.** WARD'S \$35. Also  
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primate at an intermediate level of  
evolution between man and lower ani-  
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**Natural Enemies of Insect Pests** mp UC  
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views shows the use of beneficial in-  
sects in controlling harmful species.

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**Perils of the Wild** mp UWF 10min sd b&w \$22.95. The instinct for survival among animals, large and small, is seen as a forest fire sweeps toward them.

**Pet Shop** mp ALMANAC 10min sd b&w \$50. A German shepherd dog acts as general caretaker for monkeys, owls, chickens, turtles, porcupines, and kittens. El.

**Plants and Animals Series** 5fs YAF si col. **Plants and the Things We Use, Plants Help Us, Animals and the Things We Use, Animals Help Us, Man Improves Plants and Animals.** Int.

**Prehistoric Animals of the Tar Pits: Story of Rancho La Brea** mp FA 14min sd col \$125 b&w \$62.50. Introduces the tar pits at Rancho La Brea in the city of Los Angeles and the skeletons of some of the animals taken from them. Illustrates the methods used by paleontologists in identifying and assembling fossil materials. Animals are pictured in miniature. Manner in which they were trapped is indicated. Int.

**Prehistoric Figure Sets.** LIBRARY Sets of 11 and 3 figures each beautifully sculptured in plastic. No. 0885(\$3.95) includes the Pteranodon, Dimetrodon, Plateosaurus, Cynognathus, Spheoncodon, Triceratops, Ankylosaurus, Hadrosaurus, Stegosaurus, Trachodon, and Allosaurus. No. 0886(\$11.50) includes a Brontosaurus, Kronosaurus, and Tyrannosaurus.

**Protecting Fresh Water Game Fish** fs VEC 30fr si b&w \$3.50. Proper habitat for game fish and conservation measures needed to protect habitat; operation of fish hatcheries. JrH.

**Putting Animals in Groups** mp IFB 13min sd col \$125. Idea of classifying by structures; distinctive characteristics of mammals, birds, reptiles, amphibians, fishes, and insects.

**Scaled Zoological Miniatures.** LIBRARY Set of 69 hand colored ranging in size up to 5"x11" for the African Elephant. Prices range from 65c to \$4.50.

**Seed Dispersal: 2nd Edition** mp EBF sd col \$100 b&w \$50. Illustrates the dispersal of seeds by wind, water, animals, man, and mechanical means. Int.

**Spider Engineers** mp MOODY 16min sd col \$120 b&w \$60. Carefully pictured construction is performed by the orb weaver, bolas spider, diving spider, and trapdoor spider. SrH.

**Spiders: 2nd Edition** mp EBF 11min sd col \$100 b&w \$50. Characteristics of spiders, spinning a web, kinds of spiders: marble, wolf, trap-door, diving. El.

**Spinal Column: Structure and Function in Man** mp EBF 11min sd b&w \$50. Structure described in detail through X-ray photography and animation; function of spinal column in relation to other bones indicated; study of posture. SrH.

**Swamp** mp MINNESOTA 9min sd col \$85. Problems of wildlife conservation in a small marsh, Mother Loke, within the city limits of Minneapolis being reclaimed for real estate development. Some 18 varieties of birds and animals are seen, typical of Minnesota marsh wildlife.

**Teeth: Their Structure and Care** mp COR 11min sd col \$100 b&w \$55. Dave neglects regular dental care for two years until a recurring pain sends him to the dentist. Animation shows function and structure of different teeth; way in which decay spreads. JrH.

**Termites** mp ALMANAC 23min sd b&w \$125. Life cycle and how science copes with the problems created by these social insects; the good(!) termites do. SrH.

**Toads** mp DOWLING 10min sd col \$100. How the toad, on example of the few remaining descendants of prehistoric amphibians, has been able to survive; cycle of life; means of protection and ability to live in desert areas; how the toad hibernates; procurement of food. Int.

**Tweedy Transparencies for Vu-Graph Projectors.** 56 are available, at \$1.85 each, in three sizes: 5"x5", 7"x7", and 10"x10". The Tweedy catalog includes diagrams of protozoans, earthworms, starfish, grasshoppers, plant structure, moss life; skeletons, muscular system, digestive system, heart; general scientific group; athletic series. Pockage prices include a steel case. Transparencies are mounted and grommeted.

**Who's Who in Our Wildlife Zoo?** fs VEC '55 31fr si b&w \$3.50. Photographs of 26 wild animals native to the United States. Explains characteristics of the animals, how they live, what they eat, and where they are found.

**Wild Animal Families** mp FA 10min sd col \$100 b&w \$50. Presents seven animal families shown in their natural habitat with family relationships stressed: bison, pronghorn antelope, prairie dog, bear, porcupine, elk, Canadian geese. Pri.

**Wildflowers of the West** mp RICHFIELD 28min sd col free. State flowers of six western states; other wild flowers; role of animal life in assisting pollination of wild flowers.

**Wild Swans** mp ALMANAC 10min sd b&w \$50. Family group study as mother hatches her eggs and father stands guard against marauders; young swans break out of shells; natural habitat shown. Int.

**Valvox** sl GBS ea \$1.40. Microscope slides show the various stages of this specialized colonial form including the daughter colonies, ontheridio, oogonio, and zygotes.

## SCIENCE: GENERAL

**Dams** mp DOWLING 14min sd col \$125. Usefulness of dams to create electric power; store water for domestic, industrial, and agricultural use; improve inland waterways; repel sea water intrusion; and provide recreational areas. Scenes of dam construction. Operation of Shasta Dam and the Central Valley Project in California. Int.

**Earth and Its Neighbors in Space** 6fs EBF si col \$36 ea \$6. Basic concepts in astronomy shown in authentic color drawings with captions. **Astronomy Through the Ages, Our Earth, Moon, Sun, Solar System, Stars.** El.

**Elementary Science Set No. 5** fs YAF si col \$30. **The Aquarium, How Animals Are Grouped, How Airplanes Fly, How a Plant Grows, How a Plant Makes Food, Trip to the Weather Station.** Int.

**Exploring the Night Sky** mp EBF 10min sd b&w \$50. Designed to motivate interest in understanding the phenomena in the night sky. Shows the telescope in operation, points out essentials of how the solar system works, mentions distances in the heavens, by animation identifies constellations. El.

**Four Whys in Elementary Science** 4fs FH si col \$20. Launches a new series on science for the lower elementary grades.

**General Science I** 6fs DUK sd b&w \$30. **Energy of Muscles, Energy of Air and Water, Heat: Conduction and Convection, Heat: Radiation, Making Thermometers, Reading Thermometers.**

**General Science II** 6fs DUK sd b&w \$30. Contains two filmstrips each on Bridges, Clocks, and Windmills. El-JrH.

**How Water Helps Us** mp CORONET 11 min sd col \$100 b&w \$55. When the water supply to his house is temporarily cut off, Dickie begins to understand how important water is for drinking, washing, cooking, and other uses in the home. He realizes, also, that we use it for putting out fires, as a source of food, for transporting people and materials, for growing crops, and for recreation. Pri.

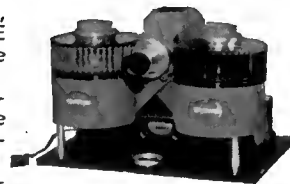
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**How Weather Helps Us** mp CORONET 11min sd col \$100 b&w \$55. How rainy, snowy, windy, and sunny kinds of weather are helpful to people, to plants, and to animals. Types of clouds indicate changes in weather. Pri.

**Junior High Science Series** 39mp McG-H 13min ea sd b&w \$55 ea. **Falling Bodies, Chemistry of Air, Air in Motion, Friction, Energy, Reflection, Magnetism, Inertia of Rest, Gravity and Center of Gravity, Spinning Objects, Force, Automobiles, Inertia of Motion, Pendulum, Wheel and Axle and Pulley, Action and Reaction, Centrifugal Force, Heat Conduction, Archimedes' Principle, Lever, Inclined Plane-Wedge-Screw, Streamlining, Pascal's Law, Refraction, Optical Illusions, Heat Convection and Radiation, Fire, Properties of Liquids, Surface Tension, Ice, States of Matter, Density, Refrigeration, Sound, Properties of Gases, Air Pressure, Electric Circuits, Better Electricity, Static Electricity.**

**Lands and Waters of Our Earth** mp CORONET 11min sd col \$100 b&w \$55. Jimmy becomes aware of the many kinds of land and water forms on the surface of our earth during a family picnic at a scenic spot. He is able to observe hills, mountains, valleys, rivers, and other geographic features; a picture book helps him understand the relationships among them. Pri.

**Ocean Tides: Bay of Fundy** mp EBF 14min sd col \$125 b&w \$62.50. Makes effective use of time-lapse photography and animation to visualize the ebb and flow of ocean tides and their effect on life on the sea-coast. Int.

**Our Living Soil** mp GOLDEN 25min sd col \$200. Conservation of soil including water cycles and life cycles of the soil. Shows farms from Pennsylvania to California practicing modern methods of soil conservation.

**Our World of Science** mp EBF 10min sd col \$100 b&w \$50. Planned as a first film in science, in simple terms it introduces the concept of an orderly

universe and describes a working procedure for problem solving in science. Pri.

**Revised Almonoc Science Films** 10mp ALMANAC 10min sd b&w \$50. The 72 Almonoc science films, which originally appeared on TV as John Kieron's Kaleidoscope, are in process of being re-edited for specific classroom use. The ten newly re-edited and re-narrated films now available are: **Earth's Skin, Weather, Heart, Earth and the Seasons** (formerly Sun, Earth and Moon), **Mr. Stickleback, the Perfect Parent, Sensitivity of Plants, Animal Behavior** (formerly, Training of the Young), **Tides, Earthquakes, Miracle of Life**. Old prints may be traded in for a credit of \$30 each.

**Science in Your Future** GE Free. Comic book on the contributions of scientific research to modern living.

**Snow Flakes** mp MOODY 7min sd col \$60 b&w \$30. Snow as a source of recreation, water for food production, and priceless microscopic beauty. Pri.

**Understanding Our Universe** mp CORONET 11 min sd col \$100 b&w \$55. How man has learned about the universe from early times; growing knowledge of it; solar system. JH.

**Upstream Where Floods Begin** mp UW 12min sd b&w \$21.51. Filmograph dealing with the watershed protection work of the Soil Conservation Service.

**Water—Wealth or Worry for America** mp MOD 24min sd col free. How water departments of progressive cities are planning ahead; need for conservation.

**Weather Station** mp YAF 10min sd b&w \$50. Functions of the weather station, its workers, value of weather forecasts, and how they are made. Int.

**Whys of Elementary Science I** 4fs FH 25-30 fr ea si col \$20 ea \$6. Two small children find the answers to four simple science questions. **Why Does It Rain? Why Do We Have Wind? Why Do We Have Warm and Cold Days? Why do We Have Day and Night?** Pri.

**Wonders of the Sky** 9fs EYE si col \$25 \$4. The field of astronomy is covered

from primitive to modern times touching upon important problems and techniques as they were developed. **Man Studies the Sky, Our Sizzling Sun, Our Silvery Moon, Milky Way, Sky Patterns, Life on Our Planets, Lows of the Sky, Earth in Space, Time-Space-Energy.** El.

**Working Water** mp DOWLING 14min sd col \$125. How water is stored and brought to dry lands, formerly unproductive; and how used, through scientific irrigation methods, to grow bountiful crops. Stresses necessary balance of soil, sunshine, and water. Increasing importance of irrigation in many parts of the nation. Int.

## SCIENCE: PHYSICS & CHEMISTRY

**Adventures in Electronics** GE free. Comic book on the use of electronics in modern living.

**Atomic Achievement** mp BIS 20min sd col \$150 r\$6. Story of the harnessing of nuclear energy for peaceful purposes in Britain. Illustrates its potentialities.

**Atomic Alchemist** mp AEC 13min sd b&w free. New fields for chemistry in the atomic age.

**Atoms in Three Dimensions** CHICAGO. Model set permits study of space relationships in various molecules. Built to exact dimensions for proper valences and valence angles. Permanent, brilliant colors are impregnated in the plastic designate carbon, hydrogen, nitrogen, phosphorus, sulfur, chlorine, bromine, iodine, fluorine, oxygen, silicon. Holes are precisely drilled to permit joining of the spheres by means of pegs. Set consists of 69 balls and 59 pegs. Larger sets available.

**Atoms for Peace Series** 3mp UW 21min ea sd b&w \$45.36, \$50.78, \$50.67. **Introducing the Atom** supplies background information and suggests possible uses; **Medicine** shows uses in medical research and diagnosis; **Agriculture, Industry, and Power** describes effects of radio-active materials in agricultural and industrial production.

**Atom Smashers** mp AEC 13min sd b&w free. Principles of particle accelerators; shows the cyclotron, synchrotron, and cosmotron.

**Atomic Furnaces** mp AEC 13min sd b&w free. Principles of the atomic reactors at Brookhaven, Oak Ridge, and Los Alamos.

**Atomic Physics** 5mp AEC 90min sd b&w free. Technical film on the history and development of atomic energy.

**Challenge of Outer Space** mp USA, USAF, USN 61min sd b&w free. Illustrated lecture by Prof. Wernher von Braun, Director, Guided Missiles Division of Redstone Arsenal, on the problems of space travel and the technical problems involved in the establishment of satellites. Problems of communication with satellites, development of rockets, military operations from a satellite are discussed.

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**Current Flow, What It Is** mp UW 4min sd b&w \$7.18. Electrons move in chain reactions due to repulsion; all electrons in wire move when one moves; amount of current depends on number of electrons moving past a point.

**Demonstrating with Light** mp MOODY 12min sd col \$90 b&w \$45. Laboratory demonstrations utilizing photocell, facsimile tubes, and specially designed equipment to depict the wonders of light. JrH-SrH.

**High School Physics Series** 162mp EBF 30min ea set in col \$25,000 b&w \$13,000. Featuring filmed TV lecture demonstrations by Prof. Harvey White, the new series is currently being completed for three kinds of applications: (1) to provide a physics course on film for schools unable to secure qualified physics teachers, (2) to provide lecture demonstrations to assist teachers with limited background in physics, and (3) to provide excellent illustrative material and demonstrations to supplement the teaching of qualified physics teachers. The low price of the series is made possible by a grant from the Ford Foundation. Only complete sets of films will be made available. SH.

**History of the Atomic Concept I & II** 2fs VISUAL 45 & 40fr ea si b&w \$5 ea \$3. Part I includes early ideas from Early Greeks to 20th century; Part II begins with contribution made to atomic concepts since the turn of the century.

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**Nature of Color: 2nd Edition** mp CORONET 11min sd col \$100. Clarifies and demonstrates Newton's explanation of the rainbow, principles of color reflection and absorption, mixing of colors by addition and subtraction, application of color principles to painting, printing, and photography. Shows principles which make color films possible. SH.

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**Techniques of Organic Chemistry** 4mp YAF. Script and demonstrations by Professor Louis F. Fieser, Harvard. Part I (11min sd col \$100 b&w \$50) shows equipment, fractional distillation, melting point determination, Rast determination of molecular weight; Part II (20min sd col \$200 b&w \$100) details equipment, solubility tests, procedure for crystallization, clarification, cholesterol from gallstones, collection of a precipitate, super-saturation; Part III (12min sd col \$100 b&w \$50) shows extraction, countercurrent distribution, elution chromatography, Part IV (19min sd col \$200 b&w \$100) shows preparation of Martius Yellow.

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repulsion contribute to EMF.  
**What Controls Current Flow; Resistance** mp UW 4min sd b&w \$8.38. Symbol for resistance to current flow, atomic basis for resistance in materials, effect of the use of a resistor in a circuit.

**Work Energy and Power** mp ALMANAC 23min sd b&w \$125. Potential and kinetic energy; atomic energy; other physical facts and principles. SH.

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**Boy of the Netherlands** mp CORONET 11min sd col \$100 b&w \$55. Willem, a Dutch boy, travels from his farm home by barge to Amsterdam to buy a new chain for his bike. He shares the life of the barge family and enjoys the sights of old and new Holland as seen along the canal. Arriving in the city, he buys a surprise for Katrien, the little barge girl. Pri.

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**Corse** mp FRENCH 26min sd b&w free. Corsica, with its maquis, rough men, and veiled women; picturesque villages. In French or English.

**Detroit** fs VEC 26fr si b&w \$3.50. Early settlement, importance of location on the Lakes, development of the auto industry, rise to the third largest manufacturing center in the U. S.

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**Farmosa** mp NOA 18min sd col free. The island as it is today with its people; its history, its future importance to the Orient.

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**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgor Dale. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Ninth Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

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**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Holsted, M.A. Third Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key E5, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Storbidge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

ment, Mineral Resources, Industries and Products, Transportation — Communication — Currency — Banking, London—Nerve Center of Great Britain, Important Cities. Int.

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**Hawaii Today** fs VEC 34 fr si b&w \$3.50. History from early days of the Kingdom to present relationship as a Territory of the U. S. Climate, natural resources, education, industry, government, and people. Int.

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**Historic Cities of the East** 9fs EYE si col \$25 ea \$4. Emphasis on reasons for location, character of people, factors in growth, major industries given for each of the following: **Bangkok, Bombay, Calamba, Delhi, Hong Kong, Honolulu, Manila, Singapore, Tokyo and Yokohama.** Int.

**Holiday in Hawaii** mp UAL 30min sd col free. Camera rams over fields of multi-colored archids and along palm-fringed shores, captures the festive frivolity of a luau banquet, and lingers on the shadowy figures of a Polynesian fire dance.

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**Japan** mp NOA 18min sd col free. Principal cities, picturesque countryside, reflections of the old and the new in Japan.

**Japan Today** fs NYTIMES 57fr si b&w \$2.50. Resurgence of Japanese economic well-being and productive might and problems resulting from intensi-

fied competition as Japanese again flood the markets of the world with machinery, textiles, and many other products; relationships with East and West; governmental stability.

**Journey to Nowhere** mp WHITE 26min sd col free. Life in the once famous city of Timbuktu; how to reach the city through the Sahara Desert and along the Niger River.

**Land in the Sky** mp ASHEVILLE 15min sd col free. Asheville and western North Carolina including views of Biltmore House, Thomas Wolf Hame, Mt. Mitchell, Blue Ridge Mountains, and the Great Smokies.

**Land of Time** mp STERLING 30min sd col free. Beauty spots of Cairo, Luxar, Alexandria, and many more of the almost-legendary places of Egypt. Narrated by Lawell Thomas.

**Life of a Primitive People** mp CORONET 14min sd col \$125 b&w \$68.75. The life of a primitive tribe in Africa today parallels that of early man in pre-historic times: hunting for food, using fire, and adapting materials to make clothing, shelter, utensils, and weapons. Int.

**Living in Australia and the Pacific Islands** 4fs SVE ea 65fr si col \$19 ea \$6. **Living in Australia** (Agricultural and rural industries; cities and distribution of population), **Living in New Zealand** (rural and urban life; relation of rural industries to manufacturing and trade), **Living in the Hawaiian Islands** (types of coasts, vegetation, croplands, cities), **South Pacific Islands and Antarctica** (types of islands, economic activities, importance in world affairs, recent explorations in Antarctica).

**Mexican Fishing Village** mp BAILEY 8min sd col \$100. Story of the people who live on the island of Janitzio, a tiny piece of land in the middle of Lake Patzcuaro, which lies between Guadalupe and Mexico City. Here the people live in the same primitive fashion they have followed for generations. Int.

**Michigan** fs VEC 34 fr si b&w \$3.50. Contributions to the nation's wealth and culture; scenic areas. Int.

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Way of the Navajo mp YAF 20min sd b&w. A compelling and penetrating

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Welcome to Holland mp HOFF 10min sd b&w. Documentary of the Netherlands today.

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**Pillars of American Strength** fs TIMES 57fr si b&w \$2.50. Concepts of individual freedom; the amalgam, character, and drive of Americans; blessings of abundance and geography, currents of culture; current problems of foreign policy, integration, and surpluses.

**People Who Work at Night** mp FA 10 min sd b&w. Varied activities at night in the city and their importance to the community and to the health and well-being of all. Pri-EI.

**Responsibility of American Citizenship** mp NEP 13min sd b&w \$60. Discusses the need to understand: the American way of life, Communism, Socialism, propaganda techniques of both groups, public education, government, spiritual growth, need for getting others to understand the obligations of citizenship.

**Security and Freedom** mp NEP 13min sd b&w \$60. A class discusses factors in genuine security—factors which came from within the person or over which he has control. Also discusses factors destructive to security.

**Your Federal Government** 6fs YAF si col \$30. Federal Government, Legislative Branch, Judicial Branch, Executive Branch, How a Bill Becomes a Law, Our Capital City. JH.

**Youth and the U. N.** mp MINNESOTA 25min sd col \$115. The UN's goals, how its work is related to the interests of high school students, how to learn about the UN's program and problems and the people who work there, America's role in the UN.

**Waste Not—Want Not** mp CCHR 28min sd b&w \$30 free loan. Objectively and graphically brings to life the bipartisan Hoover Commission's blueprint for "better government at a better price."

## SOCIAL STUDIES: HISTORY

**Age of Discovery** mp YAF 15 min sd col \$150 b&w \$75. An all-animation film explaining the cause-and-effect relationship of events of the late 15th century as they led to the discovery of the New World. Int.

**America Develops World-Wide Interests** 9fs EYE si col \$25 or \$4 ea. Covers the period from 1900 to 1920 in American History. **The Spanish-American War, Island Possessions, Panama Canal, Growth in National Power—The Pan-American Union, Developments Abroad—Immigration, American Interests in Asia, First World War, United States Joins the Allies—The Peace Treaty, Social and Political Changes.** Int.

**American Battleground** mp NYSDC 20 min sd col free. Recreates the period from 1775 to 1783 in New York State giving some of the flavor of the skirmishes, victories, and defeats in scenes of historic houses, forts, and battlegrounds.

**American Flag (Story of Old Glory)** mp EBF 14min sd col \$125 b&w \$62.50. Featuring actual locations and dramatized events, vividly documents the origin, growth, and meaning of our national flag. Children give the Pledge of Allegiance; Columbus brings the first flag to America; legend of Betsy Ross; Stars and Stripes made official by Congress; Francis Scott Key; growth of the flag; symbolism. EI-SrH.

**Beginning at Plymouth Colony** mp NEP 13min sd b&w \$60. First of the

American Adventure Series. Dramatizes the before-and-after story of the abandonment of Plymouth Colony's communal storehouse and the principle of public ownership, and the adaptation of the political-economic principles of private ownership and individual self-reliance. Live-action and animation.

**Cracks in the Soviet Empire** fs. NYTIMES si b&w \$2.50. Problems created for Russia's leaders by nationalism and hate of communism in the satellites. Shows the advantages that Russia has drawn from her empire and the resources of the different lands. Surveys the history and struggles for independence of the area. Chronicles the Communist seizure of power and draws a picture of how the Communist system works.

**Craftsman in Colonial Virginia** fs CW. Part of a new series of filmstrips on colonial America, the story is based largely on the life of a bootmaker and included in the film strip are scenes of the apprenticeship of the bootmaker's son and scenes of other crafts.

**Colonialism in Retreat** fs NYTIMES 54fr si b&w \$2.50. Current advances toward independence and the turmoil and conflicts that are encompassed in this movement. Develops the steps that saw the decline of the colonial empires and brought freedom to hundreds of millions in Asia and Africa. Deals with the social, political, and economic problems of the newly independent nations. Problems of defense and economics for the West caused by the decline in colonialism.

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**Dakota Wars and Reservation Life** mp NEBRASKA 29min sd b&w \$85. Complete series of 13 \$950. Move into the plains and wars with the whites from 1849 to 1890; Custer's lost stand; eventual white domination.

**Dawn of Plains History** mp NEBRASKA 29min sd b&w \$85. Earliest white penetration of the Great Plains, how European goods reached the Indians, evidences of great unrest with Indians concentrating into large villages, some fortified.

**Declaration of Independence** fs VEC 21fr si b&w \$3.50. History of the Declaration and exploration into the meaning of certain phrases therein. Based on "You and Your U. S. A." SH.

**Development of the American Republic: Establishing the Republic** 6fs SVE si col \$33 or \$6 ea. Designed to set forth the forces that have contributed to the building of America, foundations of a free society, origin and development of democratic ideals, American heritage, cherished principles of freedom. Titles include **New World and a New Hope** (51 frames), **English Settlements** (53), **Establishing Social Life in a Wilderness** (49), **Revolution and Independence** (45), **New Experiment and a New Nation** (48), **Development of the Thirteen Colonies** (47). JH.

**Early American Civilizations** mp CORONET 11min sd col \$100 b&w \$55. Ruins of great cities such as Chichen Itzo, beautiful Mayan carvings, the Teotihuacanos' Pyramid of the Sun, the Aztec calendar stone, fine Incan weavings, and other art objects, ruins and reconstructions attest to the highly developed civilizations of the Indians of early America. Influences of these cultures upon our own indicated. Int.

**Fall of Nations** mp NEP 13min sd b&w \$60. Basic causes for the downfall of notions — political, economic, and moral decay — examined with regard to Old Babylon, Ancient Egypt, Assyria, Egypt at the beginning of the Christian Era, New Babylon, Phoenicia, Persia, Greece, and Rome.

**Famous Americans** 6fs JAM si col \$31.50 ea \$5.75. Typically American dramas of courage in the face of physical and financial handicaps, persistence, and a will to blaze a new trail. **Thomas Alva Edison**, **Wright Brothers**, **George Washington Carver**, **Alexander Graham Bell**, **Theodore Roosevelt**, **Jane Addams**. Int.

**Forgers** mp NEBRASKA 29min sd b&w \$85. The poverty-stricken peoples of 2000 B.C. to 500 A.D.; story of their changing fortunes revealed by buried fireplaces and other finds.

**French Revolution** mp CORONET 16min sd col \$150 b&w \$82.50. The controversial issues, great personalities, and turbulent events leading up to and through the French Revolution are brought to the screen through the experiences of M. Raget, lawyer and member for the Third Estate. Dramatized episodes in European settings bring vitality to the study. JH.

**From Nomad to Villager** mp NEBRASKA 29min sd b&w \$85. New way of life for the pre-historic Indians: settlement in permanent villages—new tools, pottery, elaborate religious ceremonies.

**From Trail to Rail** mp NEBRASKA 29min sd b&w \$85. Steamboat and river towns; overland freighting; stage

coach and Pony Express; telegraph and railroad.

**Full Color Picture Story of America** 8fs DAVCO si col \$40 with supplementary text. Captioned art work provides 325 new pictures on American history. The eight strips deal with exploration, the revolution, war of 1812 and westward movement, civil war and reconstruction, growth of big business and Wilson's election, World War I to the New Deal, rise and fall of dictators and our entry into World War II, D-day to Eisenhower's re-election. SH.

**Heritage U.S.A.** rec FOLKWAYS. Includes speeches by Daniel Webster, John Brown, Edward Everett, and Abraham Lincoln; documents including the Declaration of Independence, Bill of Rights, etc.

**How the Indians Lived** 5fs JAM ea 40fr si col \$25.95 ea \$5.75. A selection of tribes living in different parts of the country with emphasis on the original customs which exist today. Done in accurate art work. **Woodland Indians** (Iroquois), **Plains Indians** (Dakota), **Southwest Indians** (Hopi), **Southwest Indians** (Novajo), **Northwest Indians** (Salish).

**Hotline to Freedom** mp CRUSADE sd b&w free. Account of the trouble that Communists are now having in Eastern Europe and America's stake in the struggle of Eastern European countries for freedom. Scenes show indoctrination of children in Communist dominated lands, life in Hungary before the revolt, and recent fighting there.

**Light of Ethiopia** mp EFE 27min sd b&w \$155. History of the annexation of Ethiopia by Mussolini and consequences of this aggression; scenes of Ethiopia today and its emperor, Haile Selassie.

**Louisiana Purchase: America's Best Buy** mp NEBRASKA 29min sd b&w \$85. Mississippi Valley in world diplomacy; significance of the Louisiana Purchase; Lewis and Clark expedition.

**Man, Animal, Climate and Earth** mp NEBRASKA 29min sd b&w \$85. Mysteries of early man revealed from discovery of early human camping sites in Southwestern Nebraska . . . what is known of the climate, behavior of streams, the animals and men.

**The Mayas** mp CORONET 11min sd col \$100 b&w \$55. First films of the ruins of the ancient city of Tikal in Guatemala introduce this survey of Mayan civilization. From Tikal of the Old Empire to Uxmal and Chichen Itza of the New Empire, the remarkable achievements of the Mayan Indians in agriculture, architecture, sculpture, astronomy, and mathematics. Int.

**Men on Your Money** fs VEC 32fr si b&w \$3.50. Describes the important contribution made by each man to American history and their basic position with regard to thrift. Int.

**Near East Powder Keg** fs TIMES 57fr si b&w \$2.50. Social upheaval in the Near East, growth of nationalism in reaction to past Western imperialism, impact of oil production on the area, different countries in the region, relations of Israel with Arab states, actions of the West for protection of its interests, Arab anti-Western drive led by Nasser, Communist bloc maneuvers.

**Oregon Trail** mp EBF 25min sd b&w \$112.50. Filmed in the reconstructed frontier town of New Salem, Illinois, and along the Oregon Trail, recreates

the saga of the Westward crossing of the American continent through the eyes of a pioneer family; details of the journey. El.

**Our Two Great Documents** mp NEP 13min sd b&w \$60. American Adventure Series. Circumstances out of which grew the commanding need for the Declaration of Independence and, later, for the Constitution. Examines basic philosophy of the Declaration and provides background scenes in New England.

**Pioneer Journey Across the Appalachians** mp COR 14min sd col \$125 b&w \$68.75. A North Carolina family journeys westward before the Revolutionary War. Why the early settlers moved west, how they traveled, and other concepts dramatically visualized. El.

**Real Davy Crockett** rec FOLKWAYS. The real Davy, despite limited schooling, distinguished himself as a hunter, a hero, and a representative in Congress.

**Roger Williams: Founder of Rhode Island** mp EBF 28min sd b&w \$125. Dramatizes one of the important events in early American History — the conflict which led to the founding of Rhode Island, the first truly democratic colony in the New World. JH.

**Roman Wall** mp CORONET 11min sd col \$100 b&w \$55. An examination of the 73-mile-long wall constructed by Hadrian in England—its forts, mile-castles, turrets, barracks, and storehouses—and what it reveals of the strength and weaknesses of the Roman Empire. Clarification by dioramas, drawings, and animation. SH.

**U. S. and Its Alliances** fs NYTIMES 54fr si b&w \$2.50. Creation of NATO, SEATO, the Bagdad Pact, and other alliances because of the threat from the Communist bloc; strength of this bloc with free world alliances compared; problems facing free world alliances, such as decline of colonialism, differences over attack on Egypt, altered defense strategy forced by new weapons development, question of German re-unification; widening responsibilities of the U. S. as leader of free world alliances.

**United States Expansion: Louisiana Purchase** mp CORONET 14min sd col \$125 b&w \$68.75. Background of the territory's purchase, its exploration, settlement, and importance to the U. S. Re-enactments, map animation, and authentic sites recreate the episodes in American history. SH.

**War of 1812** mp UW 20min sd col \$120.23. Causes and highlights illustrating the origins of such phrases as "Old Ironsides," and "Don't Give Up the Ship."

**World History: Prehistoric Man Through the River Cultures** 4fs SVE si col \$21 ea \$5.50. Progress of man in significant eras, from prehistoric times with emphasis on social, economic, and cultural heritage received from the distant past. **Old Stone Age** (33 frames), **New Stone Age** (39), **River Cultures: Egypt** (46), **River Cultures: Mesopotamia** (45). Int.

**World War II: Prolapse, U.S.A.** mp EBF 28min sd b&w \$125. Brings to life some of the kaleidoscopic events of the stirring period between the end of World War I and Pearl Harbor. It provides a chronological account of major occurrences. JH.

# INDEX TO PRODUCERS AND DISTRIBUTORS

(This index gives the addresses of the producers and primary distributors referred to in the listings of materials.)

- ABC:** American Baptist Convention, Audio-Visual Department, 152 Madison Ave., New York 16.
- ACS:** American Chart Service Inc., 101 Dover St., Somerville 44, Mass.
- ADHERE-O-Learning Aids Inc.,** Box 32, Wilmette, Ill.
- AEC:** Atomic Energy Commission, Box 30, Ansonia Station, New York 23.
- AEO:** Service Corp., 210 E. Courtland St., Philadelphia 20, Pa.
- AERO EQUIPMENT Co.,** 7127 Vineland Ave., N. Hollywood, Calif.
- AETNA** Life Affiliated Companies, Public Education Dept., 151 Farmington Ave., Hartford 15.
- AFC:** Audio Film Center, 2138 E. 75th St., Chicago 49.
- AFL-CIO** Film Division, 815 16th St., N.W., Washington 6.
- AHA:** American Heart Association, 13 E. 37 St., New York 16.
- AHCA:** American Hockey Coaches Assn., Edward Jeremiah, Hanover, N. H.
- AIC:** American Institute of Cooperation, 744 Jackson Place, N.W., Washington 6.
- AIREQUIP** Mfg. Co. Inc., 20 Jones St., New Rochelle, N. Y.
- ALEXARK-Norsim,** 156 N. Arden Blvd., Los Angeles 4.
- ALMANAC** Films, 516 Fifth Ave., New York 5.
- AMC:** American Music Conference, 332 S. Michigan Ave., Chicago 4.
- ANGEL** Records, 38 W. 48 St., New York 36.
- ART COUNCIL** Aids, Box 641, Beverly Hills, Calif.
- ASSOCIATION** Films Inc., 347 Madison Ave., New York 17.
- AUDIO-MASTER** Corp., 17 E. 45th St., New York City.
- AVIS** Films, Box 643, Burbank, Calif.
- BAILEY** Films Inc., 6509 DeLongpre Ave., Hollywood 28.
- BAPTISTA** C. O. Films, Wheaton, Ill.
- BARRE** Thos., Productions, 2130 S. Bellaire St., Denver 22.
- BETHLEHEM** Records, Hollywood, Calif.
- BFC:** Broadcasting and Film Commission, National Council of the Churches of Christ in the U.S.A., 220 Fifth Ave., New York 1.
- BIS:** British Information Services, now handled by Contemporary. See below.
- BOOK-RECORDS** Inc., 222 E. 46 St., New York 17.
- BOWMAR,** Stanley Co. Inc., 12 Cleveland St., Valhalla, N. Y.
- BOYD** Film Co., 1595 Selby Ave., St. Paul 4.
- BRANDON** Films Inc., 200 W. 57 St., New York 19.
- BRAY** Studios Inc., 729 Seventh Ave., New York 19.
- BRISTOL-Myers** Products Division, Educational Service Department, 45 Rockefeller Plaza, New York 20.
- BROADMAN** Press, 127 Ninth Ave., N., Nashville 3.
- BROWN, E. C.,** Trust, 220 S.W. Alder St., Portland 4.
- CADENCE** Records, 40 E. 49 St., New York 17.
- CAMPUS** Film Distributors Corp., 14 E. 53 St., New York 22.
- CAPITOL** Records, 1730 Broadway, New York 19.
- CASC:** Certified Alfalfa Seed Council, Box 8169, Chicago 80.
- CASSELL,** John R. Co., Inc., 110 W. 42 St., New York 36.
- CATHEDRAL** Films Inc., 140 N. Hollywood Way, Burbank, Calif.
- CCHR:** Citizens Committee for the Hoover Report, 441 Lexington Ave., New York 17.
- CCUS:** Chamber of Commerce of the U. S., Audio-Visual Services Dept., 1615 H St., N.W., Washington 6.
- CELLO-TAK** Lettering Corp., 131 W. 45 St., New York 36.
- CEP:** Christian Education Press, 1505 Race St., Philadelphia 7.
- CH-CRAFT:** Church-Craft Pictures, 3312 Lindell Blvd., St. Louis 3.
- CHICAGO** Apparatus Co., 1735 N. Ashland Ave., Chicago 22.
- CHRISTIAN,** Fredric, 146 Cliff Drive, Laguna Beach, Calif.
- CHURCH-CRAFT** Pictures, 3312 Lindell Blvd., St. Louis 3.
- CI:** Cereal Institute Inc., 135 S. LaSalle St., Chicago 3.
- CMC:** Center for Mass Communication, 1125 Amsterdam Ave., New York 25. (Sole only: Rentals from Yeshino Univ., 526 W. 187th St., N.Y.C.)
- CME:** Communications Materials Exchange, Box 62, West Covina, Calif.
- COLOSSEUM** Records Inc., Oakwood Rd., R.R. 3, Norwalk, Conn.
- COLUMBIA** Pictures, 16mm Non-Theatrical Division, 729 Seventh Ave., New York 19.
- COLUMBIA RECORDS,** 799 Seventh Ave., New York 19.
- COMPOSERS** Recordings Inc., 2121 Broadway, New York 23.
- CONCORD** Record Corp., 519 S. Fifth Ave., Mt. Vernon, N. Y.
- CONCORDIA** Films, 3558 S. Jefferson Ave., St. Louis 18.
- CONTEMPORARY** Films, 13 E. 37 St., New York 16.
- COOK** Electric Co., 2700 N. Southport Ave., Chicago 14.
- CORONET** Films, 65 E. South Water St., Chicago 1.
- CRUSADE** for Freedom, 345 E. 46 St., New York 17.
- CUNY:** Credit Union National Assoc. Inc., 1677 Sherman Ave., Box 431, Madison 1, Wis.
- CW:** Colonial Williamsburg, Williamsburg, Virginia.
- DAGGETT,** Avalon, Productions, 441 N. Orange Drive, Los Angeles 36.
- DARTMOUTH** College Films, Fairbanks Hall, Hanover, N. H.
- DAUNTLESS** International, 750 Tenth Ave., New York 19.
- DAYCO** Publishing Co., 153 W. Huron St., Chicago 10.
- DECCA** Records, 50 W. 57 St., New York 19.
- DENOYER-Geppert** Co., 5235 Ravenswood Ave., Chicago 40.
- DISNEYLAND** Records, 2400 W. Alameda Ave., Burbank, Calif.
- DOVER** Records, 920 Broadway, New York City.
- DOWLING,** Pat, Pictures, 1056 S. Robertson Blvd., Los Angeles 35.
- DU KANE** Corp., St. Charles, Ill.
- EBF:** Encyclopaedia Britannica Films Inc., 1150 Wilmette Ave., Wilmette, Ill.
- EFE:** Educational Film Enterprises Inc., 500 N. Wilcox Ave., Los Angeles 4.
- EK:** Eastman Kodak Co., Rochester 4, N. Y.
- ENRICHMENT** Teaching Materials, 246 Fifth Ave., New York 1.
- EP:** Educational Productions Inc., Industrial Branch, Box 625, Hillside, N. J.
- EPIC** Records, 799 Seventh Ave., New York 19.
- EGRG:** Educational and Recreational Guides Inc., 10 Brainerd Road, Summit, N. J.
- ETERNA** Records, Box 448, Rodio City Station, New York 19.
- EYE** Gate House Inc., 145-01 Archer Ave., Jamaica 35, N. Y.
- FA:** Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25.
- FACSEA:** Society for French American Cultural Services and Educational Aid, 972 Fifth Ave., New York 21.
- FAMILY** Films Inc., 5823 Santa Monica Blvd., Hollywood 38.
- FH:** Filmstrip House, 347 Madison Ave., New York 17.
- FILMS** Inc., 1150 Wilmette Ave., Wilmette, Ill.
- FIRE-Fighting** Films, 414 Mason St., San Francisco 2.
- FLEETWOOD** Films, 10 Fiske Place, Mt. Vernon, N. Y.
- FOLAND,** House of, 1100 Irving Way, Anderson, Ind.
- FOLKWAYS** Records and Service Corp., 117 W. 46 St., New York 36.
- FRENCH** Cultural Services, 972 Fifth Ave., New York 21.
- FRIENDSHIP** Press, 257 Fourth Ave., New York 10.
- FRITH** Films, 1816 N. Highland, Hollywood 28.
- FSFP:** Feature Story Film Productions, Clermont, Fla.
- GATEWAY** Productions Inc., 1859 Powell St., San Francisco 11.
- GBS:** General Biological Supply House Inc., 8200 S. Hoyne Ave., Chicago 20.
- GE:** General Electric Co., 1 River Rd., Schenectady, N. Y.
- GERMAN** Airlines, 555 Fifth Ave., New York City.
- GM:** General Motors Corp., Public Relations Staff—Film Library, General Motors Bldg., Detroit 2.
- GOLDEN** Key Productions Inc., 1921 Hillhurst Ave., Hollywood 27.
- GOSPEL** Films Library, Box 2211, Charleston, W. Va.
- HEATH,** D. C. & Co., 285 Columbus Ave., Boston 16.
- HFC:** Household Finance Corp., Money Management Institute, Prudential Plaza, Chicago 1.
- HEIRLOOM** Records, Brookhoven, N. Y.
- HENRY FORD** Museum and Greenfield Village, Department of Education, Dearborn, Mich.
- HOFFBERG** Productions Inc., 362 W. 44 St., New York 18.
- HOEFLER,** Paul, 7934 Santo Monica Blvd., Los Angeles 46.
- ICONOGRAPH** Filmstrips, 520 Fifth Ave., New York 36.
- IDEAL** Pictures, 58 E. South Water St., Chicago 1.
- IDEAS** Inc., 615 S. Second, Laramie, Wyo.
- IFB:** International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4.
- IFF:** International Film Foundation, 270 Park Ave., New York 17.
- INDIANA** University, Audio-Visual Center, Bloomington.
- IVT:** Institute of Visual Training, 40 E. 49 St., New York 17.
- JACRONDA** Mfg. Co., 5449 Hunter St., Philadelphia 31.
- JAM** Handy Organization, 2821 E. Grand Blvd., Detroit 1.
- KAPP** Records Inc., 119 W. 57 St., New York.
- LAKE,** George W., Productions, Naples, Fla.
- LAMBERT** Foundation, Box 352, Gambier, Ohio.
- LIBRARY** Products Inc., Box 552, Sturgis, Mich.
- LIFE** Filmstrips, 9 Rockefeller Plaza, New York 20.
- LONDON** Records, 539 W. 25 St., New York 1.
- LONG** Film Slide Service, El Cerrito, Calif.
- MERCURY** Records, 35 E. Wacker Drive, Chicago 1.
- MESTON'S** Travels Inc., 3801 N. Piedras, El Paso.
- METHUEN** Publishing House, New York 11.
- M-G-M** Records, 701 Seventh Ave., New York 19.
- MH—McGrow-Hill** Book Co., Text Film Dept., 330 W. 42 St., New York 36.
- MHFB:** Mental Health Film Board, 166 E. 38 St., New York City.
- MINNESOTA,** University of, Audio-Visual Education Service, Minneapolis 14.
- MINNESOTA DEPT.** of Health, University Campus, Minneapolis 14.
- MM:** Minneapolis-Moline Co., Film Library, Minneapolis 1.
- MODERN** Talking Picture Service, 3 E. 54 St., New York 22.
- MODERN ENTERPRISES,** Box 455, Van Nuys, Calif.
- MSI:** Museum of Science and Industry, Jackson Park, Chicago.
- MUSICAMERA,** Box 330, Chicago 90.
- NAAJIS:** National Academy for Adult Jewish Studies, The United Synagogue of America, 1109 Fifth Ave., New York 28.
- NATIONAL AUDUBON** Society, 1130 Fifth Ave., New York 28.
- NCCC:** National Council of the Churches of Christ in the U.S.A., Dept. of Social Welfare, 297 Fourth Ave., New York 10.
- NEA:** National Education Association, 1201 16th St., N.W., Washington 6.
- NEBRASKA,** University of, Bureau of Audio-Visual Instruction, Lincoln.
- NEUBACHER** Productions, 10609 Bradbury Road, Los Angeles 64.
- NEW LIFE** Films Foundation, 1223 W. Wilcox, Peoria, Ill.
- NEW YORK UNIVERSITY** Film Library, 26 Washington Place, New York 3.
- NFBC:** National Film Board of Canada, 630 Fifth Ave., New York 20.
- NFU:** National Farmers Union, Education Materials Service, 1575 Sherman St., Denver 3.
- NFIP:** National Foundation for Infantile Paralysis, 120 Broadway, New York 5.
- NYTIMES—**New York Times, Office of Educational Activities, New York 36.
- OLYMPIA** Film Productions Inc., 112 W. 48 St., New York 36.
- OSU:** Ohio State University, Department of Photography, Columbus 10.
- PCR:** Psychological Cinema Register, Pennsylvania State University, University Park.
- PCTS:** President's Committee for Traffic Safety, General Services Bldg., Washington 25.
- PHOTOTAPES** Inc., 248 W. 49 St., New York 19.
- POETRY** Records, 475 Fifth Ave., New York 17.
- PORTAFILMS,** Orchard Lake, Mich.
- PRESBYTERIAN** Distribution Service, 156 Fifth Ave., New York 10.
- PRIMARY PLAYHOUSE,** Sherwood, Oregon.
- PRINCETON** Film Center, Box 431, Princeton, N. J.
- RAND McNally & Co.,** Box 7600, Chicago 80.
- RCA,** Camden, N. J.
- RCA-VICTOR** Division, Camden, N. J.
- REMINGTON-RAND** Division, Sperry Rand Corp., 315 Fourth Ave., New York 10.
- RHODES, M. H.,** Inc., 30 Bortholomew Ave., Hartford, Conn.
- RICHARD** Mfg. Co., 5914 Noble Ave., Van Nuys, Calif.
- RIKEN** Optical Industries, 521 Fifth Ave., New York City.
- ROTHACKER,** 729 Seventh Ave., New York 19.
- SANTA FE** Railway Film Bureau, 80 E. Jackson Blvd., Chicago 4.
- SCRIPTURE** Press, 1825 College Ave., Wheaton, Ill.
- S.E.:** Southeastern Films, 179 Spring St., N.W., Atlanta 3.
- SHELL** Oil Co. Film Library, 50 W. 50 St., New York 20.
- SINCLAIR** Refining Co., Sales Promotion Dept., 600 Fifth Ave., New York 20.

**SMPTE:** Society of Motion Picture and Television Engineers, 55 W. 42 St., New York 36.  
**SONANT Corp.,** 6605 Hollywood Blvd., Hollywood 28.  
**SPOKEN Arts,** 275 Seventh Ave., New York 1.  
**STERLING-Movies U.S.A. Inc.,** 43 W. 61 St., New York 23.  
**STIK-A-LETTER Co.,** Box 286, Escondido, Calif.  
**STOUT State College,** Division of Industrial Education, Menomonee, Wis.  
**STRAUSS, Henry, & Co.,** 31 W. 53 St., New York 19.  
**STURGIS Library Products Inc.,** Box 552, Sturgis, Mich.  
**SVE: Society for Visual Education Inc.,** 1345 Diversey Pkwy., Chicago 14.  
**TABLETOPPER Productions,** Rt. 1, Box 792, Escondido, Calif.  
**TC: Teachers College,** Columbia University, Bureau of Publications, 525 W. 120 St., New York 27.  
**TECHNI-Craft,** Box 1534, Petersburg Va.  
**TFC: Teaching Film Custodians Inc.,** 25 W. 43 St., New York 36.  
**TEXAS,** University of, Visual Instruction Bureau, Austin 12.  
**TRADITION Records,** Box 72, Village Station, New York 14.  
**TWEEDY Transparencies,** 321 Central Ave., Newark.  
**UAHC: Union of American Hebrew Congregations,** 838 Fifth Ave., New York City.  
**UAL: United Air Lines,** 5959 S. Cicero Ave., Chicago 38.  
**UAW-CIO, Public Relations Dept.,** 800 E. Jefferson Ave., Detroit 14.  
**UC: University of California, Ed. Films Sales Department,** Ernest Rose, Los Angeles 24.  
**UNICORN,** 75 State St., Boston.  
**USA: U. S. Army. Address Signal Officer:** First Army, New York 4; Second Army, Ft. George G. Meade, Md.; Third Army, Ft. McPherson, Ga.; Fourth Army, Ft. Sam Houston, Texas; Fifth Army, Chicago; Sixth Army, San Francisco; Military District of Washington (25).  
**USAF: U. S. Air Force. Address Control Film Library,** Film Exchange HQ: Eastern, Harrisburg, Pa.; Southern, Orlando, Fla.; Midwestern, San Antonio 8; Western, McClellan, Calif.  
**USC: University of Southern California, Dept. of Cinema,** University Park, Los Angeles 7.  
**USDA: U. S. Department of Agriculture, Motion Picture Section,** Washington 25.  
**USMC: U. S. Marine Corps. Address director of recruitment district:** 495 Summer Street, Boston; Rittenhouse Square Bldg., Philadelphia 3; Arlington 8; Atlanta; New Orleans 12; Chicago 4; San Francisco 6.  
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**USPHS: U. S. Public Health Service,** Box 185, Chamblee, Ga.  
**UWF: United World Films Inc.,** 1445 Park Ave., New York 29.  
**VANGUARD Recording Society Inc.,** 256 W. 55 St., New York.  
**VEC: Visual Education Consultants Inc.,** 2066 Helena St., Madison 4, Wis.  
**VIKING Importers,** 113 S. Edgemont St., Los Angeles 4.  
**VIRGINIA Department of Education, Film Production Service,** Richmond 16.  
**VISUAL Sciences,** Suffern, N. Y.  
**VOX Records,** 236 W. 55 St., New York 19.  
**WARD'S Natural Science Establishment Inc.,** 3000 E. Ridge Road, Rochester 9, N. Y.  
**WAYNE State University, Audio-Visual Materials Consultation Bureau,** Detroit 2.  
**WB&E: Williams, Brown & Earle Inc.,** 904 Chestnut St., Philadelphia 7.  
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**WESTON Woods Studios Inc.,** Westport, Conn.  
**WB Productions,** 637 E. Broad St., Souderton, Pa.  
**WILMAC Recorders,** Pasadena, Calif.  
**WORLD-Wide Pictures,** Box 1055, Sherman Oaks, Calif.  
**WORLD TRAVEL Films,** Wynnewood, Pa.  
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**YAF: Young America Films Inc.,** 18 E. 41 St., New York 17.  
**YALE Audio-Visual Department,** 1779 Yale Station, New Haven, Conn.  
**ZODIAC Recording Co., Inc.,** 501 Madison Ave., New York 22.

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799 Stevenson St., San Francisco, Cal.  
1108 Jackson St., Dallas 2, Tex.

**Bailey Films, Inc.** (PD)  
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**Brandon Films** (D)  
200 W. 57th St., New York, N. Y.

**Bray Studios, Inc.** (PD)  
729 Seventh Ave., New York 19, N. Y.

**Broadman Films** (PD)  
127 Ninth Ave., North, Nashville 3, Tenn.

**Contemporary Films, Inc.** (PD)  
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**Coronet Instructional Films** (P)  
Coronet Bldg., Chicago 1, Ill.

**Dowling—Pot Dowling Pictures** (PD)  
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**Family Films**  
5823 Santa Monica Blvd., Hollywood 38, Cal.

**Heidenkamp Nature Pictures** (PD)  
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# Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

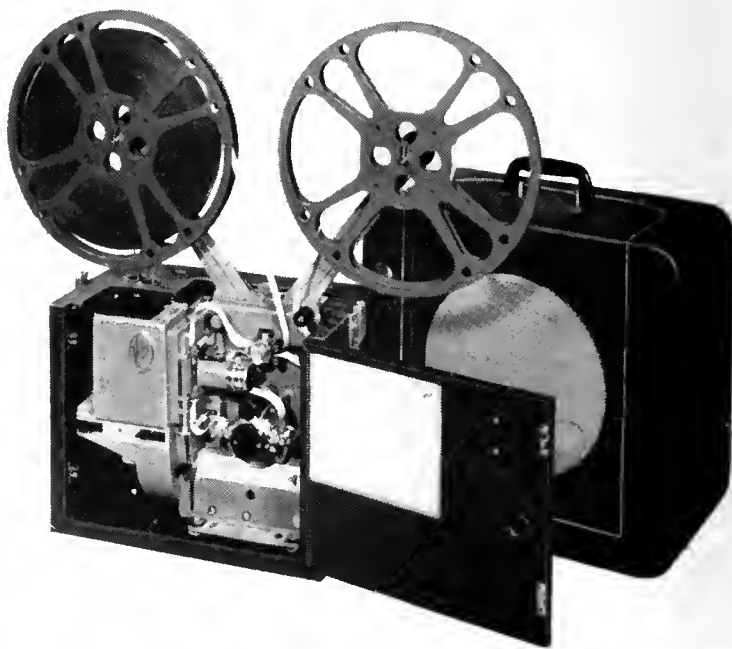
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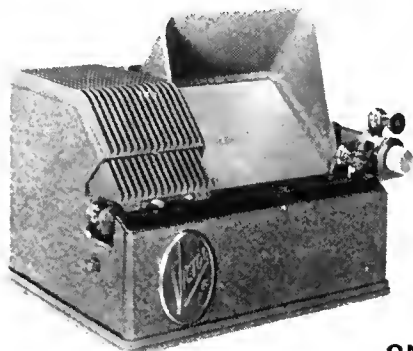
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& AUDIO-VISUAL GUIDE

January, 1958

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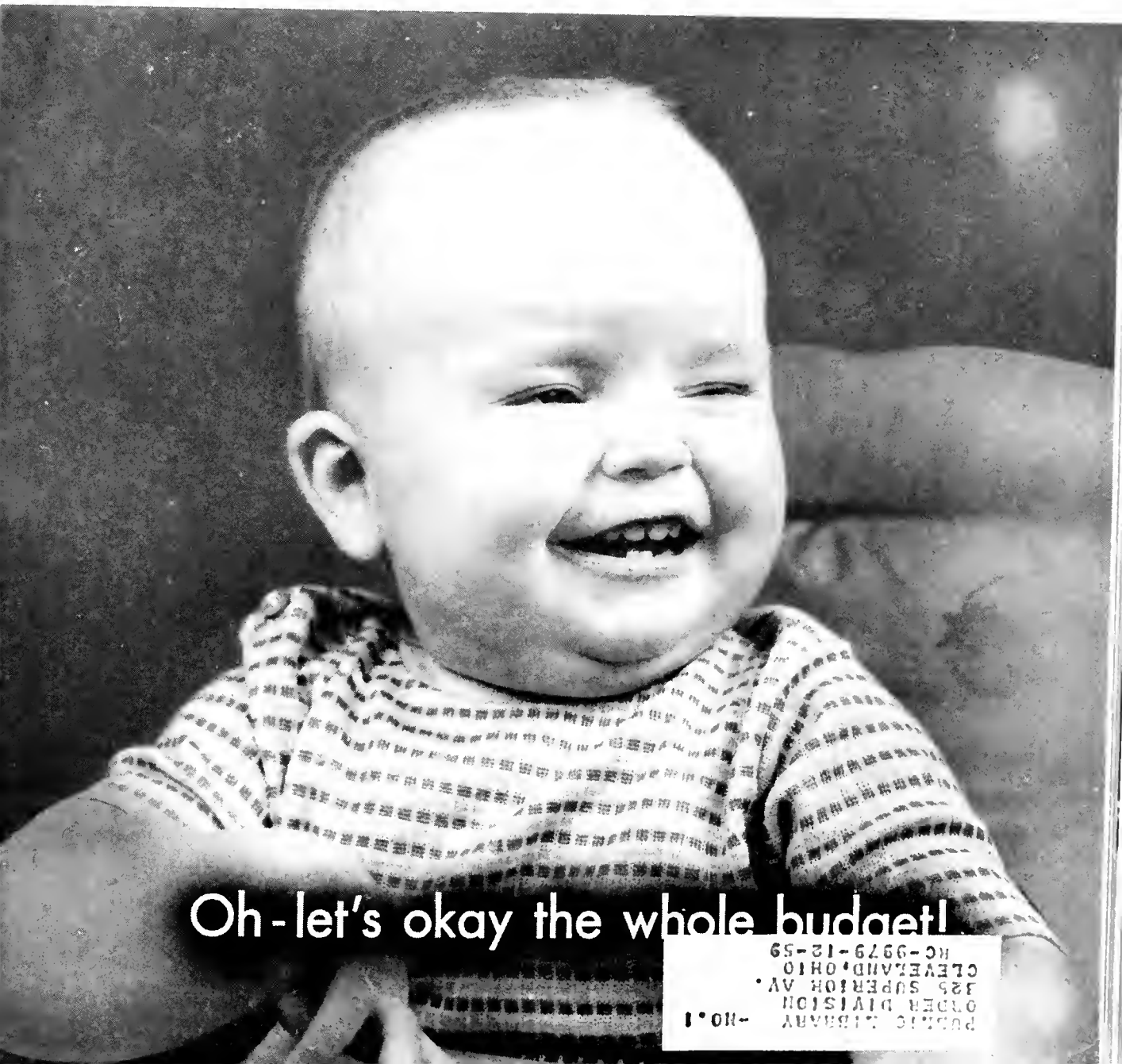
CONTINUITY OF LIFE FILM SERIES

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IN SEVENTEEN ELEMENTARY SCHOOLS

A "Banister Baby" photo. Courtesy Pix Film Service

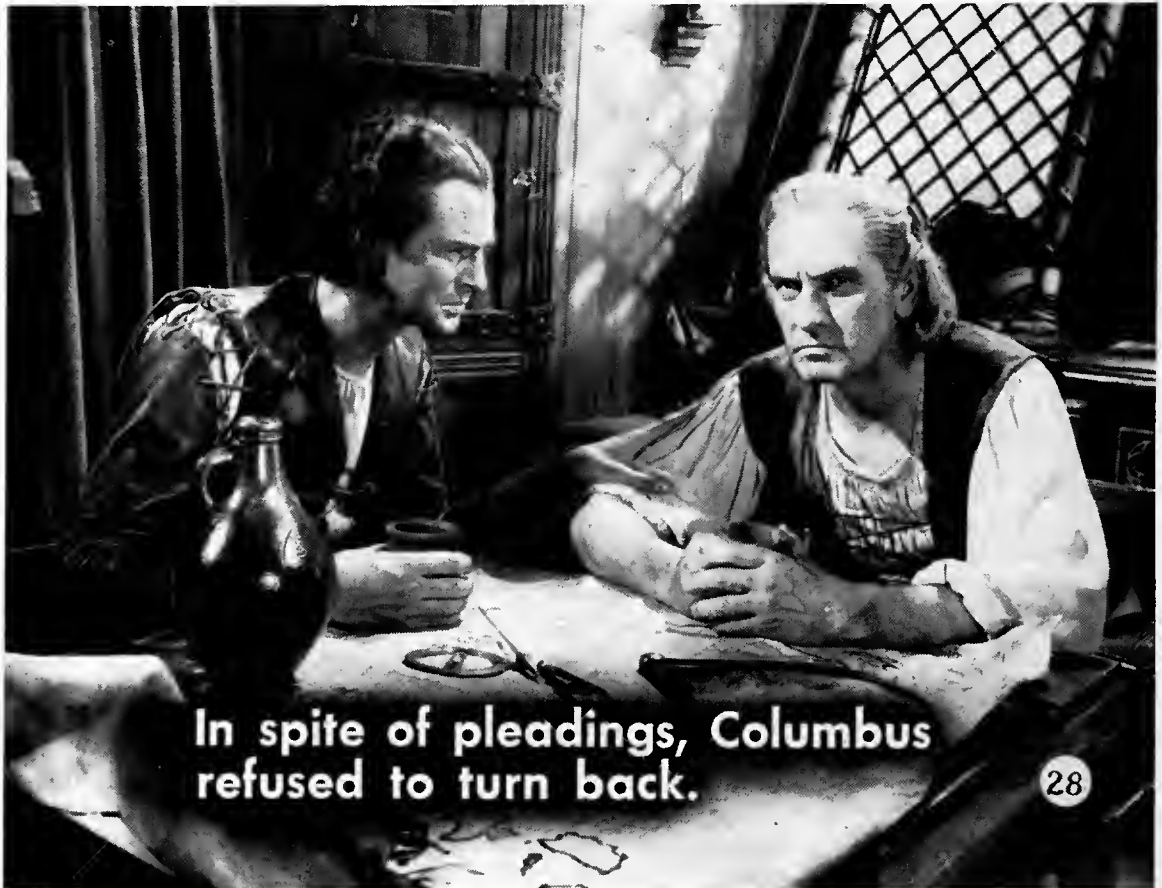


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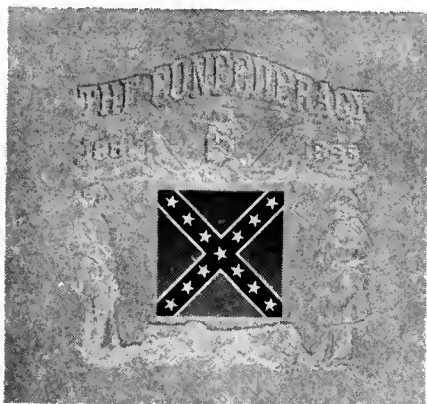
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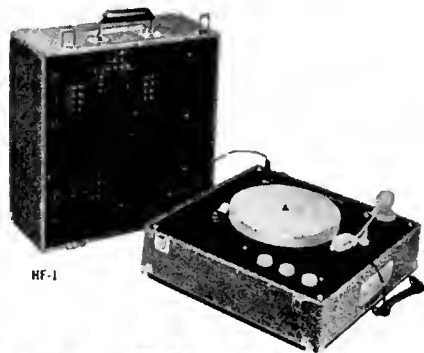
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Founded  
in 1922  
by  
Nelson L. Greene

## & AUDIO-VISUAL GUIDE

January, 1958

Volume 37, Number 1, Whole Number 359

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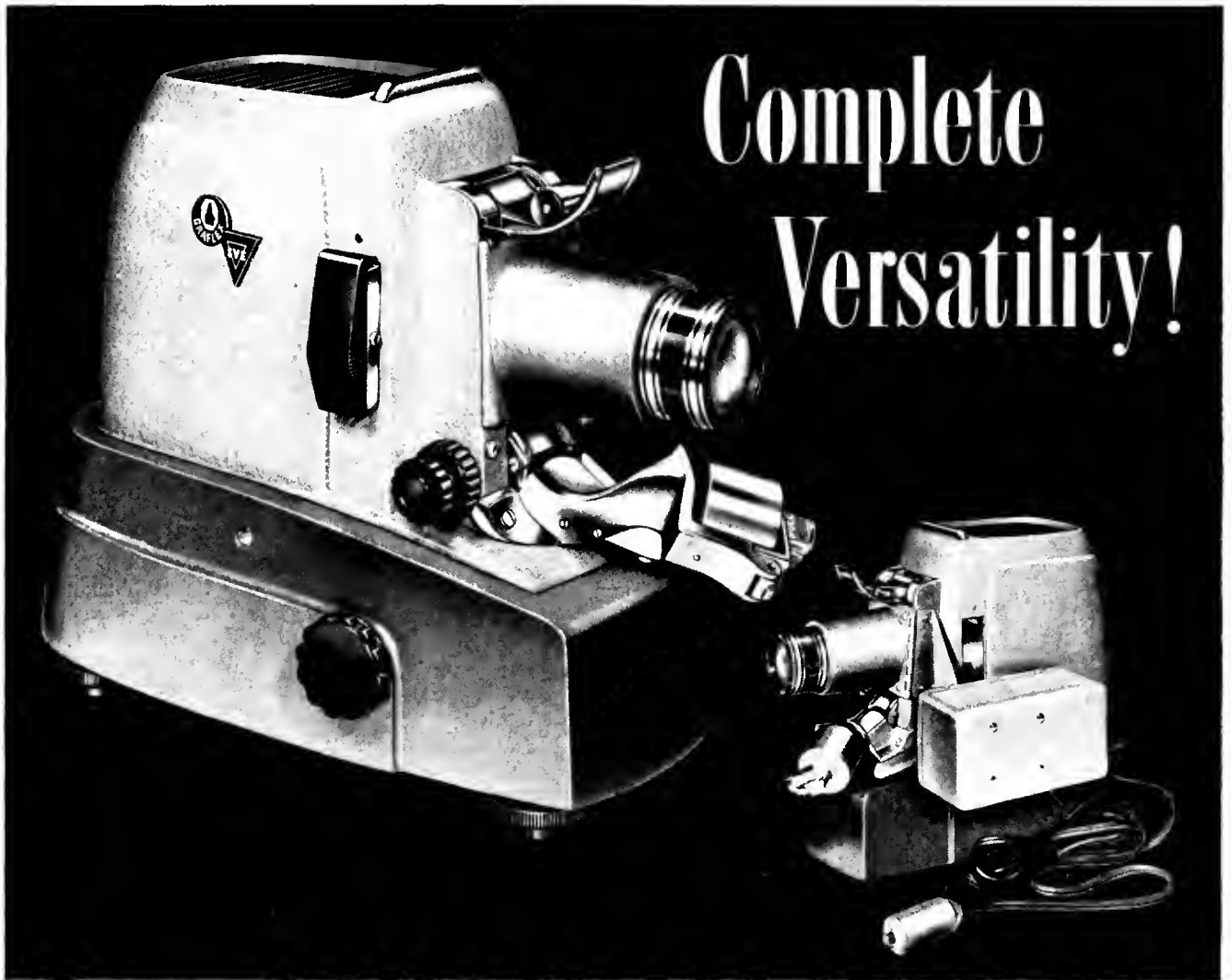
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# On the SCREEN

## Cover: "Bannister Baby"

The cover study selected for this issue of Educational SCREEN, was produced by photographer Constance Bannister, for Pix Film Service, Greenwich, Conn., who kindly allowed us to use it as a fitting subject for the beginning of a new year. We are intrigued by this genial little tyke and heartily in sympathy with his philosophy of lightly tossing off the burden of responsibility. Would it could ever be done that easily. We felt, at least, that all would get a laugh and a "lift" from just looking at this baby, and so — our reason for choosing this subject.

## "Correction" Is In Order

In the "Blue Book of Audio-Visual Materials" section of the December 1957 issue of this magazine, several items were mistakenly and incorrectly listed and we hasten to rectify this error as quickly as possible. Each of the items in question were films from the series "THE MAGIC OF THE ATOM," produced and primarily distributed by Handel Film Corporation. In each of the listings, AEC was given credit for distribution and each was listed as "free." Contrary to this, and notwithstanding the fact that the New York office of AEC does have one set of the series on hand and does loan them upon request, this constitutes only a small fraction of the overall distribution activity covering forty countries all over the world, and handled by Handel Film Corporation. Also, each of the films is sold at the list price of \$55 per segment, and rentals range from five to ten dollars according to arrangement.

The eleven segments of the educational film series "THE MAGIC OF

THE ATOM" that were listed incorrectly, are as follows: under the heading of Agriculture, on page 594, are "Atomic Age Farmer" and "Atomic Greenhouse." On page 606 under the heading of Industry, are "Atomic Metallurgy" and "Power Unlimited." On page 601, under heading Health and Safety, is "Protecting the Atomic Worker." On page 609 under Medical Science, are "Atom and the Doctor" and "Atomic Pharmacy." On page 617 under Science: Biology, is "Atomic Zoo" and on page 620, under the heading Science: Physics & Chemistry, are "Atom Smashers," "Atomic Alchemist" and "Atomic Furnaces."

## Correction Number Two

On page 624 of the "Blue Book of Audio-Visual Materials" section, the heading 22 *States in Travel Slides* begins by being incorrect. The MESTON Travel slides cover all 48 states and in addition, are packaged 4 in a group (not eight) selling for 98c per package.

## Forthcoming '58 Issues

Two important Spring issues are being planned for 1958. The February issue of Educational SCREEN will be devoted to the subject of the CHURCH and the part Audio-Visuals play in religious instruction. Then in April a special feature will be A-V Aids for Teachers of English. The April issue will stress the Audio part of Audio-Visuals, as it did in the 1957 issue. Because we feel that occasional emphasis on one subject is of particular value to instructors in special fields, we suggest additional attention to be given to these forthcoming issues.

—GM

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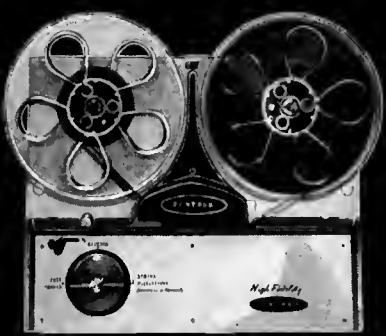
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The 16mm films described below represent a continuation of Coronet's production program of fine educational films for all levels. Each film is the result of months of research both on the subject for content and on the curriculum to determine teaching needs. They will serve a real purpose by bringing to the classroom vivid, lasting accounts of a variety of subjects.

The films described below are available in full, natural color or in black-and-white

**FOR PRIMARY GRADES**

**THE FROG PRINCESS** (½ reel, 5 min.) Here is an exciting fantasy in a quaint Fairyland setting. A beautiful princess under a spell as a frog is freed by a handsome prince from her wicked enchantment. *Language Arts.*

**LIVING AND NON-LIVING THINGS** (1 reel, 11 min.) Familiar examples illustrate the differences and similarities between the two great groups—living and non-living things. *Science.*

**MR. AND MRS. ROBIN'S FAMILY** (1 reel, 11 min.) Beautiful nature photography brings us the dramatic story of a mother and father robin and of the two groups of fledglings they raise between spring and fall. *Language Arts.*

**MOTHER GOOSE RHYMES: BACKGROUND FOR READING AND EXPRESSION** (1 reel, 11 min.) This imaginative film breathes life into a host of familiar nursery rhyme characters, including Mother Goose herself. Filmed at the fabled Storytown, U.S.A. *Language Arts.*

**FOR INTERMEDIATE GRADES**

**LET'S BE CLEAN AND NEAT** (1 reel, 11 min.) Examples in this film demonstrate how cleanliness and neatness contribute to family life, social acceptance, good health, and a feeling of well-being. *Health.*

**THE PANAMA CANAL** (1 reel, 11 min.) Surveying the history of the Canal, this film explains its operation and significance for world transportation. A trip through the canal with a view of surrounding cities is a high point. *Geography.*

**STORY OF OUR NUMBER SYSTEM** (1 reel, 11 min.) Here is a pictorial survey of the historical development of numbers—and how it led to a place holder, the zero, and to our present symbols. *Arithmetic.*

**UNDERSTANDING OUR EARTH: ROCKS AND MINERALS** (1 reel, 11 min.) This description of the three main classes of rocks relates them to the conditions which produced them. The varied uses of rocks and minerals are explained. *Science.*

**THE WEST INDIES: GEOGRAPHY OF THE AMERICAS** (1 reel, 11 min.) This film examines modern trends in industry, the traditions of large plantations, and the population, terrain, and resources of these beautiful islands. *Geography.*

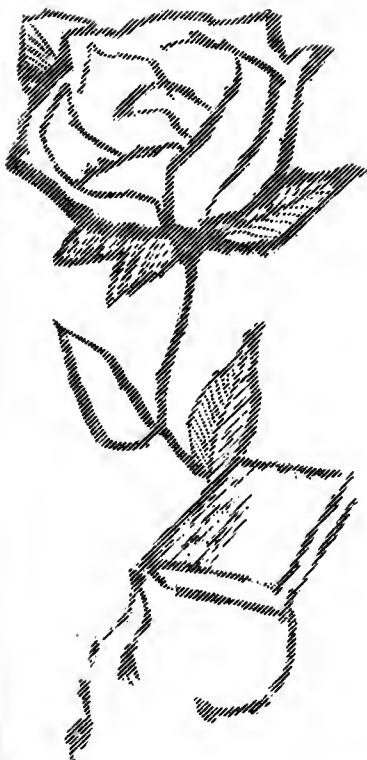
**FILMS FOR JUNIOR AND SENIOR HIGH SCHOOLS**

**ENGLISH LITERATURE: THE EIGHTEENTH CENTURY** (1¼ reels, 13½ min.) The trends of eighteenth-century literature are analyzed through a presentation of excerpts from works of some great writers of the period. *English Literature.*

**ENGLISH LITERATURE: THE ELIZABETHAN PERIOD** (1½ reels, 13½ min.) We see how the trends of life in Elizabethan times affected the literature of the period. Excerpts from writings of the age's greatest authors are presented. *English Literature.*

**HIGH SCHOOL PROM** (1½ reels, 16 min.) The film is built around an actual prom. Four students illustrate some aspects of this exciting event—preparation for it, etiquette during it, procedures to be followed afterwards, behaving creditably, and dining out. *Guidance.*

**RUBBER IN TODAY'S WORLD** (1 reel, 11 min.) This review of the history of rubber stresses its importance and covers modern production processes. Synthetic rubber is discussed. *Social Studies, Geography.*



**WRITE FOR PREVIEW . . .**

Use the coupon, if you are interested in receiving prints of these films for purchase consideration or, if you are interested in rental, a list of the libraries from which the films may be obtained.

**CORONET FILMS**

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Please send me preview prints of the Coronet films I have listed on the attached sheet. I understand I am responsible only for return postage.

Name \_\_\_\_\_

Please send me a catalogue of your films and a list of the film libraries from which they may be rented.

School \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

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Just consult your phone book.

## "Relic" Gets Varied Reaction

Editor: Have just finished reading your thought-provoking editorial "Relic of the Past." Since I am leaving for Danville within the hour I do not have time to think it through to the extent that I would like. However, as soon as I get back at the end of this week I plan to check with one of the audio-visual dealers here in Richmond who handles closed circuit television equipment and get a rough estimate on what it would cost to set up closed circuit television in typical schools of various sizes and then take up your idea with the director of our school buildings service in the State Department of Education.

I think your idea has a great deal of merit and I wonder why we had not thought of it sooner. If you have anything further specific in regard to this I would appreciate having it.

Many thanks for jarring my thinking, as you always do in your stimulating editorials.

W. H. Durr, Supervisor

Bureau of Teaching Materials  
State Board of Education  
Richmond 16, Va.

Editor: I think you go too far in your editorial "Relic of the Past." Closed circuit television certainly has many uses in the school, I agree. But television, no matter how large the screen, how close the viewer, how good the sound, does not have the same quality of experience as the real thing or person. It is a mistake — and a disservice to educational television, I think — to suggest that nothing is lost when the actual event is replaced by reproduced sound and image.

For in fact, much is lost in the reproduction, by whatever medium. We fail to realize this because we do not often compare the reproduction with the original: we compare it with another reproduction, recording against recording, film against film. In truth we do not often have the opportunity to compare original and reproduction; we are not present in the recording studio, for instance, as a rule.

This is no stricture against audio-visual media in the classroom; a second-hand experience is often much better than none at all. But we have to bear in mind that any medium has its limitations. Being aware of the limitations of the television medium, and the loss in quality of experience that it includes, I do not accept your proposal that the auditorium is replaceable by television.

Burnett Cross

Educational Consultant  
170 East Hartsdale Avenue  
Hartsdale, New York

## Appreciation Continues

Editor: You have again performed a very worthwhile service for the whole educational field in your editorial in the November issue of "The Screen," and the reprint of the letter by Ruth Walsh.

I guess that most of us have been fighting this sort of thing for many years. I mean the old business of the low bid taking the business away from the legitimate dealer who has really worked it up over a period of often many months or many years and repeated calls. Fortunately there are a great many superintendents and business managers who understand what the audio-visual education dealer can do for them. Unfortunately, however, in a great many cases their hands are tied by local laws which make the low bid mandatory.

I thank you again for the timeliness and excellence of your editorials.

Herbert M. Elkins

Visual-Acoustic Teaching Tools  
10031 Commerce,  
Tujunga, California

## A Plea for Pen-Pals

Editor: Will you kindly introduce me to some American citizens (ladies and gents) who may be interested in a Pen-friendship? I shall be glad to send them some gifts of Indian novelties such as Indian toys (wooden and leather), Indian sweets, and the used postage stamps of India and neighboring countries. I would also welcome novelties of your country like the Fountain-Pens, Pencils, small Pocket-Knives, etc. To any friends interested in learning Indian languages, Urdu and Hindi, I shall be specially happy to assist them and I may also send them elementary books on these subjects. But as the Air Mail postage from India is very costly, I hope my friends will send me the International Postage Coupon for reply. But it is not very necessary. It all depends upon their courtesy.

Miss Rokaya Khtoon

Huck House  
Thavai Mahalla Lane  
Bihar-Sharif,  
Behar, India

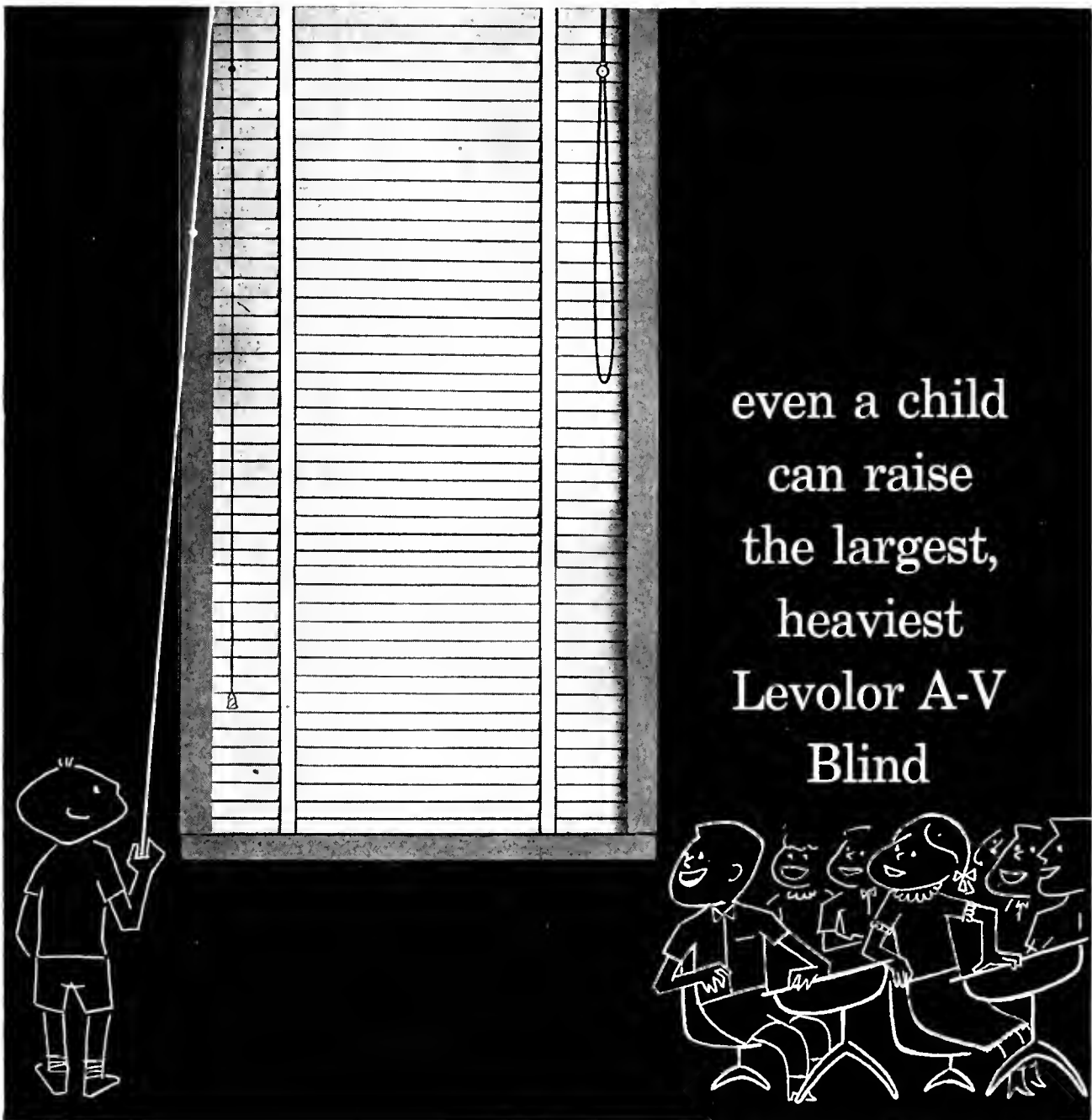
## "Advice" is Far-Reaching

Editor: As I am in charge of the tape recording exercises in our Department, Educational Screen & Audio-Visual Guide has proved of very great value to me. One single example: "Sound Advice" in the May number!!

Leonardo Soderman

Castilla 1100  
Concepcion, Chile





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equipped with an oscillating roller head or a mechanical lift operating with a powerful new gear drive. These exclusive Levolor features can be utilized in even the largest Levolor A.V. (audio-visual) Blind to make it operate as easily as a small conventional blind.

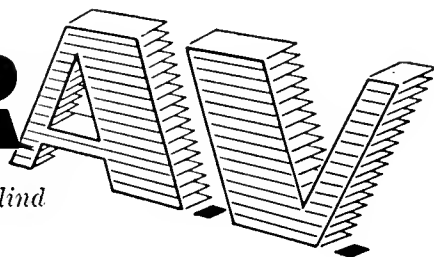
\*\*\*\*\*

For full details and specifications of the *Levolor Oscillating Roller Blind* write to LEVOLOR LORENTZEN, INC., Audio-Visual Dept., 720 Monroe Street, Hoboken, New Jersey.

Be sure to specify

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*The Scientifically Developed Audio-Visual Blind*

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# Have you heard?

## Progress in TV Teaching

When school opened in September, TV was used to implement instruction for thousands of pupils in at least a score of cities, clearly indicating the expanding role of television in formal education, according to George L. Hall, director of development for the Educational Television and Radio Center.

About 15 of the non-commercial educational TV stations affiliated with the Center are broadcasting lessons directly into schools, the official noted, and at least 10 school systems are teaching by especially installed closed circuit TV facilities in their own buildings.

In all cases, Hall said, the television camera is being used to aid teachers faced with larger classes and a shortage of facilities. At the same time, quality instruction is being brought to pupils by putting top teachers before the cameras, he added.

Educational station WQED in Pittsburgh, for example, is for the third consecutive year carrying on classroom teaching activities in selected Pittsburgh schools.

Teachers and pupils in New Orleans are getting TV help for the first time. One of the newest stations in the ETV network is broadcasting instructional programs into 103 of the city's schools.

Other noncommercial stations which are aiding in classroom instruction in their respective communities include those located in Chapel Hill, N.C.; Chicago; Cincinnati; Detroit; East Lansing; Houston, Tex.; Lincoln, Nebr.; Memphis; Miami; the three stations in Alabama, located in Munford, Birmingham and Andalusia; New Orleans; Oklahoma City; Seattle; St. Louis.

Whole school systems are connected for TV teaching on an experimental basis in North Carolina and Virginia as a result of grants for television instruction given last year by the Fund for Advancement of Education. The Fund, hoping to determine the full possibilities of TV as a tool of education, is supporting both closed and open circuit TV teaching projects in several cities, among them Atlanta, Cincinnati, Detroit, Miami, Norfolk, Oklahoma City, Philadelphia, and Wichita.

Nebraska and Oklahoma are involved in state-wide experiments in teaching by television.

One of the most well-known TV projects, that being conducted in the Hagerstown, Md., public schools, enters its second phase this year.

## Ampro-SVE Sales Via Graflex

A joint announcement by Graflex, Inc. and the Society for Visual Education, Inc., advises that effective January 1st Graflex "will assume the marketing of all Ampro-SVE audio-visual equipment." Authorized dealers who have been handling the still and motion picture projectors, tape recorders and other items in the Ampro-SVE lines will continue to do so, with the added advantage of reduced transportation costs from the nearest Graflex Branch. H. A. Schumacher, Graflex vice-president, will be in charge of sales. SVE will concentrate solely on the production and sale of filmstrips, through its field staff and its dealer representatives. The SVE headquarters remains at 1345 Diversey Parkway, Chicago 14, Ill. The Graflex headquarters address is Rochester 8, N.Y.

## Degrees at Indiana U.

There are over one hundred graduate students in residence who are taking a major emphasis toward the master's degree or a minor toward the doctor's degree. Of these, 42 are graduate assistants. Twenty-seven of the 42 are working on a master's de-

## "Films in Canada - 1958"

This will be the theme of the Conference on Films to be held in Toronto, January 22nd and 23rd, 1958, in the Unitarian Church, St. Clair Avenue, Toronto. This will be the first Conference of its kind in Canada, and will be sponsored by the Canadian Film Institute in co-operation with ten other Film and Education organizations.

Erik Barneuw, Director of the Center of Mass Communication of Columbia University, will give the key-note address on "Film To-day." Glen Burch, of the Ford Foundation for Adult Education will speak on "Films and Adult Education."

A feature of the session will be a discussion of "What's wrong with our films?" by distinguished Canadian representatives of film-makers, film-sponsors and film-users, under the chairmanship of Graeme Fraser, Vice-president of Crawley Films Limited, Ottawa.

gree and 15 on a doctor's degree. The last degrees were received from 34 different colleges and universities, from 14 different states and four foreign countries. The state of Indiana led with 8, followed by 6 from Illinois, 5 from New York, 4 from Ohio, and 3 from both Tennessee and Alabama.



Indiana University Audio-Visual Center Graduate Assistants with Directors\* 1st Semester 1957-58

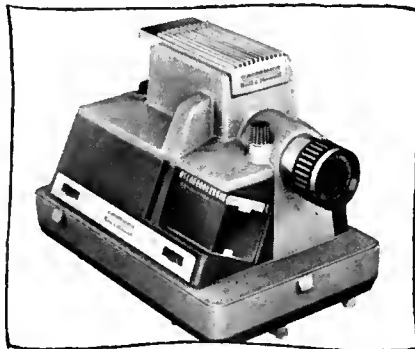
1st Row: Larson\*, Patron, Gance, Gibert, Ganzan, Kaufman, Miller, Boone, Townsend, Rugg\*; 2nd Row: Howell, Jackson, Rietberg, Ritchie, O'Connor, Alcorn, Sayed, Davis, Stamper; 3rd Row: Smith, Weisgerber, Schall, Armstrong, Kapast, Bardwell, Curl, R. Brown, McMurtrie, Simmons; 4th Row: P. Mitchell, Skinner, Uelsman, Pfaff, G. Mitchell, Holloway, Hollis, L. Brown, Weber, Duberstein, Cabun. Absent: Iena, Landsaw, Maesako.

# New ideas in teaching and training tools

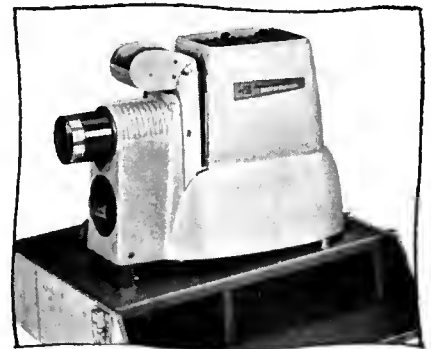
... crafted by Bell & Howell, the recognized leader in audio-visual equipment. Here are only samples of the broad line that includes: New Electric Eye Cameras ... Time and Motion Cameras ... Slide and Movie Projectors ... high fidelity Tape Recorders ... all with Bell & Howell's famed engineering quality. All are sold and serviced by the nation's most experienced A-V dealers.



**Spool Load Electric Eye Camera**—automatic exposure control. Lets everyone shoot expertly. 240EE.



**Automatic Slide Projector**—Changes slides automatically or by remote control. Easiest to use. Robomatic.



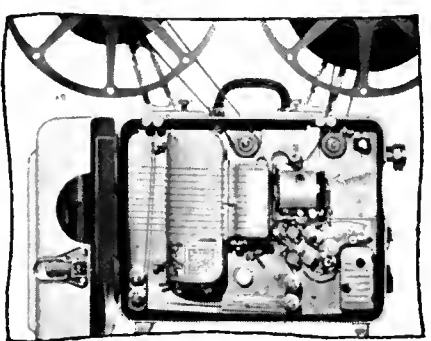
**Brilliant Multipurpose Projector**—same versatility as 724G, with extra brilliant 750 watt illumination. 724A.



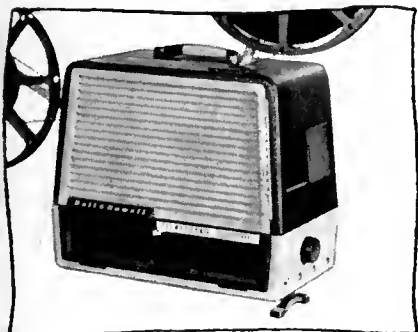
**4-Speaker Tape Recorder**—high fidelity for music appreciation. Unique sound system, simple operation. 300L.



**Deluxe Portable Tape Recorder**—superior 2-speaker model, versatile and compact, newest control features. 775.



**Heavy Duty Sound Projector**—meets all projection situations, conference rooms to auditoriums. 16mm. 614CB.



**Most popular sound projector**—due to outstanding sound and pictures, proven dependability. Magnetic recording model also available. 385CR.

Ask your Bell & Howell A-V dealer for a demonstration of these products. For full descriptions and prices, call him today, or write Bell & Howell, 7117 McCormick Road, Chicago, Illinois.



## Bell & Howell

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## Western A-V Conference

This year NAVA will hold its Western Conference at the Huntington-Sheridan Hotel in Pasadena, Calif., January 22-25. The Conference will be devoted to working out ways in which audio-visual dealers can be more helpful to a-v users of equipment, materials and supplies in business and industry, education, the church field, and other areas of activity.

Dr. Ray Denne, San Diego County audio-visual director, will be the theme speaker. Dr. Frances Noel, chief of the California Bureau of A-V Education; Dr. John S. Carroll, professor of education at the Santa Barbara campus of the University of California, and Don White, NAVA executive vice-president, will also be featured speakers.

Paul Cox, who has been appointed Conference chairman, wants all NAVA members to know they are invited to attend and that every effort is being made to make the Conference an outstanding success.

## Festival Meets in Columbus

Sixth annual film festival of the Film Council of Greater Columbus (Ohio) will be held April 16-17, 1958. Entry preview deadline March 1. Address Film Council, Daniel F. Prugh, president, 280 E. Broad Street, Columbus 15, Ohio.

## Annual Conference California Education Assn.

Teachers, administrators, supervisors, and other persons interested in education will have an unusual opportunity to attend the annual conference of the AUDIO-VISUAL EDUCATION OF



Dr. Stephen M. Corey

CALIFORNIA which will meet at Asilomar, January 31, February 1, and 2, 1958.

The keynote speaker for the conference will be Dr. Stephen M. Corey, Dean and Professor of Education, Teachers College, Columbia University. He will speak at the Friday morning general session on "FUTURE OF MATERIALS IN THE CURRICULUM-PRACTICE AND RESEARCH POINTS THE WAY." The theme for the Saturday morning address by Dr. Corey will be "A NEW LOOK AT CALIFORNIA."

One of the high points of the conference will be the demonstration by the Army Language School under the leadership of Colonel Walter E. Kraus, Commandant, United States Army Language School, Presidio of Monterey. The demonstration will be concerned with the materials, techniques and equipment used by the army to implement the instruction in the Army Language School.

## Illinois Audio-Visual Association Elects

The annual fall meeting of the Illinois Audio-visual Association was held in Rockford, Nov. 1 & 2. The two day program included greetings from the city and county superintendents, presentation of Wheaton College campus AV by Grosvenor C. Rust, and of local AV conference techniques in Ohio by Dr. Clyde Miller. There were panel presentations on local resources and on "What I Would Like from an AV Department."

At the annual business meeting the following new officers were elected: president, Horace Wollerman, Director AV Education, Alton Community Unit School; vice-president, Virgil Alexander, Director of Instructional Materials and Evening School, Northern Illinois University; Treasurer, Mrs. Violet Auwarter, Director of AV Education, Jacksonville Public Schools; executive-secretary, Mrs. Beatrice S. Simmons, Illinois Office of Public Instruction, Springfield. Three new members of the Executive Committee are J. Ross Young, Director AV Education, Richwoods Central High School, Peoria; Robert Burns, AV Director, Evanston District 65; and Verne Stockman, Eastern Illinois University. Hold-over members of the Executive Committee are: Peers Ray, Director of Visual Aids, Rockford Public Schools; Roberta Lynch, Director AV Education, Moline; Don Crawford, Western Illinois University; Roy DuShane, Superintendent of Schools, DuPage County.

## A-V in India

The governments of India's Jammu and Kashmir provinces have made significant strides in surmounting the age-old barriers of geographical and cultural isolation. One of their most effective media is a recent innovation, a mobile motion-picture unit equipped with Victor 16mm projection and sound equipment, fitted on a Jeep van. Day or night, regardless of weather conditions, a sizeable audience invariably collects.



The films shown are primarily educational, with some entertainment included to maintain enthusiasm. For night showings, a portable 8' x 6' screen and the original 12" Victor speaker replace the units mounted in the van.

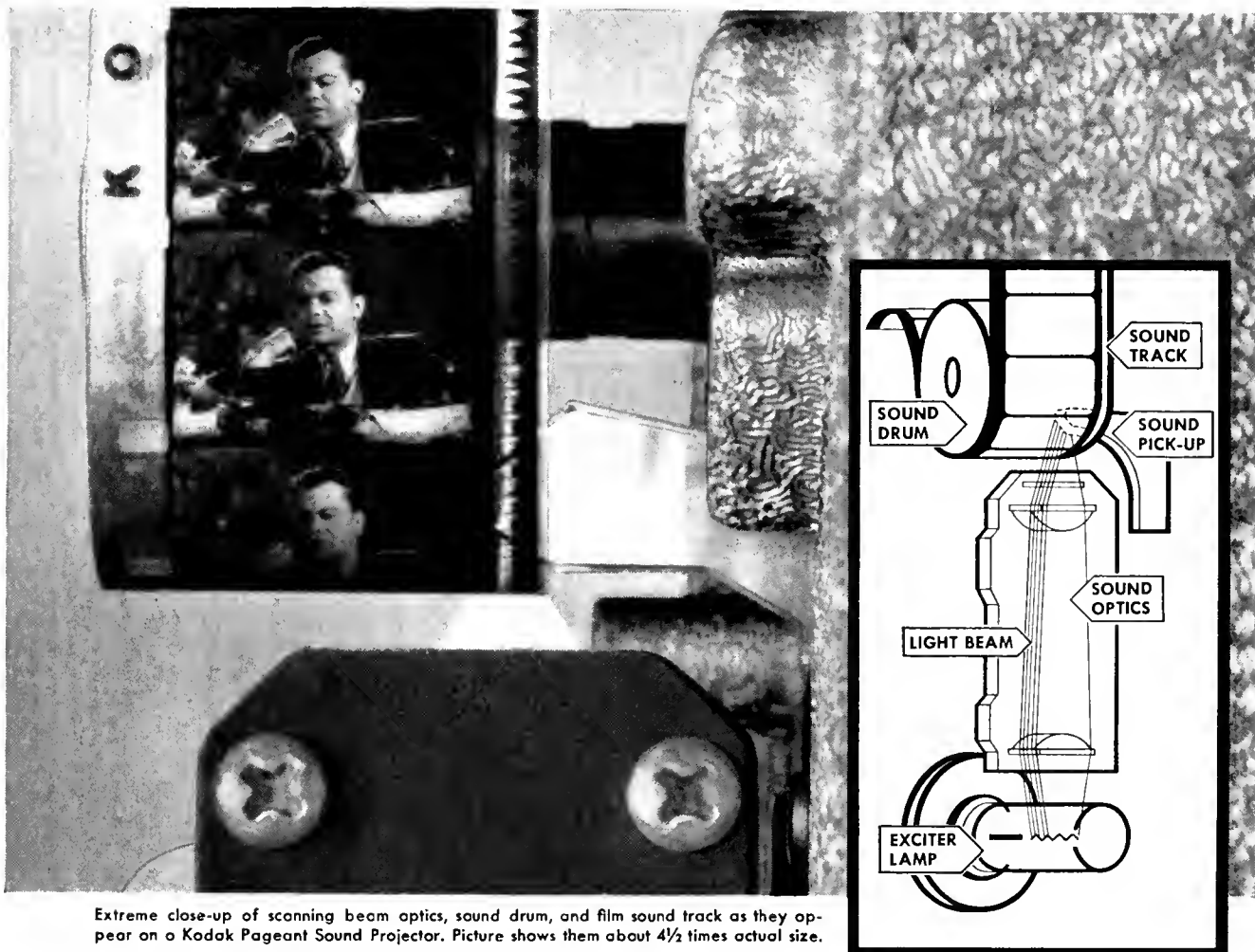
The cinema-van has operated with such remarkable durability and reliability that its designer has been commissioned to build four more.

## People in the News

No. Hollywood, Calif.: Don E. Warner and W. E. Williams are president and v.p. respectively of the new firm of Audiotronics Corporation, North Hollywood, Calif. Both were formerly with Newcomb Electronics Corp., Warner as chief engineer and v.p. They plan a full line of "A.T.C." radios, record and transcription players and other electronic items for school use.



Pres. Don E. Warner, left, and Vice Pres. W. E. Williams



Extreme close-up of scanning beam optics, sound drum, and film sound track as they appear on a Kodak Pageant Sound Projector. Picture shows them about 4½ times actual size.

## How to make your movies sound as good as they look

If you want to hear all the sound on a 16mm sound track, your movie projector should have an adjustable scanning beam and a well-baffled speaker, among other refinements. Here's why...

The photographic (optical) sound track on your 16mm films is a "picture" of the sound vibrations you want to hear. To "see" this sound picture, a 16mm projector scans the variations in area or density with a tiny beam of light.

The beam shines through the sound track and registers its variations on a photoelectric cell. The cell turns these modulated light rays into electrical impulses and sends them to the amplifier, then on to the loud speaker.

### 50 to 7000 cycles per second

The best 16mm sound film recording picks up sound waves varying from 50 to 7000 cycles per second. If you want to hear this full frequency range, your projector must be able to reproduce *both* the highest frequencies (6000-7000 cps.) and the lowest (50-100 cps.). When your projector won't do this you lose much of the naturalness and value of your sound reproduction.

The Kodak Pageant Sound Projector has a "Fidelity Control." It is a simple device for focusing the tiny scanning beam with great accuracy so that it can pick up all the high tweets and trills on your sound track. This is necessary because 16mm sound tracks differ—some are projected with the emulsion side facing the sound optics, others, with the base side facing it. If scanning focus is *fixed* and cannot be adjusted, the light beam may be too wide to measure the frantic succession of high-frequency beeps or tones.

At 7000 cycles per second, for example, these variations in the sound track are only .001-inch wide. Yet the Pageant Fidelity Control squeezes its sliver of light through even this minuscule .001-inch gap, and brings all the high-frequency sounds crisp and clear to your ear.

### But how about the woofs?

At the far end of the Pageant sound system you get another plus value. It is the speaker—mounted as it should be in a baffled enclosure. This allows you to hear the low-frequency sounds—woofs and basses that add resonance and body to please the ear.

Without baffling, you'd lose these low tones because they tend to "leak" around the sides of the speaker cone, from front to back and back to front, and cancel each other out. The baffled Pageant enclosure projects these bass sounds out into the room where you can enjoy them.

Ask your Kodak audio-visual dealer to demonstrate Pageant sound for you. Use a film of your own choosing. Compare Pageant sound with the finest 16mm sound you've ever heard. Then select your projector with your ears wide open.



EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.





Washington, D. C.: Anna L. Hyer was recently named executive secretary of the Department of Audio-Visual Instruction (DAVI) of the National Education Association and as director of the NEA Division of Audio-Visual Instructional Services. She succeeds Floyd E. Brooker in her new positions. Los Angeles, Calif.: Ed Altschuler, former Sales Manager of Berlant-Concertone, is the new Managing Director of the Magnetic Recording Industry Association. He replaces Mark Mooney of *Tape Recording Magazine*, who has handled the job on a part-time basis. Ed's headquarters will be at 6231 Scenic Ave., Los Angeles 28.

## In Memorium

Waldemar Gjerde, Specialist, Audio-Visual Education, Iowa State Teachers College, Cedar Falls, Iowa, died of a heart attack on December 9, 1957. He was 51 years of age.

Dr. Gjerde was president of the Audio-Visual Education Association of Iowa, and a member of the Board of Directors of the Department of Audio-Visual Instruction of the NEA. He served as secretary of the Lake Okoboji Audio-Visual Leadership Conference in both 1955 and 1956 and also served as a consultant on the DAVI Field Service Program since it was first started in 1955. He also served as one of the committee planning the Iowa Audio-Visual Pilot Center Program that resulted in a statewide program of Instructional Materials Workshops.

Dr. Gjerde was a graduate of Augsburg College in Minnesota, and received his Masters Degree from the University of Minnesota and his doctorate from the State University of Iowa.

## Prof. Freeman Brown Dead

Prof. Freeman H. Brown, 59, of 3605 Nakoma Rd., director of the University of Wisconsin Photographic Laboratory, died December 1, after a short illness. Prof. Brown was a pioneer in the development of simple

slide techniques as aids in teaching and was associated with the Wisconsin Extension Division for 26 years.

Prof. Brown studied at the State Teachers College, Oshkosh, and at the Universities of Wisconsin and Minnesota, receiving his bachelor's degree at the latter in 1931.

University Pres. E. B. Fred paid tribute to Dr. Brown's help to "countless faculty members in introducing visual aids into the University curriculum" and for counseling faculty members on the uses of photographic equipment and procedures for the improvement of teaching.

## (1958 Calendar of Events)

- Jan. 22-23—Canadian Film Institute Conference on Films, Unitarian Church, St. Clair Avenue, Toronto.
- Jan. 22-25—NAVA Western Conference, Huntington-Sheraton, Hotel, Pasadena, California.
- Jan. 24-25—Oregon Audio-Visual Association, Oregon State College, Corvallis, Oregon.
- Jan. 27-31—U.S. Dept. of Agriculture Sixth Annual Visual Workshop, Washington, D. C.
- Jan. 31-Feb. 2—Audio-Visual Education Association of California, Asilomar, Calif.
- Feb. 21-22—NAVA Institute Board of Governors, Morrison Hotel, Chicago, Ill.
- Feb. 22-25—American Association of School Administrators, Regional Convention, St. Louis, Mo.
- March 2-6—American Society for Curriculum Development, Olympic Hotel, Seattle, Washington.
- March 8-11—AASA Regional Convention, San Francisco, Calif.
- March 17-21—Master Photo Dealers and Finishers Association, Hilton Hotel, Chicago, Ill.
- March 29-Apr. 1—AASA Regional Convention, Cleveland, Ohio.
- April 21-25—Dept. of Audio-Visual Instruction, NEA, Minneapolis, Minn.
- April 21-25—Society of Motion Picture and Television Engineers, 83rd Convention, Ambassador Hotel, Los Angeles, Calif.
- May 5-9—American Society of Training Directors, Sheraton-Park Hotel, Washington, D. C.
- July 20-24—National Institute for Audio-Visual Selling, Indiana University, Bloomington, Ind.
- July 26-29—National Audio-Visual Convention, Morrison Hotel, Chicago, Ill.
- Aug. 17-23—1958 International Religious A-V Workshop, Penn State University, University Park, Pa.

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OR  
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**WIDE ANGLE VIEWING**  
EASY CLEANING with art gum or Ivory Soap

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It's not STUPENDOUS or COLOSSAL—and you could live without it, but  
If you want clear projection—wide angle viewing at a most reasonable price—You'll be interested in using the newest idea in screens.

Send for descriptive literature and prices. We'll be glad to demonstrate.

**L. O. DRAPER SHADE CO. Spiceland, Ind.** P. O. Box 202

# MISGUIDED SCIENTISTS

Since the summer of 1956 we've been hearing of the tremendously important project undertaken by the Physical Science Study Committee. This group of eminent scientists and educators is developing a "streamlined approach to the study of science at the high school level."

The initial emphasis of this Committee has been upon developing new curriculum, methods, and materials for the teaching of physics. Already the first volume of a new physics text has been prepared and is now being used experimentally in high schools. Motion pictures are to be an integral part of this new forward-looking educational program. And right at this point is where we believe these eminent scientists and educators have been woefully misguided.

Between fifty and sixty "movies" on physics are to be produced in the next two years. Where are they to be produced? Hollywood. Who is guiding their production? A top Hollywood director-producer is serving as chief consultant of the film program. Why? Well, the executive director of the Science Committee project is alleged to have said "we hope the films will be more interesting than the usual educational films." Maybe that's the reason the Committee was guided toward Hollywood.

We'd like to ask the Committee a question. DID YOU ASK MICKEY SPILLANE TO WRITE THE NEW PHYSICS TEXTBOOK FOR YOU? He writes more interestingly than the authors of the usual physics textbooks. He knows how to use the written language so it attracts millions of readers. Did you ask him or his like, how to write about physics? Obviously not. These are silly questions, aren't they? But how did you become so misguided when it comes to making motion pictures related to your physics textbooks?

Why do you make your snide comments about the "usual educational film"? Are your opinions of existing educational films based upon scientific evidence?

Have you reviewed all the research that shows pretty clearly that the "usual educational film" is an extremely effective means of teaching people? Who has misguided you into the notions that the laws of physics will be better understood when mouthed by Bill Board's Bumpkins or Uncle Jim's Animal Cousins than when demonstrated and clearly explained by a physics professor presenting the facts straight?

Confusion and fuzziness seem to be inevitable whenever the concepts of entertainment and education get mixed together in the same thinking. Most of the trouble results from a lack of clear understanding of what *interest* is. Granted that before a person can be entertained or before he can learn he must be interested. His attention must be captured and held. But attention and interest in the classroom cannot be captured and held effectively by the irrelevant and distractionary devices used in entertainment. The audio-visual methods that cause serious learners to remember and to think are different from the movie methods that cause the mass audience to laugh and forget.

The executive director of this extremely important science education project is said to have said "the motion picture phase is going to be expensive." We hope he means that these Hollywood produced educational pictures would be expensive only in terms of their cost in dollars. There is greater urgency now for improved methods and materials in the teaching of the physical sciences than in the summer of 1956. The cost of misguided thinking in the production of these direly needed new tools for science teaching may come to be measured in terms of time and effort wasted when there was no time to spare, and when every effort should have counted more.

*Paul C. Reed*

# VIM, VIGOR, VITALITY AND VARIETY IN THE A-V PROGRAM

William B. Hartley

State Teachers College  
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THE audio-visual field has long been characterized by men of energy, indeed, no other aspect of the educative process has had more spirited or enthusiastic supporters. They have been willing to tell all who would listen about the wonderful powers encased in their little black boxes. "Causes" and crusades need this vim and vigor to arouse the lethargic and to stimulate the slothful. The cheerleader, evangelist, and the publicist serve a useful purpose in education as well as in other fields. But pure, unadulterated verve is not enough. Leadership, too, is needed.

The advocates of integrated multi-sensory learning, employing modern tools and techniques, have been fortunate in the quality of their national leadership. Dale, Wittich, Kinder, Noel, Hoban, Brooker, Reed, McPherson and dozens of others have made vital contributions to our understanding of the ways in which youngsters learn and the materials and methods for vitalizing the teaching-learning process. The movement has not been nearly so fortunate in the quality of leadership at the local level. This has been especially true at the grass-roots—in P.S. 192, or at Centerville Junior High School, in Zenith High, or in Halfback College. Here the audio-visual coordinator is likely to be a combination drudge, clerk, mechanic, scheduler, expediter, tracer of lost equipment, and part-time-rushed-harried-teacher. How does he get that way? Let us take a typical example.

Sam Serious was an outstanding student at State College. He was inspired by good instructors to make his teaching lively and meaningful. He quickly grasped the meaning of the audio-visual concept and saw the rich possibilities in utilizing the concrete to illuminate and enrich abstract generalizations. In his first teaching job he was the pride of his supervisors and the idol of his classes. Visitors were brought into his room to see the re-



markable way in which shadows on a beaded screen could make the wonders of the world understandable to youngsters. So successfully did he employ a variety of teaching materials that it was but logical that he should be placed in charge of scheduling all materials of an audio-visual nature. To provide time for this important service he was released from his active teaching for one hour each day.

In the days which followed, Sam organized a projection crew, inventoried the school equipment, drew up a work schedule, projector schedules, devised forms for ordering materials, and prepared to serve the school. This preliminary work was fun. It called for organizing ability, creative ingenuity and imagination. It was rewarding also, for Sam valued order and he felt he was contributing to it in his school. As time went by, however, a sense of frustration set in. The clerical work mounted with each day until Sam was being swamped by routine detail. The zip went out of his teaching. Time for vital lesson planning was simply not available, and physical

energy, so necessary for vital endeavor, grew lower with each crowded day. Sam became less and less sure of the value of his service. Now, after a year of this routine, our hero threatens to turn sour. He is even looking at the possibility of a career in the insurance business.

Sam is too good a man to be lost to the teaching profession. The enthusiasm and creativity which he showed in the early days of his career are badly needed by the youth of our nation. How can we save him? What can be done to give him a chance to do a good, efficient, satisfying job? How can we help him to exercise needed leadership on the local level?

First, clerical work should be done by clerks. To be sure, there is a necessary minimum of paper work in every teaching job. Above this minimum teachers should be provided with secretarial help. Even in an underpaid profession such as teaching it makes little sense for trained personnel to be doing routine work which could readily, and probably more efficiently, be carried out by clerks or stenogra-

phers. Let's release Sam for the creative work of which he is so highly capable.

Second, Sam should be given sufficient time during the school day to do a good job of coordination in the audio-visual field. In the school of average size, the coordinator should do some teaching. He should have an opportunity to try out the material, to know the joys of the teacher-pupil relationships, and teaching will help him to keep his pedagogical feet on the ground.

Third, a fair share of the school budget should be allotted for a variety of teaching tools and materials. The future scientists, political leaders, businessmen, and workers should have available the best possible educational environment possible during their formative years. A pupil passes through our schools but once. He should get the very best education possible.

Given the nearest possible approach to an ideal situation, what should Sam do to contribute in a maximum way to the educative process? Here are a few ideas:

should be able to illustrate the principles of utilization which he advocates.

4. The audio-visual coordinator should provide consultation service for his fellow teachers. He can
  - a. Help them to locate materials.
  - b. Give advice concerning utilization problems.
  - c. Assist in class reports and projects.
  - d. Help with construction activities which result in materials uniquely suited to the needs of the group for whom they are intended.
  - e. Maintain a library of audio-visual books, catalogs, and magazines. Circulate articles and pamphlets of interest to teachers.
5. Sam can give his program a lift by proper publicity methods. Some possibilities in this respect are:
  - a. Speak to PTA, service clubs and other groups.
  - b. Issue a local bulletin to his fellow teachers calling their

tical articles are badly needed. There are plenty of college professors writing, but there is a dearth of good articles from the field. Such writing is a real contribution to American education.

8. Sam should look forward and build for the future. He should look forward to the time when every school will own a basic minimum library of films, filmstrips, records, and other teaching materials. He should begin building, even if only in a small way so that the teachers in his school may have the materials they need when they want them.

Such a program as has been outlined should help to make the best use of Sam's vim and vigor. It will also lend vitality to the school's program. Life can be given to the A-V program in certain other ways. When looking for life look to youth. Pupils should be involved in more phases of the teaching-learning process. Too many things are done *to* them to help them learn. More should be done *with* them. The program will be better if it is the pupils' program. Carefully guided by good teachers the class members may do much and do it well. Several examples will help to illustrate this point.

Have you tried having a committee of pupils preview the film, introduce it to the class, set up the purpose for viewing and lead the discussion after the presentation? It works, and it enlivens, enriches, and vitalizes the program greatly.

Another teacher might help the pupils to employ graphic materials in their reports to the class. Charts, graphs, time-lines, models, exhibits, demonstrations and the like can be woven into pupil presentations. Some groups can go further and use films, filmstrips, slides, tape recordings, field trips and many other materials in their reports. Real learning will result.

Involvement of the pupils does not mean relinquishing the teacher's prerogatives. As much skill is needed to help pupils devise a good, meaningful illustration as in teaching facts. Further, learning is more vital, more lasting, if pupils are interested and reacting positively. A pupil who comes to the chalkboard and fills in the missing part of an illustration learns more than if he simply watches the teacher fill it in. The other members of the class learn more too for they react actively to the challenge. A bulletin board is better if it calls upon the pupils to do something than if it is just to be looked at and shrugged

(Continued on page 25)



1. He certainly should work with the projector crew. Here is a real, live, practical learning situation. The youngsters with whom he works can learn valuable, lasting lessons. The close working associations of Sam and his crew furnish an enviable opportunity for a good leader and counselor to be a positive influence on youngsters.
2. The overall planning of systematic distribution is Sam's real job. The better the system, the better the chance for the proper use of materials in individual classrooms.
3. A teacher as good as Sam should give demonstration lessons for other teachers in the school. He

attention to new materials, procedures and ideas.

- c. Furnish news releases to the press and furnish photographs for exhibits, articles, and reports.
6. Someone should have the time and inclination to experiment—try new ways of teaching and report the results. It may be that Sam will do this. Perhaps someone else in the school will have a special interest in this type of activity. The A-V coordinator should be ready and willing to help in such important work.
7. If Sam has ideas, reactions, or a report of a good piece of teaching, he should write it up for an educational journal. Such prac-

# "CONTINUITY OF LIFE" FILM SERIES

## Produced at Indiana University

by Robert Garcia



**MALCOLM FLEMING** — Chief cinematographer for the *Continuity of Life* film series observes some microscopic organisms before photographing them through the phase microscope.

**A** HOLLYWOOD director may have trouble in directing his human six feet tall players, but the producers of the "Continuity of Life" film series at Indiana University had to direct temperamental organisms which were sometimes no bigger than one two-thousandths of an inch.

These four films deal with the basic characteristics of plants and animals, asexual reproduction, meiosis and mitosis, and sexual reproduction. They were produced through the cooperation of the University's Departments of Botany, Bacteriology, Zoology and Audio-Visual Aids.

The heads of these science departments joined forces with Malcolm Fleming of the Visual Aids Department in planning and producing this unique film series.

Most of the filmed footage was produced in the University's Jordan Hall of Biology and in the various laboratories and the greenhouse on the campus itself. All of the outdoor shots were done around the area of Bloomington, Indiana where the University is located.

Many production problems plagued the production staff in the early weeks of planning. First of all, the various specimens had to be studied in order to learn the exact sequence of an organism's activity so it could be photographed during one given phase. But by far the most difficult problem was how to make a given organism react and live normally under the strong heat of the photographic lights. A good example of this problem was found in the yeast budding and mitosis sequences. The yeast which is only about one-tenth of an inch long had to be photographed again and again because it would always die under the strong light. Finally, Mr. Fleming, who was in charge of the cinematography, designed an interrupter light which would flick off and on every few seconds, but which was bright enough for photographic purposes.

In the first film in the series is "The Characteristics of Plants and Animals." Many kinds of microscopic and sub-microscopic plants and animals are used to show basic characteristics com-

mon to all living things.

The one-eighth inch high Hydra is shown in all its eerie glory in its movement, response to stimuli, reproduction, growth and containing of energy. Reproduction is stressed as the process which will forever assure the lasting life cycle. For many students this film will answer the age-old question as to "what is the basic nature of life; where did it start and how does it continue?" This film also shows that all life comes from pre-existing life; that living things have similar characteristics; and that the cell is the center of all living things.

The wonder of color time lapse photography reveals the smallest movement in plants. A rose seed grows, bends and seeks the sunlight above. A Hydra recoils from the touch of a minute platinum needle as a companion plant shrivels and dies from a mere touch of this needle.

In the reproduction and growth sequences of this film, a Hydra is shown as it develops a bud which grows larger and larger until it eventually breaks off and forms a new living Hydra. Flowers are seen producing seeds which grow into new plants keeping up this cycle of life. The process of food making and the manufacture of chlorophyll are more of the film's colorful sequences. Even the most microscopic Algae, only one-tenth of a molecule large, does not escape the camera's detection of life's basic processes even in the world's smallest living things.

The differences between animal and plant cells are stressed by the fact that animal cells have no cell wall, but are surrounded by a plasma membrane that is only one-hundredth of a molecule thick. But when magnified by the camera the membrane resembles the great wall of China. Growth and division of the nucleus is also shown, but is more fully developed in the mitosis film which deals with cell division.

The general purpose of the second film, which deals with "Asexual Reproduction," is to show how reproduction has kept the continuity of life through the ages. By means of various specimens such as the quarter inch long Planaria or flatworm; the hydra;



and the one two-thousandth inch mold-producing Penicillin, the film shows the basic differences between asexual and sexual reproduction.

After the opening sequence, time lapse photography transports the viewer into the world of the sub-microscopic Algae, shown in the process of division. The one twenty-five-hundredth of an inch large bacteria and paramecia are also shown as they jerkily move apart by fission. The Planaria pulls itself into two parts with two separate worms as a result. During this sequence the production crew had a special problem. In using the high power objective of the microscope and focusing down on two or three worms, they had to guess which worm would divide. Since Planaria division is entirely unpredictable, five days were spent in photographing this sequence.

A second type of asexual reproduction treated in this film is that of the microscopic yeast plant which produces a little pink bud as small as one two-hundred-and-fifty-thousandth of an inch. This bud eventually separates from the parent and becomes an adult yeast.

The camera then moves to larger plants and shows how the strawberry plant produces long spidery growths, called runners, which grow from the plant like snakes and take root many feet from the plant itself. This process is also shown by time-lapse photography. The chrysanthemum is shown with its underground creeping stems called rhizomes. A short segment of the film is devoted to artificial propagation as a farmer takes a geranium and places cuttings in the moist soil where they take root and slowly develop into a new plant.

With the use of special laboratory equipment and modified lighting, another type of asexual reproduction is shown. This method is characterized by the formation of special cells called spores. Molds, such as penicillin and Rhizopus, are shown producing spores and the camera catches with painstaking detail the flight of one such minute spore and follows it through its germination and reproduction periods.

The second half of the film shows groups of plants and animals which can produce both sexually and asexually. The yeast plant, for instance, can form spores sexually and also produce buds asexually. The complex Hydra can produce male and female gametes which are small reproductive units found in both male and female sex cells. The film ends as the golden flower Impatiens discloses the difference between asexual and sexual cut-

tings offspring and its sexual seed offspring, which even differ from the parent Impatiens in color and size.

The production of the third film dealing with meiosis and mitosis was by far the most difficult, but the most rewarding of the series.

In one Meiosis sequence which utilized the size changing gene makeup of the common grasshopper, it was found that the common Indiana grasshopper could not stand the harsh photographic lights and therefore often died. So more than 150 of these insects were imported from Florida because they could stand the lamps' heat intensity.

The film opens with submicroscopic sequences showing the behavior of chromosomes during mitosis in the tip of an onion root. The fine threads of the nucleus from which the chromosomes will form are magnified to the point of resembling thick ropes. The process of division is then shown as the threads shorten, thicken and duplicate themselves—each thread being exactly like the others. All of the above scenes were produced in the Hall of Biology's bacteriology laboratory.

Scenes of whitefish embryonic cells show how animal mitosis is essentially similar to plant mitosis. Using time-lapse photography mitosis is shown in the submicroscopic living *Trandescantia's* staminal hair cells. This sequence, one of the most fascinating in the whole series, has never been produced before. It was photographed entirely through a high power phase microscope which speeds up the cell activity about one hundred times, thus enabling a month-long process to be shown in two minutes.

The large vibrating nucleus, the constantly moving chloroplasts and the thickening of the cytoplasm, are clearly shown during prophase.

Meiosis, which has two successive cell divisions, is first shown in the common waterlily and then through an animated sequence which depicts a simplified cell containing four chromosomes during their first and second division. Using time-lapse photography once more, the cells from a grasshopper's testes are used to show the process of meiosis in living material. Again the phase microscope is used to show the never-ending nature of the process as one stage flows into the next. Mitosis and meiosis are then summarized and compared by an animated episode which makes amazingly clear . . . the main divisions difference in the two processes.

The last of the four films deals with the basic nature of "Sexual Reproduction." In this film, a number of speci-

mens are used which students could never see in their school laboratories. The film utilizes the lily, the ascaris, the frog, the salamander, and tropical fighting fish to illustrate this point.

Again, as in the first film which deals with plants and animals, the film shows that although sexual reproduction may differ in certain details in different organisms, its basic feature is the same in all organisms.

The introductory scenes of the film concentrate on the differences between male and female tropical fighting fish and the similarities in the water lily. The idea that sexual reproduction always involves the production and union of gametes is constantly stressed.

The movement of one size changing gamete to another gamete is graphically illustrated by the means of time-lapse photography. Scenes of sexual reproduction in the most basic of all living things, the Paramecium, are shown to explain clumping, conjugation, and an exchange of fusion of nuclei.

Sexual reproduction in flowering plants is shown and is colorfully highlighted by a bursting yellow pollen tube which frees the white sperms.

The finale of the film traces the growth of a salamander from the fusion of male and female to the development of the minute embryo and eventually to the adult stage. The film series then ends as the main idea of the series is stated: "Sexual reproduction makes possible growth variations which has benefited man and has insured the survival of many living things in a varied environment." Thus life will always continue.

The scientists who collaborated on the series were Harold J. Brodie, chairman of the Department of Botany, who was in charge of yeast and plant specimens; Shelby D. Gerking, chairman of the Department of Zoology, animals, grasshopper and Hydra; and Leland S. McClung, chairman of the Department of Bacteriology, mitosis and meiosis.

"The outstanding feature of this series," said Dr. Leland S. McClung, is the large number of specimens used in these films which students cannot see in regular school laboratories." Shelby D. Gerking added—"We have had comments from high schools and other institutions of learning that have used these films which prove they are really slamming home the basic principles of Biology."

*Note: Bob Garcia, a Journalism student at Indiana University, prepared this most interesting report on the Continuity of Life films exclusively for EDUCATIONAL SCREEN.*

# Film Utilization Practices In Seventeen Elementary Schools

## How Are Films Used in the Schools?

by Emilie U. Lepthien

**A**PPROXIMATELY 130,000 reels of film were circulated to Chicago Schools by the Division of Visual Education during the 1955-56 school year. Since film distribution and pick-up is on a weekly basis with each school normally holding films for one week, the figure of 130,000 films cannot, of course, indicate how frequently each film was shown; nor can it, obviously, indicate the way in which the films were used or the number and kinds of students to whom they were shown.

To determine the extent and kind of film use within individual elementary schools, the Division of Visual Education conducted a survey last fall.

### Selecting Schools To Participate in the Survey

The survey took place during a period of three weeks from October 15 to November 2, 1956. In the interest of administrative efficiency, a limited number of schools, all of which had the same film delivery schedule, were asked to take part in the study. A total of seventeen schools in two districts participated.

Although this number represented slightly less than five per cent of the elementary schools in the city, it was considered to be representative of all cultural, economic, and social backgrounds. Included among the seventeen schools were several very large schools, a so-called primary school, a primary-middle grade school which was a branch of another participating school, and several medium- and small-sized schools. These schools were typical of their kind, including the fact that the larger schools had master teachers who had been freed from regular classroom assignments.

The schools chosen showed a wide range of pupil achievement levels and normal variance in faculty. High pupil

and teacher transiency was found in several schools. Many of the students in some schools were new to the city and had entered school with little previous formal education. In other schools the pupil population and the school faculty were relatively stable.

The combined faculties of these seventeen schools represented slightly more than five per cent of the total number of elementary school teachers in the city.

### Film Use Facilities Vary from School to School

Sixteen schools had visual coordinators. In two instances the master teacher was the coordinator. Fourteen coordinators had full-time classroom duties and the time for performing their task as coordinators was necessarily limited.

The facilities and ages of the buildings also varied widely. One school had no window shades in classrooms with a north exposure. A few rooms in the older buildings had no electrical outlets. Other buildings had adequate outlets in all rooms and good conditions for film viewing.

At the time of the survey there were twenty-eight sound motion picture projectors in operation in these schools. The average was, therefore, one projector for each 18.3 teachers, but actual allotments within buildings ranged from one projector for six teachers to one projector for thirty-one teachers.

Initially, the visual coordinator in each school was asked to answer a preliminary questionnaire concerning the total number of teachers in the building, the number of master teachers (since they might not be as likely to use films as would regular classroom teachers), and the number of teachers using films regularly, fre-

quently, occasionally, and not at all.

### How Frequently Do Teachers Use Films?

The answers to the questionnaire revealed that 52 per cent of the teachers used films regularly, 17 per cent frequently, 12 per cent occasionally, and 19 per cent not at all. Of the 99 teachers who did not use films, probably 13 were master teachers, although no provision had been made to determine this in the questionnaire.

The questionnaire also asked the coordinator to indicate how films were selected for viewing, how showings of films were scheduled, and by whom projector equipment was operated. Film selections were made by the entire faculty, including the coordinator, in thirteen schools, by the coordinator alone in two schools, and by a visual education committee in two schools.

Five schools reported using films on a set or master schedule in which the same period was assigned to the teacher throughout the entire semester. Five other schools indicated the use of a set schedule but provided additional time during the week when teachers could request films on a flexible basis. Only seven schools employed a completely flexible schedule. This represented 41 per cent of the schools in the survey.

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Are the schools using motion pictures effectively? Do practices persist which hearken back to the old Friday afternoon "movie period?" The author, Emilie U. Lepthien, a supervisor of the Division of Visual Education, sought answers to these and other questions in a survey conducted for the Division last fall. This article contains a summary of the survey and some answers to these questions.

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Nine schools reported that only teachers operated the equipment. One school stated that equipment was operated only by the students. In the remaining schools both teachers and students operated projectors.

## A Report of Film Use Practices

The method of the survey proper was to have the visual coordinator submit a film-use report on each film delivered to the school during the three week survey. Since one school failed to submit such reports, data was secured from only sixteen of the seventeen schools involved. A total of 278 films were circulated to these sixteen schools. Two hundred thirty-one films were actually used. The non-use of 47 films (one out of each six delivered) resulted from equipment failure, the absence of the teacher originally requesting the film, or the fact that the film did not fit any of the units being taught in the school at that particular time.

The 231 films were shown a total of 635 times. This included 11 showings in which a given film was used a second time by the same class.

A total of 962 classes were present for these 635 showings of the 231 films. Four hundred ninety-four, or 77 per cent, of the showings took place with only one class present; eighty-nine, or 12 per cent, with two classes present; and 52, or 9 per cent, with three or more classes present. The mean number of classes present for each showing was 1.51. In only three schools were films limited to one class per showing.

Twenty-eight per cent of the showings involved using only one film at a sitting; in 54 per cent of the cases, two films were shown; in 12 per cent of the cases, three films were shown; in less than one per cent of the cases five films were shown at a sitting. Two schools (a main building and its branch) reported no more than one film used per class period at any time.

## Films Used Heavily At Primary Level

Film use was distributed by grade level as follows: 51 per cent of the showings were to kindergarten-primary classes, 29 per cent to middle grade classes, and 20 per cent to upper grades.

The locations in which films were used were also recorded in the survey. Of the 635 showings, 521, or 82 per cent, took place in classrooms; fifty-nine, or 9 per cent, in special movie rooms; and 55, or 9 per cent in as-

sembly halls. Two schools used the assembly hall exclusively, and one used a movie room exclusively.

During the survey period, the Division of Visual Education circulated an average of .86 films per teacher per four-week period on an all-city basis. During the three-week period, however, three schools of those involved in the survey received at least one and one-half films per teacher (approximately two films per school month), seven more schools equalled or exceeded the city mean, and six schools fell below. The number of film showings per teacher in the schools surveyed in the three-week period ranged from .38 in one school to 2.8.

importance and was used for the following tabulation:

Subject Area	Number of Showings
Arithmetic	16
Art	34
Guidance	39
Health	44
Home Mechanics	3
Language Arts	163
Music	16
Physical Education	5
Safety	17
Science	226
Social Studies	365
No Area Indicated	34
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	635



— Chicago Public School Photo

## Subject Areas in Which Films Are Used

A check of the areas of learning for which teachers used the various films indicated that 37 per cent of the showings were in connection with social studies. Guidance films, which also included citizenship, were not included in this figure. Language arts films, amounting to 17 per cent of the total showings, were used almost entirely in the middle and kindergarten-primary grades.

Where teachers indicated more than one subject area in a film, the first area listed was considered of primary

## Suggested Grade Placement Sometimes Ignored

A total of 962 classes, as was shown above, viewed the films included in this survey. Each film circulated by the Division of Visual Education is listed in the *Catalog of Motion Pictures for Use in Chicago Public Elementary Schools*. Included in the listing is a recommendation as to the grade-level or levels at which the film should properly be used. These recommendations are made by film producers and film reviewers on the basis of vocabulary levels, difficulty of concepts presented, and relation to areas

**Table I.**  
**Grade Level of Viewers and Suggested Grade Placement of Films**

Grade Level of Viewing Class	Films Suggested for Kindergarten-Primary Use	Films Suggested for Middle Grade Use	Films Suggested for Upper Grade Use
Kindergarten-Primary Grades	424*	56	14
Middle Grades	16	176*	79
Upper Grades	5	34	158*

\*These figures indicate number of showings at the appropriate level as suggested by the *Catalog of Motion Pictures for Use in Chicago Public Elementary Schools*.

of study for the various grades.

Table I shows the grade levels at which films were shown and the levels recommended for these films. It becomes apparent that some classes were shown films not suited to the viewers.

Although no conclusive evidence could be presented to state that all of the films shown at appropriate suggested grade levels were used to good educational advantage, at least they tend to fall within the abilities, interests, and study guide suggestions for students of those grades.

It is doubtful if any of the showings of films listed for more advanced groups could have had much educational value for kindergarten-primary students. Although the subject or topic may have seemed appropriate, the vocabulary level and the concepts were probably too difficult for small children.

### The How and Why Of Good Film Use

The survey seems to demonstrate that in many ways films are being used effectively in the schools. A need for improvement, however, is also indicated.

Educators are generally in agreement that the best utilization of educational films takes place in the classroom with one class present and with only one film used in a given period. Also essential are proper preparation and follow-up discussion and activities. To accomplish this a second showing of the film during the same period or at a later date may sometimes be necessary.

Good utilization of films should begin with careful selection by the teacher of film materials which introduce, supplement, augment, or summarize a unit or part of a unit of instruction. The dubious contention that children "will get something out of the movie" regardless of its relation to any topic being studied by them is not borne out by research.

Schools today are confronted with an ever-expanding curriculum. The length of the school day and the school

year remain the same. Research has proved that more learning takes place in less time with greater retention when films are used as a part of instruction than when textbooks alone are used. Research, however, also points out that the films used must be related to the units or topics being studied by the class.

In order to produce maximum benefits, an educational film must be used at a time when the subject it deals with is being studied, not during a so-called "movie" period to which the class and teacher look forward each week as a kind of relaxation and reward for good behavior or for work completed.

### Recommendations To Film Users

The data developed in this survey indicate that, insofar as the schools studied are representative, there is need for improvement, in the way in which educational films are used in the elementary schools. The following are the principles which should be observed by principals, visual coordinators, and teachers in improving the effectiveness of film use:

1. Wherever the physical conditions of the school permit, films should be shown in the classroom, not in an auditorium or other large room.

2. No more than one class should view a film at one time. Even though two or more classes may be at the same grade level and may be considered to be interested in the same topic, it is doubtful whether two teachers present a given body of material in exactly the same way or aim at developing the same concepts at the same time.

3. No more than one film should be used in a class period. Thorough and effective use of a ten-minute film (allowing time for preparation of the class, film showing, and follow-up discussion) requires almost half an hour, with additional time necessary if a re-showing seems desirable.

4. Flexible scheduling of projector and film use is better than a set schedule. Flexible scheduling permits the

use of a film at a time in the day and week when the class has reached a point where a film may be used most profitably.

5. Wherever good utilization warrants additional equipment, the number of teachers per projector should be reduced. Several of the schools participating in the survey did receive additional projectors in January, 1957.

Since few of our teachers were "raised" with visual education, leadership is needed to encourage them in sound practices so that the full benefits of the use of films may be realized.

Finally, teachers must be encouraged to consider the film as a part of instruction and not as entertainment.

## Dry Mount Technique

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Coordinator, Meridian School  
700 S. Apperson Way  
Kokomo, Indiana

The following mounting technique will be of interest to teachers who are presently using the dry mounting method for pictures from magazines. We ran out of dry mounting tissue this summer and I had a few more pictures to mount. I learned that the tissue was a paper impregnated with a type of shellac and allowed to dry. I decided to try the shellac on the back of the picture and then put the picture and mounting board into the dry mounting press. It worked. Following is the procedure I used:

1. Trim desired picture to size.
2. Spray back of picture and allow to dry.
3. Respray to be sure all parts are covered.
4. Place picture back down on mounting board and tack as with dry mount tissue.
5. Place in press (270°) for ten seconds.

This is much quicker than all the trimming needed for DMT and also the tacking that must be done is eliminated. We used Krylon plastic spray at the time, but have been experimenting with shellac and gym seal brushed on. We cannot give any definite information at this time since the pictures have not had time to prove themselves as to adhesiveness. (Length of time of adhesive qualities.) I mention this only to try to get someone else interested in this technique, and also hope that someone will contact me concerning their use of this or some other technique.

I hope that this will be of some value.

# The Importance Of The INDEPENDENT EDUCATIONAL FILM PRODUCER

By Albert R. Bailey,  
President Bailey Films, Inc.

**I**NDEPENDENT educational film producers are turning out a constant stream of teaching films; a stream that can be compared in quantity with the hood of material coming from the few larger firms, but its quality is as good or better.

If you are a regular user of educational films, you can probably recognize the names as well as the product of some of the better known independent producers and distributors. Such firms as Academy Films, Arthur Barr, Bailey Films, Inc., Churchill-Wexler, Sid Davis, Pat Dowling, Film Associates, Frith Films, International Film Bureau, Johnson Hunt, and Paul Hoefler supply between ten and twenty percent of the market. There are also many individuals who are making fine films which they distribute directly or through independent organizations.

The ranks of independent producers include individuals, companies, organizations, and corporations — but their most important features are small size and direct personal participation in production and distribution.

In the large educational film companies—the big three, if you will—there are many employees who have special jobs to do and who work routinely through channels. The person who has an idea for a film, or who writes the script, or who is the educational collaborator is often far removed from the photographer, the editor, and the man who contacts educators to sell the film.

In direct contrast is the independent organization in which a few men and women all play a vital part in the writing, photography, editing, and even the selling of the film.

We independents believe that a much more unified production can be achieved in this manner. And more important, we believe that when the collaborator—usually a teacher in the field who realizes the need for a certain film and initiates the idea—can take an actual part in production, the completed film will be of greater help to many more teachers. You'll find that with the independents such terms as production staff, camera crew, and editorial department become simply

"I" or "we." We like it that way, and we produce good films that way.

Educational film users gain many benefits from independent producers, who are often the source for specialized subject area material or for specific regional films. Also, the independent can afford to experiment with new types of films to give viewers new experiences. Some of these experiments amount to little, but others contribute to the progress of the entire audio-visual field.

The independent distributor serves as an outlet for teachers and individuals who produce occasional films. Because of his broad training in all phases of film production and distribution, he can be of great assistance during the creation of the film. He can also offer a distribution program that can be sustained over a period of years. Because the independent works with relatively few film titles, each title is handled individually over a long period, rather than being buried in a catalog after the initial push is over. Distribution channels can also be tailored to fit specific films.

One of the biggest contributions of the independents is their fresh approach and their variety of treatments in film development. Fifty films from one producer in one year bear more

of an assembly line appearance than do 50 films from 20 independent producers. This difference in approach is stimulating to the teachers who use the films. It is also stimulating to the major producers, who are forced to upgrade their productions and revise many of their older films.

Like the custom craftsmen of yesteryear, the independent producers give their time and attention to the small details that make their films outstanding. Their limited production in specialized fields assures motion pictures that fit curriculum requirements.

In all industries today there is a trend toward consolidation, and this is now true of educational films, where the majority of production and distribution is controlled by only three firms. The independents are offering much-needed competition that helps to keep the audio-visual field open-minded to new ideas and new methods in both production and distribution. Certainly this is very important when it directly affects the growing minds of our school children.

Dedication to the needs of teachers and children is the basic contribution of the independents. With your help and your willingness to tell us your needs, we can contribute even more in our role of independent film producers.



Scene—  
From the New Film  
"Flannel Boards and  
How to Use Them"  
produced by  
Bailey Films, Inc.



# Tomorrow Is Already Here

by Mrs. Olwyn M. O'Connor

Assistant, Audio-Visual Department  
Schenectady Public Schools  
Schenectady, New York



WITH the recent launching of the satellite, we recognize that man is on the threshold of what may prove to be his greatest achievement — the conquest of space. A trip around the world in 90 minutes or a 10 day trip to the moon is now within the realm of probability.

We, as educators, have a responsibility toward these new and somewhat frightening aspects of the modern world. Our role must be a positive one where emphasis is placed on the peaceful applications of such forces as atomic energy and space travel, rather than on the destructive potentials.

Civilization could, obviously be destroyed by recent scientific advances, but we will steadfastly manifest faith in our fellow men to trust that this new knowledge will find constructive applications. This belief in the fundamental good in mankind must be transmitted, nurtured, and strengthened in our children if they are to face fearlessly the realities of a new world.

It is a recognized fact that we fear most that which we do not understand. A basic step then toward fulfillment of our educational responsibility is to challenge each child to develop his understanding of the world within the limitations of his individual capacity.

With perhaps unpardonable bias, we believe the wise use of Audio-Visual materials can span time and space to prepare the child for intelligent participation as a "One World" citizen.

The junior and senior high student can pursue his interest and increase his working knowledge by learning from our films, filmstrips, and other Audio-Visual materials which make basic scientific principles and recent scientific advances unmistakably clear.

We can also build a foundation with

the very young child. The Audio-Visual materials which show the peoples of the world at work and play do much toward developing the child's respect for cultures which vary in detail from his own. The glass house of prejudice might well be erased by emphasizing basic cultural similarities rather than differences.

If teachers everywhere unite to develop in each child a feeling of brotherhood with all other children of the world, we can look forward to a peaceful tomorrow.

## CONSUMER COOPERATIVE ORGANIZATIONS ACTIVE IN INTERNATIONAL FILM FIELD

by Hayes Beall

Co-operative League of the U. S. A.

Interest in film exchange and collaboration led the International Co-operative Alliance, world organization of co-operatives, to convene a working committee in 1953 in London to explore the mutual film interests of consumer cooperative organizations, particularly in western Europe. Inasmuch as there is extensive use of educational films by consumer co-operatives in Norway, Sweden, Finland, Denmark, Germany and Great Britain in film circuits and otherwise, most of the national cooperative organizations in these countries are active in production and distribution. All agreed that an exchange of information would be in their mutual interest. There was at the same time a desire to see whether films produced in other countries might to a greater extent be useful in their own film work. All are engaged both in the showing of films specifically about cooperative ideas and products as well as films with general and entertainment values.

The committee, with which U. S. and Canadian cooperatives collaborate through correspondence, has been convened periodically by the world organization of cooperatives, the International Cooperative Alliance, usually in London. Out of these meetings there developed in 1954 *Cooperative Films*, a 112 page film directory which

lists the films about cooperatives available from cooperative organizations in sixteen countries. This list now has an extensive 1957 supplement. Mr. Maxwell Dunn, UNESCO's chief film promotion officer, attended the 1955 committee session. The 1957 meeting of the film committee was held in Stockholm in July in conjunction with the 20th triennial congress of the 125-million member International Cooperative Alliance.

Mr. K. Sandiford, coordinator, says that cooperative participants in the film committee are endeavoring to keep in mind the following considerations:

1. Possible international use of films should be considered when script is prepared and production planned.
2. Information about films should be circulated internationally.
3. Exchange of films across national boundaries needs to be made more practical for all. The UNESCO Convention has helped wherever ratified.
4. Maintenance by the ICA of a London headquarters film depository — to which all committee participants would contribute at least one print of each new film — is a desirable objective.

Some of the films that have had an extensive use internationally are, "Men of Rochdale" produced by the Co-operative Wholesale Society in England, "In Their Own Hands" produced by Cooperative Forbundet of Sweden, "Pattern of Cooperation" produced by the State Film Committee in Denmark in consultation with co-operatives and, "Land of Ice and Fire" produced by Scandinavian co-operatives to tell the story of the people of Iceland, their cooperative organizations and the beauty of their country. All of these films have been shown in the United States and, with the exception of "Land of Ice and Fire" are currently available from The Cooperative League. Films produced for The Cooperative League of U.S.A. have also had wide international use, including "What Is a Co-op?", "The Goolibah Tree," and "Help Yourself to Ownership."

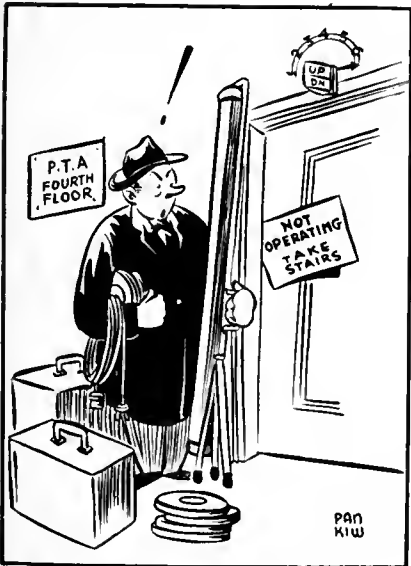
The gift of 16mm film equipment to the cooperatives of Ghana, including a truck with the generator, auxiliary equipment, trained operator, etc.; the gift of a projector to the cooperatives in Burma; and the expansion of film programs in India, Indonesia, The Philippines, Korea and other countries — and rapidly increasing demand for films about cooperatives — will expand the film program of ICA and member groups.

(Continued from page 17)

off. Any situation which calls for constructive activity on the part of the pupil is to be preferred to a spoon-feeding type of teaching.

Finally, let us consider the factor of variety in the use of audio-visual material. What is the best possible material or device to use in a teaching situation? Is it the motion picture, or television, or the good old reliable projected still picture? The answer is, of course, that no one device is best in every teaching situation. The illustration, device or material should be chosen with the educational goal specifically in mind. Here is where our old friend Sam Serious can function effectively. He can help the teacher to determine which aid will do the best job. He can suggest a new approach which may prove to be stimulating. A history teacher who has been using pictures very effectively may decide to present an interesting character through a phonograph record because it will be new and fresh to the class. A science teacher may decide to use a film to show an experiment because the school lacks the equipment to carry it out before the class. The whole school may decide to look on a television program because it shows an actual event as it occurs. Variety is the spice of the educative process, but it must be meaningful, well-chosen variety.

Vim, vigor, vitality and variety in teaching will supplement but never replace common sense, sensitivity to pupil needs, and scholarship. The teacher, audio-visual coordinator and school administrator need all of these characteristics. With them Sam Serious can fulfill the dreams of his undergraduate days. With them all of us can make a real dent in the problems facing our nation today.



# How To Drive on Snow and Ice

For the first time in the long history of driver education, the nation's 10,000 or more high school classes in this subject will have access to the "know-how" of driving on snow and ice, by way of a unique new course of instruction produced and sponsored by the Seiberling Rubber Company and approved by the National Safety Council.

The course consists of a teacher's manual, certain visual aids which are described



Fastened on the face of the board is a series of "roads" upon which toy cars may be placed to represent distance traveled in skidding or stopping, when driving on ice. The "stars" are Anita Fursey and Wayne Clark of Burlington High.



Burlington High School students demonstrate how to get yourself out of a snow-bank with a minimum of frustration and wear and tear on the car. First use a shovel, then using sand you will be able to "rock and roll" your way clear.

therein, and a 13-minute movie called: "How To Drive on Snow and Ice." The movie is unusual in that it was made with the cooperation of the driver education class and instructors at Burlington High School, Burlington, Vt.

To develop a "true-to-life" movie and how-to-do-it teacher's manual on winter driving, experts picked a typical class of high school driver trainees in snowbound Burlington, Vt. The film that resulted finds students and teachers cast as leading characters. A 40-page illustrated course of study to be offered as an adjunct to the movie was another product of the effort. It is a digest of "facts and techniques" obtained on the scene from observing

a snow-country class learning-by-doing. Much content was gleaned also from the National Safety Council and the Association of Casualty and Surety Companies.

With students and teachers alternating behind the wheel of dual-control training cars on frozen Lake Champlain and snow-laden roads at the foothills of Mount Mansfield, the movie dramatizes the major points of instruction covered in the teacher's manual. The manual also contains a number of "do's and don'ts" illustrations from the movie and suggestions for classroom demonstrations on winter driving techniques before the student advances to the practice-driving phase of the program.

Both the teacher's manual and the film are offered free of charge to schools requesting same. The film is available on a loan basis or it may be purchased outright by the school for \$35 per print. Requests should be addressed directly to: Public Relations Dept., Seiberling Rubber Company, Akron 9, Ohio.

## Special Church Section in February

The February issue of **EDSCREEN & AVGUIDE** will include an enlarged church section, with articles and reviews of special interest to church users of audio-visuals. The issue will also include the regular features of interest to all audio-visual users in school, church, and community.

# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Instructor, School of Education  
Indiana University

*Film reviews and evaluations on these pages are based upon discussions by a preview committee composed of Indiana University faculty members, public school teachers, students of audio-visual education, and staff members of the Audio-Visual center of Indiana University.*

*Preview prints should be sent directly to the Audio-Visual Center, Indiana University, Bloomington, Indiana.*

portant industries in Alaska, such as gold mining, water power, and rail transportation are briefly depicted and discussed. Farming scenes in the fertile Matanuska Valley are not too different from activities in the northern part of the United States.

The reporter concludes that this is the story of Alaska, as he sees it, and the viewers are again reading unnoticed over his shoulder as the film ends.

## LETTER FROM ALASKA

(Northern Films, 1947 14th Avenue, North, Seattle 2, Washington) 20 minutes, 16mm, sound, color, 1957. \$175. Teacher's guide available.

### Description

The story unfolds as a reporter on a large newspaper is writing a letter to his young friend, Johnny, about Alaska. His voice continues the narration of the letter as the scene shifts from his office to the Alcan Highway that he is describing.

The route of the Alcan is traced across an animated map. Views of magnificent scenery along the Alcan show that the country is locked in the clutches of winter. People are dressed for its embrace, and the season does not slow normal activities.

The camera cuts to crowds on a street of Anchorage watching dog-sled races at the winter carnival. Eskimos perform interesting ritual dances at the carnival. A rapid camera transition to new school buildings built to accommodate the large increase in population since World War II points out that most newcomers are connected with national defense efforts. Alaska is much like "back home" new people feel; emphasis is pictorially given to Alaska's typical American countenance. People are facing typical pioneer challenges in establishing new homes in a frontier-type atmosphere.

The action switches to Aniak. Eskimo women are deftly cleaning and dry-

ing salmon, a staple food, along the river bank. As the film reveals the depressing shacks that house the Eskimos, narration explains that there are not enough steady jobs to go around. Some sturdy Eskimo men emerge from the tin mine which is the only one in North America, but there are not enough mining jobs for all.

An animated map traces the discovery and settlement of Alaska by Russians in 1741. Russian churches are relics of this area. American prospectors searching for gold were confronted by some of the most rugged mountains in the world when they came to Alaska later. Aerial views picture mountains and glacier land. The camera records rivers of ice created by winter snows, and the narrator explains the formations of moraines and nunataks. The scene continues until the glaciers end at the sea where they shudderingly break into icebergs.

The Alaskan peninsula is volcanic. In 1912, the Katmai Valley was lushly green, then it was smothered by an eruption. It is now called "the valley of 10,000 smokes." The wide sweeps of Alaskan tundra country have great rivers. The film shows that grizzly bear, caribou, moose and other game are much in evidence here and throughout the country.

A series of scenes follow showing how Ketchikan turned to the lumber industry to rebuild its community prosperity after unwise salmon fishing had brought depression to the erstwhile "Salmon Capital of the World." Im-

### Appraisal

LETTER FROM ALASKA gives an introduction to contemporary Alaska, and attempts to answer many general and specific questions concerning Alaska and its people. The teacher using this film will find that the photography and color are good, that the animated maps, aerial views, and action shots give the child an unusual perspective of Alaska. The primary audience would probably be the upper-elementary grades or junior-high school students who are interested in physical, economic, and human geography of Alaska. For maximum value from the film, the student should be familiar with such terms as topography, moraine, nunatak, tundra, and glacier. He should also be aware of the locations of Anchorage, Nome, Aniak, Ketchikan, Matanuska Valley, Mt. McKinley, and the Katmai area. The film will give excellent reinforcement to the meaning of these terms and to the importance of the areas mentioned.

— Wayne K. Howell

## PERSON-TO-PERSON COMMUNICATION

(University of Southern California, 3518 University Avenue, Los Angeles 7, California) 14 minutes, 16mm, sound, black and white or color, 1956. \$100 or \$200. Produced by McMurry-Gold Productions in association with Dr. Nicholas Rose.

### Description

A telephone call to Mr. Lewis, the plant manager, about difficulties in completing the payroll interrupts a

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conversation with Bob Wheeler, a shipping department employee with ten years' service. Bob had come in to request an advance in his vacation dates so he might go immediately to a distant city to help settle his late brother's estate. Fifteen minutes later Bob, his request denied, quits his job and Lewis begins his search for a replacement.

This conversation, which had started with a pleasant exchange on the day's events in Bob's department, was not helped by the interruption from the telephone call. The real cause of the rapid deterioration in relations between Mr. Lewis and Bob Wheeler was the natural but unfortunate tendency of each to let his own thoughts and feelings block out what the other was saying. This is demonstrated in an analysis not only of what the men said to each other but also what they really thought as they spoke, the latter represented by off-stage voices. To Bob's face, Lewis explains that the absence of another shipping department employee at the moment makes granting his request very inconvenient. But as pointed out by the narrator, Lewis really has the feeling that no matter how long men like Bob work for a company they can think only of themselves. Meanwhile Bob, trying to put into words the urgency of his getting away now, is really involved in making himself believe that Mr. Lewis doesn't want to understand the seriousness of his situation. As spoken words become sharper, the manager promises himself that before Bob leaves the office he'll understand that the company doesn't play favorites for him or any other employee. By this time Bob begins to suspect that the manager considers a man with ten years' service easy to replace so decides to give the boss just one more chance to grant his request. When the manager finally says "No", his employee has no alternative but to quit.

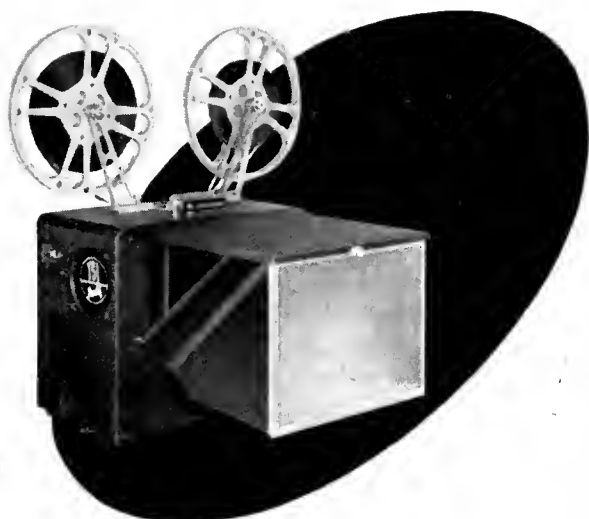
It at this point in the film that the narrator suggests that one's assumptions, viewpoints and feelings prevent him from hearing more than just words when listening, thereby bringing about rigid and inflexible situations such as the one just described. So he invites the viewer to listen in again as Mr. Lewis and Bob Wheeler talk over the same problem, with their private actions revealed as before by off-stage voices. There is at the outset the same pleasant exchange about the day's developments in shipping as heard before. Now, however, immediately upon learning the purpose of Bob's visit, the boss instructs the operator to hold all calls. In his own

mind he recognizes that an advance of vacation dates, while difficult to arrange, is his problem as manager. He recalls, too, the demands that were made upon him a few years ago when bereavement came to his brother. Giving Mr. Lewis time to mull over the problem, Bob tells himself that it isn't easy to find relief on short notice for an employee of ten years' experience. Thinking to test the genuineness of Bob's interest in the company as well as wanting to help his employee, Lewis suggests that Wheeler try to work out an exchange of dates with another department employee. Bob readily agrees and so the conversation ends on a friendly and reassuring note, and all within seven minutes of its beginning.

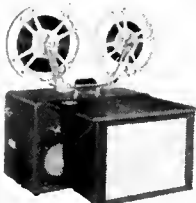
Not only a job but time and nerves as well were saved because both men remembered that person-to-person communication can be only as good as is their ability to listen with understanding.

### Appraisal

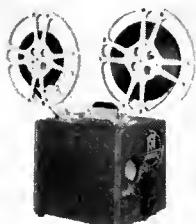
This film, though done in an industrial setting, is applicable to more than employer-employee relationships. Its simplicity and directness should make it appealing for many concerned with peer and pupil-teacher relationships, even at the junior-high-school level and in a variety of situations. In upper-secondary, college and adult groups, there should be questions about the nature and background of the aggres-



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the East-West division of the country, and the narrator explains that three-fourths of Germany's people and most of her larger cities are in the Western zone.

In the South where the old ways are least changed, a lake dwellers' village and the sign "Neanderthal" recall to mind that here was found one of man's most ancient habitats. The crumbling remnants of an ancient wall are mute reminders of Roman occupation many centuries ago. Now, however, the region echoes to the sounds of the woodsman's axe, tinkling cowbells on verdant Alpine slopes, the winegrower's casual whistle, the whirr of the farmer's hand-held mower, and a fraulein's carefree song while helping shock the wheat.

It is discovered that here in the rural uplands, the big, heavily ornamented ancestral houses shelter not only father, son, and grandfather, but livestock and storage bins of food against the long seige of winter's cold and snow. The long evenings and the season's quieter times find many farm and village folk engaged in handicrafts — making porcelain figurines, knickknacks, dishes, and even violins. The quality of their artistry is portrayed as comparable to that of the full-time town and city craftsmen. It is pointed out that from the old crafts have grown newer and more modern industries. The city of Nuremberg, a world center of toy making, exhibits some popular examples of her wares. In Oberkochen skilled workers are turning out internationally renowned camera lenses and other optical instruments.

The plains region of the north is now shown on the map, and the broad, flat fields and modern machines of the farmers are seen in contrast to those of the upland south. There are seeming shades of contrast seen within a single farm where tractor and combine harvest wheat; the hands of women refugees take potatoes from the ground, and a girl is shepherd to the pigs.

Following re-orientation on the map, the world famous Ruhr, Rhine-Westphalia district is described. The narration emphasizes the importance of the area, the richness of its mineral deposits, and the range and significance of its products. The scenes disclose the merchandise of her factories, mills, and foundries: locomotives, automobiles, trucks, and raw steel.

A picture of prosperity and general well-being is drawn as the family of mill worker Heinrich Brandt is intimately observed. Although the signs of peace and prosperity are many, other scenes reveal a different picture. The red flags of communism flying

sive tendencies seen in the film. Such tendencies are not always so easily sublimated, even when the advantages of cooperation are quite evident to the parties involved. Nevertheless, the film will be immediately useful to the many people who too frequently fail to consider the other fellow's viewpoint but who want to function more effectively in life's simpler relationships. More specifically, it should prove helpful to teacher education specialists in illustrating the phenomenon of communication, a matter of increasing concern to those interested in the learning process.

— Kenneth B. Thurston

**GERMANY, PEOPLE OF THE INDUSTRIAL WEST**

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 16 minutes, sound, black and white, color, 1957. \$75 or \$150. Teacher's guide available.

**Description**

Traveling the length and breadth of Western Europe's largest country in only a few minutes is the experience provided by GERMANY, PEOPLE OF THE INDUSTRIAL WEST. Boats and barges on the Rhine; quaint old castles and fortresses looking down; the snow-clad mountains of Bavaria, and the northern plains; land and animals, and machines and factories yielding reluctantly to determined men, are the film. Belching smokestacks, a speeding freight, steaming river craft, and glowing ingots of steel testify to the industrial activity along the River Rhine. The river is seen as an important carrier of imports and exports vital to the economic health of Germany and other European countries.

Orientation is provided by a map of Europe. Using animation, the course of the Rhine is traced, the nations and regions served by it are shown, and the major German cities along its route are pointed out. The map also shows

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over the Eastern zone, the armed guards, and road blocks between East and West are seen as constant and painful reminders that the nation is conquered and divided. Rubble and ruins in many industrial cities remain, suggesting monuments to despotic militarism and shameless bigotry.

The film stresses the concern and uneasiness of all Germans over the problem of a divided country. The posture of the nation is perhaps best described by one of the scenes in which East meets West in Berlin. Pictured is a young couple, standing bewildered, facing the dead end of a former thoroughfare. It is not accidental, however, that over the final scene of "life as usual" a rainbow arcs the sky.

#### Appraisal

By the nature of its treatment, this film is adaptable to a wide range of educational interests and uses. Upper-elementary teachers of geography, and high school teachers of world history and international problems will find in it an abundance of pertinent information—some obvious; some subtle and half concealed. The film should provide a rich background of appreciation and understanding for German language classes at the high school or college level, and adult groups.

—Preston Mitchell

## THE CONSTITUTION AND EMPLOYMENT STANDARDS

(National Educational Television Film Service, Audio-Visual Center, Indiana University, Bloomington, Indiana) 28 minutes, 16mm, sound, black and white, 1957. \$125. Produced by Center for Mass Communication of Columbia University Press, New York, New York, for the Educational Television and Radio Center, Ann Arbor, Michigan.

#### DESCRIPTION

By tracing the history of the case of the United States versus Darby Lumber Company, the film reveals the ways in which the Constitution derives its significance for the American citizen.

The beginning of the case is shown to have occurred in 1939 when two investigators of the U. S. Department of Labor, Wage and Hour Division arrive at the lumber company of Fred Darby in Statesboro, Georgia. They request the books of the company on wages and time in order to determine the possibility of violations of the 1938 Fair Labor Standards Act. With Mr. Darby's full cooperation, the investigators proceed with employee interviews and a two-day study of the

records of the company.

A few months later, when Mr. Darby notices that some of his employees are under continued investigation, he consults his lawyers. They suggest that they can argue that the 1938 act is "unconstitutional" and cite similar cases in 1918 and 1923 where the Supreme Court decisions found wages not to be the business of the federal government.

After further investigation by government representatives, subpoenas are served Mr. Darby and his employees for appearances before a grand jury on charges involving wages, overtime, and records. His attorneys, in turn, file a demurrer claiming infringement of Mr. Darby's constitutional rights. The ensuing decision by the United States District Court judge rules the Fair Labor Standards Act "unconstitutional" if Congress expected that the regulations of the act be a proper application of the "interstate commerce clause" of the Constitution. This decision was appealed to the Supreme Court in December of 1940.

The film then points up the significance of this law and the judicial proceedings of the case. First, Congress is most concerned with the litigation since previous similar laws were de-

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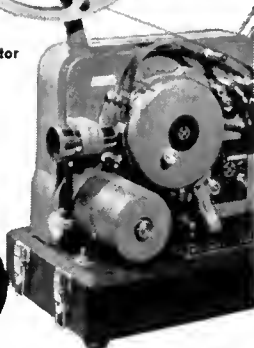
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clared "unconstitutional." Secondly, the Supreme Court is seen as the final arbiter unaffected by popular or governmental pressures to determine the "intent" of the founding fathers as made manifest in the Constitution. Thirdly, radical changes are occurring in the social and economic structure of American society as mass industry gradually replaces agriculture. These changes, in turn, bring popular demand for congressional laws to bolster the individual's bargaining power in the labor market.

In the course of litigation in this area, three provisions of the Constitution receive repeated attention: the "interstate commerce" clause; the Tenth Amendment, known as "states' rights"; and the Fifth Amendment preventing the deprivation of life, liberty, and property "without due process" of law. Previous decisions by the Supreme Court involving the "constitutionality" of laws usually were founded upon one of these three provisions. With the coming of the depression, however, pressure upon Congress increases and past dissenting opinions by Supreme Court judges gradually become the majority opinion during a series of decisions in the 1930's. The act of 1938 by Congress is founded on the hope that a shift in the opinion of the Court regarding the interpretations of the Constitution is taking place. The case of the United States versus Darby Lumber Company is regarded more as determining the legality of a law rather than the guilt or innocence of the company. The Supreme Court in its "decision" upholds the law as coming under a broader interpretation of the "interstate commerce" clause. Specifically, all producers of goods in interstate commerce as well as suppliers of those producers would now have to observe the provisions of the law. The original indictment against Darby is reinstated not for paying "below minimum wages" but for violating other provisions of the act.

Concluding observations in the film emphasize the operation of checks and balances and suggest that the final act lies not in Congress or in the White House, but in a law suit involving the constitutionality of a law.

### APPRAISAL

The previewing committee saw in this film a sincere effort in portraying the significant and essential relationships between the American Constitution, the legislature, the judiciary, and the citizens. Taking what are usually regarded as highly abstract notions in the areas of law and constitutional rights, the film discusses these with remarkable clarity in terms of the con-

crete affairs and experiences in the daily lives of citizens whose rights the Constitution is designed to establish and preserve. The film bridges the gap between that level of political activity dealing with the passage and enforcement of laws and that involving their constitutionality as determined by the courts.

The presence in the film of Mr. Darby himself, his attorneys, and Attorney General Biddle, along with location shots of the lumber company in operation infuse the treatment with that authenticity which invariably characterizes sincere attempts of men to come to grips with their world. Historic trends, evolving social, political, and economic patterns within the society as well as immediate work-a-day concerns of individual citizens are all interrelated to clarify the basic issue that emerges when laws, seeking to change prevailing practices in given areas of human endeavor, are challenged as to their constitutionality.

High school social studies, classes, university classes in government along with adult groups in special programs of education would find here the conflict of adventure combined with a lucid, analytical, and informative treatment of an important facet of American government.

## WHY FOODS SPOIL (MOLDS - YEASTS - BACTERIA)

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 14 minutes, 16mm, sound, color or black and white, 1957. \$125 or \$62.50. Teacher's guide available.

### DESCRIPTION

This film shows the causes of food spoilage and demonstrates why and how foods can be preserved.

It opens by picturing a pioneer family and telling that their methods of food preservation, e.g., storage in a cold place, were discovered accidentally. Only recently have the causes of food spoilage been attributed to molds, yeasts, and bacteria.

The film continues by showing the necessary conditions for the growth of bread mold and tells of the food spoilage caused by these tiny plants. However, it goes on to show that molds are also beneficial as, for example, when used in cheese making. It tells that there are many different kinds of molds and pictures several of them.

It is usually easy to see mold on foods but yeasts, which also spoil food, cannot be detected as readily. The film pictures orange juice which is being spoiled and, on closer inspection, bubbles of gas can be seen rising

from the orange pulp in the bottom of the glass. By cinephotomicrography, WHY FOODS SPOIL pictures budding yeast plants and tells that they release carbon dioxide when feeding on sugar and water. Like molds, yeast plants are also useful, for example, their release of gas causes bread dough to rise making the baked loaves fluffy and light.

The third kind of plant that causes food to spoil is the smallest of all. They are called bacteria. By photomicrography, the three groups of bacteria are shown; viz, round, rod-shaped, and chain-like. After demonstrating the minuteness of bacteria, the film tells that although they cause many foods to spoil including the souring of milk, bacteria are also useful. It shows the bacterial colonies that grow after finger tips have been pressed in a "special jelly" and further emphasizes the importance of frequent washing of hands.

Next the film presents methods for food preservation. It demonstrates by experiments that drying, freezing, or heating plants will retard their growth or kill them. The difference in growth between a pea seed planted in dry soil and one planted in moist soil is shown. Also, the film demonstrates the wilting of an overly heated plant and the growth retardation of a plant that is cooled. Thus refrigeration, canning, pasteurization, quick freezing, and dehydration are some of the effective methods of food preservation. In addition, special light rays are used to kill the plants that cause food to spoil. The summary reviews and relates the concepts covered by the film.

#### APPRAISAL

This film is a clear, interesting, and convincing presentation of facts concerning these three fungus plants and the methods used for controlling their growth. Not only does the film show some of the common methods of preservation but, also, demonstrates why these methods are effective. It shows, for example, the effects of heat, cold, and dryness on easily seen, common plants and explains that the effects on the minute plants are similar. Also commendable is the presentation of the beneficial aspects of these plants as well as the detrimental since many students otherwise may see them as being only obnoxious and useless. Because of the level of the terminology, content, and presentation this film would probably be most useful in the intermediate and junior-high grades. (The film, for example, refers to the "roots" of mold plants rather than "rhizoids." It does not use the word "agar" but "special jelly.") Although its primary use is in the areas of bio-

logical science and health it probably will have application in the social studies as well. The photography is good except for the definition loss in the high magnification photomicrography of the three kinds of bacteria. Undoubtedly, many elementary and junior high teachers will find WHY FOODS SPOIL a welcome addition to their list of teaching materials.

—George Vuke

### Film makes friends for foreign pupils

The day before Christmas vacation was an exciting one for the children of McKinley School in Cicero, Illinois, for a special Christmas program was the highlight of the day. Among the children present were Hans Liebmann, a new arrival from Germany, Janie Young, a little girl from Hong Kong, China and her older brother, Liang. Hans and Janie were in Mrs. Semner's kindergarten class. Because neither of the children spoke English, they were having difficulty in understanding the other boys and girls.

The program included a film, "Christmas Customs Near and Far,"\* narrated by Fran Allison. The story shows customs in different parts of

the world: Sweden, Germany, Mexico, China and other countries.

At first, Hans was not very interested. Then a Christmas scene in Germany flashed on the screen. Hans sat up suddenly. "Kris Kind," he shouted; then, "Das Ist Lebkuchen," when the children in the film ate their special Christmas cookies. Others in the class, observing Hans's display of emotion, immediately recognized what was going on.

Janie's reaction was different. When Christmas scenes from China were shown, she leaned toward her older brother, Liang, and began an excited conversation in Chinese to which Liang responded in turn.

After the film was over, Mrs. Plambeck, Liang's second grade teacher, asked if there were any questions on it. One of the questions pertained to Christmas in China. "Perhaps Liang can answer the question," said Mrs. Plambeck. Liang could and proudly did. The children listened with rapt attention as he talked about life in Hong Kong.

And so the point was made that, even though the ways of celebrating Christmas are different, the purpose of Christmas is the same throughout the world.

\* Produced by Coronet Films



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# SOUND advice

about audio materials  
and equipment

by **MAX U. BILDERSEE**

Ten years has seen considerable change and growth in the record industry. Ten years ago all recordings were published at one speed—78 revolutions per minute. You will recall the older, brittle shellac recordings which played, albeit noisily, for about three minutes and which were like a well known coffee, 'good to the last drop.'

There have been major changes in the industry in regard to the type of record sold. Ten years ago so-called children's records accounted for almost one quarter of the records sold. Popular records—the 'hit tunes' from theatre and motion pictures for the most part—were the industry's backbone. Many people listened to classical music from records, but such recordings were in the prestige class and were hardly self-supporting. There were many who predicted the early end of the recording industry with the advent of television. "Record Retailing Yearbook" for 1948 listed a few more than three hundred record producers.

Entering 1958 we know there are more than four hundred producers, and several of them are specializing in educational records—records intended for classroom instructional purposes. Classical music records have become the backbone of the industry and are collected by many thousands of "hi-fi" fans throughout the country. Popular records are still important to the industry, but children's recordings have fallen off in importance and no longer can they be considered essential to the industry. In fact, they are a poor third in the chase for importance.

Of course, the first major change was the development of the micro-groove recording. Both RCA-Victor and Columbia explored this area, and from their efforts came forward the 45 rpm record, the extended play 45 rpm disc, and the familiar 33.3 rpm long playing record which we all use. These developments lowered the cost of records, increased record purchases, and gave new birth to the industry. Without them it is safe to venture the opinion that the recording industry would have been television's first victim.

The recording industry has passed

through a ten year cycle of rebirth and reorientation to the interests of the consuming public. The advent of tape recording has yet to be fully felt, but in time it will be important in the industry's sales picture. In time schools will use far more tapes than they do today, and they will purchase pre-recorded tapes for many purposes. And to that end there are at least two producers who are looking to the school field for important and increasing percentages of their sales.

Not too many years ago textbook publishers looked askance at phonograph records—indeed at the entire audio-visual field. Today that situation is changing, and major publishers of textbooks are entering into the audio-visual field and in some instances are publishing recordings, films and filmstrips designed to accompany particular texts in a complete instruction package. The trend is definitely in the direction of expansion of this area of instruction.

But with the shrinking market for children's records, the product is also shrinking. Some leading producers have quit the field and others are severely limiting production. But occasionally we can report in this area on records old and new that are at hand. Children on both sides of the ocean have enjoyed the "Babar" stories and they are well told, by Frank Luther on the recording "THE TAVELS OF BABAR" (Decca Records, New York; K-60). These engaging little tales were developed by a young French artist for the pleasure and satisfaction of his own children. Published with illustrations by the author they became tremendously popular and were even portrayed on the French stage. The particular recording we heard has been evolved from the plots and situations of three Babar books, "The Story of Babar," "The Travels of Babar," and "Babar the King." This recording will delight the youngest children in school.

Two other Frank Luther recordings merit your consideration for the youngest children in school. They are "WHATTA YA WANNA BE (When you grow up?)" (Decca Records, New York; K-6) and "SONGS FROM 'NOW WE ARE SIX'" (Decca Rec-

ords, New York, K-49). The former can be used effectively to motivate discussion on two prime interests in the classroom, the first being "what MY DADDY does," and the second being "I'm gonna be . . . a fireman . . . a policeman . . . an engineer . . . a nurse . . . a teacher." The reverse side of this recording, "LADDLE LADDLE LADDLE ON A LOLLYPOP" will have little school appeal.

Children love the A. A. Milne songs, and they will enjoy hearing and repeating the poems sung by Frank Luther on this record. These include "Binker," "The Emperor's Rhyme," "The Engineer" and "The Friend." This recording can be used for pleasure listening in the classrooms and contribute to the learning experience and appreciations of the newest school children.

Frank Luther has been called, and appropriately, the "Bing Crosby of the sand-pile set" because he is readily accepted by the children as "one of them." He does not sing down or in any sense condescend to perform for them, but obviously enjoys doing this work and in so doing exhibits his deep and abiding affection for children — all children. He understands them, talks with them in their language and on their level. Because he believes that a child's natural state is happiness Frank Luther, through his records, attempts to encourage and develop that attitude.

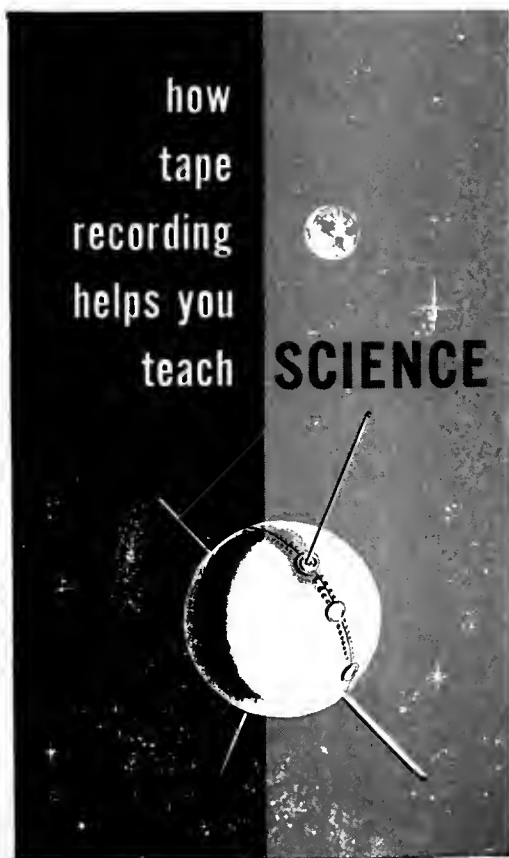
Paul Wing has done much the same thing for children through his storytelling recordings published by RCA-Victor. One, on which we reported many years ago, still ranks as a favorite of ours. It is "THE ELEPHANT'S CHILD" which was originally published under the "Bluebird" label. He has two delightful sides, "TOM THUMB" and "PUSS IN BOOTS" (RCA-Victor, Camden, New Jersey; WBY-44) which first, second and third graders will enjoy hearing. This is listening for pleasure and can be a wholesome activity in the elementary school classroom.

Sterling Holloway has developed a story telling technique which appeals to children, and his "LAMBERT THE SHEEPISH LION" (Decca Records, New York; K-63) can serve similar purposes. Of course this is a rather ridiculous little tale which appeals to the unsophisticated humor of the younger set. The story is from a Walt Disney production and is most competently told. Children can and will conjure up their own imaginative visualization to accompany the story and profit thereby. This listening experience can be used to motivate artistic self-expression in paints, crayons and other media in the lower grades.

Two recordings which do not appeal to us for school use are "HANSEL AND GRETEL" (RCA-Victor, Camden, New Jersey; BY 14) and "THE LITTLE ENGINE THAT COULD"

(Decca Records, New York; K-57). Both of these are intended for children, and each could be better done. The "Hansel and Gretel" (told by Jane Pickens) lacks the sincerity of presentation so essential in a child's listening experience. The story of "The Little Engine That Could" has been abridged to a three minute performance and is presented by Guy Lombardo and his Royal Canadians in the typical Lombardo style. The reverse is also a Lombardo recording title "Let's Have A Party."

"THE ERIE CANAL" (Enrichment Materials, New York; ERL 114) is adapted from the Landmark Book of the same title written by Samuel Hopkins Adams. This is an excellent performance telling not only the trials and tribulations but also the success of the construction of the Erie Canal more than a hundred years ago. The story is told from the request for funds from the New York State Legislature and the turning of the first spade-full of earth at Rome to the completion of this gigantic venture and the blending of fresh water from the Great Lakes with the salt water of New York harbor. The economic importance of this canal is indicated throughout the record which was designed for sixth-seventh and eighth graders. They will enjoy and profit from hearing this as well as the story of "THE FIRST OVERLAND MAIL" which is contained in the same recording.



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- Tape the sounds of nature — birds, animals and insects.
- Build a library of taped experiments. Have a gifted group in your class do an experiment together. Let them record their procedure and conclusion. This can serve as a model and instructor for another group to perform the same experiment. Other groups can tape other experiments. Tapes can be exchanged among groups.

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Mentor Records (New York) is a newcomer to the audio field and their first offering, "DON QUIXOTE" (Mentor Records, New York; Series 12-A-1) is truly excellent and can be freely recommended for colleges, for

secondary schools and for libraries. School will find these recordings useful in motivating the reading of "Don Quixote" while colleges and libraries can use this recording in a variety of ways. Certainly it can be employed for informal "readings." The record is read by Walter Starkie directly from his own translation of Cervantes' classic work. It can be used, too, for assigned listening by college instructors. The flavor and passions of the sixteenth century are effectively portrayed. The recording is worthy of several rehearsals and should be popular with mature listeners.

Walter Starkie is noted for his

geniality, ebullience and wit. He was for more than twenty years a professor at Dublin University and for fifteen years served as Director of the British Institute in Madrid. He is a noted authority on Spanish history and culture, a scholar, a noted writer and an eminent lecturer. On the recording at hand he reads, brilliantly, from such parts of Cervantes' novel as "Don Quixote and Sancho Panza," "The Windmills," "The Goatherds and the Golden Age," "The Inn," "Sancho Panza and His Wife Teresa," "The Knight of the White Moon" and several others including "Don Quixote's Last Days."

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**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgor Dale. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

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**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

**SHOWSTOPPERS:** includes not only some "original cast" albums, but also some worthwhile reissues. "THE STUDENT PRINCE," featuring Lauritz Melchior and Jane Wilson has been coupled with "THE VAGABOND KING" (Decca Records, DL 8362) featuring Alfred Drake and Mimi Benzell in a single disc which can be used in music classes as well as for pleasure listening. Perhaps these, with some of the many other operetta recordings, can become part of a noon-time rainy-day listening program scheduled for auditorium, lunch-room or other place where students may gather for the specific purpose of listening. . . . Certainly many teachers will remember the play, "Green Grow the Lilacs" and recognize that the perennial hit "OKLAHOMA!" (Decca Records, DL 9017—33.3 rpm; or ED 801—45 rpm) which ran for more than five years on Broadway, including several revivals, has become a part of American theatre in that it broke with many footlight traditions and established a new pattern of performance.

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**HENRY IV, Part I** (31 Frames) and **HENRY IV, Part II** (36 Frames).

These three strips, comprising 91 frames, of scenes from Shakespeare's plays dealing with the kings of England will be an asset in developing literary appreciation skills.

The costuming and coloring in the series is based on that of the "Old Vic" Theatre productions in England and is excellent. In Richard II the theme of final futility of the "divine influence" in the power structure of the king is explored. The intrigue of Court and Shakespearean humor can best be appreciated through correlation of speaking parts, as outlined in the accompanying guides, and the frames to which reference is made. The personal and interpersonal relationships evolving in drama can be appreciated best through live performance or in motion picture form.

The reign of Richard II and Henry IV have become more meaningful following the study of the form, style, and expression of Shakespearean drama as it was intended for stage-acting in the seventeenth century.

## FRIENDSHIP FILMSTRIP SERIES

Friendship Press. Joint Commission on Missionary Education, National Council of the Churches of Christ in U. S. A., New York, New York. Subject area includes social studies and human relations. Filmstrips are in color. Grade levels as indicated.

**IT HAPPENS EVERY DAY**, (58 Frames, Grade level—sixth and above). A good study of how to think effectively to solve present day problems in human relationships. Teaches a lesson against quick, angry reprisals against people or communities for unkind attitudes. Gives examples of simple intelligent ways to meet and conquer these same unkind attitudes. Upper grade pupils gave thoughtful attention throughout the film as it was presented for evaluation. The

coloring used in filmstrip was excellent.

**KIMIKO OF JAPAN**, (63 Frames, Grade level—fourth and up). A well produced filmstrip showing the customs, clothing, homes and activities of children and families in a foreign land. As filmstrip was shown to an upper grade class, it provoked discussion and students found many similarities among the ways and habits of children of all lands. Namely—the Japanese children have to help at home, go to school, go on errands, do homework and that boys tease the girls and finally become good friends.

## SINGLE SUBJECT FILMSTRIPS

**TOMMY TAKES TO TRAFFIC**, (33 Frames) by Educational Productions, Inc., Hillside, New Jersey. Subject area is safety education. Filmstrip is in color. Grade level includes the middle grades.

This filmstrip is a story of a third or fourth grade boy who chooses to become a good citizen by observing the following traffic rules:

1. Being alert.
2. Using good judgment.
3. Paying attention to traffic safety lessons in school.
4. Learning good traffic behavior from mother and father.
5. Obeying police officers and patrol boys.

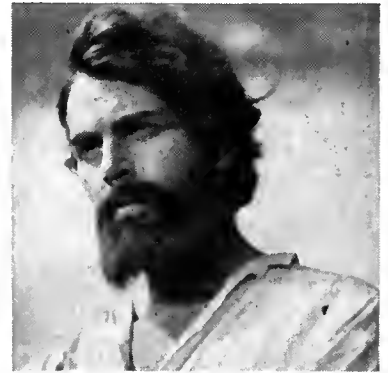
The rules are displayed in Tommy's trip from home to school and home again. The color could have been improved. For the most part, the material is well presented and can be used to motivate or culminate a unit on safety.

**PAINTINGS IN THE METROPOLITAN MUSEUM OF ART** (52 Frames), published by Herbert C. Budek Company, 324 Union Street, Hackensack, New Jersey. Subject area includes art and early European history. Filmstrip is in color. Grade level—eighth and high school.

Filmstrip includes paintings of the thirteenth and fourteenth century Italian painters such as Giotto, Bernardo, Daddi, Taddeo Gaddi, and Spinello Aretino. The color is very good. The commentary is too advanced for the elementary grades. However, the filmstrip could be used to stimulate interest in visiting art museums.

The filmstrip could be very useful in the study of Italian art in an early European history course as it points up the similarity of subject matter

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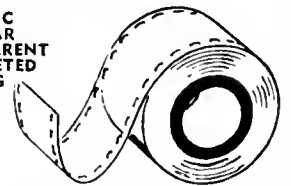
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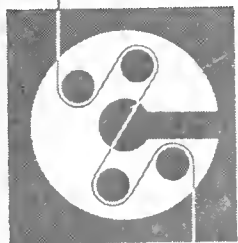


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used by various painters and the rather intricate composition of each painting.

#### ISRAEL-THE LAND AND ITS PEOPLE

The Department of Education and Culture of the Jewish Agency, 16 East 66 Street, New York, New York. Subject area includes current events and social studies. Filmstrips are in color. Grade level includes high school and above.

1. THIS IS ISRAEL (65 Frames)
2. GALILEE (54 Frames)
3. HAIFA AND EMEK (68 Frames)
4. THE JORDAN VALLEY (58 Frames)
5. THE LAND AND ITS PEOPLE (62 Frames)
6. THE DAROM AND THE NEG-ER (66 Frames)
7. TEL AVIV AND THE COASTAL PLAIN (70 Frames)

This series presents a bird's-eye view of Israel and its contemporary problems, giving an account of Israel's development to date. Areas such as immigration, agriculture and irrigation, housing, and new settlements, education, minorities, and religions are all touched upon pictorially.

Adults and teen-age children who have had some background on present day Israel can derive the most benefit from this series. The pictorial material presented would appeal to younger groups, however the length of the filmstrips would inhibit continual interest. A narrative script is provided for the filmstrips which do not contain captions. Introductory notes as well as a selected bibliography are provided in pamphlet form with each filmstrip. Suggestions are given which can aid

teachers and group leaders in providing background information and correlating filmstrips with other activities.

#### CURRENT AFFAIRS SERIES

Current Affairs Films, 527 Madison Avenue, New York 22, New York. Filmstrips are in black and white. Grade Range—Upper Grades, High School, and Adult. Subject area—Current Events. This filmstrip company has arrangements with various newspapers.

ELECTRONICS (37 Frames). This filmstrip, sponsored by *The Buffalo Evening News*, begins by explaining what the field of electronics covers. After illustrating electronic equipment with radio, TV, high fidelity, radar, and calculators, the filmstrip explains that electronic equipment normally has vacuum tubes or transistors for operation. Some historic data are introduced. Lee DeForest is credited with the invention of the vacuum tube in 1906 and later the radio became widely used in the 1920's. World War II spread the use of radar which was used as the eyes and ears by the army and navy. The War gave a big boost to the electronic industry and shortly afterwards television was introduced on a grand scale. Today computers are being produced for industrial and commercial use by an industry which within fifty years has become the fifth largest. Pictures in the filmstrip illustrate assembly line methods used in the very complicated wiring and highly exacting work needed for the equipment. The largest users of the electronic products remain the military services and the pressing problem is the shortage of qualified personnel to work in the field. The filmstrip con-

cludes with possibilities for the electronic future. These include visible telephone conversations, electronic cooking, electronically controlled machines, and possible cures for cancer.

Using up-to-date pictures and diagrams for this filmstrip, it becomes a current events feature that may be used in the classroom to stimulate interest in the subject. It covers a highly technical field with a broad coverage in order to interest the uninformed viewer. The continuity of the strip was very good in that it took on only the aspects of the subject that it could cover adequately. Very well produced.

THE NEW JAPAN (42 Frames). This filmstrip concerns itself with the changes in Japan since World War II. Maps and diagrams illustrate the size of Japan, the exports and imports are related, and the problem of being a debtor nation is presented. The effect of the War is well illustrated using news pictures that are explained in the accompanying discussion guide. The problems of agriculture continue to plague the country since only 20% of the land is satisfactory for crops. Industrial might has expanded since 1945 and modern factories along with the important shipbuilding industry are bright spots in the economic picture. Trade barriers are an obstacle to Japan's progress. The United States, the filmstrip explains, was instrumental in establishing democratic ideals in Japan after centuries of emperor rule. Today Japan has a new constitution, vote by secret ballot, political parties, and recently gained a seat in the United Nations. It has been just a little over one hundred years since Commander Perry sailed into Japan's mainland and introduced trade agreements with the western world. The filmstrip concludes with examples of western world influence including radio broadcasting, clothing, modern building, and democratic methods of living.

The purpose of this filmstrip was to show the characteristics of Japan in the last dozen years. It would be quite impossible to go into detail on any of the aspects of the filmstrip without sacrificing the whole picture that the strip tried to present. Further study on each part would normally be

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needed for a complete picture of the country of Japan. The filmstrip serves well as an introductory aid for the study of Japan or as a part of current day developments. The pictures, mainly of newsmaking events, were interesting and discussion stimulating. Japan's importance as a new force for democracy in the world is stressed throughout the filmstrip.

**THE GEOPHYSICAL YEAR** (42 Frames). Starting with questions that are stumping the experts, this filmstrip immediately captures the attention of the viewer. Examples of these questions are: Is our climate gradually becoming warmer?, Why do sunspots affect our communication systems?, Where does our weather originate?, and How can we predict earthquakes? The ideas behind the setting of July 1957 to December 1958 as an international geophysical year are explained to the viewer. The uses of atomic research, radar, and calculators are aimed toward understanding the basic areas of our upper atmosphere, land masses, and our vast oceans. Quite a portion of the filmstrip is devoted to the bases we and other nations have established in the Antarctic region for the study of weather conditions, ocean currents and other important data. Starting as early as 1954, twelve nations have established 57 bases on that continent for extensive geophysical year observations. The filmstrip goes on to explain

the other efforts connected with this co-operative project. About two thousand other stations are located all over the earth and this demands the co-operation of many nations. The attempts to explain the questions at the beginning of the filmstrip are illustrated by news pictures and diagrams. The launching of rockets and earth satellites by the United States and the U. S. S. R. should aid the study for the international geophysical year. Pictures of the models of these new devices are shown. The filmstrip concludes with thought provoking questions that would make for a stimulating discussion.

From beginning to end, this filmstrip was designed to make the viewer aware of the importance of this event in the world's scientific progress. An overview of the entire project is presented with interesting pictures, simplified maps and diagrams. Most of the pictures have appeared in newspapers and are captioned in the discussion sheet which accompanies the filmstrip. The filmstrip was very well produced and would appeal to anyone above seventh grade.

### MARVELS OF MEXICO SERIES

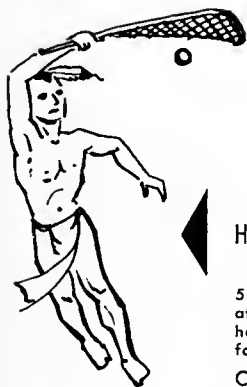
Charles Scribner's Sons, 59 East Van-Buren Street, Chicago 5, Illinois. Filmstrips are in color. Grade range—Sixth, Seventh and Eighth. Subject area—

Social Studies. This series was designed to accompany a text book series published by the same publisher, but may be used without the book. Series was reviewed as a whole.

- M-1 "THE HISTORY OF MEXICO," 25 Frames.
- M-2 "THE LAND AND ITS USES" (PART I), 31 Frames.
- M-3 "THE LAND AND ITS USES" (PART II), 28 Frames.
- M-4 "HOW THE PEOPLE OF MEXICO LIVE," 27 Frames.
- M-5 "MEXICAN MARKETS," 30 Frames.
- M-6 "MEXICO CITY," 29 Frames.
- M-7 "ARTS AND CRAFTS," 27 Frames.
- M-8 "MEXICANS AT PLAY," 28 Frames.

This series of filmstrips gives a very vivid and well balanced summary of Mexican life and portions of its history. It could be very helpful with any social studies unit on Mexico. Information is summarized and graphically presented so that students readily select the chief points stressed in each individual strip.

The use of color is excellent throughout the film series. The vocabulary is interesting and varied enough to challenge a wide range of reading levels. The entire series showed careful selection of picture matter and vocabulary and deserves a high recommendation for use in the upper grades.



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# Church department



by WILLIAM S. HOCKMAN

## New Film From Britain

Before you see *The Supreme Secret* you will say that it is just about impossible to make a film on The Love of God; and, after you see the film you will say that it was easy to do—so well does Noel Evans and his colleagues (at Religious Films, Limited, 6 Eaton Gate, London, S.W. 1) bring off the job. In 55 minutes they give us several days in the life of a budding delinquent, bringing him along through a number of very interesting and plausible experiences to the place where he comes to *feel* the love of God. At the same time the film brings its audience along so that we come to feel very sure about what this young man feels. And more, we can see the reason why. But, the rest must be left to the film! Slower in pace than many American films, it is one of the things you'll probably enjoy in this film. There is fine acting all the way, good camera-work, and effective low-key lighting. Made to say something on this theme to young people who have collided with the Law, this film will

appeal to a very wide range of audiences, and be useful in and out of church to help people better understand the Love of God. (Inquire of United World Films, 1445 Park Ave., N. Y. 29.)

## Comment On The News

Family Films, Inc., a foremost producer of religious films, has entered the filmstrip field. It announces production plans in such categories as teenage problems, stories for the church school kindergarten, and Christian family living. All productions will be in color and the commentaries will be recorded. The filmstrip production program will be under the supervision of Paul R. Kidd and Donald R. Lantz, both well known in church A-V circles and highly respected by all their A-V colleagues. We wish this concern great success in its new undertaking.

—o—

Cathedral Films, Inc. has launched a program of one-day sound filmstrip workshops which will be held in many parts of the nation. These workshops

are designed to give church leaders and teachers a new insight into the worth of filmstrips, and help them use them more fruitfully in the total program of the church. Local dealers and distributors will cooperate in setting up these workshops for clergy, directors of religious education, church school teachers, youth workers, and other leaders. We commend Cathedral in this effort to extend and improve A-V utilization.

—o—

Concordia Films has undertaken the production of fourteen Old Testament films which will bring to the screen some of the main events and persons from Abraham down to Elijah. Shot in color, this series is designed for instructional purposes, with each episode complete in itself and having a running time of 15 minutes. We believe this shorter length will greatly increase the utilization potential of these films but we wonder why they are to be in color.

—o—

If you listed the "Heroes of God" down across history, who would make your list? Who would make ours? Lists would vary greatly, of that we can be certain. Cathedral Films, Inc. has announced a series of sound and color filmstrips on their list of the "Heroes of God," starting with Patrick, Christopher, Martin of Tours, Margaret of Scotland, Nicholas, and Francis of Assisi. The utilization time for each will be 15 minutes, and the narration will be supported by instrumental music, singing, and sound effects. According to Dr. James K. Friedrich, Cathedral founder and president, this is the first series on some of the men whose lives are a flaming witness to the Christian faith. We await with interest the first release of this series.

## Filmstrip Series On Jesus

Cathedral Films, Inc. is currently bringing to completion its 24-unit series of filmstrips entitled, *The Story of Jesus*. This is one of the largest Biblical series to date and one of the



A scene from the motion picture, *THE SUPREME SECRET*, by Religious Films, Ltd, London, England, which was given its American premiere at the Green Lake A-V Conference.



most useful and important. The filmstrips of this series are all in color and live photography. They have recorded commentaries, one for teaching, and the other for general use and in worship. There are approximately 30 frames per filmstrip and the utilization time is close to 15 minutes in every instance. The titles are:

Part I

- The Annunciation*
- The Nativity*
- The Presentation*
- The Story of the Wise Men*
- The Boyhood of Jesus*
- The Baptism and Temptation*

Part II

- The Calling of the Four*
- The Marriage At Cana*
- The Healing of A Leper*
- The Healing of A Paralytic*
- The Visit to Mary and Martha*
- The Man Born Blind*

Part III

- The Story of the Twelve*
- The Centurian's Servant*
- Rejection at Nazareth*
- Attempted Arrest*
- The Fate of John The Baptist*
- The Raising of Lazarus*

Part IV

- Triumphal Entry*
- The Passover Supper*
- The Trial*
- The Crucifixion*
- Resurrection*
- The Upper Room*

In his nicely worked-out "Master Study Guide" for the series the producer says the series "is to be utilized as resource material for established curricula, and not as a substitute for a curriculum. They are not intended for entertainment or diversion." He warns against their use outside "a thorough-going teaching plan."

The teaching version of the commentary is written for a single voice and printed as well as LP recorded. The worship and general-use version is recorded only, the dialogue being too difficult for the average user to speak with dramatic effectiveness.

Taken as a whole, this series can be used with Juniors and up, but careful selection must be made of those to be used with Primary children. At this age level the wise teacher will study the utilization guide's commentary carefully and develop a much shorter narration in her own words.

For each filmstrip there is "Teachers' Study Guide and Manual" giving all the usual assists plus an extra, namely, the "Instructional Notes for Teacher," a column which parallels the teaching narration. These notes will be especially helpful when used with youth and adult groups.

This reviewer would like to make two qualitative remarks: The producer has done very well to give each Biblical story a setting or context, this reconstruction meeting, it seems to him, the requirements of reasonable supposition. Aside from minor flaws from time to time, picture composition and photography meet reasonable standards. A large undertaking commendably brought off!

### Hockman On Hersh

His handiwork seen in many films, Sam Hersh of Family Films has seldom appeared in print. His editorial comment in the November 1957 issue of FILM WORLD is all the more notable, and we would like to single out a few of his ideas for comment:

*Actually, any film which a congregation hasn't used is new although it may have been made several years ago.*

How true and how little appreciated! Church leaders ask for what is new when they should seek what fits their purposes. What has production date to do with the usability of a good film? But, we have folks around, victims of built-in psychological obsolescence in everything from soap to automobiles, who insist on the new stuff. If it's new, it's good; if it's old, it's inferior, they erroneously think. Producer, distributor, and church leaders must unite to counteract this false assumption. When we do, two things will happen: a) the churches will find some mighty useful material a few years old, and b) the dealers will find that some of the neglected 'old' films will begin to pay their way and no longer sit-out the week-ends on their shelves.

*The only classification in religious motion pictures should be the church calendar; not whether a picture is old or new.*

Too many church leaders use films on a hit and miss basis. They are just ten days away from some event, and looking for a film. Since they are desperate, just one qualification comes to their minds when they write or phone the rental library — "What's new?" Not that they have used all the old pictures; far from it. They think the new will be better. How foolish! Down deep they want a film that will get the job done, but they have not planned far enough or thought out their objectives carefully.

*They want a film for my young people, for the men, for the women; or, for Christmas, for Lent, or for Easter, or some generalized situation and nonspecific use.*

*A good religious motion picture is applicable to more than one major church emphasis.*

How often all of us have heard, "But we had that film!" Quite so; but what did you use it for that time? What group saw it? After all, a good film can be used in relation to many different groups and in relation to many objectives. Films do have 'multiple teaching strengths.' It is up to us to see these multiple uses. Few films are one-shot productions in the mind of the imaginative user. Certainly a good film can make many trips back to the same church if the user knows what he is doing.

These three wise observations mean at least one thing for the local church: *it must have greater familiarity with available A-V materials.* Until churches can solve this problem they will use

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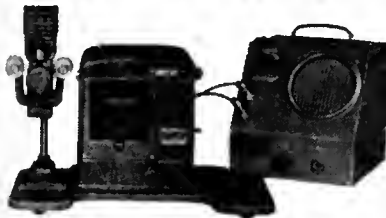
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too few films and tend to think the new ones are the only ones. No longer do they need to wait for information on films and filmstrips. Producers are supplying excellent lists and catalogues which can be had for the asking. Files can be built by someone in the church; or by a committee. These lists and files can be consulted by those seeking to locate a film for a specific use with a certain group at a given time.

The National Council of Churches, through its Audio-Visual and Broadcast Education Department, can supply the church with the AUDIO-VISUAL RESOURCE GUIDE. It lists several thousand titles, classified under some seven or eight general categories, giving a summary of content, and estimating its general quality. This volume is an A-V "bible" all churches should have. Yet, how many try to get along without this resource! This one volume can go a long way to help any church and its leaders secure a profitable and extensive familiarity with good and acceptable available materials, old and new. Why not write to 257 Fourth Ave., N.Y. 10, today for fuller information. (WSH)

### Distributor's Lament

A religious film library operator wants to know why he can't have prints of a widely advertised and promoted stewardship film. Recommended by denominational papers, a great many requests have come in to him from churches which normally look to him for service. When they call he must tell them that the film is released by the producer, in this instance an interdenominational agency, to certain outlets and that he is not one of them.

But, the promotion back of such films does not inform the churches concerning the devious financing and restricted releasing of such a film. Churches assume that it has been placed in the normal channels of distribution and they don't want to search all over creation for a special source—only to find that the film is booked solid way past the time they would like to use it.

If this situation means anything at all, and it means much, it is a footnote in bold face caps that our distribution patterns, practices, and policies make mighty poor sense and worse economics. We are convinced, also, that we need realism and not rationalization to get the kinks out of such a silly situation.

This sort of distribution plan is as unfair to the churches as it is to the distributors. Films are produced for use, and the more use the better. Churches want films that are new and relevant, and when they are told that

they are not in the right denomination, that they must wait for another type of release, or given any other excuse, they don't quite understand. We don't either! It's time the silly system were abandoned. It never made much sense and it's making less all the time.

### A-V and M-E Go Together

Like love and marriage, and a lot of other things, audio-visual aids and missionary education go together. Who says so?

No other than Fon H. Scofield, Jr., writing on the subject in the November 1957 AUDIO VISUAL AIDS bulletin of the Southern Baptists. "Visual aids—missionary education: these go together. The entire visual production program of the Foreign Mission Board is a response to the idea that experience is the best teacher, and—where experience is impossible—that the vicarious sharing through visual aids is next in line for effective teaching."

Later on he tells of a boy who came home from church saying that he 'had been to Africa.' Indeed, he had been—vicariously. He not only went, but his whole group went with him via the same visual aid. Powerful and inexpensive way to go, don't you think?

"Visual aids are open windows through which most people can 'see' the mission fields and share in the experiences, the hopes, and the frustrations of missionaries around the world." And, he might add that unless most church people see missionary activity via films and filmstrips they will not see it at all, and not seeing it they will not experience it, and having no experience of it they will be more or less indifferent to it.

Words are inadequate for missionary education. They must be combined with images, and these images must be made meaningful by the use of words. But, first there must be the image, the idea, the thing to be explained by the teacher and understood and appreciated by the pupil. And his warning is right to the point when he says, "Successful teaching by words alone presupposes common areas of experience on the part of the teacher

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sarily very limited in missionary education."

This understanding of the problem gets translated into films as the Southern Baptists have carefully fashioned materials to work with.

"For example," he tells us, "the churches will be making intensive effort to teach the principle of stewardship in terms of wealth and in terms of life dedication. The principle can be stated in a sentence, but the build-up of the motivation is another matter."

The Foreign Mission Board has produced three motion pictures to help with this motivation — *Recruits for Christ, All Are Called*, and, *So I Send You*. "They clothe the principle of stewardship with realism, and portray the principle in simple, dramatic, and comprehensible terms."

In making the at-home and overseas outreach of the church vivid to children, youth and adults by the use of well-structured audio-visual aids, we have just scratched the surface. Of printed pamphlets we have almost enough. Give us some *film pamphlets*. Of printed stories, we have an abundance. Now give us some on-the-spot recordings of what goes on in schools and hospitals and clinics. Of flat pictures, we have had none too many, but give us the lively and life-like images on the screen for more appeal and for more lasting impressions. Of speeches by board secretaries, we have already been bored enough. Now give us some speeches by the missionaries themselves who will be coached into telling us about the wonderful people they work for and with.

Yes, Mr. Scofield, audio-visual aids and missionary education *do* go together, and let not this little piece end without paying tribute to the accomplishments of the JCME of the NCC in these last few years. They have given us many fine productions: may they get the money for many more, and may there be no ceiling to their and the learner. This area is necess-  
imagination as they give us the A-V tools we need to get the story told!



"As a committee of four, we have chosen the following films for viewing."

## Impression Of Green Lake!

I refer to the A-V Conference at Green Lake this past September. How can I limit my many impressions to a few sentences? I will try.

As a newcomer, I did not know exactly what to expect. From the first, however, I saw there was to be no lost motion, and by the end of the week I found myself exhausted from a packed schedule. New ideas and materials came at me so fast that I only had time to make note of them. Now, months later, I am still in the absorption process.

My primary purpose in attending was to participate in the script writing group. Here I got my greatest help. Howard Tower, of the Methodist Radio and Film Commission, ably assisted by Ray Wilson of the Jam Handy Organization, gave us many great sessions. New to this phase of A-V work, I learned many new techniques I can put to good use.

I liked the evening sessions. Presenting materials related to the problems discussed in the morning assembly periods was forceful and effective — much better than dealing with principles alone.

Lastly, the presence of people from other countries, nationals as well as missionaries, gave a delightful international flavor to the conference. Of course, we all enjoyed Major Noel Evans of England. It was good to learn something of the A-V needs and accomplishments in other parts of the world.

May I add that I was so well pleased with Green Lake that I am already making plans to attend next year's Conference at Penn State, August 17 to 24.—Dwight Wilhelm, Radio and

Audio-Visual Director, Mars Hill College, Mars Hill, North Carolina.

## A Sharp Tool, Indeed!

A leader in her denomination's state women's organization, Mrs. Carol Allen visits Cedarmont on a speaking engagement. Returning to her city home, she tells her husband that she liked the town. She says she feels the people would accept them. Through an attorney they purchase a lot, and in due time construction begins. When they go out to see the new house, Cedarmont phones buzz with excitement — because the Allens are Negroes. A group goes to their minister to see what can be done to keep them out of the community and the church. The minister avoids committing himself. A meeting is called, and those who attend hold differing opinions about the Allens — some are sensitive to social pressure, others to economic pressures, and some are sensitive to Christian obligations. That's the content of a new 64-frame, B&W, live photography filmstrip, *Crossroads At Cedarmont*, which was released in November by Friendship Press, 257 Fourth Ave., N.Y. 10. (Price, with script-guide, \$3.00)

As this filmstrip ends the future of the Allens is undecided and resting in the hands of people who do not know them; who are seemingly more influenced by emotional tension than by cool logic and theory; and, who are members of the same church. In a way, and deeply so, they are deciding their status, not just that of the Allens. Here is a sharp tool for skilled hands; a powerful discussion starter for any adult group, inside or outside the church. Highly recommended.

## NEW Two New Series of Sound Color Filmstrips for Protestant Churches and Sunday Schools

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16 original stories, photographed "live." Fine, wholesome, true-to-life, dramatic stories, with a moral—directly tied in with Biblical teachings and Christian living.

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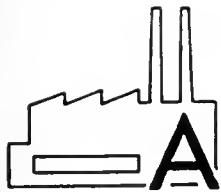
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# Audio-visual trade review

## NEW EQUIPMENT

For more information about any of the equipment announced here, use the Readers' Service Coupon on page 48.

**ACA Secret Recorder in Briefcase** \$349 single speed. Concealed in a false compartment located in the central section of an average-size leather briefcase. Case may be opened and papers removed or inserted without disclosing recording mechanism. Weighs approximately 12 lbs. Records at 1.87 inches per second (or, for \$20 additional, at \$3.75 also).  
For more information circle 101 on coupon



ACA Secret Recorder

**Alonge Tape Splicer** \$29.95. Center blade can be set for precision cuts at 90, 67½ or 45 degree angles. Tape is held in place by two spring bronze pressure pads. Splicing tape is laid over splice area and is cut to exact width by side knives.

For more information circle 102 on coupon  
**American Geloso Tape Recorder** \$179.95.

The Model G-255S measures only approximately 10"x6"x6" in size, weighs 7½ lbs. with microphone, tape, and take-up reel. Speeds of 3.75 and 1.87 inches; dual-track recording; push-button controls; fast forward; input and output jacks.

For more information circle 103 on coupon  
**Audio-Master Audiotone Sound System** \$79.50. Contains a 5-watt hi-fi amplifier of 60-12,000 cycle response;

dual hi-fi speakers with Crossover network; bass reflex baffle cabinets; bass and treble tone controls; pilot lights; 10-foot shielded extension cord; 15½ lb. weight.

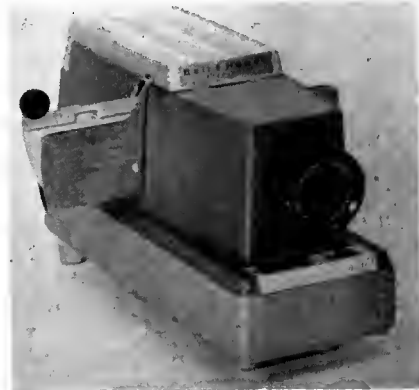
For more information circle 104 on coupon  
**Bell & Howell Slide Projector** \$39.95.

The Model 707 has 300-watt illumination for 35mm slides. It incorporates a manual changer and provides full-area coverage of SuperSlides as well as 2x2's and Bantam slides. Uses the new "short" projection lamp. Changer may be removed for insertion of Semi-matic and Electric changers. Five-inch f:4 lens.

For more information circle 105 on coupon  
**Bell & Howell Tape Recorder** \$189.50.

The Model 770 is a simplified, lighter-weight model supplementing the Model 775. Has twin 5" speakers, two speeds, tone control, push button controls, fast forward and rewind speeds, input and output jacks, drop-in threading.

For more information circle 106 on coupon



B & H 707 Slide Projector

**Beseler Enlarging Easels.** \$56.75 to \$74.75. The Invincible Series includes the Simplex, the Duplex, and the Triplex—all constructed of heavy-tested plywood and designed to operate with sustained accuracy even under the most erratic conditions. Feature vertical and lateral marginal dimensions, windowed border controls, and extra-large marginal control knobs.

For more information circle 107 on coupon  
**Camera Equipment Director's Viewfinder**

\$100 with leather case and chain, the new Tewe Model "C" is calibrated for academy aperture, wide screen, CinemaScope 255 and 233.1, as well as for Image Orthicon Television cameras. Calibrated also for Vista-Vision ratio. Zoom type with adjustable mask.

For more information circle 108 on coupon  
**Canon 200mm F:3.5 Lens.** Has double

cable release and an exclusive lever device that automatically cocks shutter, lifts viewing mirror and exposes film in a single operation. Lens is spectra-coated for natural color correction.

For more information circle 109 on coupon  
**Canon Underwater Housing Unit.** De-

signed for the Canon camera, the unit features large, easy-to-set control knobs for focusing, releasing shutter, setting F-stops, and shutter speeds. Special lever gives option of shooting with or without a filter.

For more information circle 110 on coupon  
**Creative Plastics Filmstrip Containers**

\$22-\$28 per 1000. Available in blue, yellow, or red or special color on quantity orders. Said to be specially practical for shipping as they are flexible. No sharp edges to scratch films.

For more information circle 111 on coupon  
**DG FilMogic Pylons** \$2.95 per kit. An

automatic silicone lubricator for tape recorders and motion picture projectors. Provides constant metered amount of silicones to tape or film at point of use.

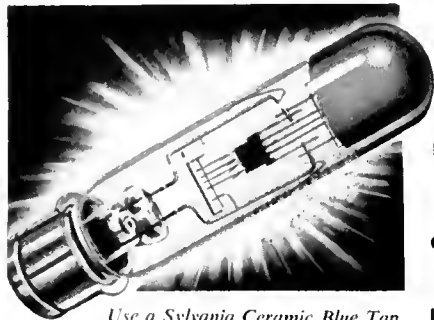
For more information circle 112 on coupon  
**Draper V-Screen** in four popular sizes.

Cannot be pulled off roller. Screen designed to fit over present map hooks, or special clips provided with each screen. Matt-white; gives clear projection, wide-angle-viewing, and is easily cleaned. Free literature upon request.

For more information circle 113 on coupon

## SYLVANIA CERAMIC BLUE TOP

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Use a Sylvania Ceramic Blue Top in your projector . . . your slides and movies deserve the best!

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**Draper V-Screen**

**Eastman Cine-Kodak Showtime 8mm Projector** \$129.50 for variable speed model; \$115 for standard. The variable speed model can also be reversed or stopped for single frame showing. Shutter transmits 60% more light, said to give 750-watt illumination with 500-watt lamp. Fast f:1.6 lens. Built into case. Never needs oiling. Nylon gears.

For more information circle 114 on coupon

**Eastman Magazine-Loading Rotary flashholder** \$9.95 and \$11.95. Bulbs are carried in a polyethylene carrier disc which is slipped directly into the turret-type magazine and locked in firing position with a push-pull switch. Bulbs are rotated into position manually. One contact prevents mass firings. Type 1 for Kodak Signet 40, Duaflex IV, and similar models; Type 2 fits most other cameras. Supplied with shoe fittings, universal bracket, and connector cord.

For more information circle 115 on coupon

**Eastman Transparency Illuminator.** Blue glass filter behind translucent light of nearly ideal spectral quality. Viewing area is 10" x 10". Gray plastic housing ventilated for cooling of the 75-watt lamp. Masks for all sizes of transparencies.

For more information circle 116 on coupon

**EK Increases Light 20% in Model 25B.** Said to make theatre-quality brightness possible on screens 25 to 35 feet wide. Also included as standard equipment on the 25B is the newly-developed Eastman Optical-Magnetic Pre-amplifier for magnetic soundhead as well as standard optical system. Kit now available for magnetic sound. Amplifier output increased to 30 watts. Available with either tungsten or arc illumination at 550 or 3,000 lumens (without heat glass—2,400 with).

For more information circle 117 on coupon

**Elgeet Provides Test Film with Opta-Navitur Lenses.** All new lenses for 8mm cameras are shipped with a film strip revealing a test pattern checking resolution and demonstrating color fidelity — providing visual proof of the quality of the lens.

For more information circle 118 on coupon

**Heitz Alpa Adapter Ring for Cine Cameras.** \$14.95. Permits user of Alpa 35mm camera to use his Alpa lenses on his 16mm motion picture camera as well. Screws into C-mount of movie camera.

For more information circle 119 on coupon

**Heitz Alpa-Omnica Gadget Bag** \$59.50. Holds one Alpa camera, up to 7 lenses, 8 filters, and 4 rolls of film plus any assortment of accessories. Interior is of soft, scratch-proof suede fitted with sturdy lens clips. Padded shoulder strap and tripod loops.

For more information circle 120 on coupon

**Heitz Dix Proximometers.** \$24.90. Elimination of all parallax makes the new Dix Proximometers an ideal accessory for close-up and copy work with the Dix camera. Double lens attachment permits focusing and picture taking from 3 1/4 feet down to 10" using the camera's normal coupled rangefinder action.

For more information circle 121 on coupon

**Heitz Kabald BC Flash Unit** \$21.50 Triple-terraced reflector increases light rendition in the Kobald P Professional using 22 1/2 volt batteries. Accepts all kinds of bulbs including baseless up to the 11 and 12 sizes. Test light, automatic bulb ejector, hand contact for firing bulbs without synchronization, connection for extension unit.

For more information circle 122 on coupon

**Heitz Universal Prism Finder for Dix Cameras** \$29.70. Multi-focal viewfinder may be used with all fully interchangeable lenses of the Dix 11b and 1b, offering complete parallax correction.

For more information circle 123 on coupon

**H. L. Heat Seal Precision Paper Slide Mounts** \$1.50 per 100. A paper mount for 35mm transparencies 2x2 inches of the heat seal type made from ridged "Readymount" board. Made in the open face type, the mount may be sealed with an ordinary flat iron or used in automatic machines.

For more information circle 124 on coupon

**Keystone Super Slide Projector** \$119.95. 500-watt automatic projector mixes all 2x2 slides, has 5" coated f:3.5 lens, 15-foot push-button remote control cord, fully-automatic timer-changer, 40-slide tray, carrying case.

For more information circle 125 on coupon

**Leslie Wrought-Iron Stands Hold Records and Phonographs.** "Professional" rolls smoothly, holds 250 LP albums \$19.95; "Symphony" holds largest hifi record player and 250 albums \$16.95; "Empress" holds 125 LP albums, record player or TV set \$24.95; "Browser" holds 125 LP's \$8.95; "Shaw-Off" handles 200 LP's \$9.95; "Forty-Fiver" is a caddy for 150 single 45 rpm records \$4.95.

For more information circle 126 on coupon

**Mast Pictar Slide Editor** \$13.98. A desk-top unit for viewing up to twenty 2x2 slides simultaneously, the new light-box unit is a splendid aid in comparing and editing pictures. Measures 8"x8"x12" and weighs 2 1/2 lbs. Plexiglas screen is highly resistant to impact and will not discolor. 40-watt bulb.

For more information circle 127 on coupon

**North American Rollop Reflex Camera** \$119.95. The twin lens reflex camera offers fully automatic film advance and shutter cocking with single action fold-away crank lever, automatic stop and built-in frame counter, double exposure prevention device, 4-element f:2.8 lens of 80mm length, Prontar SVS shutter with speeds 1 to 1/300 second.

For more information circle 128 on coupon

**Optics Newla Anti-Newton Ring Glass.** A European invention designed to prevent formation of Newton rings that distort the color of mounted slides. Ideal for slide binding purposes. Available in sizes for 35mm, 2 1/4x2 1/4, 4x5, and stereo slides and larger.

For more information circle 129 on coupon

**ORRadio Features New Box for Irish Tape.** Makes it easier to distinguish between Irish's acetate Long Play and Mylar base Long Play magnetic tapes. Includes 24-inches of indexing space.

For more information circle 130 on coupon

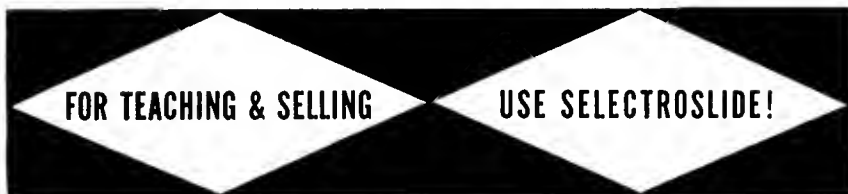
**Praco 8mm Editor** \$49.50 with splicer. Handles 8mm reels up to 400' in size; produces a bright picture on its 2-3/16" x 3"; steady operation; focusing lever.

For more information circle 131 on coupon

**Radiant Designs New Method of Handling Screen Fabric.** Instead of wrapping screen fabric around top of screen and stitching, fabric is now bonded to a special core. This core is then locked into the steel tube at the top of the screen assembly. This decreases chances of the fabric tearing in the experience of the manufacturer.

For more information circle 132 on coupon

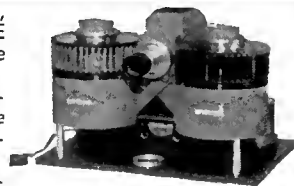
**Radiant Picturemaster Screens.** Include automatic "toe-tie" leg opening, molded metal handle, and metal fab-



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ric support-bar, tear-drop case, molded goose neck hanger, beaded fabric. Available in sizes from 30" x 40" to 70" square at \$18.95 and up.

For more information circle 133 on coupon  
**RCA Projectors Have New Features.** Engineered for use with the newly developed 1200-watt lamps, 15 and 7-watt output amplifiers, built-in lubrication eliminates need to oil, long-life pressure plate guides of nylon and synthetic sapphire, scuff-resistant casing.

For more information circle 134 on coupon  
**RCA Vidicon TV Camera for Expansive Closed-Circuit Use.** \$3,000 for complete camera chain of camera, control unit, and viewing monitor. The ITV-201 can serve both as an independent program-origination system and as an "add-o-block" for a larger system. Designed around a new RCA-developed tipless vidicon pickup tube producing high definition TV pictures of 550-600 line resolution over the complete gray scale from black to white. Available in either 525 lines with 30 frames interlaced 2 to 1 or 525 with 60 fields random interlaced.

For more information circle 135 on coupon  
**Roberts Recorder Model 90 \$299.50.** Medium-priced magnetic tape recorder with hysteresis synchronous drive motor is attractively styled in hardwood carrying case covered with pyroloxin and weighing only 28 lbs. Unit includes mechanism, amplifier, pre-amplifier, speaker, and microphone. Instant braking and wrap-around tape threading; foolproof interlocking controls; frequency response to 15,000 cycles; tape speeds 7.5 and 3.75 inches.

For more information circle 136 on coupon  
**Safe-Lock Speed Tripod.** Machined aluminum shoe attaches to any camera and remains on. Then this shoe instantly guides the camera into position on the new 3-direction pan head. A double-locking screw system secures the camera shoe to the tripod head. Extend-a-lock leg design makes for speedy tripod set up. Legs are extended and locked in position with one simple motion.

For more information circle 137 on coupon  
**Standard Camera Electric Motor-Magnetic Remote Control \$150.** Accessory converts the Proktina FX camera to automatic film transport. When used with the Proktina FX 50-foot capacity bulk-film magazine, the photographer can make up to 420 standard exposures without reloading and in rapid succession.

For more information circle 138 on coupon  
**Stromberg - Carlson Musicana Portable Phonograph \$129.95.** 4-speed record changer includes "talking back" speed and automatic shut-off, ceramic cartridge, dual sapphire styli, muting switch; 30-lb. weight; 8-watt amplifier with response to 16,000 cycles; separate bass and treble controls; two-hifi speakers with cross-over network.

For more information circle 139 on coupon  
**Victor Animatograph Introduces Color-Coded Threading and Visual Oiling System on Projectors.** Red, white and blue guide lines are now painted directly on Victor projectors to assist in threading these well-known picture projectors. An oil reservoir now meters lubrication to the projector as needed. See-through container shows when filling is necessary.

For more information circle 140 on coupon  
**Wollensak 8mm Projector \$162.50.** The Model 715 has push button controls

for utmost ease of operation, forward and reverse, power rewind, rheostat speed control, self-contained film splicer, still projection, fast 3/4" f:1.6 lens, 500-watt lamp (750 watts optional). 3-400 foot reels included in built-in film storage compartment. Case.

For more information circle 141 on coupon

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the some general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of primary sources are given in the Index to Primary Sources at the end of this department.

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
R—rent  
b&w—black & white  
sd—sound  
col—color  
Pri—Primary  
JH—Junior High  
C—College  
Int—Intermediate  
SH—Senior High  
A—Adult

For more information about any of the new materials listed, use the Service Coupon on page 48.

### AGRICULTURE

**My Conservation Reserve Acres mp USDA** 5min sd loan. Story of how a farmer and the local Soil Conservation Service technician work out a plan for participating in the conservation reserve part of America's Agricultural Soil Bank Program.

For more information circle 142 on coupon  
**New Look at Electric Farming mp USDA** 10min sd col loan. Uses of electricity in modern farm production and the farm kitchen.

For more information circle 143 on coupon  
**Tree Bank mp USDA** 13min sd col & b&w loan. How tree planting fits into America's Agricultural Soil Bank program.

For more information circle 144 on coupon  
**Western Carrots & Western Head Lettuce** 2fs WGA 50 & 54 fr col \$2.50 ea. Int.

For more information circle 145 on coupon

### ARMED FORCES

**New U.S. Air Force Films 8mp UWF** **Thunderbirds** (14min sd col) shows jets in action stunts; **Winged Wizardry** (3min sd) shows more jet tricks in formation; **Sentinels in the Air** (15min sd) emphasizes role of Air Force Reservists; **Techniques in Aircraft Fire-Fighting and Rescue** (29min sd col); **Air Force News Reviews** numbers 11, 12, 15, 16.

For more information circle 146 on coupon

### ARTS & CRAFTS

**Children Who Draw mp BRANDON** 44 min sd. Delightful and perceptive portrayal of small children's thoughts and

actions as reflected in the pictures they design. Photographed in Japan. For more information circle 147 on coupon

**Creating Cartoons** mp BAILEY 10min sd b&w \$50. Animated demonstration of the elements of cartooning, showing how to draw expressions by observation and simplification, how to express movement, and how to exaggerate for effect and humor. JH

For more information circle 148 on coupon

**Line** mp PORTAFILMS 10min sd col \$100. From a clear, simple explanation of the basic qualities of lines, proceeds to explain other secondary qualities which lines may have. Different ways lines may be created in art are shown. Most of the film is in animation. Original musical score. SH. For more information circle 149 on coupon

**Prehistoric Images (First Art of Man)** mp BRANDON 17min sd col. An exciting demonstration of the art of giving life and movement to the world of prehistoric man, as seen in the cave drawings of France and Spain. For more information circle 150 on coupon

### BUSINESS EDUCATION

**General Business Series** 6fs MH ea about 35fr si b&w \$30 ea \$5.50. Correlated with the text General Business for Everyday Living by Price and Musselman. **Looking at Business Careers** (33 fr), **Succeeding in Your Career** (35), **Transportation and Modern Life** (35), **Communication in Modern Life** (35), **Business and Government** (34), **Using Travel Services** (35). SH. For more information circle 151 on coupon

### EDUCATION

**Bulletin Boards: An Effective Teaching Device** mp BAILEY 11min sd col \$100. Shows how attractive bulletin boards can be designed and how they are made to function as an effective educational tool. For more information circle 152 on coupon

**How to Operate the Bell & Howell Sound Projector** mp IFB 11min sd b&w \$36. Illustrates set-up and operation; pointers on maintenance. For more information circle 153 on coupon

**Ideas and Film** mp TELE-CINE 11min sd col \$79.95. Illustrates industrial applications of motion pictures and providing examples of the use of telephoto lens, micro photography, time-lapse, and slow motion. For more information circle 154 on coupon

### HEALTH & SAFETY

**Belt and the Bodge** fs EP 55fr si col \$7.50. Follows standard rules for school patrols, developing the concepts of "safety guide" and "safety guide controls" and sets up patterns of behavior and attitude that are easily learned and retained. For more information circle 155 on coupon

**Fight to End Malaria** fs VEC 36fr si b&w \$3.50. Malaria in Mexico and the five-year campaign by its government, UNICEF, and WHO to rid the country of the destructive disease. For more information circle 156 on coupon

**Little Pink Bottle** fs NFIP 23fr si col \$2. free loan. Principles of immunization, especially as applied to the Salk vaccine, for the elementary grades. Cartoon treatment. For more information circle 157 on coupon

**Safety Test for You and Your Home** fs VEC 31fr si b&w \$3.50. Shows places in a typical home that could lead to accidents if one behaves unthinkingly. For more information circle 158 on coupon

## The KEYSTONE Overhead Projector

is really a

## MULTI-PURPOSE Projector

usable for:

Standard (3¼" x 4") Lantern Slides.  
Tachistoslides (4" x 7"). 2" or 2¼" Slides.  
Strip-Film. Micro-Slides.

It's a Real Daylight Projector — the lens system concentrates the light over a relatively small area, so that clear, brilliant projection is attained.

It is small and light — weighs less than 20 pounds. Versatile and efficient.

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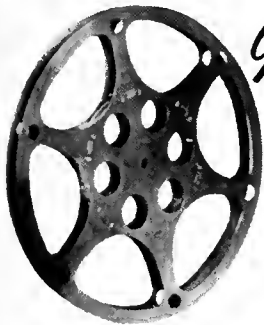
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sd col \$300 r\$15 The rise of communism  
and rebellion against Ecclesiastical  
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ancient history, and Renaissance culture.  
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**To Each a Gift** mp CONCORDIA 30min  
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-\$22.50. A period picture from the  
turn of the century tells the heart-  
warming story of how love and understanding  
bring Christmas to a family  
of Swedish immigrants.  
For more information circle 195 on coupon

**Waking Middle East** mp UNUSUAL 31  
min sd col \$300 r\$15. Filmed in Egypt,  
Lebanon, Syria, Jordan, and Israel,  
the narration discusses current problems  
of the area in the light of the prophetic  
word of God.  
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### SOCIAL STUDIES: Economics

**American Imports: A New Look** mp  
20TH 20min sd b&w \$90. Suggests  
that a good export-import policy would  
be to exchange only the best of one  
country for the best of another.  
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**Do Higher Wages Cause Higher Prices?**  
mp AFL-CIO 13min sd col \$80 r\$2.  
Semi-animated film loaded with facts  
and figures to argue why an expanding  
economy can usually absorb higher  
wages without raising prices.  
For more information circle 198 on coupon

### SOCIAL STUDIES: Geography

**Alaskan Eskimo** mp DISNEY 32min sd  
col lease. Complete story of a type of  
family life rapidly disappearing as  
modern civilization encroaches on  
these earliest of North American settlers.  
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series available to schools.  
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**The Amazon** mp EBF 21min sd col \$200  
b&w \$100. The story of the largest  
river in the world is presented in a  
stimulating film showing the people  
and resources of Northern Brazil. Int.  
For more information circle 200 on coupon

**Brazil: People of the Highlands—2nd  
Edition** mp EBF 17min sd col \$150  
b&w \$75. Harbor and city of Rio de  
Janeira; climate, topography, and geographical  
divisions of the country; life  
of a wealthy coffee plantation owner  
and his family; mineral wealth of the  
highlands; education. Int.  
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**Burma, People of the River** mp EBF 14  
min sd col \$125 b&w \$62.50. A farm  
family derives from the river and the  
jungle all that it needs. Shows frequent  
trips to the nearest village where  
the bazaars are held. Portrays the  
chief port and capital city, Rangoon.  
Int.  
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**Chotu and His Jungle Elephant** mp  
BAILEY 12min sd col \$100 b&w \$50.  
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**India: Customs in the Village** mp EBF 11min sd col \$100 bGw \$50. Surveys various aspects of life in a small village in northern India as revealed by world-famous color photographer, Jack Cardiff. Int.

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**Life of a Philippine Family** mp CORONET 11min sd col \$100 bGw \$55. Family of a farm village illustrates the simple means by which these people meet their needs. The father tells of the daily life of the family as we see it through his eyes: work in the rice fields, children's chores, their formal education, games, and birthday celebration for son, Ramon. Int.

For more information circle 207 on coupon

**Little Diomed** mp NORTHERN 16min sd col \$135. How the Eskimo dwellers on Little Diomed Island, midway between the jutting capes of Siberia and Alaska and now separated by the Iron Curtain from Big Diomed, carry on in their struggle for existence. Although they now have firearms, outboard motors, and other modern implements, their activities are almost the same today as they were centuries ago. Int.

For more information circle 208 on coupon

**Molayo, Land of Tin and Rubber** mp EBF 14min sd col \$125 bGw \$62.50. Shows the rubber plantations, the tin

mines, and the island, Singapore. Closes with a summary of the problems which made Malaya and Singapore as the Federation of Malaya gained independence. Int.

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**People of a City** mp EBF 18min sd bGw \$75. Using an exciting musical score blended with natural sounds but without narration, the film provides an intimate glimpse of life in Sweden's capital city of Stockholm. Int.

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**Philippines: Gateway to the Far East** mp CORONET 11min sd col \$100 bGw \$55. History, present activities, and direction of future growth: views of farm and city life show a wealth of raw materials, expanding production, and increased emphasis on education. Int.

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**Son Francisco's Cable Cars** mp BLACK-HAWK 8min si col \$19.99 bGw \$7.99 California Street and Powell-Mason line; study of cable maintenance, power house, and car barn.

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**Tales of Far-Away Folk** 4fs FH ea 35fr si col \$20 ea \$6. Four charming tales from other continents told with a wealth of pictorial detail. Last Ring, tale from Japan; Kidnapping of Sita, India; Johnny and the Giant; Ireland; White Elephant, Egypt. Pri.

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**Tales of Nearby Folk** fs FH ea 35fr si col \$20 ea \$6. Man Who Wouldn't Work, a tale from Mexico; Boy and the Donkey, Haiti; How Teriak Saved His Brothers, Alaska; Buffalo Stealer, Plains Indians. Pri.

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**Thailand, Land of Rice** mp EBF 14min sd col \$125 bGw \$62.50. Introduces the beautiful land and the proud people of the oldest free nation of Southeast Asia today. Shows the city of Bangkok, rice farming in the river valley, and the commerce of Thailand. SH.

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**Battle for Liberty** 7fs JAM 30min ea sd

bGw \$69.50. Designed for adult discussion sessions. **The Challenge** (89 frames)—basic views of freedom; **Civics** (69)—how good are we in describing our own form of government? **Education** (68)—what's good about our way of educating the young; **Economic Order** (70)—what about collective bargaining and the right of competition in business? **Social Order** (69); **Religion** (72); **Law and Order** (77). Communist and free world comparisons.

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**Memorial Day** mp UWF 21min sd bGw. Documentary treatment seeks to give the viewer a feeling of participation in the simple but deeply patriotic observance conducted by the people of Stonington, Connecticut.

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**Supreme Court: Justice Under Law** fs NYTIMES 55fr si bGw \$2.50. Unique role of the Judicial Branch of the American Government in shaping the living Constitution and giving effect to American democracy as a nation under law. Takes up the recent pattern of decisions and the controversy these have aroused.

For more information circle 218 on coupon

**SOCIAL STUDIES: History**

**Bayhood of George Washington** 7mp CORONET 11min sd col \$100 bGw \$55. Shows Washington growing up on Ferry Farm and at Mount Vernon and developing his young manhood on the Shenandoah frontier. Shows his experiences, standards of conduct, and capabilities that fitted him uniquely for leadership. Int.

For more information circle 219 on coupon

**Midnight Ride of Paul Revere** mp EBF 11min sd col \$100 bGw \$50. Intended both to dramatize the reasons for the ride and to point out its historical significance, the film comes to grips with some of Longfellow's poetic license and clarifies what really did happen on that eventful night.

For more information circle 220 on coupon

**Sir Francis Drake: The Rise of English Sea Power** mp EBF 29 min sd bGw \$150. Opens in 1577 at one of the palaces of England's Queen, Elizabeth I, where Drake suggests sailing a fleet into the Pacific. His voyage and conquests are depicted. Search for the Northwest Passage indicated. Drake is knighted on his return to England. Int.

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**World War I** mp EBF 28min sd bGw \$125. Major events which brought the U. S. into World War I; role of the U. S. in shaping the peace which followed. JH.

For more information circle 222 on coupon

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**Struggle for Asia** fs NYTIMES 58fr si bGw \$2.50. Looks at India as the torchbearer of freedom in Asia and assays its strides and problems after a decade of freedom. Takes up all the gains against disease, hunger, education, and poverty by India and the other new nations and indicates the tasks ahead. Also turns the spotlight on Communist China, its weaknesses, and the problems facing the Communist ruling clique.

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**Concordia Catalog of Films** 16 pages. Synopsis of each film, suggested uses, correlated calendar of church events, subject index.  
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**Dance Films Preliminary Catalog** 50c. Lists and describes 16mm sound and silent, black-and-white and color films available for rental from the company. Films are an ballet, ethnic dance, folk dance, modern dance, pantomime, training films, films for children.  
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**Disney 1957-58 Catalog of Educational Films.** Describes more than 25 subjects selected for their value to the school curricula.  
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ings of a basic library of fine music on 165 high fidelity records at 78 r.p.m., selected and annotated by Lillian Baldwin.  
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**SVE Educational Filmstrips** 40 pages. Catalog of filmstrips for primary, intermediate, junior and senior high grades; equipment; accessories.  
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**Sylvania Ceramic Blue Top Projection Lamps.** 4 pages. Prices and Technical Information.  
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**Learning Through Seeing Tachist-O-Filmstrips.** 4 page catalog.  
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**United World Catalogs.** Latest **Castle catalogue** describes movies for 8mm and 16mm projector owners available at photographic dealers—275 films in all. **Catalogue of Entertainment Films** is also ready, describing more than 600 Universal-International and J. Arthur Rank features.  
**For more information circle 236 on coupon**

**INDEX TO PRIMARY SOURCES**

- ACA:** Amplifier Corp. of America, 398 Broadway, New York 13.
- AFL-CIO** Film Division, 815 16th St., N.W., Washington 6.
- ALONGE** Products Inc., 165 W. 23 St., New York 11.
- AMERICAN GELOSO** Electronics Inc., 312 Seventh Ave., New York
- ANGEL** Records, 38 W. 48 St., New York 36.
- AUDIO-MASTER** Corp., 17 E. 45 St., New York
- BAILEY** Films Inc., 6509 DeLongpre Ave., Hollywood 28.
- BEF:** Business Education Films, 4607 16th Ave., Brooklyn 4.
- BELL & HOWELL** Co., 7100 McCormick Rd., Chicago 45.
- BESELER,** Charles, Co., 211 S. 18 St., East Orange, N. J.
- BRANDON** Films Inc., 200 W. 57th St., New York 19
- CAEDMON** Sales Corp., 277 Fifth Ave., New York 16.
- CAMERA EQUIPMENT** Co., Inc., New York
- CANON** Camera Co., Inc., 550 Fifth Ave., New York City.
- CL:** Cereal Institute Inc., 135 S. LaSalle St., Chicago 3.
- COLUMBIA RECORDS,** 799 Seventh Ave., New York 19.
- CONCORDIA** Films, 3558 S. Jefferson Ave., St. Louis 18.
- CORONET** Films, Coronet Bldg., 65 E. So. Water St., Chicago 1.
- CREATIVE PLASTICS** Corp., Stony Brook, Long Island, N. Y.
- DANCE FILMS** Inc., 25 E. 77 St., New York 21.
- DG:** Distributor's Group Inc., 204 14th St., N.W., Atlanta 13.
- DISNEY,** Walt, Productions, 2400 W. Alameda Ave., Burbank, Calif.
- DRAPER** Shade Co., Luther O., P. O. Box 108, Spiceland, Ind.
- EBF:** Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.
- EK:** Eastman Kodak Co., Rochester 4, N. Y.
- ELGEET** Optical Co., Rochester, N. Y.
- EP:** Educational Productions Inc., Industrial Branch, Box 625, Hillside, N. J.
- EGRG:** Educational & Recreational Guides Inc., 10 Brainerd Rd., Summit, N. J.
- EYE** Gate House Inc., 146-01 Archer Ave., Jamaica 35, N. Y.
- FH:** Filmstrip House, 347 Madison Ave., New York 17.
- FRIENDSHIP** Press, 257 Fourth Ave., New York 10.
- H. L. Instrument** Co., 1104 Fair Oaks, South Pasadena, Calif.
- HEITZ,** Karl, Inc., 480 Lexington Ave., New York 17.
- IFB:** International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4.
- JAM** Handy Organization, 2821 E. Grand Blvd., Detroit 11.
- KEYSTONE** Camera Co. Inc., Boston 24.
- KIM,** Kimberly-Clark Corporation, Neenah, Wisc.
- LEARNING THROUGH SEEING,** Sunland, Calif.
- LESLIE** Creations, Lafayette Hill, Pa.
- LIBRARY PRODUCTS** Inc., Box 552, Sturgis, Mich.
- MAST** Development Co., 2212 E. 12th St., Davenport, Iowa.
- M-G-M** Records, 701 Seventh Ave., New York 19.
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Where a primary source also offers direct rental services, the double symbol (PD) appears.

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2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
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6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
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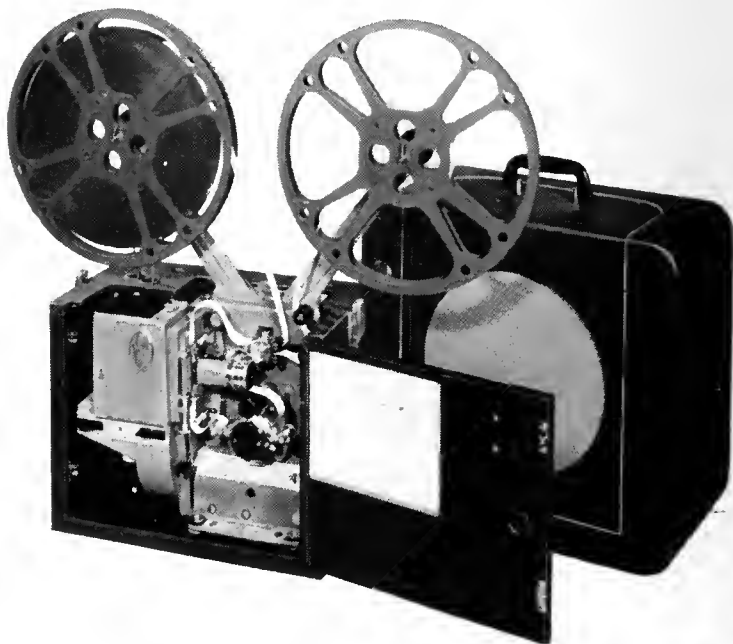
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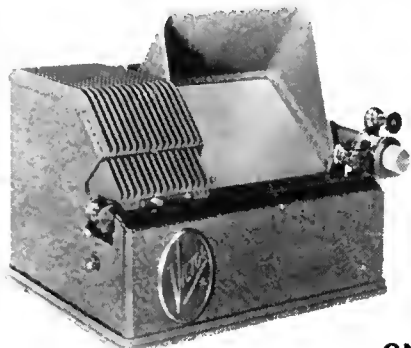
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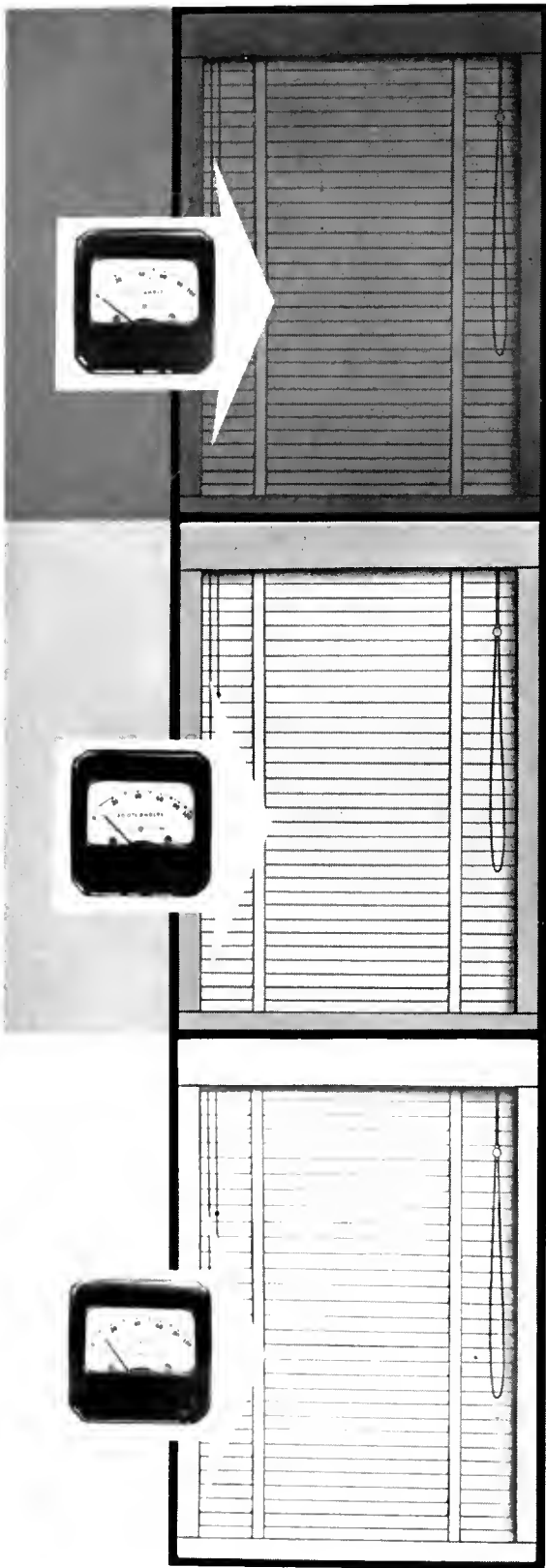
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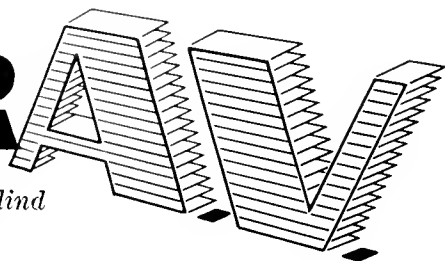
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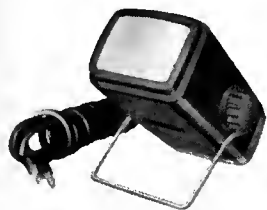
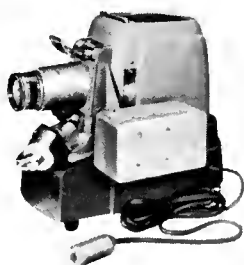
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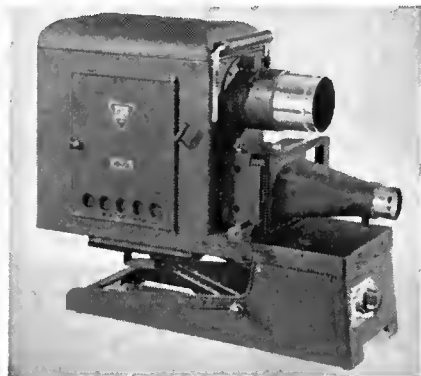
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded  
in 1922  
by  
Nelson L. Greene

February, 1958

Volume 37, Number 2, Whole Number 360

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# NEW AUDIO-AIDS BY RCA

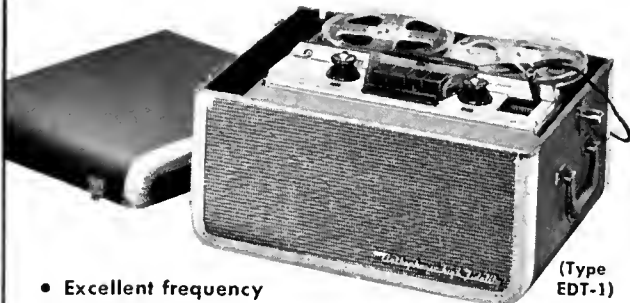
with features teachers demand



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- Astonishing value in a low-cost player.
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### FREE BONUS OFFER TO EDUCATORS

With each of these RCA Record Players, you receive a free Sampler Record of selections from RCA's Educational Record Collection. *Plus* a special Bonus Certificate entitling you to purchase RCA Educational Records at  $\frac{1}{3}$  off nationally advertised prices. Ask your RCA Audio-Visual Dealer for details.

For complete descriptive information on RCA "Scholastic" aids to educators, and details on Record Bonus offer, write the address below.

These fine new instruments of the RCA "Scholastic" line have been designed especially for schools. They perform beautifully . . . bring realistic sound to the classroom . . . and yet are simple enough for children to operate and rugged enough for constant school use. All "Scholastic" Tape Recorders and Record Players have tough, scuff-resistant cases, reinforced speaker grilles. Record Player design includes guarded tone arm for protection while carrying.

"Scholastic" Tape Recorder has push-button controls, voice-music switch, footage counter, output for external speaker, doubles as a PA System.

Your RCA Audio-Visual Dealer will be delighted to see you or call on you about these great new RCA aids to education. He's the dealer who supplies you with RCA 16mm Projectors . . . and his number is in your Classified Directory under "Motion Picture Equipment and Supplies."



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EDUCATIONAL SERVICES

CAMDEN, N. J.



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ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_

IN CANADA: Atlas Radio Ltd., Toronto

# On the SCREEN

## Cover: "Song of the Shining Mountains"

Produced by Alan Shilin Productions for the Broadcasting and Film Commission on behalf of the joint Commission on Missionary Education of the National Council of the Churches of Christ in the U.S.A.

This is a motion picture of spectacular contrast. Filmed in color in the Western United States against a background of majestic, natural beauty, the film presents the sordid, shocking truth about life on American Indian Reservations.

It is the compelling story of Andy Red Cloud, a sensitive young Indian who returns from school to the reservation farm home on his ancestral acres—and looking into the life that lies ahead, he sees only misery, poverty, and frustration without promise of future hope, until . . .

Seeking escape from reality, Andy returns to the ancient tradition of his ancestry—he will climb the pinnacle to Arrow Rock, a sacred place in the Shining Mountains. Andy is saved from himself and the stifling influence of the past by the mission workers who discover his wild purpose in time to bring him the peace and power he needs in his hour of crisis.

## January Cover Clicks

Much favorable notice seems to have been accorded our January cover picture, the "Bannister Baby" proposing a motion in a P.T.A. meeting "Oh, let's okay the whole budget." This is just one Bannister Baby frame among the 32 that comprise a most hilarious film-strip entitled "So . . . THIS is P.T.A.?"

It was difficult to make a choice of just one picture that would make the best possible cover. Other runners-up included such captions as "I Second

the Motion," "Now—in the school where I came from," and a most distressed plaint "After I explicitly TOLD the custodian."

The filmstrip was produced and is available exclusively from Pix Film Service, Inc., 34 East Putnam Ave., Greenwich, Conn.

Other educational magazines obviously share our regard for this whimsical true-to-life teaser. Thus the editor of *National Parent-Teacher* calls it "delightful," and from numerous inquiries received from readers it is predicted that "it will be enthusiastically received wherever it is shown."

## Our Own Backyard

It wasn't necessary for Editor Paul Reed to forge far and wide into the field of Audio-Visual interests to find a fitting subject for his Editorial this month; he wisely searched the region closest to him and found it—in the person of one of our department editors. To see how thoroughly and well he has covered his subject, turn to page 68.

## Something Special

As we told you we would do, we have made this February issue of *Ed Screen* "something special" in giving special emphasis to the religious phase of audio-visual education. The Church Department, edited by William S. Hockman, is introduced with an interesting and illuminating article by Mr. Hockman on page 69, facing Paul Reed's Editorial, and it is continued to page 80 where it becomes a lengthy and important department in its own right. A great deal of additional time and interest has been devoted to preparing this material for our readers and we of the staff are fortunate and grateful in that when we call for such extra cooperation, we can depend on getting it. G.M.

## EDUCATIONAL SCREEN & AVGUIDE

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# TWO NEW CORONET FILMS

are added to **HUMAN BODY SERIES**  
and **U. S. EXPANSION SERIES**



From the Coronet film, *The Human Body: Digestive System*

Two new films, *The Human Body: Digestive System* and *United States Expansion: The Northwest Territory*, increase the scope of two fine series of Coronet films. Ingenious film techniques characterize *The Human Body Series* to show students in grades 7-12 details of the structure and inner functions of the body. Animation, cinefluorography, x-ray photography, micro- and macro-photography and live action shots are used.

The new film on the digestive system gives an account of its function—the chemical breakdown of complex nutrients into useful food materials. The roles played by the salivary glands, esophagus, stomach, pancreas, liver, gall bladder, and small and large intestines are defined and related to each other. The film is 1¼ reels.

#### Other films released to date in the series are:

*The Human Body: Circulatory System* (1¼ reels, Jr. High, Sr. High)

*The Human Body: Skeleton* (1 reel, Jr. High, Sr. High)

*Each is available in full color or black-and-white.*

The U. S. Expansion Series is planned for use in grades 10-12. Five films cover a number of significant expansion movements from the time the United States was established, with a treatment of the historical backgrounds of each area under consideration. The new film, *U. S. Expansion: The Northwest Territory*, highlights the events leading to the opening of this vast territory for large-scale settlement. We see the work of the Ohio Company Associates and the importance of the pattern of statehood established at this time. Other films re-released in the series are:

*United States Expansion: The Louisiana Purchase* (1¼ reels)

*United States Expansion: Florida* (1¼ reels)

*United States Expansion: The Oregon Country* (1¼ reels)

*United States Expansion: Texas and The Far Southwest* (1¼ reels)

*Each is available in full color or black-and-white.*

#### CORONET FILMS

Dept. ES-258 • Coronet Building • Chicago 1, Illinois

Please send me preview prints of the Coronet films I have listed on the attached sheet. I understand I shall pay only the return postage.

Please send me a catalogue of Coronet Films, including a list of libraries from which these films may be rented.

Name \_\_\_\_\_

School or Organization \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

#### Other new Coronet Films include:

##### **How Green Plants Make and Use Food** (1 reel).

The film visually presents elements which green plants need to make food, with an accurate description of the process of photosynthesis.

*Senior High.*

##### **Yugoslavia** (1 reel). This survey of the geography

of Yugoslavia shows city life in Belgrade and Sarajevo, farming conditions, and new economic developments. *Junior High.*

##### **Yugoslav Village** (¾ reel). Here is life in a small

village in Central Bosnia—at home, working in the fields, children going to school, and an exciting market day. *Junior High.*

#### WRITE FOR PREVIEW . . .

Prints of these films are available without charge to those considering purchase. Use the coupon. Those interested in renting these films should send for a list of Coronet rental libraries.

# CORONET FILMS

Coronet Building • Chicago 1, Illinois

The World's Largest Producer of Educational Films

# The reader's right

Send letters to EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14

## Applause for Defender

Editor: I have read your inspiring editorial in the November issue of "Educational Screen."

Your article adds great impact to the reprint of Ruth Walsh's letter to a School Superintendent.

It would be wonderful if *everyone* associated with the purchase of audio-visual equipment could receive a copy of both articles.

*W. E. Cheesman*

Radio Corporation of America  
36 West 49th St.  
New York 20, N. Y.

## A Good Question

Editor: I have recently read your October '57 editorial in SCREEN, and I have a suspicion that you deliberately intended to provoke some correspondence on the justification for auditoriums in modern schools. A good thing, too, if it promotes some serious thinking on the part of school planners about the use of which their pet architectural triumph are going to be put. And we all know only too well the point of view which says that if a school has a nice big auditorium with a projection booth, it has an A-V program.

## Scratches on Film Irritate Audiences

Scratches are havens for dirt, and refract light improperly. On the screen, they mar the picture and may distract attention. If on the sound track, they produce offensive crackling.

Fortunately, scratches can almost always be removed — without loss of light, density, color quality, sound quality, or sharpness.

**DEERLESS**  
FILM PROCESSING CORPORATION  
165 WEST 46th STREET, NEW YORK 36, N. Y.  
959 SEWARD STREET, HOLLYWOOD 38, CALIF

However, I think you overstate the case in favor of closed circuit television as a substitute for the proper uses of an auditorium. In many communities the high school auditorium is literally the only place where any sizeable group of people can meet, and is heavily used by all sorts of activities . . . plays, concerts, P.T.A.'s, community functions and ceremonies.

If you eliminate the school auditorium, where are the citizens, in such cases, going to meet to argue about the school budget and thereby provide you with the funds to put in closed circuit T-V?

*Emily S. Jones*

Educational Film Library Association, Inc.  
250 West 57th St.  
New York 19, N. Y.

## Automatic Projector

Editor: Recently I heard of a teacher who ordered films from her A-V center but did not show them to her class. Why? Because she wanted to impress her principal but did not know how to operate a projector.

I believe that films would be used more, much more, if film projectors were simpler to operate. It must be recognized that there are people, quite intelligent people, who harbor almost traumatic fears of anything mechanical.

Therefore I suggest that someone invent and market an automatic film projector which is as easy to operate as a magazine load film camera. Let's do away with threading and loops.

I could imagine that the new machine just has one slot into which the film is started. From there on, rollers, sprockets and "guides" thread the film automatically until it reappears and is attached to the takeup reel.

*Hans Van Sluizer*

Larry Dawson Productions  
617 Mission Street  
San Francisco 5, Calif.

## Safe At Last

Editor: I am delighted that my copy of VISUAL INSTRUCTION IN THE PUBLIC SCHOOLS, by Anna V. Dorris, has been found, and that it is in the collection of the Archives of DAVI, as DAVI VP Lee Cochran, in Educational SCREEN, October 1957 reports — "where it belongs."

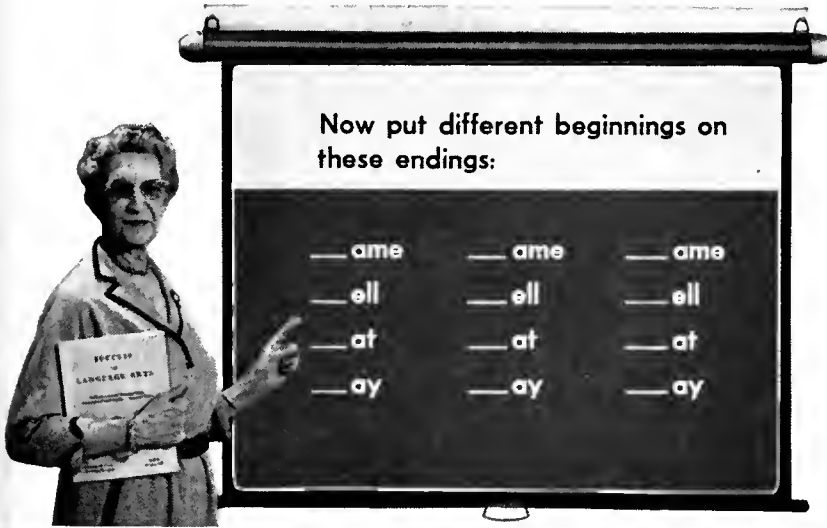
Destiny, deKieffer, and an able Archives Committee are to be congratulated for cataloguing an item "lost" since its use in A-V classes at Northwestern University in 1940. Thank you, too, Mr. Editor.

*Stanley McIntosh*

Motion Picture Association  
Washington, D. C.

Ed. Note. You're welcome, Mr. McIntosh.

# "Every 3rd, 4th and 5th grade teacher should order these filmstrips on PHONICS today

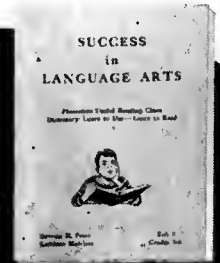


...and use them to make children want to read; speed up learning in the entire class."

**Says Devona M. Price**

Director of Instruction, Oak Park, Illinois Elementary Schools and co-author of the filmstrip set, "Phonics: A Key to Better Reading."

**A complete set of 6 filmstrips for only \$28<sup>50</sup> with valuable 88-page teaching guide FREE...**



A valuable collection of ideas and practice materials for teaching reading, writing and spelling. In 2 parts: "Phonics: Useful Reading Clues" (for grade 3) and "Your Dictionary: Learn to Use, Learn to Read" (for grades 4-5). Details lesson plans and a variety of activities to develop learning. Order the filmstrip set and get this guide FREE.

■ "Phonics: A Key to Better Reading," set of 6 full-color filmstrips offers simple and satisfying ways to recognize new words which children encounter daily.

● Presents the principles of pronouncing and discovering the meaning of these new words, and illustrates the applications of these principles.

■ With these filmstrips, you can help your class to read, write and spell better for you—and their next teacher, too.

● Prepared by Devona M. Price and Hilda B. Pogue, these filmstrips are organized to give every child,

regardless of ability, a chance to participate.

● Ready for immediate use. It takes no work, no training, no extra time to put on a filmstrip program.

● Includes these filmstrips: "Let's Start with Key Words" (44 frames); "Make Words Work for You" (40 frames); "Your Eyes and Ears Are Good Helpers" (42 frames); "Vowel Sounds Help You" (34 frames); "Test Yourself on Sounds" (29 frames); and "Help Yourself Read" (35 frames).

● The complete set costs just \$28.50 and includes six filmstrips plus free 88-page teaching guide. Postpaid.

## 15-DAY MONEY BACK GUARANTEE

You may order filmstrips individually, if desired, \$5.00 each postpaid. Begin your set with "Let's Start with Key Words," No. A115-1. Deals with the meaning of phonics and key words in phonics instruction.



**Society For Visual Education, Inc.**

Subsidiary of Graflex, Inc.,  
Member of General Precision Equipment Corp. Group

## USE THIS EASY-ORDER FORM NOW!

Society For Visual Education, Inc. (A Business Corporation)  
1345 Diversey Parkway, Chicago 14, Illinois 46

Gentlemen: Enclosed is my check  money order  in the amount of \$\_\_\_\_\_ for the following postpaid materials:

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(Quantity) Filmstrip Set(s) No. A115S, 6 filmstrips on "Phonics: A Key to Better Reading," with free 88-page teaching guide, complete. \$28.50 each set.

\_\_\_\_\_  
(Quantity) Filmstrip(s) No. A115-1, "Let's Start with Key Words," at \$5.00 each.

Please send 1958 SVE Educational Catalog.

Name \_\_\_\_\_ (Please print)

School \_\_\_\_\_ Grade \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Your title \_\_\_\_\_ (Teacher, principal, audio-visual director, etc.)

# Have you heard?

## Avid of Pennsylvania

The Audio-Visual Instruction Directors of Pennsylvania and the Pennsylvania Audio-Visual Association for Teacher Education met together in joint conference at the Hotel Yorktowne, York, Pennsylvania, October 24, 25 and 26. Featured speakers at the three-day meeting which was preceded by a tour of the Gettysburg Battlefield were Dr. O. Meredith Parry, Principal of the William Penn Senior High School who discussed "Audio-Visual Education in the Modern School" and Helen Miller Gotswalt who dealt with "Planning, Preparing and Presenting a TV Program." A look at "ourselves as others see us" was offered by Mr. Jean A. A. Laurain of Arles, France, an exchange teacher in the York (Pa.) Schools who discussed his experiences as an exchange teacher. Superintendent of Schools John C. Albohm of York, Pa., spoke at the closing dinner on the subject, "Education in York—Its Principles and Objectives."

At the annual business meeting officers for the forthcoming year were elected. These include Dr. William S. Chiverton, Abington Township Schools, President; Miss Dorothy William, Clearfield Schools, Vice President; and, Miss Mary Renner, Upper Darby Schools, Secretary-Treasurer.

## New York State Audio-Visual Council

The New York State Audio-Visual Council held a special tenth anniversary meeting in Syracuse, December 5, 6, and 7. Featured speakers at the general sessions were Charles Schuller, Director of the Audio-Visual Center at Michigan State University and President-elect of the Department of Audio-Visual Instruction of the National Education Association, and Clyde K. Miller, Director of Audio-Visual Instruction for the State Department of Education, Columbus, Ohio. More than one hundred fifty audio-visual specialists from all sections of the state attended the meeting and joined in the anniversary banquet at which the speaker was State Senator Walter J. Mahoney, Majority Leader and President Pro-Tem of that body.

Officers for the new year are: Clare Armstrong, Niagara Falls, New York, President; John B. McCagg, East Meadow, Long Island, Vice-President; Toby Yeuner, Syracuse University, Secretary; and, Richard Hubbard, Syracuse University, Treasurer.

## People in the News

**New York, N.Y.:** Herbert Rosen, President of Audio-Master Corp., New York City, whose hobby is Postal History, received a gold medal for his collection "History and Evolution of The Letter" at the recent international stamp exhibition BEPHILA held in Berlin, Germany, the same collection, which, besides winning many awards, was selected by the U.S. Post Office Department last year to be exhibited at the General Post Office Building in New York City during "Letter Writing Week."

**Johnson City, N.Y.:** James E. LeMay was recently appointed Mid-Western Regional Director, Visual Aids, Osalid Division, General Aniline and Film Corporation. Until this, he was Assistant Chief, Audio-Visual Center, Air University Library at Maxwell Air Force Base, Alabama. He was also consultant to the staff and faculty of the Air University in the areas of visual communication and photo-mechanical reproduction processes. Before coming to Maxwell Air Force Base, LeMay was Audio-Visual Director and Instructor in Education at the College of St. Thomas, St. Paul, Minn. He graduated from the College of St. Thomas and received an MS from Indiana University.



James E. LeMay

**Fairfax, Va.:** P. H. Jaffarian, President of Audio-Visual Center, Inc., Seattle, Washington, and First Vice-President of the National Audio-Visual Association, has been named General Chairman of the 1958 National Audio-Visual Convention, it was announced by Wm. W. Birchfield, President of the National Audio-Visual Association. The Convention will be held on July

26 through 29 at the Morrison Hotel in Chicago.

**Manila, Philippines:** A few months ago Mr. Everett L. Priest, Training Officer, Education and Training Branch, Division of International Health, Public Health Service, Washington, D.C., requested the assistance of the Medical Film Department of Chas. Pfizer & Co., Inc., in training Miss Milagros M. Paredes of Manila, who will develop and supervise the National Medical Film Library of the Department of Health after her return to the Philippines. Miss Paredes is eager to contact American sources for medical films as well as medical and health film libraries.



Miss Milagros Paredes is shown methods of film inspection and repair by Mrs. Margaret Meehan, Pfizer Film Librarian, left.

## SMPTE Lists "Big Three"

The Society of Motion Picture and Television Engineers ranks Bob Jones University as one of the top three schools in the United States in the field of motion picture instruction.

Bob Jones University is the only school in South Carolina offering work in motion pictures and one of eight institutions in the country offering degrees in this field. UCLA, the University of Southern California, and Boston University are listed with Bob Jones as offering the master's degree in cinema.

The four schools whose undergraduate degrees in the motion picture field as recognized by the SMPTE survey are New York University, Columbia University, City College of New York, and the University of Miami at Coral Gables, Fla.

# KODAK SOLVES ANOTHER PROJECTOR WEAR PROBLEM

## New Kodak Pageant Sound Projector, Type II, adds new wearproof pulldown tooth to other long-life features

Five years ago Kodak made the first in a long series of important 16mm projector innovations—*permanent pre-lubrication*. Since that time you've *never had to oil a Pageant Projector*, never had to worry about someone else oiling one improperly, or letting one run dry. You've been free of the commonest source of projector trouble, improper lubrication.

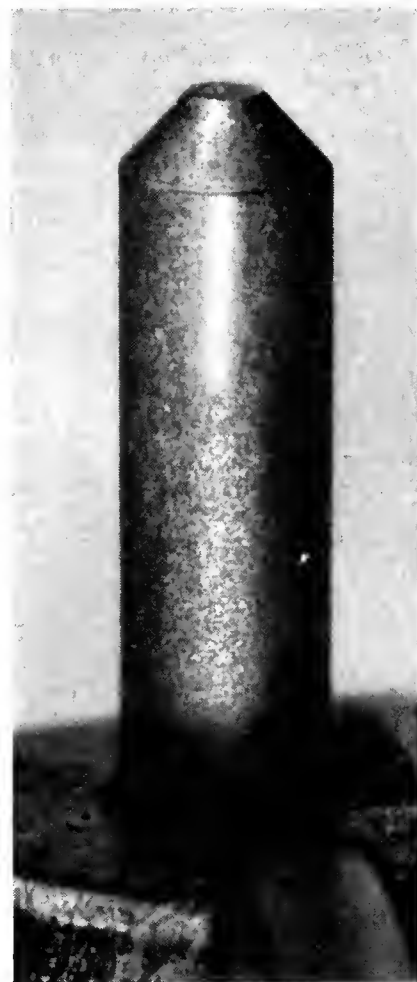
Now Kodak introduces a new type of pulldown mechanism with a tooth virtually *wearproof*, because it is made from *hard tungsten carbide*. This important advance will mean less maintenance, because a projector pulldown tooth is subject to continuing and relentless wear. It engages the sprocket holes in the film 24 times a second—

16,000 times during a 20-minute movie—billions of times in the projector's service life.

**Proved in use at Disneyland**, the new Pageant pulldown claw laughs at wear! In more than *2000 hours* (equivalent to about 5 years of normal use!) the tooth showed only a slight polishing, no grooving or flattening! (See magnified photo at right.)

**Other new Pageant Type II features** are 1200-watt lamp capacity and a 3-wire power cord. (See pictures below.)

To get all the facts, write for illustrated brochure that explains why a Pageant Projector gives you brighter pictures, better sound fidelity, and sharper images.

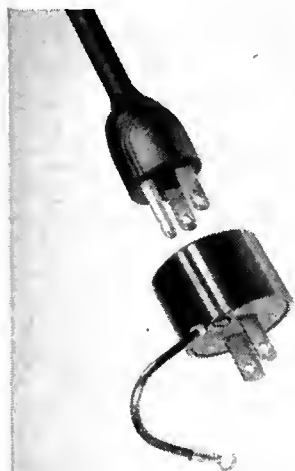


HERE'S a magnified photo of the tungsten carbide tooth on the Pageant Projector pulldown mechanism, tested more than 2,000 hours at Disneyland. Notice it shows only slight polishing of the surface—no grooving or flattening.

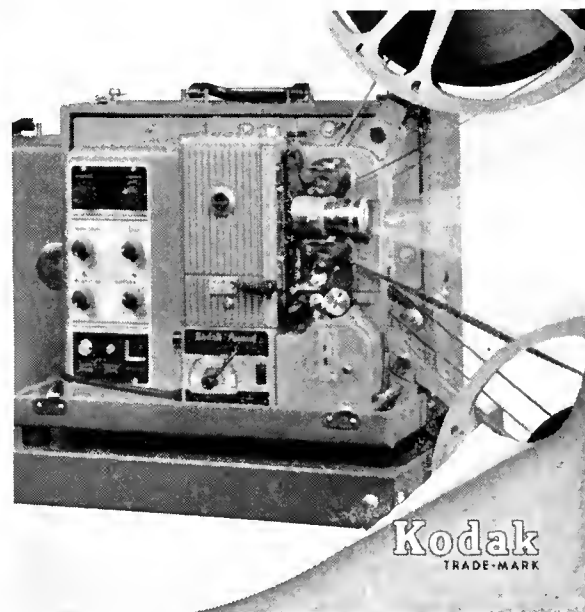
**EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.**

For AUDITORIUM use, longer throws, larger, wider screens, new 1200-watt lamp capacity give 16% more screen brilliance than projectors limited to 1000-watt output.

MUNICIPAL codes calling for ground wire are satisfied by new 3-wire power cord. Cord has adapter for 2-wire outlets, also.



NEW Kodak Pageant Sound Projector, Type II, has 8-inch speaker in baffled enclosure—15-watt amplifier—exclusive Kodak Super-40 Shutter—sets up easily with folding reel arms and belts attached.



**Kodak**  
TRADE-MARK



## Safety Film Contest

The National Committee On Films For Safety announces the opening of its 1958 safety film contest to select the outstanding films on accident prevention produced or released during 1957. This is the 15th annual contest conducted exclusively for films on safety.

Awards will be made in three film classifications; theatrical, non-theatrical and slidefilms. In addition, and at the discretion of the judges, awards may be given separately for "Instruction-teaching" and for "Inspirational" purpose films. No charge is made for contest entries or for awards to sponsors. Deadline for the receipt of entries is February 10, 1958.

Entry forms may be had by writing the Committee at its headquarters: 425 North Michigan Avenue, Chicago 11, Illinois.

## Silver Anniversary

The world's largest educational motion picture distributing facility — the Audio-Visual Aids Service at the University of Illinois — is celebrating its Silver Anniversary Year.

In 1932 a cloakroom in University High School, Urbana, was converted into the first office for the venture. (Present headquarters are in the University of Illinois Arcade Building, 713 S. Wright St., Champaign.) The original film library consisted of half-a-dozen or so films, a few movies of "Red" Grange's runs, some 35mm

silent films and some glass slides. The first 16mm films were added in 1933.

The collection now totals more than 7,500 titles, 17,000 prints, and un-numbered film strips.

Last year, almost 5,000 school systems, civic organizations, clubs, churches, etc., 3,000 or more in Illinois and the balance in other states and in many of the nations of the free world, used the service regularly. An estimated 10 million persons saw Audio-Visual Aids Service films in the past year.

The Audio-Visual Aids Service is a part of the U. of I. Division of University Extension under Dean Robert B. Browne.

## Olympic Changes Name

Because of requests by many A-V Directors and confusion over similar company names, Olympic Films has changed its name to Petite Film Company. Under the new name, they are offering expanded services. Besides offering exclusive nation-wide sales for all the films formerly sold by Olympic Films, they are, for the first time, offering RENTALS on all titles.

The Petite Film Company is located at 6101 Fremont Avenue, Seattle 3, Washington.

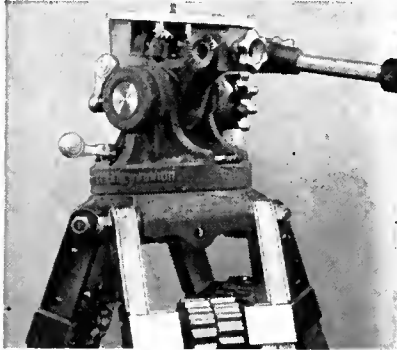
## 83rd SMPTE Convention Planned

Plans are now being completed for the forthcoming SMPTE Convention which will take place April 21-25, 1958, at the Ambassador Hotel, Los Angeles. Herbert E. Farmer of the Cinema Department, University of Southern California, chairman of the convention program and Bernard D. Plakun, General Precision Laboratory, heading the papers committee, are assured that the 83rd semi-annual convention will be the biggest and best to date.

The Society is taking advantage of the Ambassador's facilities by staging a comprehensive exhibit of the latest industry equipment developments. Committee chairman for the exhibit is John B. Olsson, Houston-Fearless Corp.

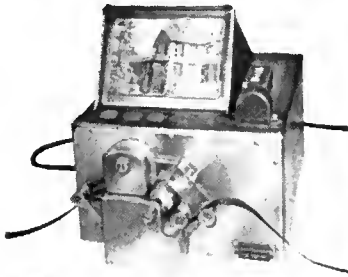
## AVCPI Projects

The Audio-Visual Commission on Public Information has distributed more than 50,000 public relations booklets to audio-visual leaders throughout the United States, according to Harold E. Hill, Commission chairman. The AVCPI is a joint committee of nine national organizations concerned with the improvement of instruction through wider and better use of audio-visual materials and methods, and the booklets distributed so far are "merely the beginning."



The newest **PROFESSIONAL JR.** Tripod with removable head, has these modern improvements: Simplified camera attaching method • Telescoping pan handle with adjustable angle, & sockets for left, right or reverse tilt • Pan tension adjusting knob, independent of pan lock • Cast in tie-down eyelets • Self-aligning double leg locking knobs. **PRO JR.** still maintains its precision workmanship at **NO INCREASE IN PRICE.**

**\$150.00** \*Reg. U.S. Pat. Off. No. 2318910



**PROFESSIONAL FILM VIEWER** is portable, views film from left to right on large illuminated screen. Easy threading. **\$350.00** for 16mm model. Price of 35mm Professional Film Viewer **\$500.00.**



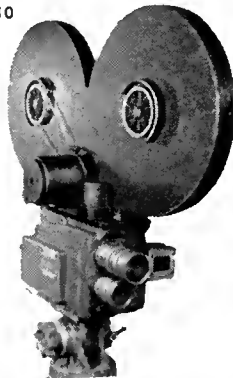
Full Line of Studio Lighting Equipment. **COLORIRAN GROVERLITE "5000" Senior Kit** contains two Senior Lights, with converter. 2 chromed steel stands. Other kits for every purpose. **\$276.50**

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**AURICON CINE-VOICE Conversion Camera** modified to accept 1200 ft. external mogozines; includes torque motor for take up; also Veeder footage counter. **\$450.00** Conversion only.



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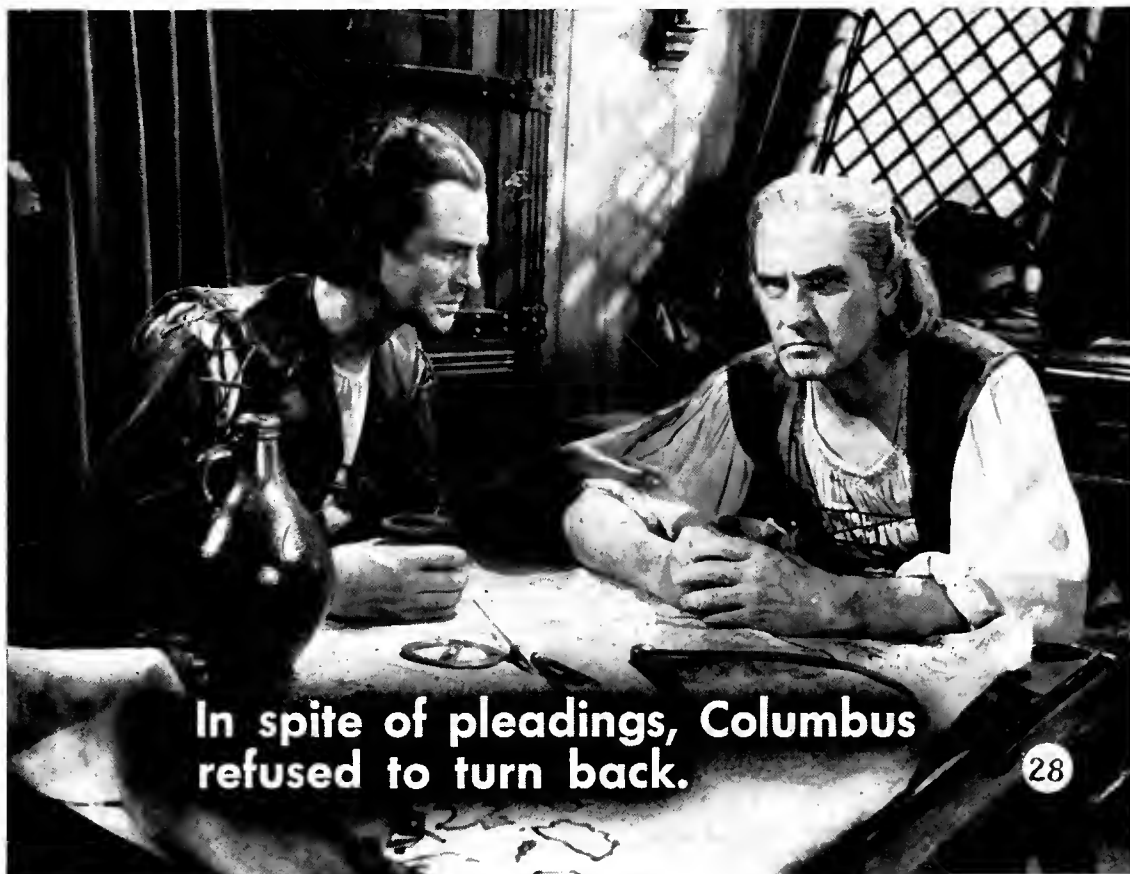
**ADDITIONAL PRODUCTS:** "BALANCED" TV HEAD • MICRO-WAVE RELAY BEAM REFLECTOR HEAD • ALL METAL TRIPODS • Silent & Sound Projectors • Ace Clear Vision Splicers • Electric Footage Timers • Editing Tables • Split Apart Reels

Prices subject to change without notice



# PHOTOPLAY FILMSTRIPS

Prepared by William Lewin, Ph.D.



In spite of pleadings, Columbus refused to turn back.

28

**Columbus**—Black-and-white, based on the J. Arthur Rank production starring Fredric March. 55 Frames. \$3.50.

**The Vikings**—In full color, 47 frames, based on the Kirk Douglas production. \$7.50.

**Hansel and Gretel**—In full color, 42 frames, the highlights of the beloved fairy tale as performed by the charming Kinemins of Michael Myerberg's screen version, released by RKO Radio Pictures. \$7.50.

**Greatest Show on Earth**—In full color, a lively pictorial guide to the circus, based on Cecil B. DeMille's Technicolor photoplay, which won the Academy Award in 1953 as the best picture of the year. 40 frames. \$7.50

**Ulysses**—In full color, 64 frames, a pictorial guide to the new Paramount screen version of Homer's *Odyssey*, produced in Italy. An invaluable aid to the study of the classic. \$7.50.

**Knights of the Round Table**—A set of two filmstrips. Part One, 25 frames, explains the background of the story, its theme, its significance as an early attempt to organize a league of nations and how the United Nations Security Council is the Round Table of today. Part Two, 28 frames, tells the colorful story of the great legend, based on the M-G-M photoplay. \$7.50.

**A Lesson in Mythology**—Explains *Andromeda*, the *Minotaur*, *Iphigenia*, etc., based on M-G-M's *The Living Idol*. 25 frames, color. \$7.50.

**The Glass Slipper**—The charming fairy tale of *Cinderella*, told in a new way, based on the M-G-M photoplay. 36 frames in full color. \$7.50

**Alexander the Great**—Biography of the first man to conquer the civilized world, based on the photoplay. Shows Alexander's effort to unite Europe and Asia, a task with which the U.N. is still faced. 55 frames. \$7.50.

**Adventures of Robinson Crusoe**—In full color, 50 frames, a clear pictorial guide to the Defoe classic, based on the United Artists screen version. \$7.50

**Richard III**—Based on Laurence Olivier's colorful screen version of Shakespeare's famous play. 48 frames. \$7.50

**Romeo and Juliet**—Shakespeare's great love story illustrated in color from the J. Arthur Rank production filmed on location in Verona and other Italian cities. 44 frames. \$7.50

**EDUCATIONAL & RECREATIONAL GUIDES, Inc.**

10 Brainerd Road, Summit, New Jersey

said Mr. Hill. The two titles distributed thus far are — "Gateway to Learning" and "A Crisis in Education," but they are soon to be followed by several new publications.

"The Case of the Curious Citizens" will be available from the commission early this year. It is a full-color audio-visual presentation explaining the value of modern teaching materials and will consist of a double-frame color filmstrip, 36 frames in length, designed to be cut up and made into 2" x 2" slides, with accompanying record and manual. The presentation was prepared for the commission by Adrian Ter Louw, Eastman Kodak Company, Rochester, New York.

Other projects of the commission nearing completion include a radio-TV publicity manual for audio-visual directors, a basic A-V manual for school administrators, two booklets on proper design of classrooms and school buildings to insure good instruction, one of which will be prepared in cooperation with the School Facilities Council, a studio of audio-visual budgeting, and a revised edition of "Gateway to Learning" aimed at religious users of A-V materials and methods.

**New Educational Series**

Educators ranging from United States Commissioner of Education

L. G. Derthick to local school board heads have joined leading critics in acclaiming "Adventures in Number and Space," television series developed by the Westinghouse Broadcasting Company, Inc. in cooperation with the Department of Mathematics, Teachers College, Columbia University, to make mathematics more exciting and entertaining to children, through clever use of Bil Baird and his marionettes. The series is presented on the WBC television stations in Baltimore, Boston, Cleveland, Pittsburgh and San Francisco, and will be broadcast in New York by WABD, DuMont's Channel 5 station, in a nine-week series starting Monday, Nov. 18 at 7:00-7:30 p.m.

The nine programs in the series are, in order: "How Man Learned to Count" (arithmetic); "Quicker Than You Think" (the electronic computer); "The Mysterious X" (algebra); "What's the Angle?" (geometry); "It's All Arranged" (arrangements and combinations); "How's Chances?" (probability and statistics); "Sine Language" (trigonometry); "Stretching the Imagination" (topology); and "Careers in Mathematics."

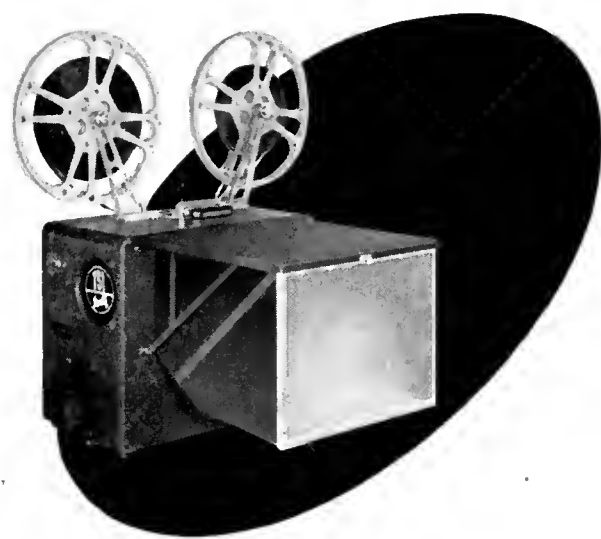
**Competition Aids A-V Club**

Competition, which is a natural spur to greater efficiency in athletics and other scholastic activities, was used to assist the training program of the student Audio-Visual Club at Crozier Junior High School, Los Angeles, California.

The A-V Coordinator, Mrs. Younker, noting that most of the club members had free hours in their school program, introduced the competition as a means of productively making use of that time. The contest involved setting up, loading and operating a completely "buttoned-up" projector. This meant beginning with a completely closed unit, setting up, opening the case, extending reel arms, loading and threading the film and starting the projector in operation with picture and sound. One eighth grader, James Jones, accomplished this in one minute and 20 seconds.

**Calendar of Events**

- Feb. 16-23—The annual observance of Brotherhood Week sponsored by the National Conference of Christians and Jews. Information concerning the observance can be had by writing NCCJ, 43 West 57th St., New York 19, N.Y.
- Feb. '58 — Northwest College Audio-Visual Conference, University of Washington, Seattle.
- March 10-12 — Meeting of the Audio-Visual Commission on Public Information, Syracuse, New York.



The TSI Duolite, provides large screen projection and also TV-type pictures on built-in, folding screen. Holds up to 2000 ft. of film.

**THE TOTAL IMPACT**

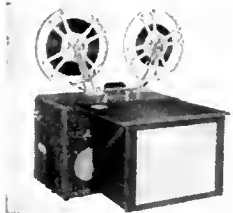
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NOW IN UNDARKENED ROOMS *too*

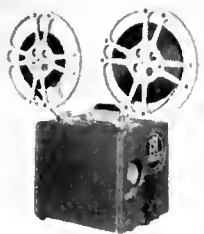
The power of motion pictures is now yours to employ virtually anywhere. There's a TSI projector for every use—desk top, office, shop, or auditorium, with standard projection, repetitive projection, and built-in TV-type screen. All are light weight, and of unique design for economical upkeep. TSI users comprise a blue ribbon list of businesses and educational institutions in the Americas and overseas. Let us arrange a demonstration through our dealer. No obligation to you. Write or call direct to:



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# Looking at the Literature

**THE FOCAL ENCYCLOPEDIA OF PHOTOGRAPHY**, MacMillan, N. Y., 1956, 1298pp, \$20.00. Ten years in preparation, this single-volume encyclopedia from Britain is admittedly "primarily designed for readers with an active interest in photography." It is no substitute for the back files of the *Journal of the Society of Motion Picture and Television Engineers*, but it does give very useful factual data on nearly any photographic and cinematographic topic likely to concern teacher, photographer, or reader. Audio-visual specialists and science teachers will find the illustrations especially worthwhile. The book draws predominantly on highly qualified British resources, but there is notable international representation as well, (though only eleven of the approximately two hundred contributors are from the United States). Excellent cross-references integrate many concise definitions with related full-treatment articles. Except for the specialist who seeks definitive data in his own field of work, this should prove a most useful addition to any technical, educational or public library.—WFK

**FILMS FOR PUBLIC LIBRARIES** is a publication of the American Library Association, intended to supplement the list published in 1955. The introduction, written by Mary Shortt, then of the Brooklyn Public Library, is a lively analysis of the problems of selecting films. The list itself provides information and synopses of 76 films covering a wide variety of topics and interest levels. The selections should be a great help to anyone choosing films for a general audience. Copies of the booklet may be ordered from the ALA, 50 East Huron Street, Chicago, Illinois.

**RESPONSIBILITIES OF THE FILM PRODUCER AND SPONSOR**, published by Association of National Advertisers, Inc., 155 E. 44th St., New York 17, N.Y., 36 pages, price to non-members \$5.00.

Comprehensive analysis, by ANA Audio-Visual Committee. This study originally published in 1948, revised 1950, is here expanded and brought up to date. An invaluable check-list for both sponsor and professional and semi-professional producer of educational and religious films and filmstrips, as well as for the commercial

sponsor for whom the survey was made. Every step clearly traced from initial "idea" to final contract and delivery forms.

**RESOURCE LITERATURE FOR SCIENCE TEACHERS**, John S. Richardson, ed., bibliography, Books and periodicals grouped under 19 headings. One page is devoted to audio-visual resources and techniques and occasional av emphasis is noted in other sections. 65pp. lithoprinted, \$1.00 from College of Education, Ohio State University, Columbus.

**THE PERCEIVED APPEALS OF TELEVISION PROGRAM CONTENT**, Richard F. Carter, University of Wisconsin Television Laboratory, Research Bulletin No. 8, Sept. 1957, Madison, 179 pp., (offset).

Scholarly summary of previous research carries forward the findings of Wisconsin's own Bulletin No. 4 (Content Preferences in Television) into a study of what types of program content seem to have similar kinds of appeal to the audience. Content and interest categories in newspaper and radio are compared with those of television.

## Stewart **ONEPIECE** Seamless REAR PROJECTION SCREENS

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FOR VIEWING slides or motion pictures under roomlight conditions; for business, education, research, advertising, display.

### PROCESS

FOR PHOTOGRAPHIC BACKGROUNDS; special effects in motion picture and commercial still photography.

### TV BLUE

FOR TELECASTING live action in studio against projected "location" backgrounds.

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You, too, can now have the quality of Stewart award-winning screens, born of the demands of critical motion picture and TV studio technicians. Here is the one truly *onepiece* screen for perfect rear projection, made in all sizes from table-top to large set proportions.

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**MOTION PICTURES**  
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# CHALLENGE IN THE CHURCH FIELD

There's good reason why this February, 1958 issue gives special emphasis to the church use of audiovisual materials. Our editorial conscience has been bothering us. We've been taking our Church Department and its very competent editor too much for granted. We think it is high time we focus a spotlight on this Department and boast modestly of the part we've played in extending the use of audiovisual materials in churches.

During the past ten or twelve years, the increased quantity and quality of audiovisual materials for church use has been one of the most significant developments of the whole audiovisual field. In this time, motion picture projectors, tape recorders, and other equipment have become standardized tools in church and Sunday school. This situation didn't just happen over night. It had developed slowly but surely over a period of many years. The belief that pictures could and should be used in church work was not something that EDUCATIONAL SCREEN has but recently discovered. This magazine didn't sight the bandwagon and thumb a ride. We helped gather the lumber to build the bandwagon thirty-five and more years ago.

It was in the June 1923 issue that Dr. Chester C. Marshall launched an article and an idea with the following words: "Motion pictures in the church are still, in the mind of the average individual, very much of an innovation, and like all innovations, are regarded by many with suspicion and by others with positive hostility." Dr. Marshall argued that motion pictures "are simply the evolution of printing" and that "if a printed page can be used for furthering the work of God, then why cannot the motion picture, in an even more effective way, be used for the same purpose?"

Some picture materials were already available, but the "channels through which information as to these films may be spread to ministers scattered all over the

land have been utterly inadequate." So here was the idea launched by Dr. Marshall and SCREEN's Editor, Nelson L. Greene, that there would be a Church Department of the magazine devoted to spreading information about pictures and providing a forum for discussion of their value and use in churches.

We're proud of the tradition of our contribution and service both to the church field and to the audiovisual industry. We're proud too of the way this tradition has been carried forward by the present Editor of the Church Department, Mr. William S. Hockman. He is an editor with ideas and opinions, and with fully earned rights to hold those opinions. His belief in the values of audiovisual materials has the soundest philosophical base; and his years of practical experience in applying all kinds of audiovisual materials to the work of the church provide him with the knowledge of which he writes.

There's one thing that Bill knows for sure, too, about the use of audiovisual materials in the church field. That is, that the job is not yet done. He knows how far we have come; yet he knows also that we've further to go. We need to improve still further the quality of the materials available. More churches must acquire the audiovisual equipment they need to make greater use of the materials available to them. Church leaders and teachers alike must learn more about the best ways of using materials.

There has been great accomplishment in the church use of audiovisual materials, but there is still the challenge of more that can be accomplished. Mr. Hockman knows it, and we know it. That is why you, our readers, can be sure that we will not rest upon our traditions and record. We will continue our efforts to meet that challenge.

*Paul C. Reed*





# Church department



by WILLIAM S. HOCKMAN

## A UNIQUE ACHIEVEMENT

Across the whole A-V landscape there is nothing to compare with the preview and evaluation service of the Department of Audio-Visual and Broadcast Education (DAVBE) of the National Council of Churches (NCC). It is a unique achievement.

What is this service? Out across the country there are Preview and Evaluation Committees which receive A-V materials for preview and evaluation. They work under the guidance of DAVBE and use forms which have been developed by it, sending their findings to DAVBE for summation and publication.

The establishment of these committees was not easy. It has taken years to increase their number. However, they now number more than 30 and other committees are in process of formation and getting under way.

The idea for these interdenominational evaluation committees really grew out of a suggestion made at the Second International Workshop in Visual Education, held at Lake Geneva, in 1945. At that time a national board of review was proposed for the church field. It simmered for quite a while on the back burner, but got moved up a few years later, taking the form of the present committees which work under DAVBE.

There is no better way to show how well these committees can do their job than by exhibiting one of their evaluations as we find it in the Evaluation Bulletin of the Visual Education Fellowship (VEF) for Jan.-Feb. 1957:

### Palestine in Jesus' Day: part 2

Sixty frames, color, script, guide. Produced by the Bureau of A-V Aids of the Evangelical and Reformed Church, 1955. Available from the producer and the Missions Council of the Congregational Christian Churches. Sale: \$5.00. (Part I, 63 frames, also sells for \$5.00; available individually or with Part II).

Live photography and artwork blend in a brief history of Palestine's geographical divisions; a description of the people; their homes, food, clothing; an explanation of the educational program for the children, and the religious practices of all ages; and an account of the Roman Empire's influence upon the country.

For instructional purposes including discussion stimulation, the material is **HIGHLY RECOMMENDED** for juniors through adults and **RECOMMENDED** for primaries with minor script adaptation at these age levels. Excellence in accuracy, comprehensiveness, and potential for utilization offer new relevance for Jesus' words, new backgrounds of Him and His time, and new understandings of His teachings. Follow-up should be simple since the script leaves correlation and discussion openings along its way. (Part I, evaluated in the 1956 Supplement to the AVRG Third Edition—p. 543—also is **HIGHLY RECOMMENDED** for juniors through adults.)

It is quite possible that the work of several committees went into this statement as it appears above. It is the policy of DAVBE to have the same materials previewed and evaluated by more than one committee if at all possible. Thus, the statement prepared by DAVBE for publication rests on a broader base of judgment.

These Preview and Evaluation Committees, scattered from Seattle to New York and from Dubuque to San Antonio, have just about caught up with the evaluation of extant material. They have accomplished a mountain of work. They have not been paid. They have been praised but little. Yet, who has served the A-V movement and the churches any more loyally or effectively?

In the fall of 1957 the VEF Bulletin was discontinued and the publication of the evaluations transferred to the pages of the **INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION**, a monthly publication of the Division of Christian Education of the NCC. In this form these evaluations will now reach thousands where they reached hundreds before. Furthermore, they will now reach church school officers and teachers, and church laymen, who have a general interest in religious education rather than just those leaders who happen to have also a special interest in audio-visual aids.

So well are the committees doing their work that evaluations are coming out closer and closer to the release date of materials. Below is an evaluation of an important film as it appeared in the **INTERNATIONAL JOURNAL** (257

Fourth Ave., New York 10) for November 1957, only several months after its release.

### Split-Level Family

*29-minute motion picture, color or black-and-white. Produced by Family Films and Broadcasting and Film Commission NCCUSA, for the Joint Department of Stewardship and Benevolence, NCCUSA, 1957. Available from Religious Film Libraries, denominational publishing houses, and other local BFC rental libraries. Rental: \$12 color, \$8 b/w.*

This is the true-to-life story of a rather typical, middle-class, American family. Nominally interested in the church, they are confronted with the contemporary dilemma of financing their dream home on a real budget. The parents come to sense the conflict of values involved in the outlay of time and money through the example of their teen-aged daughter who realizes one day how little she is really giving to her church. Thus, the film dramatizes the attitude changes, decisions, and spirit of rededication experienced by an "average" church family.

Presenting a believable portrait of a family in one socio-economic class, the film is *highly recommended for junior highs through adults as inspirational instruction as well as a discussion springboard and motivation stimulator.* The dramatization offers excellent moments of sensitivity as the daughter and parents wrestle with the implications of total stewardship. Ideal for a local church financial canvass kick-off, the piece would return the rental investment most completely if shown to your canvassers *again* after its congregational showing.

During the VEF-days the work of the Evaluation Committees was given permanent printed form in the **AUDIO VISUAL RESOURCE GUIDE**. To date three supplements of the AVRG have been issued. They have served the churches well, and have often been referred to as the "A-V Bible" by those who appreciate their tremendous worth.

We are pleased to close this little piece by noting that the Fourth Edition of the AVRG will be published this coming August. It will contain some 2500 classified and indexed evaluations of the most useful and important church related audio-visual material. From here on it will be issued every two years. These biennial volumes will give permanent book form to the evaluations which come from

(Continued on page 80)



Arnold Luce, Minnesota Audio-Visual Consultant, demonstrates the new FLASHfilm method to J. B. Shields, St. Paul Supervisor of Driver Instruction and class. FLASHfilm demonstrations of this kind were valuable in gaining cooperation between A.V. people and instructors.

An inquisitive and eager group of Joe Shield's driver training students listen to Arnold Luce explain the principle of the tachistoscopic FLASHfilm method. The equipment required is a 35mm filmstrip projector plus the tachistoscopic attachment and film situation.

# FLASHfilm—

## Minnesota's Contribution To Better Driver Education

by **Arnold E. Luce**  
Audio-Visual Consultant  
Minnesota Department of Education

**T**HROUGHOUT the year 1958, the State of Minnesota will be celebrating its 100th anniversary of statehood. As a result of this anniversary celebration there will be many important events taking place within the state. It seems appropriate at this time to describe for the readers of Educational Screen and Audio-Visual Guide, a new method of teaching driver training which has been developed and perfected in Minneapolis and St. Paul.

We all know that just about everything has been tried in automobile safety without really altering the death toll on our roads. Despite warnings, increased law enforcement and every type of national safety campaign, death on wheels has pursued its statistically certain course. The hard facts remain that for roughly every two-hundred thousand miles traveled, one person is killed on this nation's highways and roads. So many safety devices and campaigns have been tried without success that men who make safety their pro-

feSSION have become a weary, jaded lot with glum brows and set jawlines.

It gives this writer considerable satisfaction therefore to describe a new visual aid idea for safety, an application of a device that promises for the first time to assist in developing good driving judgment in the classroom. This new method called "tachistoscopic FLASHfilm" combines two old standby teaching devices into a new, emotion compelling method which can actually influence new attitudes and condition the reflexes for driving.

Lee Kuluvar, Firearm's Safety Director for Minnesota, one of the FLASHfilm developers who has spent his entire adult life working on safety, says, "It's the first device for safety education which contains all the elements that can actually transform an inexperienced-or-reckless driver into a safe-and-careful one without leaving the classroom."

The National Safety Council saw the device in its developmental form, and asked its creators, Jim Klapmeier and Lee Kuluvar, to bring it to the 1956 National Safety Council Congress for a full-scale demonstration. The method was overwhelmingly endorsed by the

entire Congress, and was personally commended by Dr. Herbert J. Stack, Director of New York University's Center for Driver Education.

In Minnesota, birthplace of the FLASHfilm method for Driver Education, safety experts including former Commissioner of Highway Safety, Earl Larimer; Minnesota Safety Council Chief, A. L. Rohweder; Joe Neal, Minnesota Supervisor of Health, Physical Education, Safety and Recreation; and Truman Smith, Minneapolis Driver Training Supervisor, enthusiastically cooperated with and encouraged the men working on the project to continue with the difficult task of transforming a unique idea into a motivating and usable product.

Demonstrations to groups of teachers have shown that this new visual method, FLASHfilm, is a way of thinking as well as a new application of two standby teaching devices namely, the filmstrip and the tachistoscope.

This new type filmstrip, unlike most on the market, does not show pictures of accidents. This old shock treatment approach to auto safety education has been eliminated completely. Says Jim Klapmeier, enthusiastic promoter of

highway safety, "Everybody knows there are accidents; we feel it is more important to teach preventive driving than fear."

The approach of the tachistoscopic FLASHfilm method is simple. It shows a set of two pictures. The first is a behind-the-windshield view of a usual and easily recognizable driving situation. It is an introduction to a new kind of learning situation. As the student leisurely views the first picture, the teacher asks him to study it to see if he finds signs that could mean possible danger. Is there an obstacle ahead, a car out of its lane, or a vehicle entering the intersection? By learning to recognize the accident signs the immature driver learns years of practical "driving sense" without the tragic effect of trial-and-error road learning. Next, the student is distracted from the driving scene for only a short time; a distraction which happens so frequently to all drivers. The teacher then tells him to look at the screen again. By use of the tachistoscope timing device, a second picture is flashed for  $\frac{3}{4}$  of a second which is the normal reaction time as determined by the National Safety Council. This "flash" time realistically simulates actual driving experience and decision making. The second or critical picture elucidates how the driving situation has changed in but one short second. To the second picture the student must respond with the reflex-action he believes would avert an accident. (See Enclosed Pictures)

The student can actually make realistic life-saving responses to both pictures. Each picture teaches its own lesson, and the result is a vivid living-learning situation. From the first picture, the student learns that preventive driving is far better than reflex-actions. From the second he learns correct emergency action. In addition, the trainee learns the consequences of non-attention — which is present in 85% of all highway accidents.

The tachistoscopic FLASHfilm method has been tried out in a pilot test in the Minneapolis public schools, and schools in Michigan, New Jersey, New York, Texas, and Iowa. It was found that the device is immensely popular with both students and teachers. On the teaching side, it almost compels group participation. On the student side, it is a competitive aid that fosters interest and motivation.

Millard Sundin, Phillips Junior High School Instructor of Minneapolis, has found that the FLASHfilm method eliminated the largest problem in training teenage drivers, namely that of the inability to impart good driving judgment. Can judgment be taught by the

traditional lecture technique? The driving public acquired their judgment by trial-and-error experience on the highways of the United States. Trial-and-error learning that kills! Actually today our driver education methods foster *poor* judgment. It is a fact that in all methods of driver training over 90% of the instructional time is spent on teaching mechanical skills and less than 10% is spent on the judgment training. In our high schools it is the behind-the-wheel skills, reaction time, and quick response that are emphasized and improved. By stressing the mechanical skills, our present methods have lulled the student into feeling that if he can mechanically manipulate a car he is a "good driver." Skillful operation is synonymous with being "safe." Because of this continued stress

on manipulative skills many of our students feel superior to the instructor because they can surpass his skill in the mechanical operation of the automobile. Since this teenager has excellent reflexes and quick reaction time he should make the best and safest driver. Why is it, then, that in a recent study, 16-year-olds had nine times their share of accidents when compared to the 45-year-old group? Why? Because this youthful driver with his superior mechanical skills has not yet developed the judgment necessary to cope with driving situations. Our present license examinations also foster *poor* judgment because again, the stress is on mechanical skills. Until we change our basic learning processes we

(Continued on page 75)



**PROBLEM:** You are traveling a two-lane highway at 50 mph in the picture above and the approaching car is doing about the same. Your attention wanders for a moment and the next thing you know the situation has changed (in picture below). Study photo below for  $\frac{3}{4}$  second; what would you do? Why?



# Let's "see" the school's

All sorts of inexpensive school-produced visual media can be used to show building needs, classroom learning experiences, and to cement school-community relations

FOR years school administrators have made good use of newspaper articles and pictures, radio programs, and the perennial school annual to publicize and interpret the activities of their schools. Effective use of these media contributes to public enlightenment concerning educational practices and achievements on the local level.

Since we are in an era of extreme visualization, additional and more effective means of visual communication are continually being developed. Some of the suggestions given in this article may indicate additional ways in which the *projected* picture can help school administrators augment and strengthen their school-community relations.

## Try Colored Slides

It is not unusual to hear of Indiana teachers putting their 35mm cameras to good use. Using indoor color film and flash bulbs, they record plays their pupils have written and acted out, murals that have been drawn, and many other activities that picture the youngsters at work and play. These 2x2-inch slides provide visiting parents with interesting and realistic pictures of many aspects of the present school program.

When Mrs. Jones sees a projected picture of her child happily engaged in some worth-while endeavor, she usually becomes less critical of today's curriculum; indeed, she often becomes one of the school's most avid boosters. The teacher who has a collection of these colored slides will seldom be at a loss when the PTA asks her to speak at the next meeting or when visiting night for parents is arranged.

Superintendent Glen Barks of the New Albany-Floyd County Consolidated School Corporation is credited with a novel idea for utilizing slides in school-community relations. For some years his teachers have been encouraged to photograph activities undertaken by their pupils while on field trips. The slides are then shown by means of an automatic rear-view pro-

jector. When projected in a downtown bank or store window, they attract the attention of shoppers and businessmen and provide a quick overview of an interesting aspect of modern education in action.

A recent innovation has made the production of 3 $\frac{1}{4}$ x4-inch photographic slides an activity every teacher can learn in a matter of minutes. The Polaroid Company recently released a new film for use in their Land Camera. This film makes it possible to snap a picture, let it develop inside the camera, lift out the positive transparency, place it in a small container which hardens the film emulsion, mount the transparency in the slide mount provided, and project it within three or four minutes after taking the picture.

The teacher who has learned to produce and use slides to document class activities can be unusually effective in interpreting his part of the school program.

Another type of visual becoming increasingly accepted for presentation of pictures, diagrams, and statistics related to school affairs is the transparency for use on the overhead projector. This can be either a large piece of positive or negative photographic film or a piece of transparent acetate upon which teachers can write or trace with transparent inks. Its size can vary from 5x5 inches to 10x10 inches depending upon the size of the projector, and either black and white or colored transparencies can be prepared.

## Transparencies' Advantages

Certain special advantages of these transparencies, coupled with the use of the overhead projector include: (1) the user can face his audience; (2) the projector can be operated easily by the user from the front of the room; (3) the projected image is of such intensity that it can be seen clearly by large audiences even when some auditorium house lights are on; and (4) the user can draw upon the transparency with a ceramic pencil as he develops

his point. These marks can be erased easily and the transparency used again at a later time.

Several Indiana administrators have used transparencies advantageously in presenting school needs to board members and the public. Superintendent Cyrus Gunn had special transparencies made for talks to the people of Martinsville. In one instance, existing school buildings were located on a transparent photographic map of the district. Then dots were entered on this transparency to show the number and location of each family with children who either were or would soon be of school age.

Mr. Gunn's method proved to be highly effective in visualizing to board members and lay groups just which families the existing schools were serving presently, and what future school buildings should be anticipated and planned for by the community. By projecting this map on a screen via the overhead projector, Mr. Gunn was assured that all members of his audience could see clearly the illustrations he had prepared and thus understand better his presentation.



# program

**By DR. JOHN MOLDSTAD**  
Assistant Professor of Education  
and Assistant in Research,  
Audio-Visual Center, Indiana University

In other instances, school officials have used overhead transparencies in talks to large groups to show school buildings with cracked walls, broken light and plumbing fixtures, and impossible physical education locker and shower room facilities. These projected pictures vividly documented the actual situation and were evaluated by the users as invaluable media for motivating needed school changes.

Statistics such as population trends, teachers' salaries, and budget breakdowns lend themselves to visualization in this way.

## Television—Education's Friend

Two years ago at the Indiana Governor's Conference, Donald H. Clark, then state budget director, utilized transparencies and the overhead projector to present the activities and statistics related to the operation of his department. This method of presentation seemed so well accepted that at the 1956 Conference six out of 10 department representatives utilized it.

Within a surprisingly short number



*William Pucell, Lake County superintendent, uses the overhead projector while explaining four ways a school building program may be financed.*



*Superintendent Alex Jardine appeared on television to explain the methods of teaching reading currently being used by South Bend teachers.*



*Mrs. Vanhook of Bloomington's McCalla School (left) prepares to record a class activity with 35 mm. color film. Later (right) she shows the slides she took in the classroom to a group of visiting parents.*



## Short movies and filmstrips are excellent for civic club presentations

of years, television has come to the forefront as perhaps our most effective and efficient method of getting the public's attention. Various audience studies reveal that the average adult is spending more time watching television than with all other mass media combined. Too few school administrators have attempted to utilize this media to interpret their school program. Many ask, "But how can we get time on a commercial television station? We haven't school funds to spend like that!"

The manager of a commercial television station has an obligation to the community. According to Federal Communication Commission regulations, he is licensed to broadcast on a frequency or channel belonging to the people of the United States. A condition of his license is that he must operate in the "public convenience, interest and necessity." Most television managers have a high sense of public responsibility. If contacted well in advance of the desired program date, they usually are happy to provide free time and assistance to the schools in their locality.

For example, several years ago the general public became quite alarmed as a result of books and articles challenging present methods of teaching reading. Dr. Rudolph Flesch and other authors claimed that present-day school children could not read adequately. In anticipation of the effect these articles which were appearing in the local papers might have on South Bend citizens, Superintendent Alex Jardine secured time on a local television station to discuss methods of teaching reading currently being employed by their teachers. He also presented evidence that South Bend youngsters are better readers today than they have ever been.

In some communities commercial television personnel have cooperated with schools to the extent that they have provided portable equipment and special wiring hookups to telecast in individual schools. In this way, on-the-spot documentation of actual classroom activities has been provided.

These are but a few ways television can be utilized to get the school's message to the public.

Within recent years almost every school administrator has had the challenging task of planning a drive for increased tax levies to meet mounting

operating costs, increased salaries, and new building needs. The importance of success in drives of this nature is obvious as is also the desirability of using every mass media available to inform and motivate the voters. Slides, overhead transparencies, and television can each make a contribution.

### Filmstrips and Movies

Frequently, however, an integrated sequence of pictures which can tell the school's story is needed. In 1955 the Cincinnati Citizens' Committee for the School Levy had just such a need. They were searching for a medium of communication which could alert the people to the accomplishments and impending need of their schools. A second criteria was that the medium should be capable of presenting the message without primary dependence upon an accompanying lecturer. A color filmstrip with a reading script seemed best suited for the campaign.

Working with school officials and educational leaders in the community, the Committee developed a content outline and shooting script which covered the ideas they felt should be presented to the public. Since the filmstrip was to be shown to thousands of Cincinnati residents, they decided to hire a commercial company specializing in filmstrip production to do the photography. Careful planning by the committee made it possible to keep the total cost down. The final product consisted of an 18-frame color filmstrip and accompanying script.

According to plan, each community and civic organization was asked for 10 minutes of their meeting time. A member of the committee projected the filmstrip and read the accompanying script. If desired, a short discussion followed; but in many cases the film-

strip alone conveyed the entire message.

The school tax levy passed with surprising ease, and much of the success of the campaign was attributed to the filmstrip, which seemed very effective in informing the citizens of the issues and motivating them to support this needed tax increase.

The unique ability to document for posterity important school events and to record dramatically and forcefully the actions, activities and personalities of pupils and faculty makes the motion picture, on occasion, an indispensable medium for school-community relations.

In most cases films depicting local school events have been produced by teachers with training in motion picture production or by local film enthusiasts who have demonstrated "know-how" as well as enthusiasm.

A wide variety of school topics seem to justify the cost and effort associated with film making. Films prepared to orient new teachers or new pupils to school personnel, facilities, and special services and requirements have proven their worth.

Several Indiana schools have made films presenting objectives, activities, facilities, and benefits of special departments such as industrial arts, home economics, agriculture, athletics, etc. Through these films, many who normally would not take the time and effort to visit the programs receive a condensed but realistic picture of what they are all about.

Administrators who must tour the country each spring in search of new teachers would undoubtedly find a motion picture portraying their school system and the community of considerable value in recruiting.

Each of the visual materials referred to in this article has unique characteristics as well as certain limitations as campaign media. Carefully prepared and properly used, they can individually or collectively aid in fostering understanding and insight concerning one of the community's most important institutions — its schools.



**Survival IS NOT ENOUGH!**  
**Join**  
**THE MARCH OF DIMES**

# Who Has Sambo's Pants?

by George H. Roseman

Coordinator of Audio-Visual Services  
Audio-Visual Center, Chico State College  
Chico, California

exist with each of the above "tigers" quite satisfactorily. This includes the arrangement of such important items as budget, staff, facilities, and administrative support.

## FLASHfilm

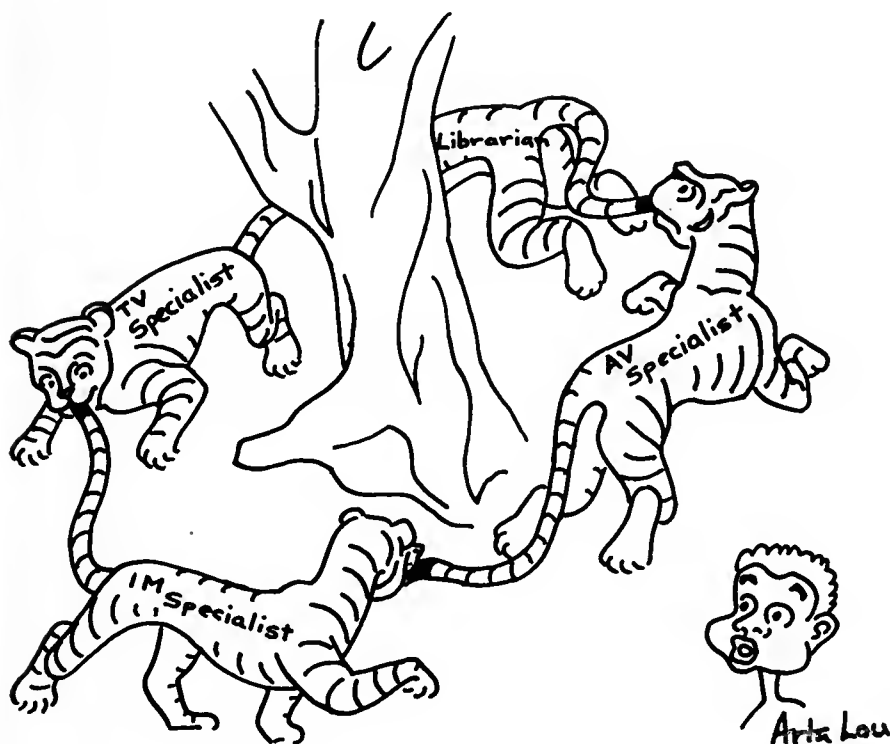
(Continued from page 71)

will not have a safe driver. The Philip's Junior High student body enthusiastically felt that the tachistoscopic FLASHfilm method had added an important 3rd dimension to their driver education.

The tachistoscopic FLASHfilm method was started by Klapmeier and Kuluvar in 1952 and at that time just one picture was being flashed and the entire emphasis was on improving reaction time and not judgment. Then in 1953, Klapmeier conceived the idea of two picture series . . . with the first picture not to be flashed but to be shown for a full and long study. This was the break-through that made a new kind of method for safety education.

A two-picture series of twenty-five situations was developed in 1954 and shown to a University of Minnesota class of driver training instructors. The men were enthusiastic, but they suggested that the pictures, which were in black and white, would be more effective in color. In the fall of 1955 a preliminary color strip was ready for demonstration. It was shown to the National Safety Council President, Ned Dearborn, and his staff. Dearborn was impressed and asked for a full-scale demonstration of it to be given at the 1956 meeting of the National Safety Congress. As a result, a full course of 160 actual driving situations was prepared that show virtually all the important driving conditions.

This series was organized into "kit" form by Safety Education Films which is now distributing this complete course to the driver education instructors of the country. This new and revolutionary method promises to be a dramatic advancement to aid in eliminating the number one killer on the highways—**POOR JUDGMENT.**



Could there possibly be an analogy between the story of "Little Black Sambo" and the present struggle for power among specialists in: instructional materials, librarianship, audio-visual instruction, and radio-television?

Each group can be, and sometimes is, a veritable tiger. Each item of Little Black Sambo's clothing could symbolize any one of the marvelous tools of communication available to us as teachers. In some sections of the country right now each group has claimed or is claiming each and every tool as its very own domain and responsibility.

Now the writer is not so naive as to think that power struggles are never necessary and in some cases even very beneficial—*BUT*—let us hope that this present struggle doesn't become so widespread and bitter that we become more engrossed in chasing each other around the tree than in the main job of teaching. That job, in his opinion at least, is a constant search for ways to improve the communication of ideas from teacher to student and vice versa.

Our main target is the student. Is he to stand around in the cold while we fight over his "clothes"? Isn't it even within the realm of possibility that some new and entirely different power group could come and pick up the whole "outfit" while we are chasing each other around with much growling?

Let us ask ourselves some questions:

1. Is it absolutely necessary to have *one* "boss" per se?
2. Is this business of what title you give the "boss" so terribly important?
3. Won't it vary from locality to locality?
4. Doesn't it often depend upon the source of the real leadership?
5. Is it possible that all could work together—one tiger with another?
6. Isn't a lot of the trouble caused by rather petty jealousies?

Maybe the writer has been living a sheltered life (or has been extremely fortunate in the jobs he has had), but, so far at least, he hasn't found it impossible to co-



# STICK 'EM UP!

by George P. Salen  
Associate Professor of Education  
Purdue University  
Lafayette, Indiana

**S**TICK 'em up and down they come!! How discouraging to come to your classroom early in the morning only to discover your newly designed bulletin board partially decorating the floor. What a disappointment for the busy teacher, and it's quite understandable why we all become discouraged and soon discontinue the efforts toward making our walls and bulletin boards attractive.

But you might be the more determined person, and so you use a large quantity of adhesive to make sure the pictures won't fall down. Fine, but what happens when the day comes when you want to replace the display? In most cases more than a few prized possessions are torn or otherwise made unusable for future classes. Then, too, have you noticed the unsightly smudge left on the wall? Irritating indeed can be the seemingly simple task of securing objects with the above mentioned headaches.

A simple solution used by a majority of teachers is to purchase large thumb tacks and use them indiscriminately. Yes, they'll hold the objects tightly and are comparatively easy to remove when not needed. This seems to be a solution, for only a few pin holes show the signs of use. That's right, but have you ever stood back and looked objectively at your display? What kind of a geometric design have you made with all the colors and sizes of thumb tacks? Does your eye actually go toward the interesting pictures displayed or toward the many colored tacks? Too often the latter is true, and so your display, although in place and easily removed, is lost in the complicated maze of the geometric pattern holding it.

Commercial artists are adept at displaying materials in a simple and neat fashion. As a result today's students are accustomed to seeing these and we teachers must aim for that subtle effective touch in our displays if we are going to command the attention of our youngsters. Let's be practical now and talk for awhile about easy available methods we can use to make our pictures stay up without the unattractive disadvantages of regular paste, transparent tape and thumb tacks.

One manufactured product is a box of individually wrapped sticks of a waxlike substance. A teacher need only pull off a small piece of one of the sticks and apply it to the back of the picture to be put on the bulletin board. Then by applying a slight pressure to the spots where the wax is located the picture will stay where placed. One big advantage of this product is that it will adhere to any material such as brick, wood, plaster, and many other materials with the exception of glass. When removing the picture it can easily be pulled off the wall and the wax rubbed off of the back of the paper. If a bit of the adhesive remains on the wall, it can be removed readily by scraping. The product is reusable so save it for the next time. Heavy as well as light objects can be mounted in this manner and the fun in trying third dimensional effects is unlimited. Put this product on your supply list, and you'll use it for many things. The product is "Bulletin Board Styx" and it is manufactured by the Lea A-V Service Company in Albert Lea, Minnesota.

Have you ever used a stapler that can be swung clear of its base? The advantages of being able to use this

stapler against walls, on ceilings, as well as on cardboard boxes, etc., are too numerous to mention. True, the material must be semi-soft in order that the staples will hold, but on suitable bulletin boards it has the desirable effect of mounting materials neatly and securely with little effort. You'll find the investment in a heavy duty stapler with the ability to swing off its base a handy useful tool. Removing of materials put up with this method is simplified with a regular stapler remover or by the use of the pointed end of a letter opener.

Another inexpensive method of mounting light weight papers is a product known as Stick-Tacks. These Stick-Tacks are small discs made of a translucent material that adheres both to the back of the mounting and to the wall. They are available in two sizes largest of which is about the size of a dime. This material is not as permanent as some other adhesives, but is very satisfactory for the usual classroom papers needed to be hung. A package of eighty-two of these can be purchased at your drug store for twenty-five cents. The lack of any mess when mounting plus the small envelope to be stored are additional reasons for using this method.

One mounting technique that has become popular in the last few years is the use of different types of tapes. There are several different kinds of tapes on the market. The most inexpensive is known as "masking tape" and can be purchased at some drug stores and most paint stores. It comes in a roll varying from  $\frac{3}{4}$  inch to several inches in width. It is a light weight inexpensive tape and is available only in a light tan color. Placed

evenly around a picture and particularly on the wall, it will serve as an attractive border as well as an adherent to the mounting board. Where many papers are to be mounted for one time only and where cost is a factor and color is not, this technique proves to be invaluable. Unfortunately, as with most tapes, the removal of the tape from the picture or paper often leads to some destruction of the picture. It removes, however, very easily from the bulletin board and is ideal for use on window glass and black boards.

In addition to the above mentioned tape, there is a commercial tape known as "Mystic Tape." It is a heavier product than masking tape and it comes in a variety of colors and widths. The cost is greater, but the effects that can be created with it are unlimited. Careful consideration of the colors used and the amount of tape put on one bulletin board should be studied. Too much of any of this type of decorative tape can detract rather than add to the subject content presented. Used in moderation and with good design and eye appeal in mind, this can prove to be an attention-getting device.

For variety in displays try using a tack board in strategic places around the classroom. These are soft wood strips about  $\frac{5}{8}$  inches thick and approximately  $1\frac{1}{2}$  or 2 inches wide. They can be inexpensively painted the same color as the wall or contrast them with a pleasing shade. Have these tack boards permanently mounted on the wall. There can be just one small one in a special area or an entire room can be encircled. They are tacked parallel to the floor and at an easy eye height for the seated students. Placing one narrow strip of this moulding-like board about a third or half way up the walls is a very inexpensive but useful way of supplying the teacher who enjoys having many areas of interest created in her room. Any of the fore-mentioned tacking materials can readily be used and in addition all kinds of pins, gums, pastes, etc. are easily attached to these tack boards. Try one, and I think you'll find it helpful.

A comparatively new product on the market called Peg Board can also be helpful to teachers in displaying materials in an unusual manner. The board is made of masonite and through it holes have been bored approximately an inch apart over the entire surface of the board. This creates a geometric pattern of rows and rows of tiny holes. Securing materials to the board can be accomplished in different ways as there are available specially designed holders, clips, and pins that are easily slipped into any of the holes. The ability to place heavy objects on it is

also possible by first securing a shelf or shelves on the peg board. If yours is a problem of displaying objects rather than papers, procure more data on this peg board method of exhibiting. It will enable you to eliminate some valuable table display space by having the objects on the wall. Contact your local lumber yard for more details or write to the Demco Library Supplies at Madison 3, Wisconsin. An additional advantage is that these peg boards come in a variety of sizes and colors to meet your needs.

All of the methods so far discussed have been ways of securing materials directly to a bulletin board or wall. Let us consider for awhile techniques one can use to first mount the picture on poster board or construction paper. As a substitute for glue or paste, I recommend three types of products for this purpose. Let us take a close look at these types and examine the advantages of each. Keep in mind the previously mentioned products that can be used for the securing of the mounted picture to the wall.

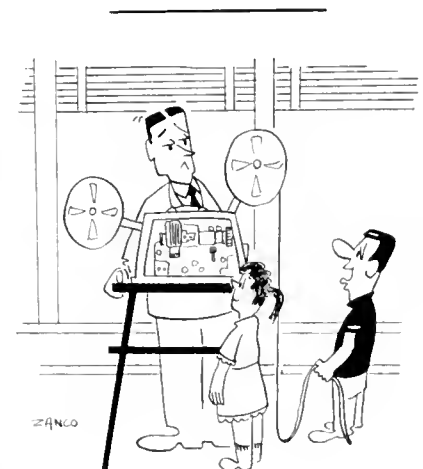
The use of a glue-like material known as rubber cement is gaining favor because when mounting a picture on construction paper it will not warp as is often true when using paste or glue. Another unique feature of rubber cement is that one can mount permanently or temporarily. In the latter method the picture can be taken off the construction paper at any time in the future. This temporary process is accomplished by putting rubber cement on the back of a picture and immediately placing it on the cardboard or construction paper. To gain a permanent mounting with rubber cement one applies the cement both to the back of the picture and to the area where it will be placed. The rubber cement on both areas is then allowed to dry independently. When dry the picture is placed on the other area and pressure is applied to the middle part first and then to the outer edges. Care must be taken in a permanent mounting to be certain the picture is in the correct position the first time as it will be impossible to remove the picture after the two are once together. If before applying the cement one will make small markings where the corners of the picture are to be held, it will facilitate exact picture placement. Any excess cement having come in contact with the front of the picture or mounting will readily rub off when dry.

Another method used to mount pictures is to use an adhesive known as Tri-Tex. It has many of the qualities of rubber cement except that the adhesive cannot dry out before securing

the picture to the mount. If the picture is secured immediately upon application of this paste-like material, the mount will remain secure for an indefinite period. Tri-Tex can be used to secure pictures without a mounting to a blackboard and will leave no tell-tale mark when removed. This paste then can readily make black boards into bulletin boards without damaging in the slightest manner the usefulness of the board for writing.

Before closing this subject of techniques for better mounting one should not overlook the possibilities of the use of a dry mounting tissue. This is a thin sheet of paper upon which has been applied a coat of cement to each side of the sheet. In mounting, a sheet of tissue is placed between the picture and the mounting board and heat is applied to the top surface by means of an iron. The heat melts the adhesive causing the picture to adhere to the mount. Any photography store stocks the various sizes of tissue. While the tissue is slightly more expensive than the usual adhesive, the expense may be cut down by strip or spot mounting. It does offer, when done properly, a very professional appearing piece of work.

It is hoped that some of the materials suggested will add to your ability to produce neater and more professional looking bulletin boards and walls. Enhancing your displays will create more student interest and give you a keen sense of an effort well done. You will be pleased, too, when the day, week, or month after you put your display on the wall, you will still find it in the original spot in neat order. Then and only then will you realize you have learned the art to "stick 'em up" where and for the length of time you desire.



"I got one of the girls from sewing class to help me thread this film."

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For free demonstration or more information, write or phone collect to Mr. H. Barnett, Director, Educational Television Products Division, National Theatre Supply Company, 92 Gold Street, New York 38, N. Y.; BEekman 3-4170.



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# Church department - continued

## A Unique Achievement

(Continued from page 69)

the nationwide network of preview and evaluation committees which now appear in the pages of the INTERNATIONAL JOURNAL. This Fourth Edition will cost \$10.00 and be available *only* from the Department of Audio-Visual and Broadcast Education of the National Council of Churches (257 Fourth Ave., N. Y. 10).

Ideally, the workers in every church need a copy of the AVRG. They need it to tell them what is available on certain subjects and in certain areas. They need it because they can't preview every film they would use, and every filmstrip they would purchase. Here they can find evaluations to guide them. Not ivory tower estimates of content and utility, but down-to-earth evaluations by people who, like themselves, work at the job of education in the local church.

And, while these ought to be enough reasons to motivate the wise church leader, space alone keeps me from giving many more!

—W.S.H.

## READERS RESPONSE TO FILMSTRIP ART

A good many letters came in on my November 1957 article "Filmstrip Art," encouraging me greatly, and, suggesting that filmstrip makers and filmstrip artists be invited to send in their comments on the subject, either pro or con on the article. Below are paragraphs from letters, together with several short articles that got in ahead of the deadline. They deserve serious consideration. We are grateful indeed to those who took the time to write.

—W.S.H.

### From a Filmstrip Artist

I couldn't agree with you more in what you said about filmstrip art in your department in the November issue. It is a good thing for someone to bring out those points. More than a series of fine drawings is required to do the special job required of filmstrips. A background of some experience in visual aids would be of great value.

Not all the fault lies with the artist, however. Sometimes a script arrives with far too many frames, and showing no possibility of any action what-

ever. It is difficult to get much variety when, in frame after frame, the subjects are doing similar things. It takes a lot of ingenuity to overcome this static quality. We do try, though. This fault, moreover, is not confined to one producer.

—*Esther R. Bell*  
*Free-Lance Artist*  
*230 N. Monroe St., Media, Pa.*

### A Filmstrip Editor Speaks Up

Mr. Hockman's article (Nov. 1957) pointed out several areas in which filmstrip art could be improved. It is true that many filmstrips contain art which falls short in such matters as psychological correspondence to text, and graphic emphasis in important elements of what should be communicated. And, there is no denying that the pictorial is more important than the verbal part of a filmstrip, as important as the latter is.

Hockman is right in saying, "... the filmstrip of the future will more and more be made by those who know how to exploit its full possibilities as a medium of communication." It would seem that superior filmstrips will be made (as they have always been made) on the basis of careful, imaginative planning.

This is not to say that the part of the artist in carrying out the plan is unimportant. But, if he is given layouts that have been planned well, he will be able to do a better job. It is an economic fact that the amount of time a filmstrip artist can spend on one picture is quite limited.

It is possible that a great many deficiencies of filmstrip art are the result of hasty and inadequate planning. The filmstrip producer (through positive direction) must play a more creative role in pictorial planning. At present, a great deal of this function is left with the author and the artist. The author invariably is much more concerned with the verbal part of the script, and the artist is lucky if he has enough time to simply execute the pictorial ideas, let alone plan it.

The filmstrip producer should plan each picture, just as the art department of an advertising agency plans an ad. This would require additional expense for skilled direction, but this would be offset by greater efficiency (less time and money wasted on revisions) and by the rewards from having produced something superior.

I do not intend to give the impression that the artist is to be ex-

cluded from planning. The more he can collaborate on this, the better. But, he simply cannot afford to give much time in this phase of the picture-making.

There is no doubt that the filmstrip industry can always use good artists. And, perhaps, filmstrip art can be taught in the art schools. However, I believe that the greatest chance of improving lies in there being more positive art direction on the staff of the producer.

—*George E. Gillespie, Jr.*  
*Editorial Department, SVE*

### Comments from an Educator

I enjoyed reading the article on Filmstrip Art and wish this kind of thinking could be in bold face on the front cover!

You are so right! What you find to be true of the religious filmstrip is also true of the school variety. And, many of the comments made with regard to the filmstrip can be carried over to the narrated educational motion picture as well.

Since most educators seem to use a single set of criteria in evaluating books, movies, filmstrips, records, and almost every teaching aid (authentic? accurate? up-to-date? suitable vocabulary level? related to curricular objectives?), it is probably not surprising to find so many producers making filmstrips, films, and other materials without paying much attention to the unique teaching properties of particular mediums.

When we educators stop trying to "fit everything in," and spend a little more time deciding *why* we should try to fit them in, we'll be able to get the attention of the producers. Your article is a splendid step in that direction.

—*Robert E. Schreiber*  
*Northern Illinois University*  
*DeKalb, Ill.*

### From an A-V Library Proprietor

I have read, with much interest, your article on filmstrip art. I agree heartily. I have been thoroughly disappointed with much of the art in filmstrips, and in many cases, with the scripts.

I have a further feeling, which goes beyond what you say: That there will never be satisfactory picturization of our religious themes in our filmstrips unless we have Christian illustrators who basically understand the Christian message. . . . It is not enough merely

to train illustrators. It is necessary to have people who are living the Christian life first and foremost, and then they will be able to illustrate our filmstrips adequately. (If they also have the skill of mind and hand required, wouldn't you add?—WSH)

What you say about art is borne out in the experience of our customers. Very few people want filmstrips with drawn illustrations. They want filmstrips with live actors. I think they sense the difference, without definitely saying it in so many words.

However, I feel that drawn pictures could be even better than the pictures of live actors if the attitudes which they wish to teach were adequately expressed in the pictures. An illustrator can accentuate these attitudes in a way that avoids many of the limitations of (live) human faces and figures.

—Wilbur E. Laganke  
Church School Pictures, Inc.  
Cleveland 14, Ohio

### Art Editor Disagrees

In general I feel that Mr. Hockman's article is very sound and challenges all of us who produce educational filmstrips to try even harder in our endeavor to educate through vision, supported by sound, rather than the reverse of this.

The visualization of a filmstrip passes through several hands, or minds, before it actually is put on paper by the illustrator. In working as a group, rather than as individuals, we try to clarify the plan for each frame before it reaches the illustrator.

It is true that most illustrators come to us untrained in the area of filmstrip art, and if it were not for their patience in endeavoring to change their thinking and to make use of their abilities toward our needs, we would produce fewer good filmstrips than we do now.

Effort is constantly being made to make filmstrip art communicate more and more clearly . . . , and I feel that when we succeed in this that it is NOT, as Mr. Hockman stated, ". . . more by accident than design."

—Lillian B. Wuerfel  
Art Editor

### Editor Illuminates Subject

I cannot speak with any authority. This is a new field for me. . . . I have just spent over three and a half years in educational TV. This, also, is a form of visual art. For the most part, we think in terms of words first. There are exceptions. In the ad lib TV shows, such as wrestling or panel shows, the visual is first.

The TV or motion picture camera can direct the attention of the viewer

to an over-all scene (long shot) or closeup of any number of items. This subjective camera sees only what the director wants the viewer to see.

Subjective camera, in this sense, can also be used in filmstrip art. The editor can determine just what the viewer is supposed to see—be it wide shot or closeup.

However, another idea enters here—*motivation*. In movement, such as in TV, every shot should have motivation. Somewhere in the sweep of action there is a "peak of action," the point at which the story (or action) reaches the place where it is purposeful (reason for motion).

In our still pictures, when we are telling a story, we strive to get that one picture which "tells the story"; that captures the key play; that explains the reason for the whole thing.

It seems that good filmstrip art would adhere to these principles as well. Each picture should advance the story; should be motivated; contain just what the editor wants the viewer to see; and cause the eye to be directed to the object or action in point.

I do not know the answer to many questions. I would like to find them, however:

1. Just how much weight should the visual be given against the aural? Should the sound simply reinforce the picture; add more information; explain the picture, or what? Should the picture do likewise? Just what is the balance between them?

2. Should filmstrip art be planned for the slowest or the quickest mind in the group? (Can the picture contain subtle things that will not bother the slow mind, but will be of interest to the smartest one?)

3. Why am I bored by much filmstrip art I see? For instance, the filmstrip. *The Living Word*, put out by the Presbyterian USA, uses the same frame several times in a row. Is this good? If so, why? What about repeating frames?

4. Should we be satisfied with second rate art? (Who is to say what is first or second rate art?) Or, should we strive to bring a sense of the "masters" of art in our work?

—Weldon Johnson  
Protestant Religious Editor

### Wants Hockman's Ideas Visualized

I have had a chance to digest "Filmstrip Art" and I certainly agree with the general point of view that you present. After I read the article, this thought occurred to me: How many pictures does he actually use in his columns to illustrate the points which he so ably tries to verbalize! (Will the publisher please note this?—WSH)



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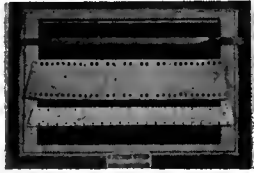
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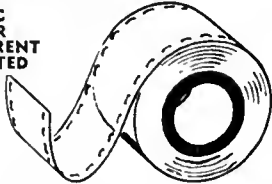
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I think your article would have been a hundred percent more meaningful to me, and your readers in general, if you could have utilized a picture or two to illustrate the points that you were trying to make.

Perhaps your verbalisms like "color dominance" and "optical dynamics" would be much more understandable if these characteristics could be illustrated. How helpful it would be to us and to your readers to specifically get some ideas, in picture form, that would illustrate the "bit of the future" which you now sometimes find in a good filmstrip. (And here he offers us glossies from SVE filmstrips.—WSH)

In conclusion, I want to express my appreciation again for your fine article, Filmstrip Art. Any one who attempts to thoughtfully consider problems relative to the medium that is dear to our heart deserves our heartfelt praise.

—Walter E. Johnson  
Vice President and Educational  
Director, SVE

## Comments on the News

There are holes in the Iron Curtain! This time it is filmstrips that are getting through—into East Germany, into Czechoslovakia, and into Yugoslavia. According to Cathedral Films, Inc., of Burbank, Calif., there is a decided upswing in orders from beyond the Curtain as well as from overseas generally. This is good. Can some church, or churchman, see a way to widen the hole, or, set up the flow of helpful A-V materials? Perhaps the World Council of Churches will come up with an idea on this.

—o—

The churches can now buy filmstrips direct from the Society for Visual Education (1345 Diversey Parkway, Chicago 14) under a new policy inaugurated several months ago. Of course a church can still place its order with the A-V dealer of its choice. Many churches will welcome this change. Their first move ought to be to get SVE's catalogue of religious filmstrips and slides. Their next move ought to be to study it carefully. After that the A-V leader in the church, whoever he happens to be, ought to go over this catalogue with the leaders of the various departments of the church school, the youth, and the adult groups. Of course, this should include the pastor, who is called upon to furnish program ideas and advice, and who needs to know, in a general way, the extent and the quality of visual resources now available to his leaders.

—o—

"Reflections From Green Lake" is a 107-page mimeographed and bound

volume "preserving" the main presentations and major findings of the 14th International Audio-Visual Conference held last September at the American Baptist Assembly on Green Lake in Wisconsin. In the words of the editor, "This is a document which will require careful reading and study. Within it are many provocative statements and ideas" . . . which will benefit the individual or group giving this document serious study and consideration. It contains Noel Evans' opening address; prepared statements on the five basic issues considered, plus a transcription of the taped recordings of the panel discussion of these questions; together with succinct reports of the findings and recommendations of the eight seminars, work and interest groups. This is the best summation of critical and exploratory A-V thought in the church field now available, and for only \$1.00 (while they last!) from the Department of Audio-Visual and Broadcast Education, NCC, 257 Fourth Ave., N. Y. 10.

—o—

One sentence in the release by Cathedral Films, Inc. announcing its filmstrip series on the Old Testament prophets catches the eye and quickens the imagination: "The purpose of the series will be to place the prophets in their correct historical settings, and show their importance to an understanding of God." This is a laudable objective. It places the accent where it belongs. We have had filmstrips which gave the prophets no context at all, and some that got the context out of kilter. Cathedral is setting a high objective for itself. We hope it can be reached. It is high time some real scholarship shows up in our O.T. A-V materials. Let us hope the church will appreciate more scholarly material. These filmstrips are to be in both B&W and color; have a utilization time of 15 minutes; contain 40 odd frames each; have recorded commentaries with dialogue, sound effects and orchestral background music.

—o—

The mission study themes for the year beginning the fall of 1958 will be: The Middle East (overseas) and North American Neighbors (home). Motion pictures on each theme are in production by the Broadcasting and Film Commission of the NCC, with *Land of Allah* as the working title of one. Now is the time for the church to make careful note of films and filmstrips bearing on these two subjects, as well as for film libraries serving the churches to plan to meet the needs of the churches next fall and winter.

## A Technique for Little People

If you know how, using filmstrips with the little people of the church can be a lot of fun (and learning) for them and a joy for you.

The trick is to give up the notion that you must wring all the educational juice out of a filmstrip the first time, and to accept the idea that you can use it several times for a definite purpose each time.

May I illustrate: *Sunday Around the World* (Methodist production; try your A-V dealer or your denominational book store) is a good and useful color filmstrip with a rich pictorial content. With adults, you might explore in full the meanings in each of its beautiful frames. With children—little people of the Kindergarten and Primary—you certainly would not.

What you could do, and ought to do, is concentrate on just one aspect of its content: The various ways people travel to get to church, would be one. Another aspect could easily be the kinds of church buildings people have. It may have other areas of meaning which could be explored.

Now, of course, you will need to prepare your children for these filmstrip experiences. You will need to

make them ready to see what you want them to see, and to think what you want them to think. And, you will do this by concentrating their little minds on a certain aspect of the filmstrip and by your informal narration as the pictures are shown.

To be clear on this, let me suggest the little "readiness speeches" a teacher could use; first for the travel aspect:

*"Children, when I came to church this morning, I rode in a car. How did you come? (She will get some answers.) Did any one walk? (Answers, again.) Did any one come by boat? (This will get smiles; laughs.) Did any one ride a donkey? (Laughter again.) I know it seems funny, but this very morning some people did go to church by boat, and some did ride a donkey. As we look at our pictures this morning we will see people traveling to church in all kinds of ways. How many ways will you see? How many ways will you remember? After we see our pictures we will talk about what we saw."*

Now the filmstrip would be shown, with the leader giving an informal narration which would center primarily in the purpose she has for this experience: seeing ways of travel.

To enhance interest and to motivate learning, the wise teacher will be

interested and learn something. For her it will be a learning experience just as she wants it to be for the child. How can she do this? Simple enough! She will, from time to time, admit her interest—by the tension of her voice, and by what she says. She can say what's new to her; what she never thought of before; what she hopes to remember. It's easy once you get on to it.

And the teacher will skip right along with the showing. No lingering now, with a central, specific objective. Since you are not wringing all the juice out at once, you won't need to twist half so hard or long! For Primary children, my top is 10 minutes. For Kindergarten children, seven or eight is enough.

What kind of "readiness" for the kinds-of-churches objective? It could go something like this:

*"Children, . . . as I came into the church this morning I noticed that it was made of bricks. I guess I had almost forgotten what our church looked like. Are all churches the same? (Now ask about a neighboring church.) People everywhere have churches. Are they all alike? Would you like to see some pictures this morning which show many kinds of churches? As we look at our pictures,*

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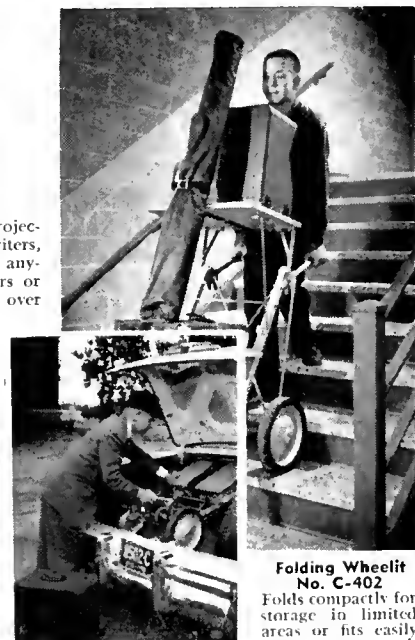
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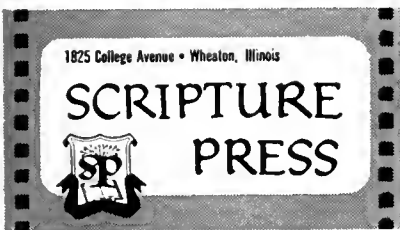


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let us see how many kinds of churches there are. After we have seen our pictures, we will talk about what we saw. I hope I can remember all the kinds of churches I'm going to see. How about you? Are you ready?"

Again, not having to plow the whole field in one trip, she can concentrate on the one furrow of learning she hopes to turn over smoothly. Again, from beginning to end, this must be for the teacher a learning as well as a teaching experience.

And, if I had three guesses as to why the teachers of little people so often fail to teach, I would lay all three on the fact that they forget to learn along with the child. The teacher's own learning, her own delight in new ideas, etc., is a powerful catalytic in the teaching-learning situation. How sad when we get too old, too tired, too familiar with our subject matter, to be excited about it any more! No wonder our children don't learn more, are not more excited about school; more powerfully motivated!

We would do well to look to our attitudes and to our techniques. Unless both are right, we shall be fanning the air; keeping school, but not teaching.

Of course, we need filmstrips tailored to the needs of small people. Making the most of present filmstrips, however, makes a lot of sense to me while we wait for the better ones.

Again, let us get over the idea that any recorded commentary is always better than the one we can cook up for ourselves. Indeed, tailoring a narration to our children's needs and at the same time pruning it closely to our specific objective, is not beyond the skill of many teachers of little children if they will but try.—WSH.

**Inter-faith Marriages**

"Is there a motion picture which I can show to the young people of the church which will present fairly the hazards of mixed marriages?" This is the type of question I have been getting over the years from youth leaders. "Is there a film that presents the difficulties that can and do arise when Protestants marry Roman Catholics? I am searching for a film I can use with young people and their parents." This represents the inquiries I've been getting from clergymen.

Now the answer can be Yes—*Mixed Marriage*, a 30-minute dramatic, color film produced by and available from the Pro-Ca Information Center, 629 E. Allens Lane, Philadelphia 19, Pa. It presents the story of Mabel and Bob. She is Roman Catholic; he is Protestant. Both are devout. To be married at all, Bob takes instruction by the

priest, and reluctantly signs the prenuptial contract concerning the baptism and education of the children. Deeply in love with each other, both young people underestimate the possibility of crucial differences, which do arise. In seeking guidance, Bob goes to a Protestant pastor. As the film closes, it looks as if their marriage can be saved—if the pastor's sound advice is followed. (Rental \$14.00.)

A sequel to the above is the 28-minute film, *The Two Shall Be One*, showing the experiences of Bob and Mabel as they rescue their marriage from conflict and tension and establish a one-faith home by Mabel gradually coming to accept the faith of her husband. (Rental \$13.00.) Highly recommended for the two uses mentioned above if the user will make careful and adequate preparation. In every instance ample time should be scheduled for follow-up discussion which should be under competent leadership.

**New Easter Film**

The producer, Concordia Films, describes its 1958 Easter film *He Lives*, in these words: "A story from modern life which has been designed to dramatically illustrate the great significance of Christ's resurrection and the joy and comfort it brings to all believers." This is a film for believers. It will comfort the faithful. If it has a weakness it would be in that it will not seem very convincing to the skeptic and the once-a-year church-goer. This reviewer found the acting not quite matching the emotional tensions which the tragic death of a teenage son would bring to his family. A little directorial nodding here, perhaps! A useful film, despite blemishes. (Color \$22.50; B&W \$13.50; 30 minutes; from Concordia Films, 3558 S. Jefferson Ave., St. Louis 18, Mo.)

**A Church Wakes Up**

Did you ever see a down-town church wake up and get to work at being a church? In the 28-minute color film, *Train of Action*, you can see this very thing happen, sparked by the bringing of a displaced family into the midst of the congregation. Plausible, interesting, and informative all the way, this film shows what can happen when a church becomes truly concerned about persons (all colors) as a result of a quickening of its faith. Recommended for congregations, down-town, urban, and suburban; for official boards awake or dozing; for pastors' institutes and seminars; and for family nights, and the meetings of adult church groups. (From Evangelical and

Reformed Church, 1505 Race Street, Philadelphia 2, Pa.; rental \$12.00)

## Outer Space

Moody Bible Institute is sponsoring a "Science Adventure" series of short (12 to 15 minutes) color films for use with boys and girls of Junior age. *Wonders Above* is one of the six thus far released. It shows Uncle Bob answering the questions of two youngsters about the moon and the sun and the stars. He shows as well as tells, and in the second half of the film we look into outer space via the amazing photography of the big telescope of the Mt. Wilson observatory. This film relates science and religion by making God the ultimate reference for both. (From Film Department, Moody Bible Institute, 820 N. LaSalle St., Chicago 10, Ill.; 13 minutes; rental \$6.00)

## Eskimo Film

Walt Disney's "True-Life Adventure" sound and color motion pictures have been appreciated and used by church leaders. From what we see in *The Alaskan Eskimo*, the first in his "People and Places" series of shorter films, they too will be appreciated and widely used. They will be used in many different ways in the church—youth groups; young adult clubs; men's dinners; family nights; children's parties; Scout groups, and other clubs. Structured to show as well as tell, this film gives us an intimate view of family and community living and work—through spring, short summer, and long winter. The photography is good and the narration interesting and instructive. (Color; from Ideal Pictures, Coronet Building, Chicago 1, Ill.; 27 minutes; Rental \$10.00)

## Filmstrip Notes

*A. D. 29* is a 50-frame art filmstrip in full color by Christian Education Press (1505 Race Street, Philadelphia 2, Pa.). It deals with the thoughts and feelings of the disciples on Saturday and Sunday after the crucifixion of their Master. We go from one to the other and find them questioning, bewildered, grieving—feeling that their Master's mission had come to naught. Then came Sunday, restoring hope, quickening their memories, and energizing their wills. Now they have a mission; a message to tell.

In this filmstrip the continuity is not straight-line. It often flashes back, following the memory of a disciple. The script is lean on words, and the user would do well to practice reading the commentary to get the right pace and

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Mary Phillis Young, Director, Audio-Visual Education, Presbyterian Church, U.S.A.

FOR FURTHER INFORMATION on the program, write to Donald P. Ely, Associate Director, Audio-Visual Center, Syracuse University, 121 College Place, Syracuse 10, New York.

rhythm for full effect. It has two versions—Carolyn Goddard's for children; Oscar J. Rumpf's for adults.

The art work, by Harold Minton, is of a superior variety in the reviewer's opinion. Satisfactory all the way, some of his frames have outstanding merit for dynamic and balanced composition (as in Frame 25: Woman Wiping Jesus' Feet); for naturalness of body postures and gestures (as in Frame 10, James Leaning Against Wall); for facial delineation (as in Frames 30 and 31, Thomas and Philip); for his choice and balance of colors (as in Frames 25, 23, 17 and others); and for his skill in rendering the texture, drape, and color of clothing (as can be seen in frame after frame, especially in Frames 21, 27, 45). Frame 45 (two disciples at Emmaus) is a summary of Minton's competencies mentioned above, including a skillful handling of light and a sure brush on hands and facial details.

While this filmstrip can be effectively used in the upper departments of the church school, its best use will probably be with young people and adults in the context of worship and inspiration.

## Use Christmas Filmstrips Any Time

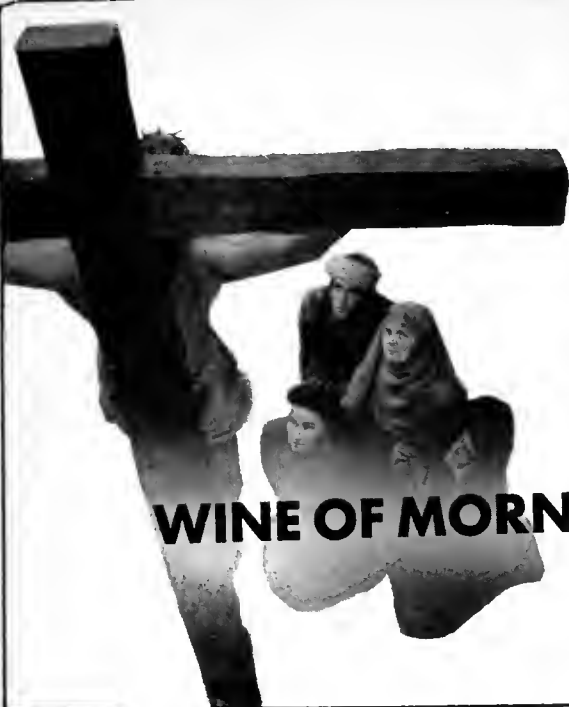
How sad it is that so much of our fine A-V material sits there on the shelves until the right date comes around. This is the plight of Christmas filmstrips in 99 churches out of a hundred. It need not be that way, however.

Take that new series, "Christmas With World Neighbors," by SVE. Here are four good and useful titles—*Christ-*

*mas in Norway, Christmas in Germany, Christmas in England, Christmas in Mexico*—which most people will use in the usual ways during the Christmas season and then set aside for the next eleven months.

I don't think we need to do that. While made to show and tell about Christmas in other lands—the customs and traditions in home, school, church, and community—they can be made to tell about God and His great human family. This is especially true for Grade Two and down. I know that some timid souls, experts with children, don't think we should use projected pictures with little people. I don't agree. I do agree that all who don't know should leave them alone. But, know-how is compounded of three things, that any one can get: common sense, some experience, and a little educational imagination. How can you tell little people how big and wonderful God's human family really is? How can you awaken in the child a growing understanding of the differences and likeness there are among the peoples of the world? I can take any of these four filmstrips and move toward these two objectives a reasonable distance with Kindergarten children and those a little older.

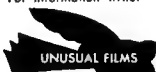
Just look, I have a ready-made context—Christmas. Every child knows about his Christmas, in home and church. That's my starting point, my apperceptive bump (if not a mass yet!). Now it is no trouble at all to go on from there: We have Christmas, they have Christmas, we are alike; we are different; but we all have the same Heavenly Father.



*Spectacular  
Brilliant Color  
Screen play*

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whose destiny was entwined  
with the life  
and the death  
of the Son of God

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And I can do this in ten minutes, respecting thus the attention span of these little folks. I can get them to talk, and wonder, and think, and that's the stuff of learning. How do I know this? I've seen it done, and I have done it myself. If I can do it, you can, too.

Of course I would use these four filmstrips as the producer primarily intended. Obviously, they are lesson enrichment material for Third Graders and up. Just as obviously they are useful then and at other times to promote world friendship and understanding—if we can get ourselves out of a self-created rut and see them as such.

The photography was done in these four countries at Christmas 1956. The commentary is nicely narrated on LP records by Frank Babcock. Via the organ we hear native carols and folk songs. In the recordings we have a new frame-advance signal—four chime notes played on a celesta that harmonize with the music, are easy to follow in keeping pictures and narration synchronized. (Color; complete set boxed with two records, \$27.50; each with record, \$9.00; each with reading script, \$6.00)

### Series Completed

With the release of Part IV, Cathedral brings to completion its 24-unit filmstrip series, *The Story of Jesus*. The titles of Part IV are:

- Triumphal Entry and Cleansing of the Temple
- The Passover Supper and Betrayal
- The Trial
- The Crucifixion
- Resurrection

### The Upper Room

Here we have new and valuable resources for teaching and worship in all seasons of the year and in relation to the curricula of all our churches. Part IV will be especially appreciated by pastors and others looking for material around which they can build Lenten and Easter meetings.

The commentary for these filmstrips has been LP recorded in two versions—one for teaching and the other for worship and general use. The instructional version has a printed "Teachers' Study Guide" which gives the commentary plus excellent notes in another column which the teacher will find of great value in his total preparation.

In the words of the Master Study Guide for this series, "is to be utilized as resource material for established curricula, and not as a substitute for a curriculum. It would be improper, moreover, to exhibit these soundstrips without the context necessary for the best educational use of any audio-visual materials." (Inquire of your A-V dealer or write to Cathedral Films, Burbank 6, Calif.)

### Christmas Filmstrip

Now is the time to think of next Christmas, and the time to make note of new resources (which you might not have seen or been able to use this past Christmas).

*The Blessings of the Christ Child*, a color filmstrip produced by Concordia Films, is a new approach to the Christmas story, highlighting in four parts the blessings of Jesus' birth to all man-

kind. The commentary is LP recorded: one side for general use, the other for children. Both are nicely narrated by Frank Eschen. Several stanzas of three carols come on the screen, with Barbara Benson, soprano, singing them beautifully. The utilization time is about 15 minutes. There is a leader's guide and commentary; and, for those who desire it, there is a complete worship service utilizing this filmstrip. (Without the recording, \$5.00; with it, \$8.00; order from C. F., 3558 S. Jefferson Ave., St. Louis, Mo.)

### Bird Film for Children

If you are looking for an 11-minute bird film in lovely color to show to your Primary children, I recommend *The Red-Winged Blackbird*. It shows the seasonal migrations, habits, and habitat of this lovely bird, giving plenty of close-ups of nest-making, of birds hatching, and of little birds being fed. The wise user will run the film as a silent, giving her own commentary and thus setting the whole experience in just the religious context she desires. (From Coronet Films, Coronet Building, Chicago 1, Ill.)

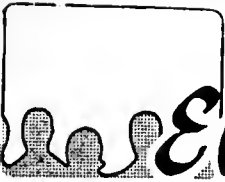
### WHAT ABOUT COLOR?

We'd like to tack another\* thesis to the A-V barndoor this month: Color isn't worth its cost in a lot of films and filmstrips now produced for the church field.

Present production seems to be governed by the assumption that a *film* must be in color if it is to be good; and, that a *filmstrip* must be in color to be any good at all. What lies back of this questionable assumption? Have we proved that black and white films are no good? Hardly! One needs only to recall the British St. Paul film series, which to this very day have not been surpassed, if equalled for authentic power. Have we looked at the content of our films and decided in the light of cold psychological analysis that color is of essence in every film?

Many films should be shot in color. We think it is of essence in some instances, and of no significant relevance in others. We believe that producers should distinguish between the two. But, how can they? The producer, skimpy on fundamentals and radar-sensitive to what he thinks his potential customers demand, insists on color and eschews all advice. Thus, we have the A-V landscape cluttered with films where the use of color increases price and rental rates without increasing utility and effectiveness.

When you ask the producer why he shoots everything in color he seldom can make a better case for it than to say the client wants it.



# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Instructor, School of Education  
Indiana University

## EARTHWORMS

(Pat Dowling, 1056 South Robertson Boulevard, Los Angeles 35, California) 11 minutes, 16mm, sound, color, 1957. \$100.

### Description

The film presents facts and general information about earthworms with explanations by the narrator.

The beginning shots of a boy and a girl with an earthworm and a montage of scenes showing grass, flowers, farm crops, and trees visualize the information being given by the narrator that earthworms are busy, helpful creatures found in nearly every yard and garden, benefiting everyone as they help to improve the soil in which they live and thereby help in the growth of plants.

Close-up photography of a cross-section sample of the earth gives an enlarged view of an earthworm moving along one of the many tunnels. A scene using white arcs to represent the vibrations caused underground by a boy walking on the surface is followed by a close-up of an earthworm moving deeper into the tunnels in reaction to the vibrations it feels but can not hear (it has no ears). Reaction to strong light, which it does not have eyes to see, is demonstrated as the earthworm begins to bury itself in the rather loose surface soil. The narration explains that strong sunlight tends to dry out the moist skin of earthworms and thus eventually kill them. They usually come out only at night or, as the film shows, during a heavy rain when their tunnels are flooded. Then they can be seen on sidewalks or on the surface of the ground.

To demonstrate that most soils contain food for earthworms, a scene shows bits of leaves and partially rotted plant roots and stems being picked out from the soil. The film had

explained previously that earthworms actually eat their way through the earth leaving tunnels. A diagram using pop-on labels and simulated movement next illustrates the passage of unchewed food from the narrow mouth of the earthworm, where it enters, through the long throat to the crop for a short-time storage, then to the gizzard where it is churned and ground into a pulp before going into the intestine to be further digested by bodily juices. The narrator later explains that castings, the material passed from the earthworm's body, help to enrich the soil in which the earthworm lives.

A close-up of an earthworm moving through a cut-away tunnel against a strong light demonstrates the film's explanation that the earthworm's body is especially adapted to its life in the narrow underground tunnels. It shows that the skin or outer tube of the earthworm is composed of expansible rings and that its internal organs are strong yet very flexible.

Another important result of earthworm activities is demonstrated in the scene showing that soil, honeycombed with tunnels, can easily be crumbled and the sequence demonstrating that water, representing rain, runs off hard ground more quickly than off ground where earthworms have been at work making the soil more porous and forming tunnels through which the water enters to flow deeper into the soil.

The film shows some earthworm cocoons being uncovered in the soil, explains that the eggs in the cocoons usually hatch in about a month, and illustrates that cocoons unhatched when the first winter snow falls lie dormant and then hatch in the spring. In one scene a new earthworm is emerging from its cocoon.

The conclusion mentions other animals and phenomena which benefit the soil.

### Appraisal

Although most students are aware that earthworms exist, their general knowledge of them is usually limited to the fact that they live underground and when dug up or found can be used as fishing bait. After seeing this film the reaction of students should be more intelligent and appreciative. The earthworm will have become an interesting or more interesting creature when it is considered as a kind of ani-

mal and beneficial to man. The film presents its facts clearly and in an interesting manner. The visuals and terms used in the narration are easily understood. Use of several close-up scenes, cut-away sections of earth, earthworms carrying on their normal activities, the diagram, and the experiment with water, contributes to the realism of the film. The principal audience for his film will be elementary science classes studying about earthworms in particular, the development of soil, conservation, or animals beneficial to man. Such classes could be encouraged through use of the film to try their own experiments and investigations, to find out about raising earthworms for commercial purposes, or to develop an interest leading into study of one of the other areas mentioned above. A second- or third-grade teacher could use the film to satisfy the curiosity of her students concerning the structure and activities of earthworms. From the visuals and narration they could gather general understandings suitable for their level. Junior-high-school science classes could also use the film as one aspect of information in an area of study similar to the suggestions for the elementary classes but on a broader scope and a higher level of understanding.

—Margie Gonca

## NOT BY CHANCE

(National Education Association, Division of Press and Radio Relations, 1201 16th Street, N.W., Washington 6, D. C.) 28 minutes, 16mm, sound, color or black and white, 1957. \$275 or \$175. Produced by Agrafilms, Inc.

### Description

NOT BY CHANCE is developed around the theme that good teachers are the result of carefully planned teacher-education programs rather than "by chance" occurrences.

Betsy Mayburn, a good teacher, is first shown as she works with pupils in a number of school situations. The film notes the qualities that make Betsy a good teacher including her knowledge of how to help children learn and her ability to work with them day after day. In answer to the question, "How did Betsy Mayburn become a good teacher?" the film turns to one of the twelve hundred authorized colleges and universities that each year are training professional

teachers. Here, Donna Morgan is seen as she enters the Admissions Office of the college she has chosen to attend.

A command of subject matter, physical fitness, mental alertness, a pleasing voice, and a warm, out-going personality are important to producing good teachers. As for all applicants, Donna's high school academic, activity, and personality records are carefully evaluated. Also, like other young men and women who are planning to attend college, Donna takes the entrance exams which are helpful in selecting and classifying potential teachers. She is given a physical examination, and her speaking voice is checked for intelligibility, warmth, versatility and depth.

Because Donna has selected science as her major subject, her studies in college are concentrated in the biological and physical science areas. However, she also studies history, English, languages, economics, psychology, and mathematics. Through all these courses, Donna gains subject-matter knowledge so necessary to good teaching. Scenes of Donna in a government and science class show her observing the different teaching methods used by her college instructors. This awareness of teaching methods is the first step toward becoming a teacher. Donna also observes good teaching and pur-

posefully planned lessons in the laboratory school. Here, too, she sees the way a teacher handles junior-high-school boys and girls, who, in the process of growing up, exhibit such adolescence traits as restlessness and emotional instability.

Then, a series of scenes shows Donna in situations that provide her with other essentials for good teaching. She presents, for discussion and evaluation, a lesson plan she has prepared. She takes part in a closed-circuit television program dealing with the many audiovisual instructional materials. In a small group discussion, she and other teachers-in-training discuss with an instructor the ways teachers can continue to grow professionally through traveling, taking courses in the summer, reading professional magazines, and being active in professional organizations. She observes and works with children in the use of diagnostic techniques that are necessary to an understanding of children and their needs. She goes on a field trip with a colleague and a group of children. Here, she experiences, for the first time, the need to restrain her fears, thus putting into practice one of the principles she has learned about working with children, that of not passing on to them her own fears and prejudices. Donna also recognizes the value of library re-

sources and the need to be able to use them easily. As she is shown attending a football game, the film points out that taking part in the social activities on the campus is a part of each young person's college life.

Finally, as a senior, Donna is shown in a real teaching situation under the guidance of a skilled, competent, supervising teacher. The junior high school in which Donna will teach is new—evidence, the film points out, that the people in this school community care about children's education. The supervising teacher, Mr. Adams, has a wealth of instructional materials which he uses effectively in his teaching, thus justifying the planning, hopes, and money the community has provided for a good school. In this student-teaching situation, Donna experiences "real" teaching.

The first day, Mr. Adams gives her a seating chart and invites her to observe classroom activities for a few days so that she will get the "feel" of the pupils and the class situation. That evening, he introduces her to the PTA. The next morning, he discovers Donna in the classroom sitting at his desk. Noting the concern and anxiety written on her face, he talks about his own feelings as a student teacher and gives her his lesson plans for the day. For Donna, these lesson plans serve as a bridge linking the instruction she has had in her various methods courses to this "real" teaching situation. Her confidence is partially restored. This confidence grows as she notes in Mr. Adams' teaching other applications of the things she has learned about children and teaching methods.

Later in the semester, the all important day arrives—the day when Donna conducts the class herself. With a carefully thought-out lesson plan, she introduces the day's discussion and proceeds with the class instruction. Mr. Adams, noting how well she is handling the situation, quietly leaves the room. As the film leaves Donna with the class, the narrator notes that she is on the way to becoming a good teacher, growing in her profession—the result of an educational program which has given her a command of her subject matter and a sound understanding of how children learn.

Concluding scenes show pictures of men, such as Lincoln and Washington, and scenes of libraries, classrooms, children, and teachers, including Betsy Mayburn, as the film emphasizes that men of great vision for years have worked to bring to reality free public schools because they have realized how fundamental education is to a democratic way of life.

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• DIRECTED BY REINO RANDALL Associate Professor of Art Central Washington College

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## Appraisal

Carefully chosen scenes, giving authenticity and reality to classrooms, teachers, students, and children, and a well-written commentary present the story of a teacher-training program in an interesting and informative manner. Whether the audience is a lay or professional one, the viewer should come away convinced that good teachers are the result of rich experiences provided by a teacher-training program. The emphasis given to Donna's acquiring a subject-matter competency may help to answer current criticisms that teacher education programs are more concerned with methods of teaching than with subject-matter knowledge. The presentation of courses dealing with learning about children and about teaching methods is interpreted in terms of sound teaching principles. For professional groups, composed of either teachers-in-training or of teachers-in-service, the film points out a teacher's responsibility for being a *good teacher* through such statements as children deserve good teachers and teachers make use of resources provided by the school community. No lay audience should miss the responsibility the film places on the public for providing schools equipped with materials and facilities which contribute to children's learning.

—Beryl B. Blain

## SIX-, SEVEN-, AND EIGHT-YEAR-OLDS — SOCIETY OF CHILDREN

(New York University Film Library, Press Annex Building, 26 Washington Place, New York 3, New York) 30 minutes, 16mm. sound, black and white, 1957. S135. Produced by Vassar College.

### Description

This film presents unrehearsed visuals and sound of the behavior of six-, seven-, and eight-year-old children.

It opens by telling that children's rules and traditions have changed little over the generations and emphasizes this by comparing the play activities of present-day children with those depicted in a sixteenth century painting by Peter Brueghel.

The film continues by explaining that the regulations and rituals of the six-, seven-, and eight-year-olds are precise; they must be "just so"; they will not be tampered with. Examples of this are shown in scenes of children "choosing sides," "counting out," playing "hopscotch," "hide and seek," and "giant step." These rules are also shown to be allied to children's superstition — "step on a crack and break

your back" and "hold your breath when you cross a bridge."

Next, the film points out that in these early school years, group cohesion and a feeling of belonging are very strong desires which lead to the later "gang age." This strong identification with a group is partly a compensation for the tensions created by the breaking away from grownups — a characteristic of this age. Further, there is a cleavage of sexes which not only results in ostracism of the opposite sex but, at times, open rebellion.

These are also ages of secrets. The film shows the secret clubs, the hide-outs, and explains that the doing of things as part of a group gives children a feeling of elation. It goes on to say, however, that this freedom from grownup control also results in anxiety; the children do not feel quite safe. Also, they look up to the older children and will work and suffer to reach goals of verbal and physical achievement.

The unrehearsed scenes of the children continue as the narrator explains that at this age there is a powerful drive to acquire skills and a knowledge of the world about them. Scenes of children in school indicate that not only can the study of their physical and biological environment be made a gratifying and interesting experience

but also the study of the three "R's" as well.

Concluding scenes explain that by the time the child is eight years old, he is committed to a group, has detached himself from his parents, and has become a citizen in his own children's world, working hard to master skills and himself.

## Appraisal

The evaluation committee feels that this is an excellent presentation of the results obtained by eavesdropping with a camera and a sound recorder on groups of six-, seven-, and eight-year-olds. The spontaneous and unrehearsed atmosphere of the film is gratifying, interesting, and revealing. It is the third part of *Long Time To Grow* in the Vassar Studies of Normal Personality Development film series and should be useful to psychologists, teachers, prospective teachers, parents, social workers, and others interested in child development. It will be helpful in presenting certain facts and generalizations concerning this age group of children and also as a discussion stimulant. Each point made is effectively illustrated by visuals of children's activities accompanied by narration, "live" sound, or music which is based mostly on children's songs.

—George Vuke



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# SOUND advice



about audio materials  
and equipment

by **MAX U. BILDERSEE**

There is a continuing trickle of recordings based on religious material and much of it is worthy of the attention of the casual listener, the library and the school. Many prominent names in literature and in the theatre are associated proudly with such presentations, not the least of whom are Sholem Asch and Charles Laughton and these men add their dignity to the field of biblical interpretation.

This in no wise infers that these artists are interested in forcing attention on the Bible in schools. It is more than likely that each would rise vociferously to defend the public schools as well as the private and parochial schools in their right to make independent decisions in this area. Indeed, as a liberal philosopher, Mr. Asch has frequently risen to the point of importance of the separation of church and state in governmental matters and surely would carry this philosophy through to public education. But each individual has the right and the responsibility to study these matters as an individual and to take a stand in the matter of the relation of the school to bible stories.

Sholem Asch labored diligently and was widely acclaimed for his interpretation of Old Testament bible stories which was published by G. P. Putnam's Sons under the title "In the Beginning." His imaginative approach to the stories and his sympathetic understanding of children and their needs were exemplified in this publication meant for childhood reading. This offered no bombast, no "fire and brimstone" but rather the feeling of comfort and the feeling that these were stories to be heard and read in wonder and in pleasure.

Sholem Asch's son, Moe Asch, who has offered much to the field of audio education, has brought life and solidity to several of the bible stories as they are published in spoken form under the FOLKWAYS title. The

younger Mr. Asch through this label which is his, has taken full advantage of his knowledge of his father's intent and has maintained this purpose in these recordings.

### In the Beginning

Two "IN THE BEGINNING" recordings are reported here. The first uses the book title ("IN THE BEGINNING," Folkways Records, one 10 inch 33.3 rpm microgroove recording, No. FP 105) and logically commences with the story of "Adam." Herein briefly is told the story of the creation of man beginning "God had already made heaven and earth, . . ." This continues through the creation of the first man, and the naming of the animals. The story "Eve" begins, as it should, "But Adam was very sad and lonesome because he was obliged to live utterly alone."

And thereafter is related the simple story of the creation of Eve from the rib of Adam who, as the story gently concludes, "was greatly astonished at this, but he nevertheless was heartily pleased with his own wife; he took her by the hand and went with her through the wide world."

Arna Bontemps narrates this recording and carries forward the concept of gentility and simplicity. Here are no undue histrionics but rather magnificent emphasis is attained through quiet tones and gentle pauses which pinpoint essential turns of the stories. The delivery is superb in that it contributes eloquently to the atmosphere of serenity and beauty created by the words. The producer should be mentioned here, too, for resisting the easy temptation of interpolating dramatic incident supported by Mr. Bontemps' superb narration. By retaining the simplicity of straight narrative beauty is added to the recordings.

"In the Beginning" continues through the well known stories of "Noah and His Ark," "The Tower of

Babel," "Abraham," and "How Abraham Came to Know God." Each of these is done with the same grace, and this recording can be rated as "excellent" from every standpoint. Elementary school children will enjoy hearing these stories told as stories without effort to identify them with particular religious sect, form of worship, or belief. Yet these can be adapted by religious bodies for study in parochial institutions or in denominational Sunday Schools such as are supported by many congregations.

### Joseph and His Brothers

The recording above will be especially pleasurable listening to children in the first three grades. And as is so often true of such unusual audio materials, adults will be enchanted by this as well as by "JOSEPH AND HIS BROTHERS" (Folkways Records, one 10 inch 33.3 rpm microgroove recording, No. FP 106).

"Joseph and His Brothers" is a story familiar to all of us. This recording carries the Old Testament story through from the introduction of Joseph, his brothers and his father to Joseph's self re-introduction to his brothers. Here are told the stories of "Joseph and His Brothers," "Joseph in Egypt," "Joseph in Prison," "Joseph is Made Ruler Over Egypt," "The Brothers in Egypt," "The Return of the Brothers to Canaan," "Benjamin in Egypt," and "Joseph Makes Himself Known to His Brothers." The entire record is devoted to the one story, and the same virtues of creative writing and delicate interpretive reading recorded for "In the Beginning" apply to this disc.

Utilization of these two recordings in schools can be spread gently over several listening periods almost on the same thesis as a continued story. Such serial presentation cannot injure the listening pleasure and can add to the enchantment of the children with the stories presented.

Here, a word of gentle caution. Regardless of the purity of motive of the teacher, regardless of the excellence of the recorded material, regardless of the genuine interest of the children in the story for the story's sake there is the possibility that such presentation will be misunderstood by some parents. It is wise therefore for the teacher planning to use such material to carefully audit the records in company with fellow teachers, supervisors, administrators and where possible, a lay committee including parents and representatives of religious bodies. Such planned pre-audit in a calm situation will contribute to acceptance and will slay the dragon of prejudice be-



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ELECTRONICS DIVISION

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fore it can emerge. It is far easier to avert wrath than to overcome it.

### Charles Laughton Reading

So, too, the recording "CHARLES LAUGHTON READING FROM THE BIBLE" (Decca Records, one 12 inch, 33.3 rpm microgroove recording, No. DL 8031) should be community accepted before it is used in a school accepting children of many faiths. This, too, is an excellent recording, with the script taken directly from the Bible. Charles Laughton extends his excellence as a narrative and poetic reader in this performance. He reads with simple brilliance four well known portions of the Old Testament, "Garden of Eden," "The Fiery Furnace," "Noah's Ark," and "David and Goliath." Louis Untermeyer, writing

of this recording reported that Laughton brings to it scholarship and enthusiastic vigor in interpretation. Untermeyer says, "He combines dramatic power with true scholarship. Instead of declaiming the words as though they were overfamiliar texts, Laughton re-animates them with fervor and profound passion—the result of years of intensive study—and reads them as they were a new experience, almost as though they had never been read before. He brings a fresh interest and understanding to the narratives which have always been inspiring but which now take on renewed life and power."

These readings are more mature than those earlier reported and can best be used in junior and senior high school classes and with college groups,

particularly where the study of Ethics is undertaken.

### The Living Talmud

Students of Ethics, and other mature adults will profit from hearing "THE LIVING TALMUD" (Mentor Records, one 12 inch 33.3 rpm microgroove recording, No. 12-A-2). The material of this recording is adapted from the book of the same name by Judah Goldin who delivers the commentary. Judah Goldin's background includes association with the University of Iowa as Associate Professor of Religion, visiting Professor of Jewish Literature and History at Duke University and his present association at the Seminary College of the Jewish Theological Seminary of America where he is Dean and Associate Professor of Agada.

The recording deals in scholarly fashion with the question, "What is the Talmud?" and explains that the Talmud embraces not only law and legal argument, but legends, folklore, ethical and philosophical speculation, homilies, parables and historical reminiscence—a rich expression of the human imagination responding to the universe in anguish and in awe.

Included in the recording are selections from the translation of *Pirke Abot* and the Classical Commentaries. There is discussion of the language of *Pirke Abot* and selections read from it in the original Hebrew. "Pirke Abot, The Wisdom of the Fathers," is a unique treatise of the Talmud. In every generation, Talmud students examined the text of "Pirke Abot," commented on it sentence by sentence and clause by clause and sometimes even word by word. They drew on the interpretations of their predecessors and added something of their own. Thus it is a constantly fresh treatment of and for each generation.

In this reading from his brilliant new translation of "Pirke Abot" and the selections from the classical commentaries, Judah Goldin has deftly illuminated for a modern audience the depth and character of Jewish spiritual and intellectual concern.

This superior recording will be worthy addition to public library collections, private collections and should be found in every college library boasting a broad collection of materials for study and studious documentation.

*Records for review should be sent to Max U. Bildessee, 36 Holmes Dale, Albany 3, N. Y.*

### Advertisement

## HELPFUL BOOKS

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dole. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**EDUCATIONAL FILM GUIDE:** A listing of 18,000 16mm films (many hundreds on Free Loan) in one bound volume (over 1,000 pages) and 4 annual supplements thru Spring 1957. A 1954-58 bound cumulation revised, ready in Fall 1958. Subscribers to this most complete 16mm film service available will be billed only \$15 (\$1 more for foreign). Order today from Dept. LP-AVG, The H. W. Wilson Company, 960 University Ave., NYC 52. Write for free Folder . . .

**FILMSTRIP GUIDE:** A listing of well over 9,000 35mm Filmstrips (many on Free Loan) in one bound volume and 3 annual supplements through 1957. Only \$8.50 for all 4 books (\$1 more for foreign). Order today from Dept LP-AVG, The H. W. Wilson Co., 960 University Ave., NYC 52. Write for free Folder . . .

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in

**Photoplay Appreciation, Including a Photoplay Approach to Shakespeare.** By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 17th Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Ninth Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD**. Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## SINGLE SUBJECT FILMSTRIPS

"THE BEE SOCIETY," Visual Education Consultants, Madison 4, Wisconsin. Filmstrip is in black and white. Grade range—Intermediate and Upper. Subject area—Natural Science. 26 Frames.

This filmstrip shows how bees live together in a mass of about 30,000 to 75,000 bees in a colony. The three inhabitants, the queen, drone and the worker, are shown as they develop other bees according to the type of food fed to the eggs. The workers gather food, nurse babies, and fan the hive to keep it cool. The workers live rather short lives while the drone bee mates the queen bee who lays one or two thousand eggs a day. There is only one queen bee in a colony which produces honey and beeswax.

This filmstrip would be interesting to show as a science lesson and gives fine opportunities for questions. The activities of the bees may be compared to the every day actions and chores of people who live together in our modern cities. The subject was well presented to make the material interesting to the viewer.

## PRIMARY SCIENCE SERIES

Encyclopedia Britannica Films, Inc., 1141 Wilmette Avenue, Wilmette, Illinois. Filmstrips are in color. Grade level includes third and fourth grades. Subject area includes natural and physical science. Set includes six filmstrips each consisting of approximately 48 frames as follows:

NIGHT AND DAY  
THE SEASONS  
OUR WEATHER  
THE AIR  
THE EARTH  
THE NIGHT SKY

This series is an excellent science series to use with second, third, or fourth grade science units. Helpful discussion and review questions at the end of each strip and suggestions for further pupil activity make this series very useful for the classroom teacher. Captions for the frames are well within the linguistic attainments of a third

grader and effectively contribute to the understanding of the pictorial story. The colorful drawings superbly illustrate science concepts in a very meaningful manner.

## FARM FATHER SERIES - I

Long Film Slide Service, 7505 Fairmount Avenue, El Cerrito 8, California. Filmstrips are in color. Grade level includes primary grades. Reading level of captions is on first and second grade level. Subject area includes social studies and natural science. Set includes five filmstrips.

MY DAD IS A DAIRY FARMER (32 Frames). The filmstrip includes two very valuable frames at the beginning of the strip. One tells the teacher how the strip can be used with the class, namely, for study of different farms, the work farmers do, food and clothing studies, and plant and animal material. The other frame shows the vocabulary words that will be needed for viewing the strip. These words are printed in large letters for the students to study before viewing the strip. The list includes nine vocabulary words.

The children are introduced to Jim, an eight year old boy, and his dog. Jim takes the viewer around his father's dairy farm and explains the tasks that are required to run the farm. Color photographs show how cows eat and drink, and the treatment and training for baby calves. Activities at milking time are reviewed including modern methods of milking and the stressing of cleanliness around the machines and in the treatment of milk for the market. The filmstrip ends with review of vocabulary words and review questions for the classroom.

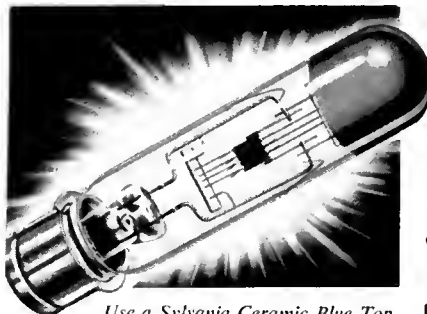
MY DAD IS A TRUCK FARMER (37 Frames). Filmstrip begins with a list of eleven words for vocabulary study for this strip. The viewers are introduced to Penny, a farm girl and her cat, Tiger. She tells how the soil on her father's farm is prepared for planting twelve different vegetables which are pictured in excellent color photographs. The manifold duties of the truck farmer are explained by showing the growing of the vegetables and hoeing of weeds and telling when the vegetables are ready for market. Types of vegetables are illustrated (root, stem, fruit, leaf, etc., type of vegetables) and methods of harvesting these vegetables are shown along with transport to the city market. Vocabulary review is included with test questions.

Other filmstrips in the series are: MY DAD IS A COTTON FARMER (34 Frames); MY DAD IS A FRUIT FARMER (34 Frames), and MY DAD IS A WHEAT FARMER (33 Frames).

All above filmstrips make excellent use of good teaching practices and would lend themselves well as supplementary materials for a variety of teaching units.

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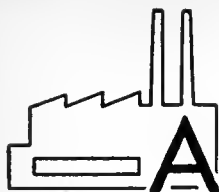


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# Audio-visual trade review

For more information about any of the equipment and materials announced in this section, use the Readers' Service Coupon on page 100.

## NEW EQUIPMENT

**Anso Color Clipper Camera Outfit** \$25.95 Color Clipper Camera features f:11 lens, settings for color and b&w film, floss synchronized shutter, takes 12 pictures on 120 roll film. Included in outfit are Type IV Ansoflash unit, 2 rolls of film, five blue flash bulbs, universal viewer, travel case.

For more information circle 101 on coupon  
**Audio-Master Earphone Aggregate Box.**

Housed in a compact metal case, makes possible the distribution of sound to as many as 20 headsets for individual earphone listening. Can be attached to any record or transcription player, tape recorder, or radio receiver having earphone jack. Also available in 8-outlet size.

For more information circle 102 on coupon  
**Beseler Dream Darkroom Kit** \$195.

Includes everything necessary to the establishment of a modern functional home darkroom: Beseler 23C Enlarger, roll film developing tank, 8x10 easel, interval timer, negative carriers, varigam filters, developer, paper developer, fixer, varigom paper, darkroom lamp, trays, blotters, thermometer, clips, squeegee, graduate, print tongs.

For more information circle 103 on coupon  
**Da-Lite Flyer and Pacer Screens.** Flyer is a quality built screen in a lower priced line of four models listing from \$10 for 30x40-inch to \$18.50 for 50x50-inch. Glass-beaded fabric without borders. Pacer is, a fully automatic,

top-quality, pushbutton screen in eight models ranging from 30x40 for \$18.50 to 70x70 for \$45.

For more information circle 104 on coupon  
**Farse Darkening Drops and Shades in Colors.** Green, brown, and maroon have been added to conventional tan and black fabrics. All products carry an unconditional ten-year guarantee.

For more information circle 105 on coupon  
**H.L. 35mm Film Cutter** \$395. The motor-driven cutter will operate both continuously and intermittently to cut up to 110 pieces of film per minute. Handles film in continuous rolls or short lengths. Three frames are visible at all times through an illuminated panel. Instand framing adjustment and manual film cut off when desired. Built of thick wall cast aluminum. Optional equipment includes roll holder for 400 feet, frame counter, and foot switch.

For more information circle 106 on coupon  
**LaBelle High Speed Slide Projectors.** The Classic features turbine blower cooling system, "No-Pop" slide control for constant focus, 150-slide magazine, gravity feed slide changing, movie-type shutter for split-second changing, 500-watt lamp, f:3.5 lens, equipped with two slide magazines. The Professional 88 has same features plus push button remote control and carrying case.

For more information circle 107 on coupon  
**MM&M Double Play Magnetic Tape** \$11.95 per seven-inch reel; \$26.90 per 10 1/2-inch reel. Said to be twice as strong as any other tape of its type, it is made from durable polyester film which has been "tensitized" by a new process which doubles its strength. Withstands a pull of 3.6 pounds be-

fore stretching. The 7-inch reel contains 2,400 feet of tape. Silicone treated for proper lubrication.

For more information circle 108 on coupon  
**Mobile-Tronics Record Player-P.A. Unit.** Self-contained, mounted on four-inch wheels. Features include ten-watt amplifier, 10" speaker, mike input, extension speaker output, separate phono and mike volume controls, plastic dust cover. Available with four-speed changer or 16" manual transcription player. Accessory wheels available for stair-climbing.

For more information circle 109 on coupon  
**Radiant Imperial Screenmaster Leatherette Covered.** The screen case of this model is covered with blue, permanently bonded leatherette. It cannot be scratched, chipped, or peeled.

For more information circle 110 on coupon  
**Revere Electric Eye-Matic 8mm Spool Camera** \$139.50. The Exposure Computer Lens does all the figuring and sets the lens for the proper exposure of color film. All this is done by energy of light without the aid of batteries. Setting scale shows F stop being used. Semi-Auto Dial provided for hand setting of exposure. Wollensak f:1.8 lens; drop-in film loading; picture window viewfinder; continuous and single frame exposure.

For more information circle 111 on coupon

## NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of primary sources are given in the Index to Primary Sources at the end of this department.

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
R—rent  
b&w—black & white  
sd—sound  
col—color  
Pri—Primary  
JH—Junior High  
C—College  
Int—Intermediate  
SH—Senior High  
A—Adult

### AGRICULTURE

**Land Changes** mp USDA 14min sd col loan. How wornout land acquired for national forest purposes was improved by reforestation, protection, and proper management.

For more information circle 112 on coupon  
**What is a Farm Worth** mp USDA 19min sd col loan. A young farm tenant couple views an appraisal demonstration.  
For more information circle 113 on coupon

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## ARMED FORCES

**Corporal Story** my ASSOCIATION 17min sd col or b&w free. Development and test-firing of the Army's rocket-powered, surface to surface guided missile and what this new weapon means to America's defense.

For more information circle 114 on coupon

**Defense and Disarmament** fs NYTIMES 59fr si b&w \$2.50. Quest for the reduction of ornaments that has been intensified as a result of the dread weapons of the Atomic Age and the ever-increasing burdens of notional security; changing defense patterns; vital issues of global strategy and national defense.

For more information circle 115 on coupon

## ARTS AND CRAFTS

**Adventures of \*** mp HARRISON 10min sd col \$120. An animated color cartoon. The story is a condensed account of the life of an average contemporary human being; symbolized by the figure "A".

For more information circle 116 on coupon

**Design Sources: Living Things** fs VEC 30fr si b&w \$3.50. Over 100 different designs motivate the student's creative expression.

For more information circle 117 on coupon

**Goya** mp HARRISON 20min sd b&w \$110. Life of the artist told through his work. Original score composed and played by Vincente Gomez, Guitarist.

For more information circle 118 on coupon

**How to Make a Simple Loom and Weave** mp EBF 16min sd col \$150 b&w \$75. Shows how to construct a loom from scrap wood; methods of planning, measuring, constructing; using inexpensive materials creatively; proper care and use of tools and materials.

Int.

For more information circle 119 on coupon

**How to Make a Storch Painting** mp EBF 12min sd col \$125 b&w \$62.50. Shows how easily inexpensive materials, such as ordinary starch mixed with paint, can be used to develop an interesting craft with a variety of practical applications.

Int.

For more information circle 120 on coupon

**How to Make and Use a Diorama** mp MH 20min sd col \$200 b&w \$100. Numerous examples and construction details show how these aids may enrich classroom instruction.

For more information circle 121 on coupon

**Ink and Ricepaper** mp CONTEMPORARY 16min sd col \$175 r\$15. Making of a woodblock print by Lowell Noeve from preliminary sketch to finished rice paper.

For more information circle 122 on coupon

**Magic Box That Remembers** mp EK 16min sd col free. The old and the new in picture taking — from sixty-pound cameras to Brownies, from flash powder to midget bulbs, and from wet plates to today's color film and paper — are dramatically contrasted.

For more information circle 123 on coupon

**Make a Movie without a Camera** mp BAILEY 6min sd col \$60. Uses the technique of Norman McLaren to show how motion pictures can be created by drawing and painting directly upon exposed film or leader.

For more information circle 124 on coupon

**Moment in Love** mp CONTEMPORARY 9min sd col \$125 r\$10. A boy and girl in love experience the sensation of flying through the clouds, move dreamily under water, appear and disappear in magic ruins; the climax is a

passionate dance, the ending quiet and tender.

For more information circle 125 on coupon

**Natural Color Photo Murals** LIBRARY PRODUCTS. Size 30"x40" at six for \$14.50; framed \$25. Titles include: **Stone Bridge, Fall Brook, Great Patriots, Winter Bridge, Village Church, Birch Trees (Winter), Red Maple, Winding Road, Birch Trees (Fall), Easter Lilies.** Each \$2.50.

For more information circle 126 on coupon

**Now—Color for You** mp EK 22min sd col free. Step by step, explains techniques in shooting pictures on Kodak Ektacolor Film, Type S, and the making of prints on Kodak Color Print Material, Type C.

For more information circle 127 on coupon

**Open Window** mp IFB 18min sd col \$195 r\$12.50. A journey through the countryside of five lands as their great painters have seen it during five centuries in the development of landscape painting. Belgium, France, Luxembourg, Netherlands, and the United Kingdom are depicted.

For more information circle 128 on coupon

## BUSINESS EDUCATION

**Better Typing at Your Finger Tips** mp MODERN 30min sd col free. Stresses right versus wrong fundamentals in sequences which combine humor with demonstration. Shows Norman H. Saksvig, former world's champion speed typist at the keyboard.

For more information circle 129 on coupon

## EDUCATION

**Better Bulletin Boards** mp INDIANA 13min sd col. Describes various uses of the bulletin board, indicating how to locate and maintain it for instructional and reference purposes; selection of materials for construction and display.

For more information circle 130 on coupon

**Group Method in Science** mp PETITE 11min sd b&w \$60 r\$5. A new approach to science teaching in operation in a public school class — said to improve instruction and save money.

For more information circle 131 on coupon

**Laura Zirbes Recordings on Teaching and Learning** 22 tapes OSU recorded at 7.5 inches, single track. Child Development (4 tapes available 8-24 minutes in length, priced at \$3.00 to \$4.50), Creative Teaching for Creative Thinking and Living (3), The Curriculum (6), Guidance (4), Language Arts (2), Teacher Education (3).

For more information circle 132 on coupon

**Looking Beyond: Story of a Film Council** mp NFBC 19min sd b&w. Story of the formation of a film council in a small Canadian town and its activities.

For more information circle 133 on coupon

**New Life for the Physically Disabled** 2r tape HANDICAPPED 13 & 21min loan. Radio documentaries designed to tell professional personnel and lay audiences how the vocational problems of handicapped men and women can be met.

For more information circle 134 on coupon

**Passé Partout Framing** mp INDIANA 10min sd col. Illustrates the step-by-step procedure of framing flat and three-dimensional materials by this method.

For more information circle 135 on coupon

# NEW!

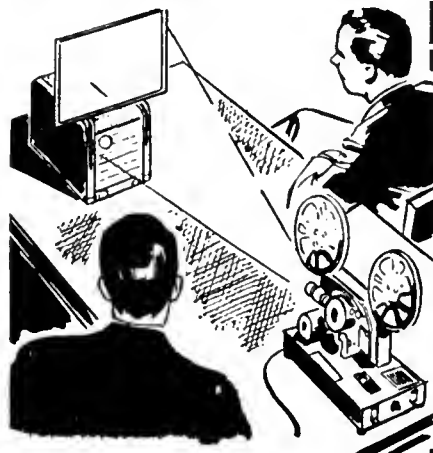
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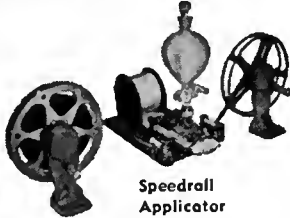
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NEGATIVES..... quart, \$1.95  
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222 Oakridge Blvd., Daytona Beach, Fla.

Reach into Silence mp BELTONE 14min  
sd col free. Filmed at the John Tracy  
Clinic, Los Angeles, showing methods  
used to train teachers for the difficult  
job of helping deaf children to speak  
— with emphasis on the satisfactions  
of hearing a deaf child speak his first  
word.

For more information circle 136 on coupon

### GUIDANCE: Social

Let's Be Clean and Neat mp CORONET  
11min sd col \$100 b&w \$55.  
Throughout the day, Bobby, Jane, and  
their parents demonstrate how cleanli-  
ness and neatness contribute to family  
life, social acceptance, good health,  
and a feeling of well-being. Int.

For more information circle 137 on coupon

### GUIDANCE: Vocational

Career in Bacteriology mp INDIANA  
15min sd col. Shows high school stu-  
dents in a biology laboratory and ex-  
plains that bacteriology is one area in  
the field of biology — concerned with  
microscopic forms of life; vocational  
opportunities.

For more information circle 138 on coupon

Chemistry in College mp INDIANA  
14min sd col. Surveys class and lab-  
oratory work included in a chemistry  
major.

For more information circle 139 on coupon

Story of John Porter mp NCA 25min sd  
col free. Careers in the field of horti-  
culture explored. Shows men and  
women continuing the search that re-  
sults in new discoveries in breeding,  
growing, harvesting, and marketing  
fruits and vegetables. SH.

For more information circle 140 on coupon

### HEALTH AND SAFETY

Action for Traffic Safety mp NEA 14min  
sd col \$87.50 b&w \$41.50. How  
schools and the community can work  
together to develop safety in and  
around schools.

For more information circle 141 on coupon

Driving Without Tears mp NFBC 11min  
sd b&w. Emphasizes the importance of  
proper driving techniques as it follows  
a pupil from her enrollment in the  
Vancouver driving school up to the  
time she receives her driver's license;  
what British Columbia's high schools  
are doing to encourage conscientious  
teen-age drivers. SH.

For more information circle 142 on coupon

Fair Chance mp STERLING 30min sd  
b&w free. Progress in the fight against  
TB; attitudes toward the disease on  
the part of the general public.

For more information circle 143 on coupon

First Aid for Air Crews mp NFBC 28min  
sd col \$240. Canadian Air Force plane  
with a crew of five has to make a  
forced crash landing in which all mem-  
bers are injured. One of the men cares  
for the others until help can arrive.  
In doing so he demonstrates the  
proper manner for dealing with various  
wounds and injuries.

For more information circle 144 on coupon

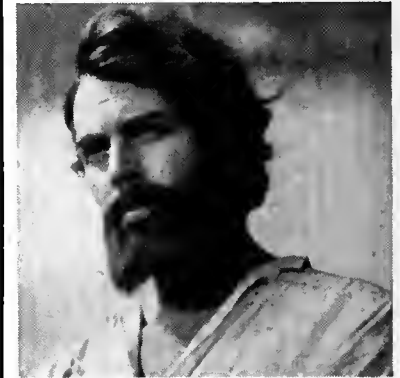
Gift to Grow On mp UN 14min sd col  
\$55 r\$4.50 Assoc. Shows a typical  
UNICEF team in action in Mexico  
where remote homlets are reached —  
springing back to life through eradica-  
tion of Malaria.

For more information circle 145 on coupon

Impact mp CALIFORNIA 12min sd b&w  
\$55 r\$2.50. Summary of seven years  
of research and experimentation on  
automobile collisions. Points out some  
new and hitherto unknown facts.

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**Safer Driving** fs SAFETY 400fr col with tachistoscope \$179. Flashfilm is a method involving participation and group discussion, testing a driver's judgment, visual perception, and reasoning ability. SH.

For more information circle 147 on coupon

**Safer Driving** 8fs SAFETY Set of 8 ea 50fr \$109. A fresh approach to teaching driver education. JH.

For more information circle 148 on coupon

**Safety on the Beach** mp ALTURAS 10 min sd col \$98.50 r\$6.50. Proper methods of surf swimming with particular attention to origins and actions of waves and riptides including animated study. SH.

For more information circle 149 on coupon

**Three of Our Children** mp CONTEMPORARY 30min sd b&w \$4.50. Ranging from a mountain village in Greece, to French Equatorial Africa, then to the Philippines, illustrates how UNICEF medical teams fight polio, leprosy, and the sicknesses of infancy.

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### INDUSTRIAL ARTS

**This is Color** mp MODERN 27min sd col free. Discusses the physics of color and its use in the graphic arts, textiles, industrial finishing, designing, and advertising.

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**Welding Cost Iron with the Arc Welder, Hard-surfacing Farm Equipment with the Arc Welder, Heating, Brazing, Soldering and Cutting with the Arc Welder** 3fs LINCOLN 40-45fr ea \$1 ea. SH.

For more information circle 152 on coupon

### INDUSTRY

**Cotton Textiles and American History** fs VEC 42fr si b&w \$3.50. How the seeds of our great cotton textile industry were planted in the days of the Revolution drawing on British manufacturing methods supplemented in later years by American developments in power, lighting, and marketing. JH.

For more information circle 153 on coupon

**Eyes of Science** mp STERLING 20min sd col free. Manufacture and use of optical lenses.

For more information circle 154 on coupon

**Hotel is Born** mp STERLING 30min sd col free. Building of the Beverly Hilton from an empty lot in Hollywood to the day the hotel opened for business.

For more information circle 155 on coupon

**Piece of Wood** mp USDA 15min sd col or b&w loan. Work of the National Forest Products Laboratory in Madison, Wisconsin.

For more information circle 156 on coupon

**Rubber in Today's World** mp CORONET 11min sd col \$100 b&w \$55. History of rubber from its discovery to its importance today as a basic commodity. JH.

For more information circle 157 on coupon

**Transportation by Land** mp MH 10min sd b&w \$50. Points out the vast size and great richness of our country, stressing the fact that transportation is the one factor that prevents our rich resources from being isolated and useless. Treats in detail the organization and role of highway and rail transportation. Int.

For more information circle 158 on coupon

### LITERATURE AND DRAMA

**Hamlet** mp BAYLOR 20min sd col apply. A vivid impression of unorthodox staging, filmed in Baylor University's

unique Studio One where the stages surround the audience. Shows major scenes as they unfold on five stages. Recording of entire play available at \$15.98.

For more information circle 159 on coupon

**Midnight Ride of Paul Revere** mp CORONET 11min sd col \$100 b&w \$55. Re-creates in authentic settings the exciting events of Longfellow's famous poem. Int.

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### MUSIC

**Columbia World Library of Folk and Primitive Music** rec COLUMBIA 2-12" LP \$5.98 ea. First record includes Folk Music of Central and Northern Italy; second record has Folk Music of Southern Italy and the Islands and Calabria.

For more information circle 161 on coupon

**Magic Fiddle** mp CONTEMPORARY 15 min sd col \$150 r\$7.50. Members of the Norwegian Ballet introduce one of the old folk tales.

For more information circle 162 on coupon

**Pavlova's Favorite Ballets** rec ANGEL 1-12" LP \$3.48. Includes The Swan, Glow Worm Gavotte, Autumn Leaves, Russian Dance, Sleeping Beauty, Bocchanciale. Efrem Kurtz, conductor.

For more information circle 163 on coupon

**West Side Story** 2r tape COLUMBIA RECORDS \$23.95. Columbia's first Broadway original cast recording to be issued on stereophonic tape.

For more information circle 164 on coupon

### PHYSICAL EDUCATION AND SPORTS

**Fishing Season** mp STERLING 30min sd col free. Baseball star Ted Williams shows his three favorite fishing spots from southern waters to Canada; all kinds of fishing are shown.

For more information circle 165 on coupon

**Quest for Red Trout** mp MODERN 28min sd col free. Fishing action, camping out, panoramic photography shows the appeal of outdoor life and the use of Alcoa Wrap in outdoor cooking.

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### PRIMARY GRADE MATERIALS

**Food Store: 2nd Edition** mp EBF 13min sd col \$125 b&w \$62.50. Dramatizes a universal childhood interest and provides background for the exchange of ideas about food stores and shopping. Shows shopping, store helpers, vegetables and frozen foods and other departments. Pri.

For more information circle 167 on coupon

**Frog Princess** mp CORONET 6min sd col \$50 b&w \$27.50. The prince, in this animation film, shoots an arrow into the air, and the one who returns it will be his bride. A frog, who is a princess under the spell of a wicked magician, finds the arrow and the prince encounters many dangers in freeing her from enchantment. Pri.

For more information circle 168 on coupon

**It's a Cat's Life** mp FRITH 11min sd col \$90. About three-fourths of the film is taken at a distance less than four feet, showing the mother cat washing, nursing, and demonstrating to her family protective measures. Pri.

For more information circle 169 on coupon

**Kittens: Birth and Growth** mp BAILY 11min sd col \$100 b&w \$50. Story of a white mother cat. Shows Millie actually giving birth to her family of kittens. Covers the eight-week span after birth showing the kittens nursing, crawling, playing, and learning to walk and eat. Stress is placed on the care given to them by children. Pri.

For more information circle 170 on coupon

**Let's Take a Walk in the High Country** mp GATEWAY 10min sd col \$100. Introduces high mountains, aspen trees, snow-plant, shooting star, wyethia, false hellebore, rein orchis, labrador tea, red heather, high-mountain meadows, lakes and granite cliffs. Pri.

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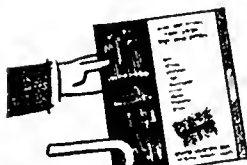
**Let's Take a Walk to the Meadow to Watch Some Birds** mp GATEWAY 10 min sd col \$100. Introduces a meadow as a place where cows and sheep graze on clover, miner's lettuce, pimpinell; where butterflies, green and tent caterpillars and lizards live; wild roses and thistles grow. Pri.

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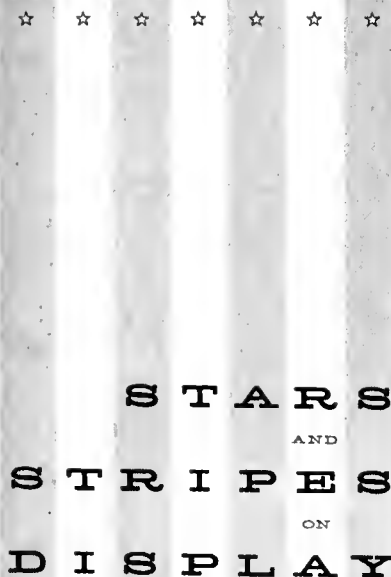
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**Let's Take a Walk to Where the Hummingbirds Live** mp GATEWAY 10min sd col \$100. Mother, Ellen, and Mary visit a eucalyptus grove where they find a colony of Allen's Hummingbirds. They examine several nests, see eggs, babies in various stages of development, mother hummingbird gathering nectar and feeding her young, and the young birds leaving the nest. Pri.

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**Little Red Hen** mp ALTURAS 6min sd col \$46.75 r\$4.75. Photographed on location with live animals, based on the familiar children's tale. Pri.

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**Mother Goose Rhymes: Background for Reading and Expression** mp CORONET 11-min sd col \$100 b&w \$55. Barry's and Linda's trip to Mother Goose Land provides an imaginative experience built around familiar nursery rhymes. Pri.

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**Our Neighborhood Workers** 9fs EYE Set of 9 in color \$25 ea \$4. Stresses helpfulness of workers and the worth of all kinds of work and services. Titles deal with the Baker, Dairymon, Shoemaker, Tailor, Neighborhood Laundry, Butcher, Banker, Watchmaker and Jeweler, Fruit and Vegetable Store. Pri.

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**Picture Book Parade Additions** 2mp WESTON 6 & 9min ea col \$75 & \$100 b&w \$37.50 & \$50. **Camel Who Took a Walk** by Jack Tworok & **Lentil** by Robert McCloskey. Pri.

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**Picture Book Parade in Filmstrips** 8fs WESTON. Complete text, in a picture-cued booklet, accompanies each strip, which contains all of the original illustrations from the books. Titles available include: **Millions of Cats**, **Hercules**, **Story About Ping**, **Stone Soup**, **Georgie**, **Make Way for Ducklings**, **Mike Mulligan and His Steamshovel**, **Red Carpet**. Pri.

For more information circle 178 on coupon

**Robin Redbreast: 2nd Edition** mp EBF 10min sd col \$100 b&w \$50. An overall study of this best-known North American bird, designed to help children appreciate and understand life in their immediate environment. Pri.

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**Safety on Our School Bus** mp EBF 11min sd col \$100 b&w \$50. Illustrates rules for school bus safety and shows what might happen if they are not observed. Pri.

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**Story of the Goose and the Gander** mp FA 10min sd col. Life cycle and economic value of the goose. Pri.

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**Walt Disney Adventure Stories** 8fs EBF Set of 8 in color ea 50fr si \$48 ea \$6. Films from the theatre adapted to filmstrip form. **Peter Pan**, **Lady and the Tramp**, **Adventures of Johnny Appleseed**, **Adventures of Pecos Bill**, **Adventures of Mr. Toad**, **Legend of Sleepy Hollow**, **Peter and the Wolf**, **Breve Little Tailor**. Pri.

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**Walt Disney Fantasy Stories** 8fs EBF Set of 8 in color ea 50fr \$48 ea \$6. Well-known film stories adapted to filmstrip form: **Alice in Wonderland**, **Cinderella**, **Dumbo**, **Ferdinand the Bull**, **Ben and Me**, **Little House**, **Morris the Midget Moose**, **Lambert the Sheepish Lion**. Pri.

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**What Do We See in the Sky** mp CORONET 11min sd col \$100 b&w \$55. With father's help, Freddie learns about the sun, moon, planets, stars, and constellations—their relative size and distance, their light, and something of their composition. Pri.  
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### RELIGION & ETHICS

**Candlemaker** mp CATHEDRAL 13min sd col. Animated treatment of the story of a candlemaker and his apprentice son. The father has caught the vision of serving the Lord in his daily work and makes candles for his church. His son learns to do the same.  
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**Living Talmud: The Wisdom of the Fathers and Its Classical Commentaries** rec NEW AMERICAN 1-12" LP \$5.95. Prof. Judah Goldin, translator of the Mentor book of the same title, discusses the Hebrew language of the Talmud before he reads the excerpts.  
For more information circle 186 on coupon

**Old Testament Scriptures** 14mp CONCORDIA 17min ea col set lease \$2,268 b&w \$1,512. Individual films col \$180 b&w \$120 r\$9 col b&w \$6. **Abraham, A Man of Faith; Jacob, Bearer of the Promise; Joseph, the Young Man; Joseph, Ruler of Egypt; Moses, Called by God; Moses, Leader of God's People; Joshua, the Conqueror; Gideon, the Liberator; Ruth, a Faithful Woman; Samuel, a Dedicated Man; David, a Young Hero; David, King of Israel; Solomon, a Man of Wisdom; Elijah, a Fearless Prophet.**  
For more information circle 187 on coupon

**The Psalms** rec EXPERIENCES ANONYMES \$4.98. Morris Carnovsky reads, first in the King James Version—then in Hebrew—Psalms 8, 19, 23, 24, 29, 42, 46, 90, 91, 100, 102, 117, 121, 130, 137, 148, and 150.  
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**Song of Christmas** mp PORTAFILMS 19min sd col \$190. Creatively integrates beautiful artistic visualization with songs and carols from many lands and many ages, and narration from the Bible, to present the story of the Nativity in an inspiring, unforgettable manner.  
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**Summoning of Everyman** mp GENERAL FILMS 40min sd col. An adaptation of the famous morality play.  
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### SCIENCE: Biology

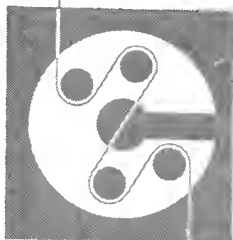
**Animals in Autumn** mp EBF 11min sd col \$100 b&w \$50. Depicts animals that migrate and hibernate, semi-hibernating animals, and animals that remain active.  
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**Ant Palace** ANT WORLD \$5.95-\$7.95. Available in 9"x11" or 12"x15" size, display provides a easy method of studying ant life.  
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**Bee Society** fs VEC 26fr si b&w \$3.50. The bee colony's inhabitants, policemen, unemployment, air conditioning, travel, communication, services, and products are discussed.  
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**Forest Tent Caterpillar** mp NFBC 18min sd b&w. Damage inflicted on deciduous forests; life cycle; control by natural hazards. JH.  
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**Fruits for the North** mp MINNESOTA 20 min sd col \$160. Efforts of scientists in breeding fruits adapted to the northern climate of Minnesota where early pioneers found only wild plums and inedible crabapples.  
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**Growth of Seeds** mp EBF 13min sd col \$125 b&w \$62.50. Designed to help the student understand and appreciate the importance of seeds to man, to know the function of plant seeds in the reproductive process, to observe the structure and different parts of the seed, and to learn the conditions most favorable for seed germination. JH.  
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**How Living Things Change** mp CORONET 11min sd col \$100 b&w \$55. Man is able to effect changes in plants and animals but living things have been slowly changing for millions of years. Explanations offered for these changes include the major evolutionary theories of Lamarck, Darwin, and de Vries which are examined, illustrated, and compared. SH.  
For more information circle 198 on coupon

**Humor Cell and the Cyto-Technologist** mp NCCMP 23min sd col \$135 b&w \$65 free loan. A recruitment film on a new scientific career opened up by the increasing use of microscopic cell study as a means of cancer detection.  
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**Learning About Flowers** mp EBF 11min sd col \$100 b&w \$50. Illustrates that the main function of a flower is to produce seeds. It is designed also to help the pupil appreciate the beauty of flowers and to recognize some of the more common flowers of our fields and gardens. Pri.  
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**Life in a Cell** mp WORLD WIDE 14min sd col \$145 b&w \$72. Based on the life cycle and behavior of the Amoeba shown through dark-field cine photomicrography. Planned to facilitate the teaching of such biological concepts as: What does it mean to be alive? How can a single cell perform the basic life functions? How are the one-celled animals classified? Why are scientists interested in life in a single cell? SH.  
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**Life on a Dead Tree** mp FA 10min sd col \$100 b&w \$50. Dave and Tommy find an old dead tree in the woods. As they explore it, they find that it is the home of many different plants and animals: lizards, beetles, crickets, slugs, fungus plants, tree salamanders, ants, gopher snakes, and many other living things. Int.  
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**Mr. and Mrs. Robin's Family** mp CORONET 11min sd col \$100 b&w \$55. Story of a robin family from early spring until late fall.  
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**Simple Plants: Algae and Fungi** mp CORONET 14min sd col \$125 b&w \$68.75. How simple plants differ from higher plants; major differences between algae and fungi. SH.  
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**Story of John Porter** mp DUDLEY 25min sd col loan. Story of the science of horticulture and the practitioners who have been responsible for scores of impressive accomplishments which benefit all mankind.  
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**Water Birds** mp DISNEY 31min sd col lease. Product of the patient and painstaking three years' work of sixteen naturalist-photographers with narration and music added to create an Academy Award film. One of the True Life adventure series. Shows rare glimpses into the behavior of seaside and marshland feathered creatures.  
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For more information circle 208 on coupon  
**Man in Space** mp DISNEY 35min sd col \$300 lease. Authoritatively traces rocket development from ancient Chinese weapons to modern missiles. Predicts the establishing of a man made satellite and depicts in detail how man will make his first flight to outer space.

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**Our Friend the Atom** mp DISNEY 50min sd col lease \$350. A definitive story of the atom and its potential future in the service of peace and progress. Available in two 25-minute reels if desired.

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### SOCIAL STUDIES: Geography

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For more information circle 212 on coupon  
**Amish Folk of the Pennsylvania Dutch Country** fs PHOTO ARTS 50fr si col \$7 r\$3.

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**Atlantic Region** mp NFBC 23min sd b&w. East coast region of Canada and

the life and industry of its people showing influence of geographical factors on the development of the area. Int.

For more information circle 214 on coupon  
**Indochina** mp NFBC 32min sd b&w. Life in Indochina in the year following the Geneva truce agreement which marked the end of seven years of hostilities. Film deals principally with Vietnam showing the work of mobile truce teams and the problems they encountered in implementing the peace. SH.

For more information circle 215 on coupon  
**Japan Today** fs VEC 33fr si b&w \$3.50 Agriculture, industry, geography, government, cities, education. Int.

For more information circle 216 on coupon  
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**Maps: How to Read and Understand Them** 10fs EYE. Set of 10 in color \$35 ea\$5. **What a Map Is, Elements of a Map, Common Maps, Maps of Physical Features, Maps for Special Purposes, The Globe, Using the Globe, Flat Map of a Round Globe, Maps for the Air Age, Maps through the Ages.**

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For more information circle 221 on coupon

Correction: On page 45 of the January '58 issue of *Ed Screen*, under *Education*, the *International Film Bureau, Inc.* ad listing the *Bell & Howell Sound Projector*, price is \$55 instead of \$36 as shown.

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To EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

I am interested in receiving more information or a demonstration of the item or items I have indicated by encircling the code numbers corresponding with R. E. Schreiber's listings of new AV materials and equipment in your Feb. 1958 issue:

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**Wilson Educational Film Guide Extended Supplement Service** \$10. Includes 1957 Annual Supplement now available and Five-Year Revised Cumulation to be published next fall (hard-cover). For more information circle 242 on coupon

## INDEX TO PRIMARY SOURCES

- ALTURAS** Films, Box 1211, Santa Barbara, Calif.
- AMERICAN OPTICAL**, Buffalo 15, N. Y.
- ANGEL** Records, 38 W. 48 St., New York.
- ANSCO**, Binghamton, N. Y.
- ANT WORLD**, 1203 Stanyan St., San Francisco 17.
- ASSOCIATION** Films, 347 Madison Ave., New York 17.
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- BAILEY** Films Inc., 6509 DeLongpre Ave., Hollywood 28.
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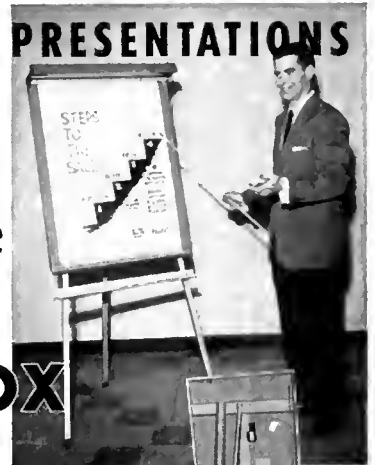
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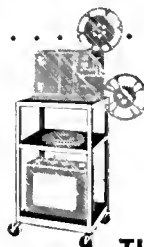
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5823 Santa Monica Blvd., Hollywood 38, Cal.
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- Society for Visual Education** (PD)  
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- Teaching Aids Service, Inc.** (PD)  
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31 Union Square West, New York 3
- Visual Sciences** (PD)  
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(producer of 35mm and stereo duplicates)  
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- Keystone View Co.** (PD-4)  
Meadville, Pa.
- Radio-Mot Slide Co., Inc.** (P-2, 4)  
22 Oakridge Blvd., Daytona Beach, Fla.

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165 W. 46th St., New York 36, N. Y.
- Rapid Film Technique**  
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68 W. 45th St., New York 36, N. Y.
- S.O.S. Cinema Supply Corp.** (MD)  
602 W. 52nd St., New York 19, N. Y.  
6331 Hollywood Blvd., Hollywood 28, Cal.

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- Folkways Records & Service Corp.**  
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- DuKane Corporation** (M)  
St. Charles, Illinois

## SCREENS

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# Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

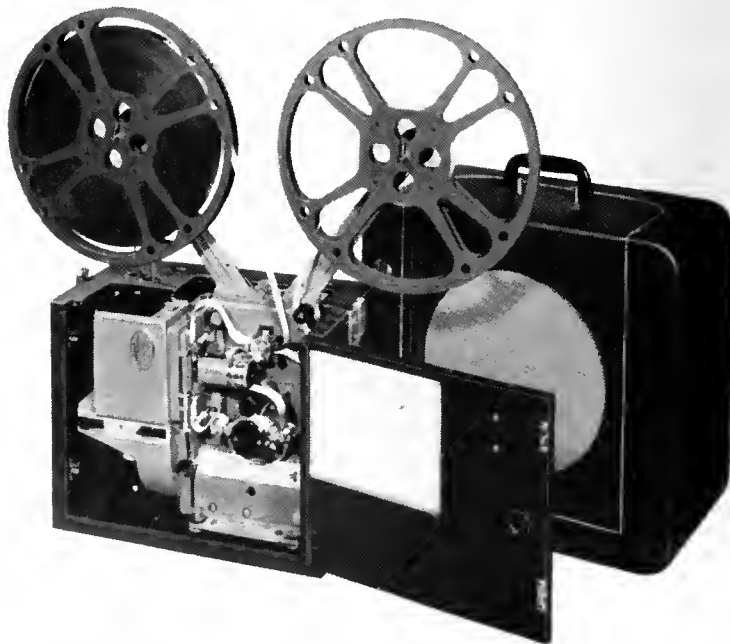
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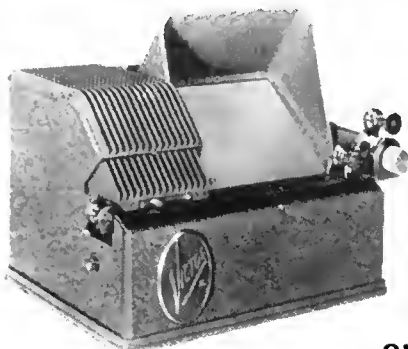
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

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March, 1958

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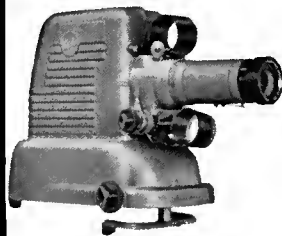
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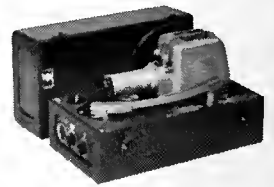
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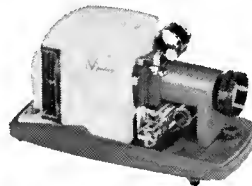
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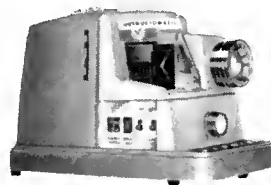
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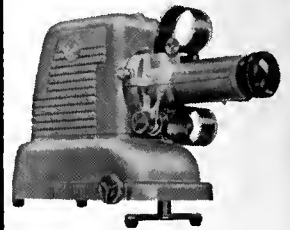
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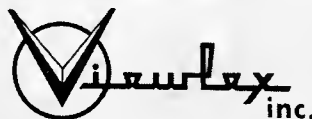


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\*National Audio-Visual Association Bulletin, October, 1956

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EDUCATIONAL  
**SCREEN**

Founded  
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Nelson L. Greene

**& AUDIO-VISUAL GUIDE**

March, 1958

Volume 37, Number 3, Whole Number 361

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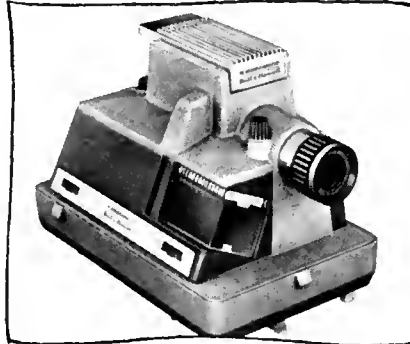


# New ideas in teaching and training tools

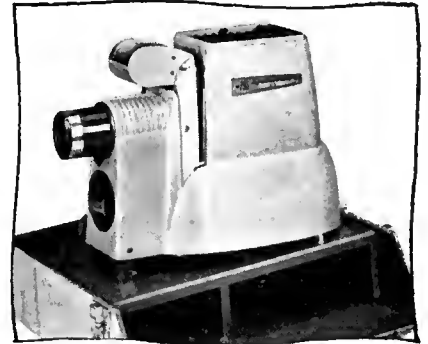
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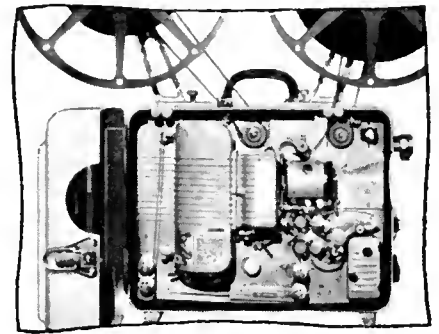
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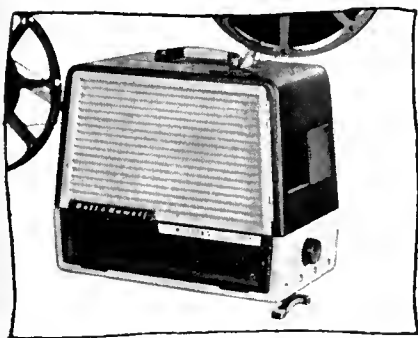
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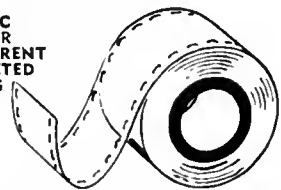
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## On the SCREEN

### Cover: "Moby Dick"

The subject portrayed on this month's cover is a portrait of Captain Ahab, by Gilbert Wilson, from the Contemporary film "Herman Melville's Moby Dick" produced and directed by Jerry Winters. The film is narrated by Thomas Mitchell. It is in superlative color, and the creative editing and evocative music livens the heart of this immortal tale. Arthur Knight of The Saturday Review describes it as " . . . an incredible feat of distillation, revealing the philosophic concept and conflict that is the heart of Melville's great book . . . a new art form." — and Howard Thompson of the New York Times calls it "A tingling, dynamic version of Herman Melville's famous narrative."

### Belated Credit

In the February, 1958 issue of Educational Screen, we picked up and reprinted a three-page article titled "let's 'see' the school's program," by Dr. John Molstad, Assistant Professor of Education at Audio-Visual Center, Indiana University. We neglected to say, however, that this piece was originally published by the *Indiana Teacher*. We are extremely sorry for this oversight, and wish to give them full "credit" for first discovering its value.

### Does This Include You?

During the past several months, we have had quite a few complaints from subscribers concerning the condition of their magazines (Educational Screen) when they received them via the mails. In most cases, the covers were defaced or destroyed. If others have had this

same trouble, we would like to hear about it and perhaps we will eventually be able to pin-point the source of the trouble and eradicate it.

### Next Month's "Special" Issue

Our April issue, as for several years past, will be one of predominantly AUDIO emphasis. Articles such as "Listening!!!" (a doctoral, thesis study), "Can Tapes Teach?" (an NASSP research), and some latest language laboratory experience make this issue truly outstanding. There will be a new directory, too, of sources of instructional recordings, the concluding part of "Notes on DAVI's Ancestry," and all the usual departments. Watch for it!

### A-V in the South

In this month's editorial (see page 122) Paul Reed points South to the strides that are being made and in many cases the lead that has been taken by Southern educators in the use of Audio-Visual materials in education. He makes particular mention of places and events and even cites circumstances. Then — as though to deliberately support his contentions, an article appears that was written by Carlton Smith, titled "Physics Film Course Aids Science Education." (See page 126.) In reviewing this, we noted with extreme interest that the heaviest early interest in this film, featuring physicist Dr. Harvey White as teacher, was among educators in southern states; Georgia, Tennessee and the Carolinas. These are two enlightening and very worthwhile items to read in this issue. We recommend them to all. —GM

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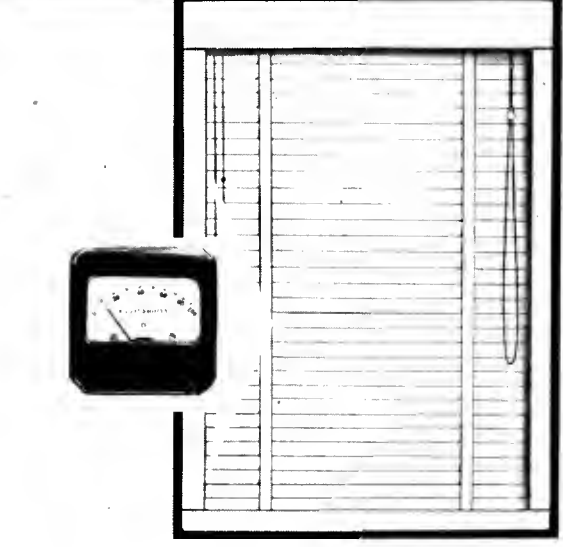
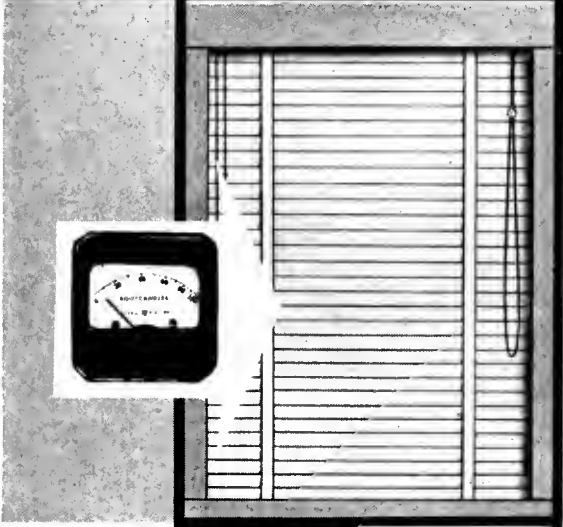
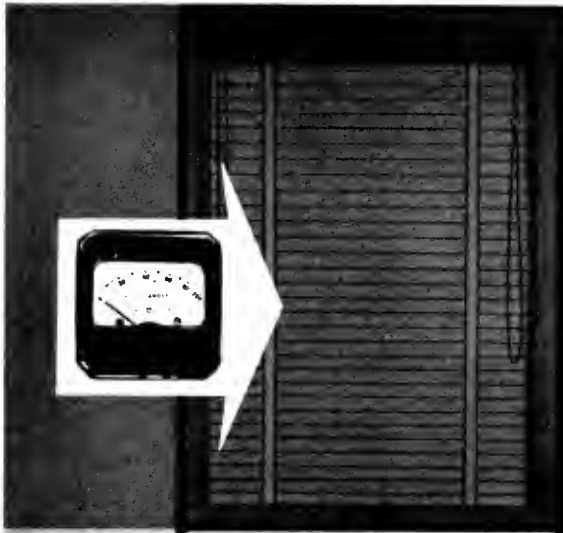
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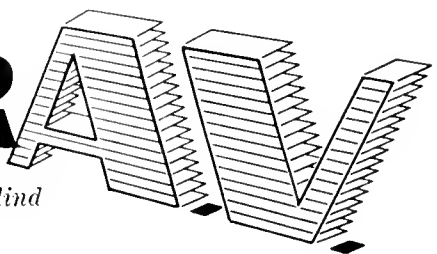
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# The reader's right

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## Backs Up Issue

Editor: Congratulations for your pungent statement to the Misguided Scientists in the January issue of Ed. Screen.

I suspect we need more of this for a better sense of direction.

William Fulton

Assoc. Prof. of Education  
The University of Oklahoma  
Norman, Oklahoma

## In Hearty Agreement

Editor: I have just read your editorial in the January issue of EDUCATIONAL SCREEN. I heartily endorse

your views about the "misguided scientists." This confusion between materials produced for entertainment and those produced for education apparently is common in all of the mass media.

L. Keith Tyler, Director

Institute for Education by Radio-Television  
The Ohio State University

## Editorial Note

We were slightly misguided ourselves in writing the January editorial titled "Misguided Scientists." This editorial was based upon an authoritative news story date-lined Hollywood and pub-

lished in the November 17, New York Times. Since the publication of our editorial we have learned that the physics films are not to be produced by a Hollywood company. A contract has been signed for the production of these films by one of the oldest and largest educational film producers. Apparently this happened between the time of the New York Times story and the publication of our editorial. We are sorry for this confusion, but we sure are glad that these important films are to be produced by people who have proved they know how to make educational films.

Paul C. Reed

# COMPARISON PROVES...

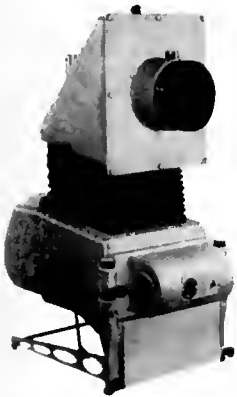
# transpaque

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Compare the Transpaque side by side with any other projector on the market. Project the same picture size with each . . . with the same materials, opaque or transparent. You'll find the new Transpaque puts up to *twice the light on the screen* with opaque materials . . . up to *three times* with transparencies.

This means you can use the Transpaque from the front or back of the room, *and even for rear projection*, without putting out lights or drawing shades. Selection of projection lenses from 4" to 40" focal length permits you to use *any* screen at *any* distance.

You can purchase the Transpaque complete for opaque, table, or overhead projection. Or, you can purchase this unit for one type of projection now and add equipment for other uses later. See it demonstrated in comparison with others and you'll be convinced that this is truly the aristocrat of visual communication projectors. Write us to arrange a demonstration for you.



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## Senator Likes Ed. Screen

Editor: I am always interested to read through issues of your fine publication. I noted with particular interest the helpful annual Blue Book of Audio-Visual Materials in the December, 1957 issue.

Alexander Wiley

Wisconsin Senator  
United States Senate  
Washington, D.C.

## Ad Interest Holdover

Editor: Will you please supply me with the address of the following firm if it is still in operation? *The American Classical League Service*. We wish to order materials advertised by you in 1952.

Teresa L. Oden, Coordinator

Audio-Visual Education  
Laurel City Schools  
Laurel, Miss.

## S.O.S.

Editor: May I add a plaintive footnote to Stan McIntosh's letter in the February, 1958 issue of Ed. Screen, page 60, in which he credits "Destiny, deKieffer, and an able Archives Committee" for finding his lost copy of Anna V. Dorris' Book?

Remember the original "reader's right" item (June, 1957, page 274) in which I mentioned my copy of Dorris as being one of my earliest contacts with the field and a constantly ready reference?

It was too ready . . . I lent it to someone . . . and now MY COPY IS MISSING! Can you put deKieffer and the Archives Committee on the trail? (I presume you have little influence with Destiny?)

Honest, the book IS lost . . . and I hope whoever has it will see this letter.

Henry C. Ruark, Jr.

Director of Information  
National Audio-Visual Association  
Fairfax, Virginia

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MODEL  
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## ... WITH THE NEW RCA "SCHOLASTIC" RECORD PLAYERS

A valuable **BONUS CERTIFICATE** entitling you to purchase RCA Educational Records at a  $\frac{1}{3}$  reduction from nationally advertised prices . . . PLUS a special Sampler Record containing several selections from RCA's extensive Educational Record collection! Yours at no extra cost with every new RCA "Scholastic" Record Player!

Here's an opportunity not only to save money on records but also to acquaint yourself with these new audio aids—especially designed for school use. For instance, the Model EDR-2 is a High Fidelity Record Player featuring "Tri-Coustic" sound to bring the wondrous realism of high fidelity into every classroom . . . plus a special microphone input for adapting the record player to public address.

Or, perhaps you prefer the EDR-1 . . . RCA's low-cost portable that features a 2-speaker sound

system, rugged, long-life construction, and more usable power than any player in its class!

Call your RCA Audio-Visual dealer or drop in and talk over this big-bonus offer. Have him demonstrate these all-new RCA audio aids to education. *Now* is the best time!

RCA Educational Services,  
Camden, New Jersey

D-11

Please send information on the new RCA "Scholastic" Record Players and the name of my nearest RCA Audio-Visual Dealer.

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EDUCATIONAL SERVICES

CAMDEN, N. J.



# Have you heard?

## Film Postal Rates Bill

Congress is being asked to approve a 25 per cent boost in the "Book Rate," which now also encompasses the postage rate on educational motion pictures. H.R. 5836 also proposes to remove territorial limits on "library book rate" film shipments, but at present provides that all non-profit organizations, except schools, establish their eligibility with their local postmasters before being eligible to mail at this rate. Comments on likely effects of such legislation, if enacted, would interest NAVA, Fairfax, Va.

## Excise Tax on Educational Audio?

The Excise Tax Technical Changes Act (H.R. 7125) proposes a 10 per cent excise tax on all tape-recorders and on educational-type record and transcription players. Efforts are being made to exempt "complete transcription-playing phonographs of the type primarily designed for reproduction of audio teaching materials in schools, churches and industry." The exemption of tape recorders is reportedly more difficult because those sold for educational use are generally not too different from the units going to home users. Devices used primarily for education have never before been subjected to excise taxes, in the theory that schooling should be aided, not taxed.

## Walter Bell, DAVI President-Elect

Charles F. Schuller, Director of the AV Center at Michigan State University, has been confirmed, without opposition, as president of DAVI. Walter S. Bell, veteran Director of A-V Education in the Atlanta public schools, was chosen president-elect in a close referendum vote over James D. Finn, Chairman of the AV Department of the University of Southern California School of Education, and Neville Pearson, of the University of Minnesota.

Vice-President-elect is Helen Ratchford, director, Division of AV Education, Los Angeles County Schools. Newly elected board members at large were Edgar F. Lane, Wanda Daniel and Harold Wigren.

## Cracker-Barrel Discussion

The Harwald Company, 1245 Chicago Ave., Evanston, Illinois, held a most successful three-day "A-V Cracker-Barrel" program, Feb. 13-15, that drew a representation of A-V leadership that would have done credit to any official national meet. On each of the three days the sessions ran from early morning until 9:30 and later at night. Among the participants were Dr. Walter Wittich, University of Wisconsin; Dr. Robert Snider, Univ. of Chicago; Dr. Francis Almstead, N. Y. State Board of Education; Dr. James P. Fitz-

water, Chicago Public Schools; Jack Ellis, Northwestern University; Carson Graves, Syracuse University; Wanda B. Mitchell, Evanston High School, and a large number of "V.I.P." representatives of industry and education. The Harwald soiree was reminiscent of the industry-sponsored type of educator conference initiated long, long ago by such firms as DeVry and Keystone View. The annual workshops of the Calvin Company are in the same tradition. The Harwald Company's principal lines include the Inspecto-Film, the Movie-Mite projector, and professional editing equipment from Great Britain.

## DAVI Meets in Minneapolis

All A-V roads lead to Minneapolis April 21-25 for the annual meeting of the National Education Association's Department of Audio Visual Instruction.

The DAVI Board of Directors meets Sunday, April 20. The 21st (Monday) is given over to meetings of 15 "National Project Committees." Tuesday and Wednesday mornings will be taken up by sessions of occupational groups, Tuesday afternoon will feature a conference-type session headed by Dr. James J. McPherson on the "A-V Credo." The afternoon sessions are left open for educational field trips and for the commercial exhibits. The annual business meeting will be held Friday morning, April 25. Three evening general sessions topics are on "Extending Educational Horizons," "Effective Communication" and a debate on "Educational Television."

Of special interest to the A-V Industry is the Monday morning meeting of the Committee on Archives and History, and an extensive historical exhibit of the contributions leaders of the industry have made to the development of the resources of A-V education. Dr. Abraham Krasker, Boston University, is chairman; Ellsworth C. Dent, vice-president of Coronet Films, co-chairman.

The exhibit is being arranged under the direction of M. I. Smith, veteran head of the Division of Audio-Visual Projected Aids at the Duluth public schools. The exhibit will include nearly a score of historic projectors — Edison 22mm, Pathoscope 28mm, Bell & Howell 17½mm, Victor's 35mm and 16mm and others of similar vintage. Acme, Bausch and Lomb, Spencer,

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Strip-Film. Micro-Slides.

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SVE and other early names will also be represented.

This historic note will also be carried out in some of the DAVI Trade Show exhibits. Mr. Dent is writing to former exhibitors suggesting emphasis in their displays on the many important developments they have pioneered in.

## School Facilities Council At AASA Regionals

"Planning School Buildings and Equipment to Achieve Maximum Efficiency in Instruction" is the theme of a series of discussion meetings arranged by the School Facilities Council for the American Association of School Ad-

ministrators Regional Conferences. Foy Cross, Zeph Marsh and Charles Stock will chair the panels at St. Louis, San Francisco and Cleveland.

The Council is also planning a TV film specifically designed to assist superintendents and boards of education throughout the country who are faced with bond issue votes for new school construction. The SFC address — 26 Washington Place, New York 2.

## Obituary

Yale University Press Film Service advises us of the death of veteran audio-visualist J. Irving Greene. For more than 30 years he had served as Director of Distribution for the Yale

CHRONICLES OF AMERICA PHOTOPLAYS, and, since 1956, also of the new PAGEANT OF AMERICA FILMSTRIPS. "We were all very fond of Mr. Greene," his colleagues write. "He was a thoroughbred and everyone who knew him thought very highly of him."

## NAVA Convention Plans

A committee of 15 met for two days at New Orleans to work out plans for the convention and trade show of the National Audio-Visual Association. Dates: July 26-29. Place: Hotel Morrison, Chicago. Theme: "Audio-Visual 1960." Format will follow that of last year, breakfast to noon Monday and Tuesday convention sessions; trade show every afternoon, starting Saturday to permit greater attendance by those attending contiguous conventions and meetings — educational film libraries, medical-science, industrial training, religious. Audio-visual worship service Sunday morning; workshop on the use of A-V in religious activities Sunday afternoon and evening. Sales meetings will be concluded prior to opening of convention sessions. Annual NAVA convention dance Saturday night.

## Illinois A-V Association

The spring meeting of the Illinois Audio-Visual Association will be held in Springfield, Illinois, on April 11th and 12th. For particulars consult Mrs. Beatrice Simmons, Office of the State Superintendent of Instruction, Springfield, Illinois.

## New NAVA Directory

All types of audio-visual presentations, projection services, rental or purchase of A-V equipment, tape recordings of meetings, rental of 16mm films, etc., throughout the United States and Canada can now be obtained through the use of the new directory published by the National Audio-Visual Association, Fairfax, Virginia.

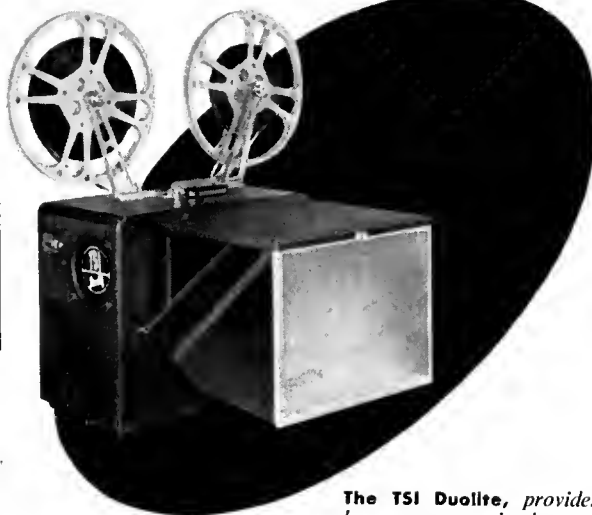
The NAVA Membership List and Trade Directory contains information on the specific services offered by some 400 A-V dealers.

The Directory lists NAVA dealers by geographical location so audio-visual users can locate and use the services of any dealer, near or distant, for conferences, sales meetings, exhibitions, religious meetings, or any other situation involving the use of audio-visual materials.

Single copies of the Membership List and Trade Directory are available free to audio-visual users from the National Audio-Visual Association, Box 337, Fairfax, Va.

**NEW** — Ask about: new self-compensating take-up reel arm; Improved movie-matic amplifier; Lease and Rental plans.

See all TSI projectors  
**DAVI**  
convention  
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The TSI Duolite, provides large screen projection and also TV-type pictures on built-in, folding screen. Holds up to 2000 ft. of film.

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The power of motion pictures is now yours to employ virtually anywhere. There's a TSI projector for every use—desk top, office, shop, or auditorium with standard projection, repetitive projection, and built-in TV-type screen. All are light weight, and of unique design for economical upkeep. TSI users comprise a blue ribbon list of businesses and educational institutions in the Americas and overseas. Let us arrange a demonstration through our dealer. No obligation to you. Write or call direct to:

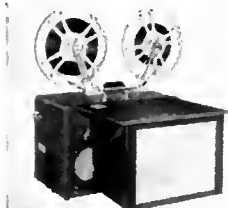


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The TSI Model D, for both large screen projection and TV-type picture on built-in screen. Includes magazine for repetitive projection without rewinding.



The TSI DeVrylite, small and light weight, provides unsurpassed picture and sound for auditoriums and classrooms. Accommodates up to 2000 feet of film.



The TSI Moviematic, with built-in, folding screen, weighs less than 25 lbs. Use in lighted and darkened rooms. Repeats film without rewinding.

## USAF Thunderbirds

A film entitled THUNDERBIRDS produced by the United States Air Force, did very well in the recently held foreign film festivals. THUNDERBIRDS was accepted for participation in the following events: Edinburgh International Film Festival; VII International Film Festival, Berlin; and the VIII International Exhibition of the Documentary and Short Film, Venice.

In addition to qualifying for letters of participation at these festivals, the film received a special mention of photographic excellence from the Venice Festival. THUNDERBIRDS was photographed in color and is 13½ minutes in length. It was produced completely in the Service. The contents depict the demonstration of the famed United States Air Force aerobatic team and some very unusual photographic techniques are employed. The film is available for loan for public nonprofit showings and nonsponsored television release through the closest United States Air Force film exchange. It is also available for purchase through United World Films, Inc., 1445 Park Avenue, New York, N. Y.

### F. F. Award

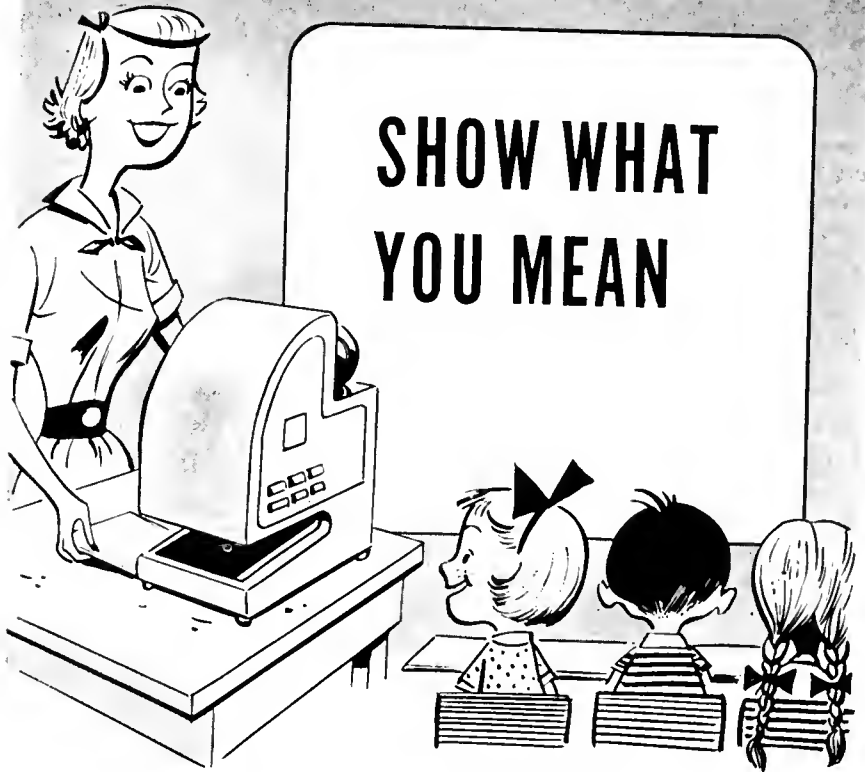
Coronet Instructional Films, Inc. has added another George Washington Medal to its growing collection of Freedoms Foundation awards. This year's prize is for "The Boyhood of George Washington" and is the only one among ten awards for 16mm films that carries the "Distinguished Service Award" asterisk. A gold medal also goes to the National Council of Churches of Christ in the U.S.A. for its film "Broken Mask." This is the film that was featured in the Sunday worship service at the NAVA convention last year.

### NU Summer Session

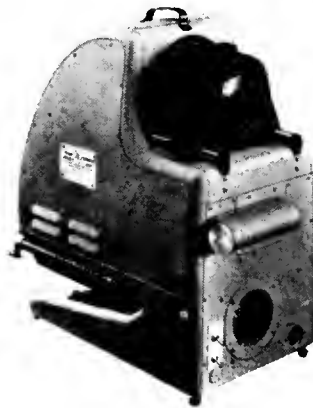
The 1958 summer session of the course 225-CO7, "Audio-Visual Teaching Materials in the Classroom," will be held at Northwestern University, Evanston, Ill. Charles R. Crakes will conduct the course as he has done for the past fifteen years. The class will meet five times per week, for a period of six weeks and will carry credits of three hours.

### Second Medical Workshop

The Second Medical Motion Picture Workshop will meet on the sound stages of The Calvin Company, Kansas City, Mo., April 15, 16 and 17, 1958. Tuition will be \$60 including all working sessions, three luncheons and the Workshop banquet. Advance registrations are required. Attendance will be limited to 150.



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### SO EASY

Teaching and learning are much easier with this unique projector.

You just flip a switch to project a big, bright picture of your teaching materials exactly the way you want to show them.

### SHARPEST IMAGE

Coated objective optics cut internal glare and reflection. With the exclusive all-glass reflecting system, this guarantees a sharp, crisp image on the entire screen...edge to edge...corner to corner.

### 1,000 WATT INTENSITY

High-powered illumination shows a clear, detailed picture in a semi-darkened room, or even a normally lighted room with shades up.

### STURDY, PORTABLE

The projector is built of rugged, lightweight, lifetime aluminum. Carry it anywhere.

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The Workshop is being planned by Neal Keehn, Vice President of The Calvin Company, in cooperation with Dr. David Rule, Director, the Department of Audio-Visual Education of the University of Kansas Medical Center, and Mr. C. Graham Eddy and Mr. L. Paul Flory, Chief and Assistant Chief of the Medical Illustration Division, Education Service of the Veterans Administration, Washington, D. C.

Full information is available from the Director of the Second Medical Workshop, The Calvin Company, 1105 Truman Road, Kansas City 6, Missouri.

### Can't Ignore TV

"Educators can't ignore TV as they plan for the future" said President H. K. Newburn of the Educational Television and Radio Center, in an address delivered recently before the 11th annual Teachers Education Conference at the University of Georgia in Athens.

He said there is evidence that the average child of school age spends more time viewing television than he spends at school . . . that any activity which involves such a percentage of the child's time is worthy of considerable attention on the part of school people.

Discussing the actual use of TV for teaching, Newburn says that the uninitiated assume that education by television simply means bringing a camera or cameras into the classroom where the teacher does what comes naturally. But the teacher on TV faces a situation which calls for preparation and dynamic techniques. She must be prepared to call on specialists in electronics and communications as well as the usual library specialists, content

authorities and curriculum experts.

Since lack of two-way communication is a major problem with televised education, the TV teacher must make up for this shortcoming by providing other means of participation. Key questions might be suggested for discussion, reports of a written nature could well be assigned, readings supplementing and reinforcing the television presentation should be outlined and required.

Newburn notes that television can be an important means of supporting the classroom teacher, since through this medium the specialist in a given field can provide the lecture part of a course to a large number of students in various classes while the classroom teacher can handle the discussion, tests, evaluations and conferences so important to the total teaching situation.

### People in the News

**Ann Arbor, Mich.:** Lloyd S. Michael, superintendent of Evanston, Illinois, Township High School, has joined the Board of Directors of the Educational Television and Radio Center. In this capacity he will help to decide policy of the national organization. The ETRC serves as network headquarters for the country's noncommercial ETV stations. The Evanston High School is experimenting with television in instruction.

**Warsaw, Indiana:** Norlet, "Pete" Hamzy has been appointed District Manager for the Da-Lite Screen Company, Inc., Warsaw, Indiana. He will cover the Southwest states with headquarters at 7469 Mohawk Avenue, Fort Worth 16, Texas.

Pete is well known in the photographic circles of the South. His work

and acquaintances in the Audio-Visual Field will be of tremendous assistance in rendering service to Da-Lite Dealer and other potential users of Da-Lite products in the Southwest territory.

**Johnson City, New York:** A. A. Davis has been appointed Regional Director, Visual Aids, Ozalid Division, General Aniline and Film Corporation, according to announcement by James A. Travis, Ozalid General Sales Manager. Davis was formerly regional manager RCA Visual Products. He was also instructor at the NAVA institute, Indiana University.

**Wilmette, Illinois:** Robert P. Brown, presently Manager of Encyclopaedia Britannica Films' Midwest Regional Office and an eleven-year veteran with the company, has been appointed Manager of the Encyclopaedia Britannica Films, Inc. Development Department.

Mr. Brown will head the group of EBFilms people who will carry the story of educational film utilization to school personnel throughout the country.

Succeeding Mr. Brown as Regional Manager will be Ralph Wagner, previously District Manager for Missouri and East Kansas.

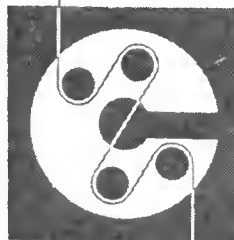


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# PHOTOPLAY FILMSTRIPS

Prepared by William Lewin, Ph.D.



**Knights of the Round Table** — A set of two filmstrips. Part One, 25 frames, explains the background of the story, its theme, its significance as an early attempt to organize a league of nations and how the United Nations Security Council is the Round Table of today. Part Two, 28 frames, tells the colorful story of the great legend, based on the M-G-M photoplay. **\$7.50.**

**A Lesson in Mythology** — Explains Andromeda, the Minotaur, Iphigenia, etc., based on M-G-M's *The Living Idol*. 25 frames, color. **\$7.50.**

**The Glass Slipper** — The charming fairy tale of Cinderella, told in a new way, based on the M-G-M photoplay. 36 frames in full color. **\$7.50**

**Alexander the Great** — Biography of the first man to conquer the civilized world, based on the photoplay. Shows Alexander's effort to unite Europe and Asia, a task with which the U.N. is still faced. 55 frames. **\$7.50.**

**Adventures of Robinson Crusoe** — In full color, 50 frames, a clear pictorial guide to the Defoe classic, based on the United Artists screen version. **\$7.50**

**Richard III** — Based on Laurence Olivier's colorful screen version of Shakespeare's famous play. 48 frames. **\$7.50**

**Romeo and Juliet** — Shakespeare's great love story illustrated in color from the J. Arthur Rank production filmed on location in Verona and other Italian cities. 44 frames. **\$7.50**

**Columbus** — Black-and-white, based on the J. Arthur Rank production starring Fredric March. 55 Frames. **\$3.50.**

**The Vikings** — In full color, 47 frames, based on the Kirk Douglas production. **\$7.50.**

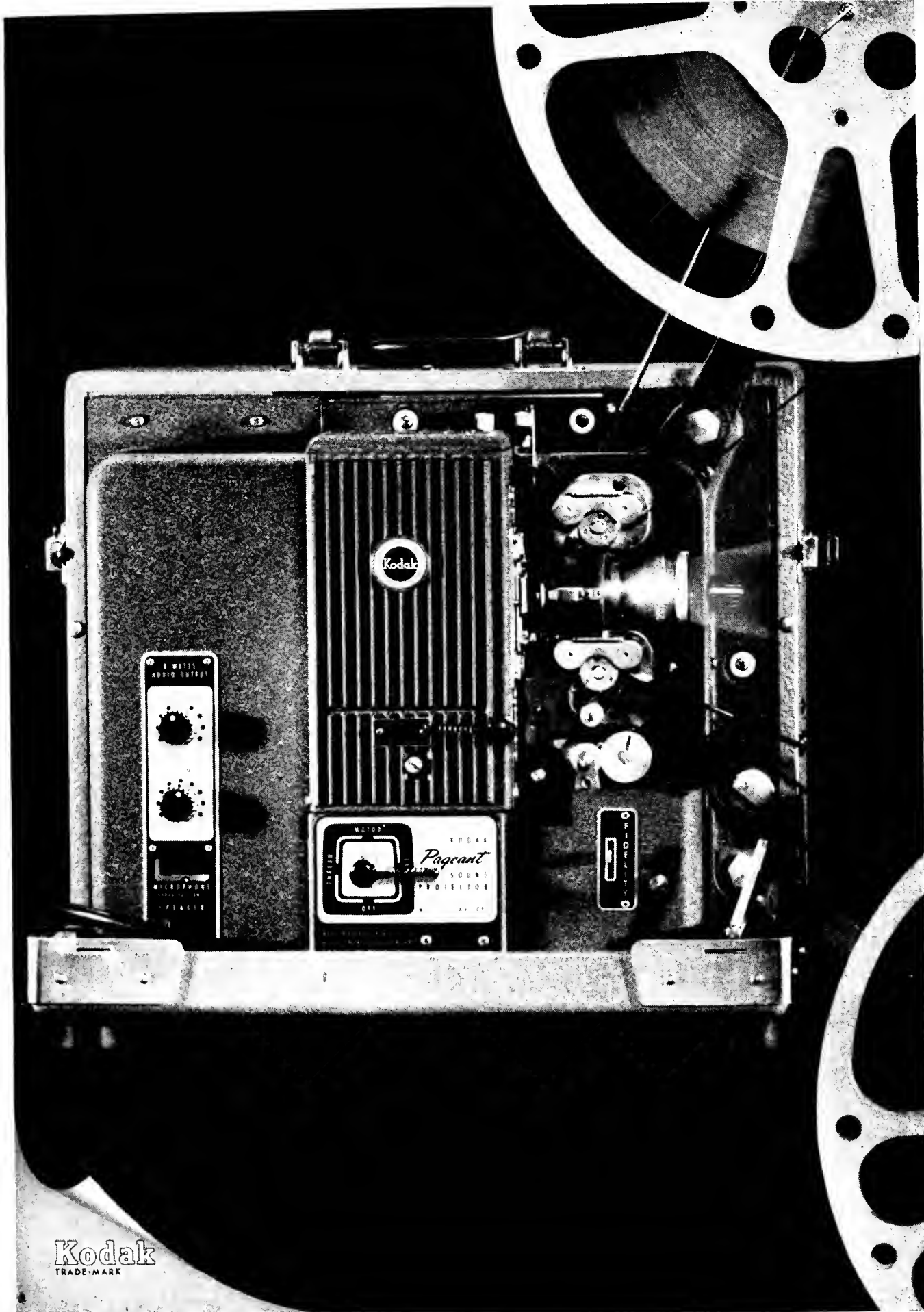
**Hansel and Gretel** — In full color, 42 frames, the highlights of the beloved fairy tale as performed by the charming Kinemins of Michael Myerberg's screen version, released by RKO Radio Pictures. **\$7.50.**

**Greatest Show on Earth** — In full color, a lively pictorial guide to the circus, based on Cecil B. DeMille's Technicolor photoplay, which won the Academy Award in 1953 as the best picture of the year. 40 frames. **\$7.50**

**Ulysses** — In full color, 64 frames, a pictorial guide to the new Paramount screen version of Homer's *Odyssey*, produced in Italy. An invaluable aid to the study of the classic. **\$7.50.**

**EDUCATIONAL & RECREATIONAL GUIDES, Inc.**

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# KODAK MAKES AUDIO-VISUAL NEWS

## ANNOUNCING A NEW KODAK PAGEANT SOUND PROJECTOR AT A NEW LOW PRICE

The new Kodak Pageant Sound Projector, Model AV-085, rolls prices back to 1955-56 levels. It lists for just \$439!\* At the same time, it has all the essentials for good 16mm sound projection. The AV-085 is a true Pageant.

As with all Pageant Projectors, you *never* oil the AV-085: it's permanently lubricated for you at the factory. As with all Pageants, it is easy to operate, sets up in a jiffy with folding reel arms, attached belts, and simplified film path. And it has Kodak's exclusive Super-40 Shutter for added screen brilliance.

*New features, too*—There's a powerful, sensitive new amplifier, designed around *printed circuits*, to make it more compact, rugged, easy to service. It delivers its full rated 8 watts. For better listening, the speaker

is housed in a *baffled* enclosure which assures good response over its entire frequency range. The speaker itself is an 11-inch oval—shaped that way to make it compact—and designed to give you the same effective cone area as a conventional 8-inch round type.

The Model AV-085 has a new type of pull-down claw that's virtually wearproof, made of hard tungsten carbide. You'll have no problems with municipal electrical codes either—a new 3-wire cord provides for grounding, adapts to ungrounded outlets, too.

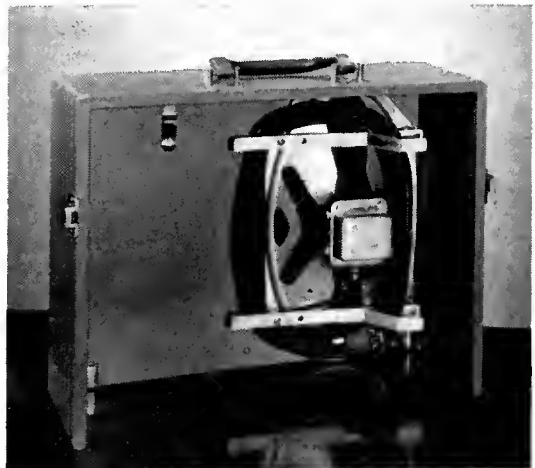
Ask your Kodak Audio-Visual dealer to demonstrate the new AV-085 Pageant. Or write for Bulletin V3-22 for full details. No obligation, of course.

\*List price, subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.



New low-cost Pageant Model AV-085 comes with economical 750-watt lamp, exclusive Kodak Super-40 Shutter for brilliant pictures on the screen.



Resonant, natural sound comes from new 11-inch oval speaker in baffled enclosure. Oval shape lends rigidity, makes case more compact.

# POINTING SOUTH

We know it isn't polite to point, but maybe The South and especially the educational leaders of The South will forgive us if we point toward them this month. The point we want to make is that the whole country should sit up and take notice of some of the ways The South is leading in audiovisual matters. Let's look at some "for instances."

Take the matter of constructing and operating non-commercial educational television stations. Not only was the first one in Houston, Texas, but of the twenty-eight stations now on the air, *ten* of them are in The South. That's thirty-six per cent! And the only state in the nation that can boast of a chain of educational television stations capable of reaching every classroom and person in the state is Alabama! Compare this with the situation in the populous and prosperous Middle Atlantic and New England region, including the great Empire State of New York. In this whole area there are but three stations, and none of these is in the state that first proposed the idea of state networks, New York.

Now consider this. One of the most significant recent developments in audiovisual affairs was the announcement last year that a whole year's high school science course was to be made available on film. Subsequently one hundred sixty-two lecture and laboratory sessions with one of the nation's finest physics teachers were put on film. Here was imaginative enterprise! Here was a challenging opportunity to use motion pictures in a way they had never before been used. Here was potentiality for attacking a critical educational problem, the improved teaching of science. The South responded first with the most. Early reports indicated that two-thirds of all these physics films in use were being used in the classrooms of The South.

Here is another example. A brochure, "Teaching Materials in the Modern School," was developed nearly a decade ago by the Southern States Work-Conference on Educational Problems. This was one of the earliest statements of an "instructional materials" concept giving consideration to audiovisual materials in relation to all other instructional materials. It summarized the experience and thinking of forward looking Southern educators and pointed the way for others. There are many who now believe that the normal evolution in the administration and use of audiovisual materials is toward their inclusion in a total instructional materials context. Pronouncement and practice in The South were in the lead.

Finally, here is an instance of creative leadership that is brilliantly daring. Southern educators are proposing to interrelate with picture and sound more than one hundred thirty institutions of higher education. Through closed circuit television a teacher in any one institution would be immediately available on the campus of any and all other colleges and universities of the South. This is not just "dream talk" either. This project that would cost more than a hundred million dollars is being considered as a practical and economical adaptation of new communications tools to the tasks of higher education. This is leadership thinking of the highest order.

From our smug Northern orientation, these things they're doing in The South seem all the more remarkable. In matters that are extremely important for audiovisual education, and for all education, The South is pointing the way for the rest of the country to follow. So, even in mid-winter, while it's still cold up here, our editorial hat is off in salute, and is pointing appreciatively to The South.

*Paul C. Reed*



Costumes, when worn either by the natives or members of the tour, add color and interest to a picture. They also aid in visually identifying locale.

by Alvin B. Roberts

Audio-Visual Director  
Western Illinois University  
Macomb, Illinois

# COURSE IN FIELD PHOTOGRAPHY

## tour members share interests and benefits

FOR more than thirty years the author has conducted field tours for high school students or teacher groups. Throughout that period of time he has had an opportunity to observe hundreds of people attempting to make picture records of their trips. With the introduction of the 2 x 2 slide camera and Kodachrome Film, interest in picture taking increased tremendously. This work with many different teacher groups showed that help was needed in learning to operate the camera, reading a light meter, selecting appropriate subjects, and in composing, and in organizing a narration. Five years ago for the first time, Western Illinois University offered a course in Field Photography in an effort to assist tour members in getting a better set of pictures, either for use with groups in their

own communities, or with the students in their classrooms.

It is surprising to note the number of people who start on a rather extensive tour with a camera about which they know practically nothing. One person may report, "I have never taken pictures, but my son wanted me to take his camera." Or another may appear with a brand new camera that some club or other civic organization has presented as a gift; and yet not have the slightest idea as to how to operate it. Consequently, the first part of the course in Field Photography centers on the operation of the camera. Usually a couple of hours at the first orientation meeting is given to those who are going to take pictures. During this time each individual is given whatever help is required in learning to load and un-

load the camera, also pointers on how to hold the camera, how to release the shutter, how to use the range-finder, how to set the stop, and shutter speed. Practice is also given in the use of the light meter and in transferring the readings to the camera. For those who do not have light meters instruction is given in the use of light charts. If it seems advisable the group is divided so that three or four people working together will have access to a light meter. The hours so spent saves valuable time when en route.

Considerable help is needed in the composing of the picture. It is common to assume that all that is necessary to get a picture is to point the camera and release the shutter. The author, on the first two or three days of the tour, uses a camera with



## Students are instructed in photo-equipment, and picture-taking techniques

ground-glass viewfinder. In this way good and bad composition of the same subject can be shown, and within a relatively short period of time most of the tour members are able to follow suggestions in the selection of a subject and in determining the angle that will give best results. With twenty or thirty people, considerable time is required for the first two or three days; but once they become proficient in the operation of their cameras and are familiar with the basic principles of composition, real headway can then be made in the selection of subjects.

Many feel that all one needs to do in making a picture record of a tour is just shoot whatever is handy and then organize the pictures taken into a Travelogue or teaching unit. When a person working on such a basis returns home he will find that he may have hundreds of scenic shots but not very many, if any, of the people, their homes, the industries, agriculture, products, methods of transportation, monuments, public buildings, and other subjects that may be needed to give a well-rounded and balanced view of the region covered. Much time is given in helping the tour member plan a picture record. Most of this work will need to be done individually, as each person on the tour may have an altogether different use for the pictures he is taking. Most travelers are interested mainly in a series of pictures that can be used as a travelogue which they may share with their own students, or people in their community. In addition, some may want to produce teaching units. In this latter area again individual work is required because of the various subject areas in which the members of the tour group are interested. At first, it seems or appears quite difficult for a person to think of specific pictures to take in an area that is entirely new to him; however, the author has found that by the use of travel folders, booklets, postcards, and pictures selected from magazines in advance—the prospective photographer may get a general idea of the type of subjects that will be found in the countries visited.

Basic categories in which pictures are to be taken are then listed. These will include characteristic scenes such as topography, people, points of historical interest, cities, industries, arts

and crafts, recreation, plant and animal life, agricultural products, and places of scenic beauty.

The author has found a Distribu-

tion Chart most helpful. This chart is not to be carried by the photographer and filled in when each picture is taken; instead it is used at the end



**Framing a distant scene with foreground subjects is a very important part of picture taking as it gives the study depth and dimension.**



**Subjects that are always of interest to the photographer in another country, are the people in their native costumes, and their homes.**



# Physics Film Course

## Aids Science Education

A Report

by CARLTON SMITH

SCIENCE education has been a topic of heated discussion, not to say recrimination, since the first Soviet sputnik was lobbed into space last year and settled down to its smug circumnavigation of our home planet.

That our science education wants improving is agreed by nearly all (though what is meant by "improving" is something else again), and we are about to devote considerable quantities of money to that end.

In this atmosphere, it is interesting to see what has happened to this country's most ambitious project to date in the development of audio-visual instructional materials in science—something on which the Russians have placed heavy emphasis for some ten years, reportedly with excellent results.

At the beginning of the school term last fall, about 350 high schools and

colleges began pioneering use of the first complete academic course ever available in its entirety on film: 162 half-hour lecture-demonstrations and lab sessions featuring physicist Harvey White as teacher, produced by Encyclopaedia Britannica Films—a project that had the guidance of the National Academy of Sciences, and financial backing from the Fund for the Advancement of Education.

Some of the heaviest early interest came from the southeastern states. Several of the 40 courses on film that were snapped up between the end of shooting in June, 1957, and school's opening in September went to Georgia, Tennessee, and the Carolinas.

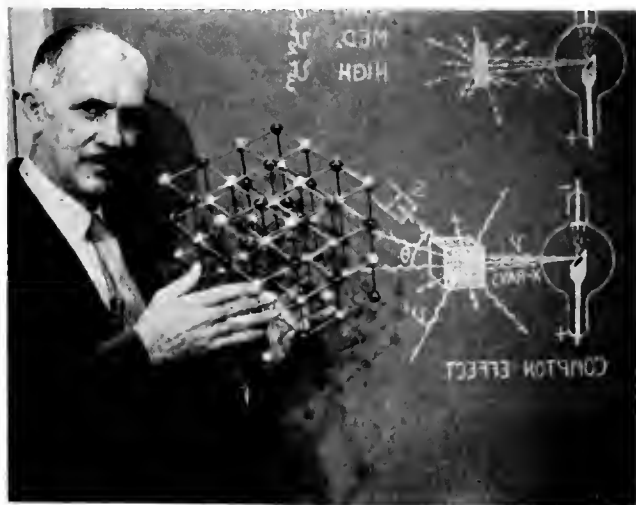
In Macon, Ga., in the classroom in Ballard-Hudson High where B. D. Oliver teaches physics, you can still detect the odor of mortar and fresh

lumber—not uncommon in this state that is in process of giving itself a mighty lift by its educational bootstraps. The school, with Oliver's class of 18 students, is one of six among which one set of the physics films is circuited.

"There's no other way we could teach these boys this much physics," says Oliver. "Where would we get the equipment to make all those demonstrations?" They work on 55-minute periods, and see a 30-minute film every day of the school week, briefly introduced by Oliver. When he feels one of the films doesn't call for note-taking, it is run uninterruptedly during recess and over into the class period, to give them almost a full period for discussion.

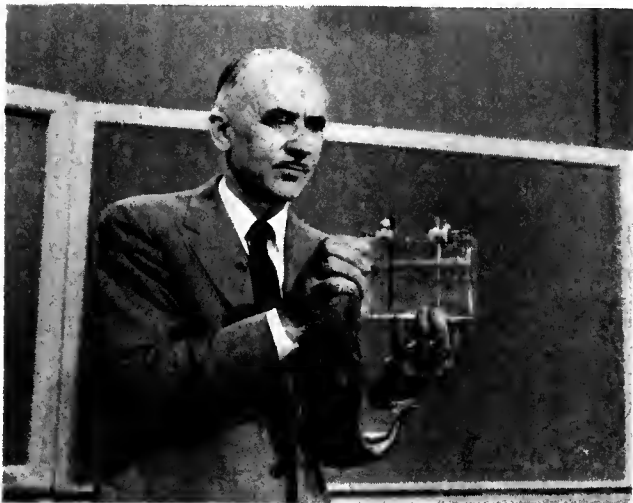
How do the boys feel about missing recess? "They don't seem to mind."

Studio set in laboratory lesson "Reflection from Plane Surfaces."



Atomic model used to demonstrate cubic crystal structure of certain solids. (From "Photon Collisions and Atomic Waves" unit.)

Dr. White testing Coulomb's Law with special magnets and Hibbert balance. (From "Electricity and Magnetism" unit.)



Metal electrodes of a voltaic cell in laboratory lesson. (From "Electromotive Force of a Battery Cell.")

Oliver smiles. "They're pretty keen on this course."

This is the general pattern throughout the country, where the films are circuited to schools for classroom projection. Conscientious teachers, shaping their teaching around the 30-minute films, frequently report using recess, Science Club meetings, and extra-curricular hours to make additional time for discussion and project work.

Adolescents are eager science students when instruction is made both interesting and challenging. In Dublin, Ga., principal D. R. Davis illustrates the attitude of the class taking the film course by telling of his encounter in a locker room with a boy, whom he recognized as a physics student, idly plucking a taut string. Davis jokingly challenged him to tell him its rate of vibration. "I got such a lecture on wave motion, nodes, antinodes, and harmonics that I was sorry I'd asked. These kids are really wound up on physics." In Glenn County, Calif., a school board member heard so much about physics on film from his own son that the entire board attended a class session, and came away enthusiastic.

The imagination with which the teachers of science are putting this new instructional material to use is most interesting.

In Spartanburg, S. C., a junior high science teacher who operates a program of accelerated courses for gifted students borrows key films, as the high school physics teacher receives them, and gives his 7th and 8th graders an occasional shot of 12th grade physics. "Just imagine what a boost it gives their egos, to be able to say they're using the same material that high school seniors use. And, not incidentally,

they learn a lot of physics from them."

In Forsyth County High School, at Cumming, Ga., 8th grader Arthur Wright was experimentally enrolled as a regular member of the senior-year high school physics class. "It was a little rough at first," says his teacher, T. V. Roane. "He was a little bothered and upset, trying to adjust to the different class environment and the higher level of work. But his test grades have climbed up steadily, until now he's one of the better students in the class. I see no reason why physics, organized and presented as it is on these films, can't be taught in an earlier grade."

In Orland, Calif., physics teacher Walter Maas, who is "extremely pleased" with the way his regular physics class is taking to the course on film, was handed a problem group at the beginning of the year. "As a group, their reading comprehension was pretty well below normal. The administration wanted them to have a science course of some kind. We didn't want to call it 'General Science'—they'd think it was 7th or 8th grade stuff. And we were afraid that calling it 'Survey of the Sciences,' or 'Physical Science,' would sound too tough and put them off. Finally, we thought of offering a course called 'Electricity.' Every boy wants to learn about electricity. And you can tuck a lot of elementary physics and chemistry into an electricity package." The apt nomenclature attracted two classes, totaling 70.

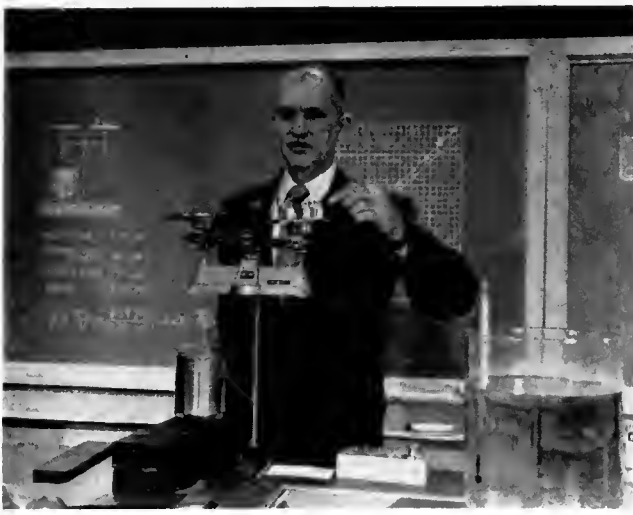
"I decided to try some of the key films from the physics course with the class," Maas said, "and the result has been a very agreeable surprise to every-

one. The attention span of these students is short, so our method of using the films had to be quite different. We 'serialize' a 30-minute film over two, three, or four days, and tell them just to forget about the math. They like the idea of the films, and we have succeeded in teaching a good deal of science to this problem group. Where reading comprehension doesn't enable a student to absorb fairly complex ideas from the textbook, he can often grasp the same idea quite readily by listening and watching. Of course, the lucidity of Dr. White's explanations, and his wonderful demonstration techniques, are important factors here."

In California's Solano County, Dr. J. Carl Conner, county AV Director, reported a run on the three math films from the course (covering algebra, trigonometry, and use of the slide rule), in one after another of the county's schools. Inquiry showed that the requests for repeat showings had been initiated by groups of students. "An illustration," says Dr. Conner, "of the way that some of the physics films are being used in other subject areas."

At college level, the film course is being used at Pennsylvania State University as a prerequisite to college physics, for entering students who have not had physics in high school. Colleges frequently complain that they are being forced to teach high school physics, and one hope expressed for the course on film is that it will help to "move high school physics back into the high schools."

In Oklahoma City, St. Louis, at the University of Nebraska, and in Chicago, the films are being made available to a wide audience over educational TV stations. From the Chicago Public Schools, which got a head start



**Demonstration and determination of density by weighing an object in air and object in water.**

on the rest of the country by starting telecasts of the first-semester films early last year, even before production of the course had been completed, there came recently the first published data of an evaluation study.

Special tests, prepared in the Division of Student Examinations, were given 692 students who took Physics I via television, and 906 who received conventional classroom instruction. As the report points out, the television group had home handicaps; they were younger than regular physics students, they had completed less math than regular students, they carried a load of five major courses, and telecasts were scheduled late in the day when they conflicted with extracurricular activities.

Results of the testing showed, however, an average score of 72.0 for the film/TV group, and 66.7 for the regular students. When scores were compared for groups matched in distribution of Otis IQ's, the average score was 71.4 for the film/TV group and 71.5 for the regular students.

When Physics 2 was offered via television during the summer session, 117 students who had taken Physics 1 by television were among the enrollees. This group, given the Dunning Physics Test toward the end of the second semester, had an average scale score of 124, for what the Chicago report terms "the very gratifying achievement" of a national percentile rank of 78.

One of the most elaborate evaluation studies ever undertaken is now in progress at the University of Wisconsin, where Dr. W. A. Wittich heads a project in which 88 high schools are involved. Evaluations will also be made of use of the films for extension, or correspondence, study, and for self-instruction without a teacher in supervised study groups.

Whatever the Wisconsin study may show about the feasibility of teaching physics via film without a teacher, most of the experience to date indicates that educators regard it as a new type of instructional material to be used by the teacher, to broaden and strengthen his teaching capacities and abilities. And one of the important values of the films to the teacher, many of them are quick to say, is the opportunity it affords him to learn instructional techniques from a man who is highly talented teacher, as well as a physicist of stature.

Maas, a qualified teacher of several years' experience, says: "Anyone who doesn't admit that this is a wonderful course in methods just isn't being honest. I sometimes get so absorbed in watching White, wondering how he's going to develop this or that idea, that I forget I'm teaching a class."

In the Macon, Ga., school referred to earlier, Oliver previews each film on the preceding evening, when he is joined by the school's chemistry teacher, the biology teacher, and the head

of the science department. It constitutes a private seminar in methods for all of them; Oliver, whose preparation in physics consists of one engineering course, learns content too. "I look forward to it every night," he says. "I'd hate to miss one."

In Pittsburgh's Sacred Heart High, where an exceptionally strong science department walked off with top honors at the city's Science Fair last year, the physics teacher offered an explanation.

"A teacher can't really learn very much, from other teachers, by visiting their classrooms," observed Sister Mary Eudes. "I have tried. But all of us—including myself—are just a little reluctant to 'perform' when another teacher is watching. And besides, how much time can you spend in other teachers' classrooms? Dr. White is both an exceptional teacher, and a 'star' in front of the camera. This is really the way to effect the interchange of ideas within the profession that all teachers need, and want."

Sister Mary is an unusually well qualified teacher, with most of the work on a doctorate behind her, and a wealth of experience in teaching at both secondary and college levels. What about the films as instructional material? she was asked.

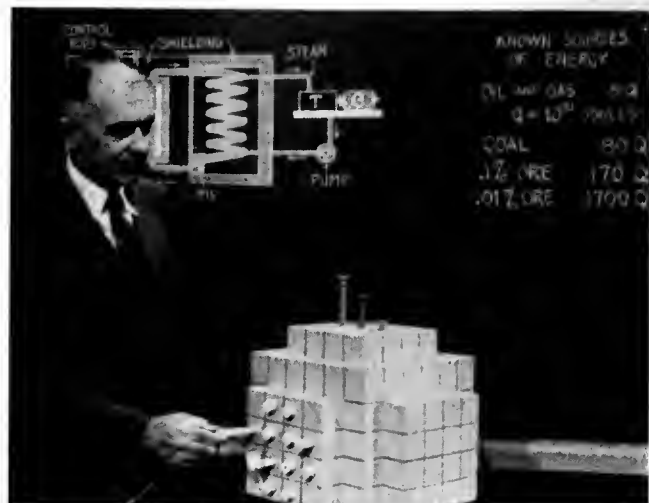
"I wouldn't be without them. Of course, I could teach physics without the films. But *with* the films, a very satisfactory division of labor becomes possible. Dr. White teaches physics—and I teach the children."

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Note: The editors of Educational Screen & Audio-Visual Guide, recognizing the unique character of Dr. Harvey White's physics course film (162 lecture and laboratory sessions), asked Mr. Smith of EBF to prepare this exclusive report for our readers to give them some idea of the reactions of teachers who are using these films.

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Pictures from the Encyclopaedia Britannica Film, PHYSICS PROJECT



**Demonstration of an atomic pile used to produce nuclear energy.**



# Movable, Self-Contained Rear Projection

**Craig Fullerton**

Ass't Superintendent in Charge of  
Instruction  
Omaha, Nebraska Public Schools

and

**John Roberts**

Director of Property Services  
Greeley, Colorado Public Schools

A rear projection device built on a four-wheeled projection table which can be easily rolled from one classroom to another offers another means of screening filmstrips and motion picture films in classrooms.

Increasing numbers of one story school buildings are appearing in which deliberate attempts have been made to introduce natural light through clerestory construction, glass block, plastic bubbles and extensive fenestration. Darkening of classrooms in such buildings is needed to permit the use of all types of projected materials. Incorporating means for darkening classrooms in original building designs is desirable. If not so provided, a systematic program over a period of years of installing drapes or blinds has been adopted in many school systems.

Many school systems have not found it possible to include provisions for darkening in original building plans or to launch programs of subsequent installation. If classrooms cannot be darkened, it is common for teachers to move their classes to rooms where darkening is possible. It is possible but not always likely that effective use of instructional films will be made when this is done. When students are thus moved from their regular environments for learning, the instructional film may easily be regarded as "a movie" rather than a closely related, contributing experience to a total learning situation. Introduction of the film and establishment of good mental set for profiting from the film are not as readily achieved when the class is moved. From the disadvantages which seem to accompany the moving of students when films are to be used, the writers determined to design a rear projection device which would be simple and as foolproof as

possible for teachers to use in classrooms with no provisions for darkening and no student projection club assistance.

Projection tables mounted on wheels have been in widespread use for years. A marked area for setting a motion picture or filmstrip projector, a mounted plane mirror, a hinged screen and an enclosure to prevent undue dispersal of light were built onto such a table. Fastened to the lower shell of the table were guides to engage and securely hold a projector loudspeaker case.

A translucent material was needed for the screen. The images obtained using sand-blasted glass and frosted acetate possessed good contrast, but wide angle viewing was not possible. Tracing paper proved most satisfactory of the materials tried. A sheet of clear lucite was mounted behind the tracing paper for protection. While a front surface mirror would

probably be more efficient and prevent the formation of ghost images, sufficiently satisfactory results appear to have been obtained with a less expensive ordinary plane mirror.

Best results seem to be obtained when the screen is orientated in the classroom so that a shadow falls across it. A larger image may be obtained and the table may be shortened if a 1½ inch rather than a 2 inch lens is used.

Fifty per cent of the teachers in a one story elementary school housing some 600 students indicated after trial use that they would use instructional films in their own classrooms exclusively, using the rear projection device, if it were placed in the building permanently. Initial trial was undertaken in this building as less darkening was possible and more light was admitted to classrooms than in any other building in the school system.



Portable table mounted on wheels, has area on top for holding a motion picture or filmstrip projector, a mounted plane mirror, a hinged screen and an enclosure to prevent undue spread of light. Shelf below, has cleats attached to hold projector loudspeaker case.

# EFFECTIVE Flannel Boards



Flannel boards are in all instances a piece of ordinary outing flannel (about 50c/yd.) stretched over a piece of stiff material, e.g., heavy cardboard, plywood, or hardboard and fastened with glue, tacks, or tape. There are many "framework" possibilities, e.g., the cardboard triangular ones in the construction process above.

**T**HE flannel board, an effective teaching tool, has been used for years.

Parents have used them as educational toys with pre-school children. Teachers, particularly in elementary schools, have found many uses for this simple visual aid. This includes both church-related and public school work.

More recently, high school instructors and college professors have found this inexpensive and easy-to-make "hand tool" excellent in their classes, too. Today, farsighted business and industrial men are beginning to zip up their meetings and training programs with flannel board displays. The newest use is on television.

Why are flannel boards becoming more popular each day? Let's look at a few examples. These examples are from a new 14-minute color motion picture *Flannel Boards and How To Use Them*. E. Milton Grassell (School Specialist with the Department of Visual Instruction, Oregon State Sys-

tem of Higher Education) wrote the script and supervised the filming of the demonstrations.

Here are some reasons for the present-day flannel board popularity.

Flexibility is the first and most important reason. In fact, the flannel board is almost unrivaled with this unique advantage. This makes it easy to introduce items in a systematic order, rearrange them, and add to or subtract from the arrangement.

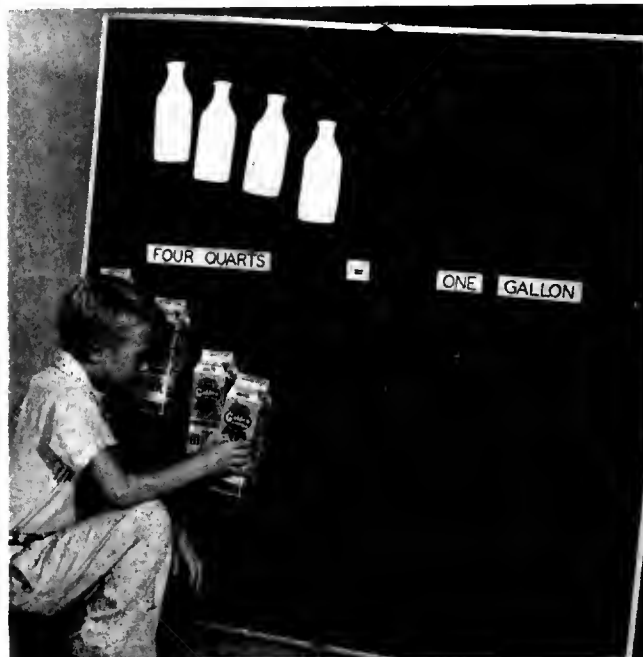
Rearrangement in itself suggests manipulation — another reason for using flannel boards. Take, for instance, telling time. The hands of the clock may be moved.

Flannel boards are also good for developing safety attitudes. A red, green and yellow disk can be manipulated on a cut-out traffic light silhouette.

Fractions may be manipulated to show that they are parts of a whole regardless of their size and shape. This is a good way to introduce these concepts; this is also a good technique for review and meaningful drill.



Instead of tacking this poster to the bulletin board, Milt Grassell has cut it into its logical sections and backed it with flannel (sandpaper, felt or commercial "adhesive" work just as well). Now, each section can be placed on the flannel board as it is introduced.



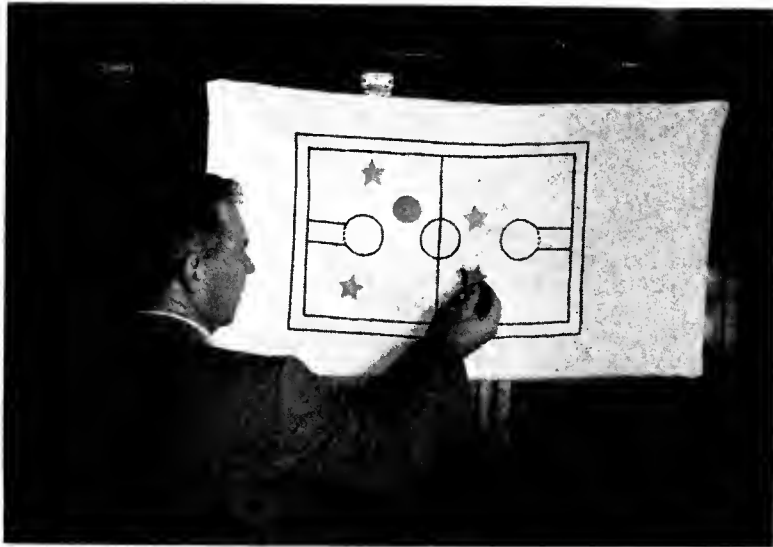
Students may give typical milk bottle silhouettes a third dimension by scraping the wax off one side of an ordinary milk carton so that the flannel, felt, or sandpaper may be glued on to make the 3-D visuals "stick" to the flannel board, for more realistic effect.

Animation is easy to do. That's another reason for using flannel boards. Animation can show plant growth by using cutouts to show the development of a plant from seed to full bloom.

The permanent outlines on the pieces of flannel were made with felt-nib pens. Speedball pen points and various colored India inks, grease pencils and crayons.

These few pages, of course, cover only a few reasons for using flannel boards. The film shows many more uses on the elementary, high school, college and adult levels.

Film, *Flannel Boards and How To Use Them*, was produced by Albert Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, California.

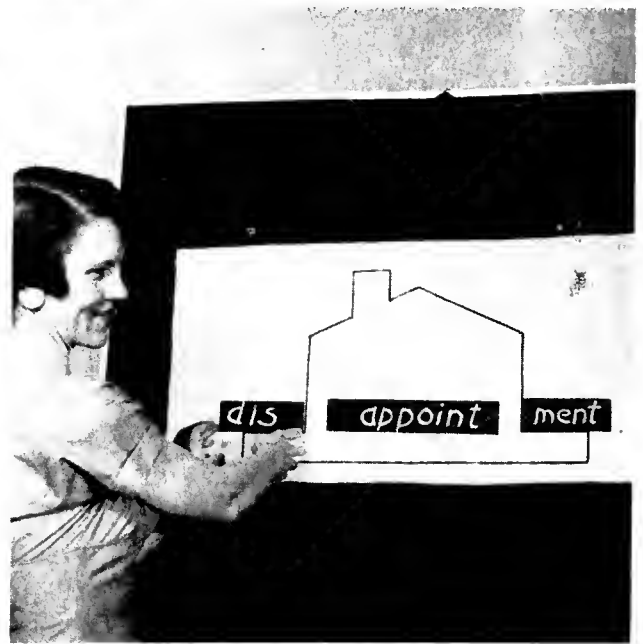


▲ This picture illustrates an assortment of the materials that readily stick to flannel boards e.g. (the left flannel board shows) an arrow and square cut from masonite, balsa wood, sponge and pictures backed with flannel, felt, sandpaper, etc.; (right flannel board) Grossell's finger is pointing to cotton; other "adhesive" materials include felt and flannel.

◀ Flannel diagrams, similar to this basketball court, may be carried in one's pocket and fastened to the wall of the host school with masking tape.



The imaginative teacher may illustrate what happens from the time a flower seed is planted until it reaches full bloom. This type of demonstration may also be applied to vegetable plants whose tubers develop beneath the soil.



Barbara Grossell illustrates the root (appoint) prefix (dis) and suffix (ment) in the above manipulative device. The chalkboard-printed strips of cardboard may be erased and used over. Felt is glued to the rear of the strips so they will "adhere" to the flannel outline.

# The Terrestrial Globe For Education

**A**LTHOUGH the terrestrial globe is one of the oldest and most useful educational tools devised by man in his efforts to gain understanding and mastery of the earth on which he lives, few teachers in either science or geography seem to know how to use it as a scientific working model of the earth in space. It is the purpose of this brief article to point out how some of the forgotten lessons in the uses of globes from earlier times can now be adapted and applied to the problems of the age of space.

The existence of earth satellites in orbit around the earth has probably created more popular awareness of the earth as a sphere than any other historical event since the discovery of America and the first circumnavigation of the world. And today, as in the age of Columbus and Magellan, the globe is the indispensable visual tool which enables one to look at the world as a whole in relation to his place upon it and consider his relations to its shape, size, movements, and associations in space with other heavenly bodies.

Although, as we have indicated, the terrestrial globe is one of the oldest educational tools in existence, its functional use in the classroom and laboratory has fluctuated from age to age according to the nature of the scientific and geographical problems of the times. To the philosophers and astronomers of ancient Greece, the globe was essentially a mathematical symbol and model which enabled them to theorize about the size and shape of the earth and its mathematical relations to the movements of the

sun and stars. By the time of Claudius Ptolemy, about 150 A.D., the approximate size of the earth had been scientifically determined, a mathematical framework of latitude and longitude lines for determining geographical locations had been devised, and the five sun-position lines which divide the surface of the earth into latitudinal zones had been plotted. All of these fundamental global solutions were applied by Ptolemy to his flat maps of the known world, which have survived, but no globe of his age exists today.

For more than 1300 years after the Ptolemaic age of mathematical reasoning and astronomical speculation, the globe received little attention from scholars or teachers. Such mental and physical activities as scholastic philosophy, pilgrim travel, military crusades, and coastal navigation required little knowledge or use of the globe for the achievement of their goals. The late Roman and early Middle Ages were indeed dark centuries in this respect. But with the great intellectual discoveries of the 14th and 15th centuries, and the new geographical discoveries of the 15th and 16th centuries, the globe became indispensable as a geographical map, a navigational aid, and a scientific tool.

Throughout the 17th century, the globe continued to develop as the finest cartographic expression of man's growing knowledge of the earth's surface. During the first half of the century, leadership in the art of globe-making was concentrated in the Netherlands. In the second half, however, English and Italian globes rivaled

those of the Dutch in both beauty and accuracy. Even today, the great globes of Vincenzo Coronelli, dating from about 1680 to 1700, rank among the largest and finest ever produced.

For more than 300 years after the discovery of America by Columbus, the globe developed steadily in scope and accuracy as the supreme cartographic expression of man's knowledge and conquest of the earth's surface. By the opening of the 19th century, however, the general outlines of the continents and oceans had been quite accurately determined, and the attention of the explorer turned to the interiors of the continents. Neither the exploration nor the settlement and development of continental interiors required much use of globes; for these activities, regional and local maps were much more functional. Consequently, during the 19th and early 20th centuries there was a steady decline in the educational use of globes until they became almost entirely decorative in both classroom and home. Those of us whose public education was acquired during the first quarter of the 20th century can testify reluctantly to the almost complete absence of any formal instruction in the uses of the globe, either as part of our elementary education or in teacher training.

During the second quarter of the 20th century, however, a series of events and developments gradually brought the globe back into use as a functional map of the world. Man's conquest of the air as a medium of intercontinental transportation made the great circle route between distant places a constant reminder of the mathematics of the sphere. Almost instantaneous world news via the radio developed an awareness, if not an understanding, of comparative time and calendar differences throughout the world. The global character of World War II in scope and strategy and the organization of the United Nations helped to create a world wide consciousness of the oneness of human affairs. And the analysis of cold war geopolitics brought the transpolar relationships of Eurasia and North America into sharper focus.

These and other cultural and political developments of the last quarter century have indeed created new popular and educational interests in the



**A globe in a cradle horizon showing the apparent position of the sun at each hour of the day, from sunrise to sunset, on November 3 or February 15 when the sun seems to follow the 15th parallel, south. The number of block dots above the horizon represents the approximate length of day for Chicago on the given dates. The observer is facing the noon sun, and his shadow will point north.**

# In The Space Age



A globe equipped as a free, removable ball in a cradle horizon mounting, with a hinged great circle or satellite blade. The setting shows a great circle or rocket path from Cape Canoveral, Florida, across London, 4400 miles distance. By adjusting and rotating the globe beneath the satellite blade, the relationship of any place on earth to any satellite orbit can be visually demonstrated.

globe as a spherical map of the world's political pattern. But with the launching of the first earth satellites in 1957 and the dawn of the age of space, the globe must once more receive attention and use as a model of the earth in relation to the universe.

The educational use of the globe as a scientific model of the earth in space requires several basic conditions: (1) a globe mounting which makes it possible to set the globe into a position corresponding exactly with that of the earth in relation to the observer and space; (2) a mounting which provides such necessary equipment as an artificial horizon and adjustable meridian, each marked off in appropriate scales of degrees, hours, and miles; (3) information with respect to the latitude position of the overhead sun for any day of the year and, for some purposes, the difference

in time between sun and clock for a given place and day (both of these facts are to be found in the traditional analemma on many globes, or may be obtained from most almanacs); (4) the understanding by teacher or student of how to adjust and manipulate the globe and its accessories so as to demonstrate and illustrate earth-sun and earth-satellite relationships.

A globe, mounted on its axis at a fixed inclination, or resting in a shallow cradle without a horizon, is almost worthless as a model of the earth in space. It must at least be a free ball in a cradle-horizon mounting. And both teachers and students must acquire understandings and skills in manipulating and obtaining information from the globe and its accessories.

For the study and demonstration of earth-sun facts and relationships as they exist for any given place or loca-

tion on the earth's surface, it is necessary to rectify the globe for the given location. This simply means that the globe must be adjusted so that the location in question is at the zenith or on top of the globe, with the North Pole of the globe pointing to true north. With the globe in this position (rectified for a given place or location), the following facts are true:

- (1) The globe is now an exact working model of the earth in space.
  - (2) All points and lines of reference on the globe are lined up with the corresponding points and lines in the heavens above.
  - (3) The axis of the globe is parallel to the axis of the earth, with the North Pole pointing to the North Star.
  - (4) Any great circle passing through the given location on the globe corresponds directly with the same great circle on the earth.
  - (5) The horizon ring of the globe is parallel to and now represents the rational horizon of the place on earth.
  - (6) When placed in sunshine, the sun's rays will strike the globe in exactly the same way that they are striking the earth at that moment.
  - (7) At any hour of the day when the sun is shining, a toy man standing at the zenith of the globe will cast a shadow exactly similar to that cast by a real person on the ground alongside.
  - (8) At any hour or moment of the day, the sun's rays will be vertical to the globe at the same latitude as is the case with the earth itself.
  - (9) In the classroom, the rectified globe becomes a laboratory instrument for determining the basic sun facts for any day: i.e. time of sunrise, time of sunset, length of day and night; altitude of sun at noon, etc.
- (10) By rectifying the globe for some other geographical location (i.e. Stockholm, Capetown, etc.) one can compare the basic sun facts of his location with those of the other location.

If teachers and students acquire a working understanding of earth-sun relationships for their location, they will have developed a basic foundation for the understanding of other earth-space relationships. The understanding and use of the globe in a rectified position is therefore one of the first steps to take in education for the space age.

Prepared by Carl H. Mapes who is Chief Map Editor of Rand McNally and Company.



# Some Notes On DAVI'S Ancestry

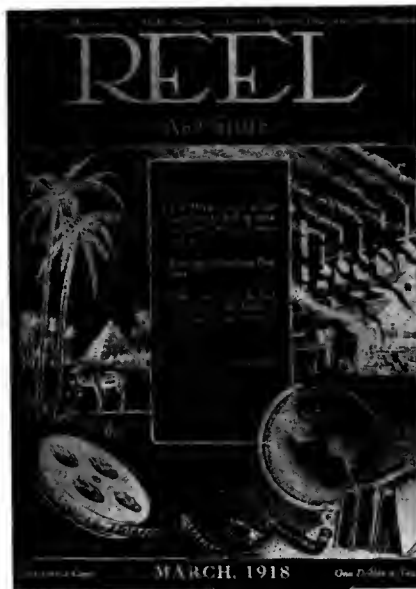
by William F. Kruse  
Archivist, DAVI National  
Committee on Archives and History

**T**O EVERY family there comes inevitably the day when little Davy (or Johnny or Sue) asks: "Where do I come from?" Today's parent is hardly embarrassed even when the query is raised in a biological context. Quite often, too, the right answer may be geographical—or genealogical. In the case of DAVI (his full name: Department of Audio-Visual Instruction, National Education Association) it's a bit of both.

Originally he was nicknamed "DVI." When he was born—that is, when he achieved official departmental status—at the Oakland meeting of the NEA, on July 6, 1923—he was by no means the first professional organization of the infant visual instruction field. There were at least four predecessors, two of them destined for another nine years to parallel and overlap the NEA's now official DVI, before the nation's visual instructionists finally united in a single professional organization.

In his comprehensive "Motion Pictures—Not For Theatres," printed serially in *The Educational Screen* from 1938 through May, 1944, Arthur E. Krows reports the formation of an "American Educational Motion Picture Association" in October, 1919, in New York City. Its membership included educators prominent in school and church fields as well as "commercial" people, among them the editors of two then existing magazines, *Educational Film Magazine* and *Reel and Slide*. The former soon disappeared; the latter, under a new name (*Moving Picture Age*) was absorbed in 1922 by *The Educational Screen*. Krows also mentions an apparently abortive formation, the same month, in Washington, D. C., of "The National Academy For Visual Instruction." In February, 1920, the "National Academy of Visual Instruction" was formed at Cleveland, by a group of pioneer workers in the visual field who were attending a meeting of the NEA Department of Superintendence.

Convention programs of the parent NEA included visual instruction sessions at least as far back as 1912. On that occasion W. H. Ives, of the Education Department of Thomas A. Edi-



The announced purpose of REEL and Slide magazine was — "To Make the Screen a Greater Power in Education and Business." Established in 1918.

son, Inc., demonstrated a classroom projector using a 22mm three-row safety film, Frances E. Clark, a music supervisor formerly with the Milwaukee schools, outlined there also the educational records program of the Victor Talking Machine Company. In February, 1920, the superintendents' meeting included a session arranged by the NEA's own "Department of Visual Instruction." Its president was L. N. Hines, State Superintendent of Instruction in Indiana; its vice-president J. H. Beveridge, Superintendent of the Omaha public schools; its secretary Charles F. Pye, of the Iowa State Teachers Federation.

## National Academy of Visual Instruction

It was at this Cleveland meeting in February, 1920, that the *National Academy of Visual Instruction* was conceived; its constitution was drafted on April 7, 1920, at the University of Michigan; its first formal meeting was held at the University of Wisconsin in July the same year. According to the program preserved in the DAVI Archives it must have been a most impressive two-day affair. The U. S. Commissioner of Education and the governor of the state were banquet speakers, the university's president delivered an address of welcome. The program took in much more than just formal classroom instruction. At least three of the topics dealt with visual communication in church and community; and one, presented in part by a representative of the General Electric Company, was on "Sources and Values of Industrial Films." There was a commercial trade show with 17 exhibits, seven each from projector manufacturers and film producers, three miscellaneous. Resolutions were adopted asking "an adequate Federal appropriation to be expended under government supervision for the production and distribution of films and visual aids." The employment of a permanent secretary was authorized "as soon as funds are available," a decision that took 25 years to realize. William H. Dudley, director of the Visual Instruction Department at Wisconsin, was chosen president; he was followed in that office by F. W. Reynolds (1921), J. W. Sheppard (1922), and Dudley Grant Hayes (1923).

The internal affairs of the infant "Academy" were not destined to run smoothly. By the time it held its second meeting, in Des Moines, Iowa, July, 1921, there were complaints that it was too mid-western, too collegiate, too snobbish in its attitude toward commercial people. The Academy very naturally reflected the composition of the visual field of its day. Of 45

distribution centers for educational motion pictures listed in *Moving Picture Age*, the Academy's official organ, 35 were college or university-centered, four were in city school systems and four were in museums. Seeking to broaden its geographical representation the Academy appointed 37 "state vice-presidents"—of whom all but six held posts in higher education, 23 of them in extension work.

The objectors in the main were visual instruction directors in city school systems, at first chiefly in the east, but soon reinforced by their colleagues on the west coast as well. Their duties involved them closely with the classroom teacher on the one hand, and with helpful commercial men on the other. The protests came to a head, in December, 1921, in the formation of the "Visual Instruction Association of New York." Its membership consisted largely of teachers serving under Ernest L. Crandall, Director of Lectures and Visual Instruction of the New York City public schools, on committees to evaluate visual instruction materials for their respective subject area. Commercial representatives cooperated actively in this work and enjoyed equal status with the educators right from the start in the New York organization, whereas in the Academy, in the words of president Shepard, this "simply is not done."

### Visual Instruction Association of America

The rebel movement took on national scope with the tentative formation, at Chicago in March, 1922, of the "Visual Instruction Association of America," with Crandall at its head. The Academy, holding its third meeting at the University of Kentucky a month later, gave grave consideration to the breach but could not heal it. That meeting, incidentally, by a vote that "seemed unanimous," went on record against the adoption of a narrow-width non-inflammable film for school use, and called for collaboration with theatrical film producers to encourage schools in small communities to take over the motion picture entertainment function, "eliminating those theatres that are a menace to the industry and to the morals of the community."

Anticipating possible failure of the NEA's own *Committee on Visual Education* to provide a visual program at the coming meeting of the NEA in Boston, the Academy leaders made preparations to do so. But this official NEA body, sometimes called "Department," sometimes "Section," sometimes "Committee," did have a program. The proceedings of the 1921 NEA meeting at Des Moines also con-



In October, 1919, REEL & Slide gained the new name of Moving Picture Age. In September, 1921, it became the official organ of the National Academy of Visual Instruction. In 1922 it merged with Nelson Greene's then year-old THE EDUCATIONAL SCREEN.

tain an extensive report by this "Section," and refer to it as having been "authorized" by the preceding, 1920, Salt Lake City meeting.

### The Judd Committee

At Boston the leaders of both Academy and Association lobbied actively, though separately, for the establishment of an official NEA Department of Visual Instruction. Their efforts were somewhat eclipsed by the aftermath of an address by Will H. Hays, newly appointed head of the Motion Picture Producers and Distributors of America. In response to the Hays' invitation, Will Owen, NEA president, appointed a "Committee on Visual Education and Co-operation with the Motion Picture Producers," headed by Charles H. Judd, of the University of Chicago.

Crandall was a member of the committee and headed a project to ascertain what material in the producers' vaults might have educational application. F. Dean McClusky, an outstanding Academy leader, made a

Nelson L. Greene, founder and editor of *The Educational Screen* until his death in 1947, and Past President of Department of Visual Instruction.

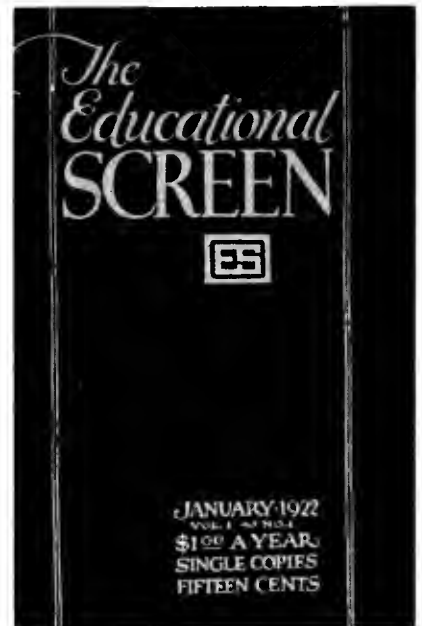


survey of the status of visual instruction throughout the country. On the matter of creating an NEA department, however, the Judd report recommended that a special visual education program be conducted at the next meeting of the Department of Superintendence "with a view to testing the interest in visual education and trying out the possibilities of organizing a Department." The preparation of this program was entrusted to H. B. Wilson, superintendent of schools at Berkeley, California, who drew with fine impartiality upon both Academy and Association for his speakers.

### Separate Paths

At the next superintendents' meeting, in February, 1923, the Academy staged its own three-day program. It was held in Room 216 of the Cleveland School of Education, some considerable distance from the convention center. The Association, with commercial exhibitor support, held open house at the headquarters hotel for "an unending stream of visitors," according to president Crandall, "ranging all the way from plain or garden variety of pedagogue, to real high-brow doctors of pedagogue from the halls of normal colleges"—a formulation not without its own disclosure. The Association also arranged a public showing of motion picture films in the mammoth public auditorium where such presentation was supposedly impossible.

(Continued Next Month)



The Educational Screen was launched by a group of educators, with Nelson L. Greene its founder and editor from 1922 until 1947. Its four-point policy was: "Impartial — Independent — Reliable — Authoritative."

# Evaluation of new films

by **L. C. LARSON**  
Director, Audio-Visual Center  
Indiana University

**CAROLYN GUSS**  
Associate Professor, School of Education  
Indiana University

and **JOHN FRITZ**  
Instructor, School of Education  
Indiana University

## THE PANAMA CANAL

(Coronet Films, Coronet Building, Chicago 1, Illinois) 11 minutes, 16mm, sound, color or black and white, 1958. \$100 or \$55. Teacher's guide available.

### Description

This narrated film reveals the reasons for which Spain, France, and the United States made efforts to construct the Panama Canal — the long-dreamed-about link between the Pacific and Atlantic oceans which reduces the 5,500-mile journey around Cape Horn to a 50-mile trip across the Isthmus of Panama. It also pictures the basic operation of this great trade waterway and its lock system which enables thousands of ships to transport over 45 million tons of cargo each year through the canal.

After the film gives views of the canal and operations, an animated map traces the long voyage around South America which Spain in the 1500's had to travel to reach her west coast colonies. The Spanish attempt to gain a shorter route failed.

In the 1800's, the United States helped mitigate their problem by building a railroad across the Isthmus. In 1881, the French attempted the great task of building a canal through the mountains, jungles, and swamps. The heat, humidity, sanitation, and insects caused the death of 40,000 workers and the end of the work. Again in the early 1900's, when the United States realized that its growing naval and merchant fleet had to have easy access from ocean to ocean, the United States government got permission from the Panama government to build, occupy, and control a ten-mile wide canal zone across the Isthmus.

Historic films show workers building the canal using huge steam shovels and concrete mixers. Pictured are George Washington Goethals and Dr. William Gorgas who were respectively the Chief Army Engineer in charge and the sani-

tation engineer who drained the swamps and controlled the malaria mosquito. A short sequence pictures the passage of the first vessel in 1915.

Speeded-up camera action shows the operation of one of the locks — closing the gates, pulling the ship by electric car, and filling the lock. An animated sequence describes the operation of the six locks — three of which lift the ships 85 feet to Gatun Lake and three of which lower the ships to the opposite ocean level.

As the film follows a ship through the canal from the Pacific to the Atlantic, pictures and narration explain that fees are charged for each ship based on its size and amount of cargo, a pilot takes the ship through the canal, of the 3,400 employees who operate the canal system 3,000 are United States citizens, the United States alone is responsible for the canal's operation, and ships simultaneously go both ways through the canal. The two cities, Panama City on the Pacific and Colon on the Atlantic, are briefly pictured.

### Appraisal

The committee feels that this film gives a concise, interesting, introductory explanation of the history and the basic operation of the Panama Canal. The historic footage, animation, and time-lapse sequences contribute to the film's purposes. Intermediate through junior-high classes studying social studies or geography units concerned especially with water trade routes and economic considerations should find this film useful in giving the Panama Canal and similar man-made waterways their proper significance.

— Wayne Howell

## PEOPLE OF THE WESTERN SHORE

(Churchill-Wexler, 801 North Seward Street, Los Angeles 38, California) 16 minutes, 16mm, sound, color or black and white, 1956. \$150 or \$75.

### Description

The film briefly visualizes several aspects of selected industries and the people who work in them. Each separate occupation is viewed as giving something to other people while its workers use something produced by other people. At the conclusion of each sequence the narrator suggests certain places and kinds of people who may use the product. Continuity is maintained in the film by the pro-

gressive use of the products illustrated and by graphically following one highway, U. S. Highway 101, which runs close to the western shore from southern California through Oregon and Washington to the Canadian border.

A darkened orange grove in southern California is visited first. The camera pans over the grove to the house where a man after listening to a weather report checks a thermometer in the grove and starts a wind machine. A forecast of 27 degrees by 2 a.m. means that frost forming in the still air will spoil the oranges; however, the wind machine stirs up the air and keeps the frost from forming. Several daytime shots show oranges being picked, emptied into containers, and leaving the grove in a truck on Highway 101 and later being loaded into a boat. The narrator explains that the men will be away several weeks catching tuna. The film changes to show tuna being caught and jerked into a partially filled boat.

Returning to the highway and traveling into oil fields, **PEOPLE OF THE WESTERN SHORE** presents an oil worker and his son finishing breakfast while their lunches, including tuna fish sandwiches and oranges, are being packed. At the oil field a derrick is shown, a pipe is rolled into position, men are using huge wrenches to tighten one section of pipe to another, drills are turning, and pumps are going down and up. According to the narrator, the man, now eating a sandwich, is part of a great community each of whom is doing his share to produce something useful for others.

As the film follows the highway through miles of broad coastal valleys, it shows men at work in the fields harvesting a variety of vegetables as they work by hand or with machines that use the oil from the oil fields.

Several shots represent the activities of preparing to dock a freighter in San Francisco Bay, unloading products from the lands bordering the Pacific Ocean, and loading products from other cities. Tires made from imported chunks of rubber roll on the highway as it winds along cliffs rising above the sea and past orchards of fruit. This fruit is sent all over the country and to people along the western shore, across the Columbia River, and into the forests of the North, two thousand miles from the orange grove in southern California.

Here the journey ends as the film points out that the man and the chil-

dren have lunches containing tuna and oranges, the truck has rubber tires, the chain saw he is using to cut down the tree runs on gasoline refined from the crude oil of the oil fields. With other men he provides the logs and lumber shown on the various trucks and the lumber in the back of the station wagon turning into an orange grove.

A montage of scenes reviews the many different activities of the men along the two thousand miles as the narrator summarizes the ideas brought out by the film. He says that these men do not know each other but are bound together by their need for what each man by his labor can give. This, he says, is as true of people all over the world as it is of the people of the western shore.

#### Appraisal

This very informative film should be useful in a study of the United States on the elementary- and junior-high-school levels. Although the primary purpose of the film is to present an example of man's interdependence, the scenes of the countryside, the industries, and the other activities visualized will certainly add to an understanding of the geographic and economic diversity of the western states region. PEOPLE OF THE WESTERN SHORE should also be of value to high-school and college classes in discussing the economic interdependence of people and communities within a region, within a country, and with other nations. Each sequence is composed of enough characteristic activities to give a definite impression that the work being done is important in providing a product needed by the nation's economy. The sequences do not become too complicated with factual information to be unrelated to each other. The transitional devices are interesting, appropriate, and skillfully used to develop a continuity between sequences and the central theme of interdependence.

—Margie Gonca

## SIR FRANCIS DRAKE— THE RISE OF ENGLISH SEA POWER


(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 29 minutes. 16mm, sound, black and white, 1957. \$150. Teacher's guide available.

#### Description

This is a photoplay of the dramatic highlights in the career of Captain Drake from the time he obtained his queen's blessing for his plan to attack Spanish ships in the Pacific waters to the event of his reward with knighthood.

It was in 1577 that England's Drake submitted to his sovereign, Elizabeth I, a bold plan to reduce the fortunes of rich and powerful Spain. Not trusting the queen's ministers, he told only the Queen and his two associates, Doughty and Diego. His proposal to sail around South America to attack Spanish ships and raid Spanish treasures required five ships and a thousand crowns.

Elizabeth cherished the idea of a revenge against the King of Spain, for she accused him of conspiring with her enemies in Scotland, cultivating discontent among her Irish subjects, and employing spies in her Court. Worst of all, he and the King of Portugal, "with the connivance of the Pope of



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Rome," had divided up the New World among themselves without leaving a piece for her. She, too, would like colonies in America, but would not run the risk of war to get them, because "we cannot plant colonies if our energies are used up by war." Also, the British political leaders at that time were divided over the question of war with Spain. Small wonder that Elizabeth's policies seemed "wishy-washy," for she wanted neither open war nor submission to Spanish offenses. Elizabeth did, however, provide Drake with the money and ships for his expedition, but insisted that her unofficial blessing be kept secret.

Hardly had the sails been unfurled when talk of the navigational perils of the Magellan Straits planted the seeds of mutiny. The expedition halted on the coast of Brazil for the execution of mutineers. Here Doughty was tried and executed for inciting mutiny. He admitted a life devoted to plotting and intrigue. Before continuing the voyage, Drake addressed his men, telling them that he had granted Doughty's

last request to forgive any suspected accomplices and that he intended to keep his promise. He also said that dissension must stop, that "any who be pigeon-livered at the thought of Magellan's Straits" would be permitted to take the ship *Marigold* and return to England. The men reassured Drake of their loyalty; the ships weighed anchor.

Navigation of the Straits was treacherous, but the storm which burst suddenly upon them in the Pacific was worse. The *Golden Hind* was the only ship to survive the fifty-three-day tempest. Still the men voted to go on. Drake had to give up his grandiose idea of taking the Spanish Pacific fleet and capturing Peru and Panama. Instead, he decided to attack Spanish ships singly, relying upon the superior speed and maneuverability of his own ship. He took ship after ship in bloody combat; he looted and raided coastal settlements. By the time he had overtaken and captured the yearly treasure galleon, the hold of the *Golden Hind* contained approximately \$14,000,000 worth of gold, silver, and precious stones from the mines of Peru and Mexico. Drake's ship was now too heavily laden to fight, so he sought briefly the Northwest Passage through which to return to England. Upon failing to find such a passage, he sailed westward around the world to record the second circumnavigation in history.

Upon his return to England, the Spanish Ambassador, supported by Lord Burleigh, demanded that Elizabeth return the captured treasure and

cut off Drake's head. Elizabeth, becoming defiant, chose to knight Drake instead.

Appraisal

In order to present the events described above, the film exploits the story's dramatic potentialities by relying heavily upon reconstructed live action with lip-sync dialogue for most of the situations where conflict is involved. The dramatic style is appropriate, because conflict is the essence of this chronicle: conflict between Spain and England, between factions inside England, between Elizabeth's own dispositions, between Drake and his men, between Drake and the forces of nature, and between the swords of Spanish and English sailors. Professional acting, good direction, authentic sets, expert photography, and an imaginative sound track contribute to the finely polished dramatic episodes that make up the bulk of the film. Titles, maps, and montage, together with sparingly used narration, serve to orient, bridge, interpret, and summarize the sequences of dramatic conflict.

The film does an admirable job in presenting in a well-integrated manner the important items of historical information for the period in Drake's life that it chooses to treat. One could hardly expect more content in a film of this length and style. It is possible, however, that some users, judging only from the film's title, *SIR FRANCIS DRAKE — THE RISE OF ENGLISH SEA POWER*, might expect a larger slice of history. The film does not include the exploits of other "Sea Dogs" such as Frobisher and Hawkins, nor does it follow Drake through his important role in the crucial event in the rise of English sea power which was the defeat of the Spanish Armada.

The film is designed primarily for use in American and world history classes from the intermediate grades through college. Its integration in such curricula presents little difficulty. When used with younger audiences, the film's contributions to motivation should compensate for the uncommunicated facts which might be occasioned by the indirect manner of their presentation in the dialogue and by the unfamiliar patterns of speech. Indeed, the major values in using the film might be found in providing a background of common experience for class discussion and the stimulation of the individual's interest in seeking further sources of information.

The film's attention-holding dramatic style, its wide-audience range, and its twenty-nine minute length suggest utilization through television channels.

—Ledford Carter



# Looking at the Literature

**THE LIVELIEST ART**, Arthur Knight, MacMillan Company, N. Y., 1957, 383 pp., \$7.50. What started as a "three-hour-lecture delivered on a sweltering July afternoon at the University of Minnesota," illustrated with film clips from *Potemkin* et al, and spiced with encouragement from ace-director Rouben Mamoulian, emerges here as a sprightly, highly readable, fact and philosophy-crammed story of the entertainment film as an art form. Nontheatrical applications of the film are rather ignored except for avant-garde and experimental production. Especially valuable is the detailed, evaluated bibliography of 100 books, and the roster of 16mm film rental sources, coded into a comprehensive alphabetical title list. The author's concept of the educational motion picture as a "derivative form of film making" could prove vulnerable in an analysis of early cinematography, and his labeling the American documentary as a "depression baby" and dating its upsurge from the 1939 New York World's Fair may also draw some mild dissent. For comprehensive coverage of the evolution of the art of the theatrical film, and of the social conditions under which this development

took place, this is the latest and one of the most important works of its kind.—IVFK

**THE AUDIO-VISUAL EQUIPMENT MANUAL**, by James D. Finn, is written and designed specifically with the end user in mind. Proceeding from the premise that anyone "given the proper attitude, can learn to operate any piece of common audio-visual equipment in a very short time," the book gives detailed, illustrated, practical instruction on several models and makes of four chief types of AV equipment—motion picture projectors, playback equipment, tape recorders and miscellaneous devices. Each of these four major sections has a well (and generally amusingly) illustrated introduction—just enough of the "why" to give meaning and foundation to the "how" that follows. There is no trace of ivory tower inhibition; the book names names and prints addresses plainly. Colored dividers separate the four sections and each section is subdivided by tabs for the different types of equipment described. 363pp. Dryden Press, Inc., 110 W. 57th St., New York, 19, N.Y. 1957. \$9.50

**TOWARD THE LIBERALLY EDUCATED EXECUTIVE**, Robert A. Goldwin and Charles A. Nelson, eds, with foreword by C. Scott Fletcher. Fifteen leading educators and industrialists attest the need of a foundation of liberal education "without which executives will be unable to measure up to the challenges they confront and will continue to confront in the foreseeable future." Fund for Adult Education, White Plains, N.Y., 1957; 112pp. Single copies free, five copies free to educational institutions, thereafter 50 cents per copy.

**AV INSTRUCTIONAL MATERIALS MANUAL**, by James W. Brown and Richard B. Lewis. Spartan Book Store, San Jose State College, San Jose, Calif. Unique, practical, 3-ring binder format permits addition of local materials to this 292-page workbook.

**THE READING TEACHER'S READER**, by Oscar S. Causey. Ronald Press Company, 15 E. 26th St., New York 10. 339 pp. \$5.00. A textbook for reading methods courses and a reference book for in-service reading teachers. Sixth of book is on "Audio-Visual Aids in Improvement of Reading." Deals with methods, phonics, vocabulary, emotional factors.

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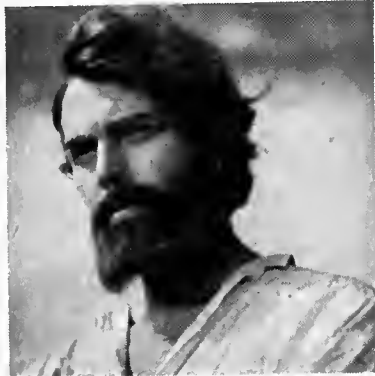
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## VISUAL SCIENCES

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# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## BIOLOGY FILMSTRIP

"LOOKING AT CELLS," Syracuse University Audio-Visual Center, Colendale at Lancaster, Syracuse 10, New York. Filmstrip is color drawings. Grade range includes grades eight to twelve. Subject area is biology, especially study of human body. 28 frames.

Filmstrip consists of carefully drawn diagrams of all types of cells with well lettered captions that explain the material carefully. Filmstrip begins by showing parts that are common to all cells including the cytoplasm, the growth material of the cell; nucleus, which contains the substance that gives it likeness or difference to other cells; and membrane, which gives protection to the cell as skin gives protection to our bodies. The part blood plays in bringing food and oxygen to the cells and carrying waste materials away from the cells is explained. The differences between sizes, shapes and chemical make-up of the cells are shown by the following examples: bone forming cells, outer skin cells, smooth muscle cells, and nerve cells (which may be three feet long!). Animated "Mr. Chubby" (a cell), traces his life as he is eating and growing. After a while there is a change in his nucleus and he is divided into two cells and later into four. These Mr. Chubbies are shown doing many jobs in the head. Muscle cells are formed on bone cells that form the basic skull. Nerve cells are in between the other cells and the skin cells do their job by protecting all the other cells from germs and injury. The filmstrip ends by showing how millions of cells make up the entire human body. The filmstrip is excellent for beginning study on cells and makes it easy for the student to realize the importance of cells in our bodies.

rected for teacher training. Subject area includes audio-visual communication. Set includes three filmstrips as follows:

**EFFECTIVENESS OF AUDIO-VISUAL MATERIALS** (45 Frames)

**HOW TO USE A TEACHING FILM** (43 Frames)

**TEACHING BY TELEVISION** (51 Frames)

This series represents an attempt to summarize in an interesting and non-technical manner research findings on audio-visual materials. These findings include effectiveness and methods of use of audio-visual materials. This is an excellent series for use with groups which have had little experience with audio-visual communication. Many questions are answered, although some of the answers might be questioned. This series of filmstrips will definitely stimulate discussion.

## FRENCH LITERATURE FILMSTRIP

"MOLIÈRE'S LE MISANTHROPE" (Number 5205), Educational Productions, Limited, 17 Denbigh Street, London, S.W.1. Filmstrip is black and white. Grade range includes junior and senior college possibly including high school seniors. Subject area is French literature and drama. 51 frames.

This filmstrip is very beneficial for detailed study of Molières writing, stage settings, social life of the times, and other studies of the man. This filmstrip is too detailed and critical for any except very studious and serious students of drama. The professor, J. T. Stoker of the University of Paris, himself says Molières "Le Misanthrope" necessitates a maturity of mind rarely found in adolescents. The notes found with the filmstrip give detailed explanations of characters, motives, plots, settings, etc. They are very helpful to the teacher and the filmstrip shows very careful production and photography.

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## COLONIAL WILLIAMSBURG SERIES

"THE CRAFTSMAN IN COLONIAL VIRGINIA," Colonial Williamsburg Filmstrips, Post Office Box 516, Williamsburg, Virginia. Filmstrip is in color. Grade range—Fourth through twelfth grades. Subject area—American History. 44 Frames.

This filmstrip is especially designed for use with a social studies unit. It gives a true picture of colonial life, the setting for which is Colonial Williamsburg, Virginia. The buildings, streets, costumes, etc., conform to historical data. The prime concern of the filmstrip is the variety of craftsmen represented within a given colonial community. The latter portion of the filmstrip is devoted to the subject of George Wilson, a bootmaker, and his family. The Wilson family is used to exemplify: 1) colonial family life, 2) colonial society, 3) economic conditions, 4) apprentice education, 5) working conditions, 6) other community crafts, and, 7) slave conditions.

This filmstrip would be useful with the following suggested units: 1) Colonial Craftsmen. 2) The Colonial Middleclass. 3) Colonial Life. 4) The Colonial Businessman. It may also be used as a picture reference for: 1) colonial tobacco farms, 2) log cabins, 3) plantation communities, 4) colonial workshops and tools, and, 5) colonial fashions. Because this filmstrip is adaptable for many purposes and makes the subject very interesting to the viewer, it rates a superior rating for production.

"COOKING IN COLONIAL DAYS," Colonial Williamsburg Filmstrips, Post Office Box 516, Williamsburg, Virginia. Filmstrip is in color. Grade range—upper elementary and junior high school. Subject area covers early American history. 46 frames.

This filmstrip shows the kitchen and cooking devices used by well-to-do people in colonial Virginia. The kitchen reveals much about the customs and economy of those days. Comparisons are drawn between colonial "labor saving devices" and those which are in use today. Vivid color and good photography make this a pleasant filmstrip to view. The guide provides much information in addition to the frame captions. This filmstrip should be of high interest to American History students even as low as the middle grades.

*Editor's Note: The other filmstrips in this series will be reviewed in a later issue.*

## FILMSTRIP ON T.V.A.

"THE STORY OF T.V.A.," Visual Education Consultants, Madison 4, Wisconsin. Filmstrip is in black and white. Grade range—upper elementary, high school and adult groups. Subject area—natural science (conservation and water power). 42 Frames.

Filmstrip tells the story of the T.V.A. in detail. It tells how the Tennessee Valley Authorities work to navigate waterways, control floods, and produce electrical power. The captions under each picture did not always seem to correspond to the subject matter pictured.

In order for this filmstrip to be of value to the class, the viewers should

have some experience in map reading. It may be considered useful if used in connection with a unit on T.V.A. or as a picture reference for dam or waterway structure. Because of the above mentioned discrepancies, this filmstrip is not highly recommended.

## THE AMISH

We are advised that the color filmstrip advertised in the February issue is available also in 2x2 slide form. Interesting reading notes, indexed to the slides by number, increase the variety of uses which slides may serve when individually selected by the teacher. For further information write Photo Arts, 962E Salisbury Court, Lancaster, Pa.

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# SOUND advice



about audio materials  
and equipment

by **MAX U. BILDERSEE**

## Foreign Language Recordings

The flow of foreign language recordings of potential instructional value continues. It is steady, even and impressive . . . and indicative of the broad acceptance of the phonograph recording as a prime instructional tool in foreign language instruction. In this same area there is a great increase in the development of the language laboratory type of installation in secondary schools and colleges which allows individual students, regardless of ability, to progress at a personally established rate, either consistently or sporadically. Further, the language laboratory encourages review and true mastery of foreign language material.

Many schoolmen have asked for suggestions concerning appropriate equipment to be included in a modern language laboratory establishment. It is impossible, first, to specify quantities because these factors will be governed by the number of students involved as well as the number of languages involved. Further, it will have to be administratively determined whether the language labora-

tory is solely for the use of foreign language students or can be employed for speech correction activities and a variety of other listening-recording-listening instruction in such areas as music, speech improvement and drama. Further, is the installation to be installed in the library or as part of the language classroom establishment?

Minimum requirements include appropriate phonograph equipment for reproducing discs in the laboratory collection. This machine or group of machines should be planned for either individual listening via headphones or for group listening via loudspeaker. Just as an individual alone may profit more from loudspeaker reproduction, so a group of several students may prefer to use headphones. The equipment should be versatile in this regard so that small groups may use headphones if they prefer or if loudspeaker listening will annoy other students.

Recording facilities are needed. The experience of recent years indicates the superiority of the magnetic tape recorder for this purpose over any other machine. It is common practice now for schools to purchase dual track, dual speed machines for recording purposes. However, it is also common practice to standardize on one speed for these purposes according to local needs and to record on one side of the tape only if editing is indicated in the future. Tape recorders and playbacks, too, should be so equipped that they can be used with either headphones or a loudspeaker.

The recordings chosen for study will depend on the appraisal of such materials by the instructional staff. In previous issues of **EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE** we have reported to you on approximately two hundred hours of recordings. (See issues of October and November, 1953; June, September and October, 1954; January, 1955; March

# audiofile

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and October, 1956; and, February and April, 1957).

There is a welcome, constant and strengthening trend toward the introduction of foreign languages in the elementary school. That trend has reached proportions that now there are competitive children's records on the market designed to appeal to children in the earlier grades. A new technique is involved too, the technique of H-R-S . . . Hear . . . Repeat . . . Speak.

"ITALIAN FOR CHILDREN," "FRENCH FOR CHILDREN," "SPANISH FOR CHILDREN," and "GERMAN FOR CHILDREN" are four new albums published by Oppenheimer: Publishers of Baltimore, Maryland and intended specifically for young children. The emphasis, obviously, and to our mind quite correctly, is placed on aural comprehension and imitation through sound. It is not necessary that the child see or be able to read the accompanying manual, although the illustrations are intended for youthful eyes and may be used as an integrating factor.

The individual albums are much alike in the material presented, involving normal children's interests and activities. There is the exchange of names; recognition of the dog, and the cat; family; counting; clothing; birthdays; food, and movies. Each album offers a variety of voices.

The albums are carefully prepared to develop and maintain interest. The material and presentation is suited to beginners, and, as we have already indicated, the content is directed to the elementary school.

The Italian, French and Spanish albums offer exceptional speaking and fine pronunciation. We found the German, however, somewhat muffled by comparison. The Spanish pronunciation employed is Latin American, typical of what our children most likely will hear and employ.

These albums are prepared by an outstanding body of language educators including, as editor-in chief, Dr. Frederick D. Eddy of the Institute of Languages and Linguistics, School of Foreign Service, Georgetown University. Dr. Eddy's interest in this program is of long duration and these recordings represent years of activity in the field of language instruction to children.

The Associate Editors include Dr. J. Donald Bowen of the Department of State, Dr. Hans Hainebach of Union College, Frank M. Soda of the Modern Language Department of the Princeton Borough (N.J.) public school system, Anne Slack who has coordinated the foreign language program for the Schenectady (N.Y.) public elementary schools and Mary P. Thompson who is on the Foreign Language Elementary Schools Com-

mittee of the Modern Language Association.

Children will find foreign language instruction a treat with the use of these recordings.

Moving along with more difficult records the D.C. Heath Company's "FOUNDATION COURSE IN SPANISH" is an excellent group of recordings designed particularly to accompany the text, also published by D. C. Heath, of the same title. These recordings should be used with beginning students in secondary schools.

Wilmac Recorders (Pasadena, California) have produced "CIRCLING THE GLOBE WITH SPEECH—SPANISH III" to accompany their earlier similarly titled recordings. This is an exceptionally clear and fine recording which secondary school students in second and third year Spanish classes can employ with profit for comprehension in the foreign language. The recording offers both Latin American pronunciation (from Cuba, Venezuela, and Puerto Rico) as well as Castilian pronunciation (from Salamanca, Seville, Barcelona, Madrid and Toledo). This recording is recommended not only for classroom use but also for language laboratories and library collections. The voices are those of men and women speaking naturally in relating personal incidents.



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**LANGUAGE  
ARTS**

There are hundreds of ways you can use a tape recorder to help you teach language arts. Here are a few suggestions.

- Speech classes can be made more exciting by playing tapes of noted commentators and personalities recorded from radio and TV. Have the class analyze the devices the speaker used to dramatize his important points.
- Letting students record their themes will help the authors detect their written and oral errors as they hear the playback.
- In the lower grades, hold up a picture and make a tape recording as the children tell what they see. Listening to these tapes will show which children have speech defects or problems that you may not notice in class.
- Record compositions at start of term. Save them to play back at the end of term, so students can note their own improvement in reading, diction, delivery and use of more interesting expressions.
- Have students write original poetry and tape it for playback at an "Open House Night" — an interesting addition to the usual display of handicrafts and artwork.
- Class discussions can be facilitated by breaking down the class into a number of smaller groups and tape recording the discussions of all groups for later analysis.

The sound quality of a tape recording can be no better than the quality of the tape on which it is recorded. Educators' critical requirements for fidelity of reproduction and consistent quality are easily met by any of the eight types of Audiotape. This complete line of professional-quality recording tape offers the right recording time and the right tape cost for any application. And, regardless of type, there's only one Audiotape quality — the finest that can be produced. For free tips on tape recording, write for "The Pocket Guide to Tape Recording." Write Audio Devices, Box EV, 441 Madison Avenue, New York 22, N. Y.

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# Church department



by WILLIAM S. HOCKMAN

## In Our Opinion

... That remarkable little film, *The Candlemaker*, deserves all the praise and recognition which it is getting. In these columns (June 1957) we awarded it an "A Plus" rating and congratulated the United Lutherans on its production. At Green Lake in September Noel Evans accepted my re-appraisal of the film as "a little classic." Having accumulated a number of distinguished awards for excellence, this classic film on stewardship for children (and adults) is now available through Cathedral Film's nation-wide distribution system. This is a three-way break: for Cathedral, for the film, and for users across the country and world.

—O—

... Now is the right time for churches and distributors to use the A-V materials geared to this year's study of missions overseas and at home: "Japan," and "Christ The Church and Race." In few years has good material been more abundant. Filmwise we have *Younger Brother* and *Broken Mask*, both new productions of good general qualities. Beyond these we have a number of titles only several years old but still very useful. In filmstrips we lack for little. Yet, there are whole areas of the church which have not gotten around to using this material. Even now we get letters asking about the availability of materials related to the study—showing that the churches, as denominations, have not been getting information out to the churches and into the hands of the right people. Many film libraries have failed in promotion, also. It takes more than one folder, leaflet, catalogue; and all material, to be effective, must reach the potential user's attention. That alone counts.

... It is a good idea for the Curriculum Committee of the Methodist Church to study the "effectiveness of films and other audio-visual materials in Christian education." Approved in December 1957, and now in the preparation stage, this study will reach the participating churches about October 1958. Sixty churches, a true cross-

section of the denomination, will be selected for study. The results will be presented to the December 1959 meeting of the 117-member Curriculum Committee. In our opinion, one finding of this study will be that the quality of utilization will rate far below the inherent quality of both materials and equipment. If it misses this datum, it will have been fishing with too coarse a net.

—O—

... Many alert churches and A-V producers and distributors will make a note right now of the mission study themes for the next two years. For the year beginning in the fall of 1958 the themes are: "The Near East" and, "North American Neighbors;" whatever that means in the jargon of the NCC! For the year beginning in the fall of 1959 we have: "Africa" and, "The Church At Work In Town and Country"; whatever that means! In our opinion this nebulousness in stating the 'home' themes is a downright handicap to the churches and those who would serve the A-V needs of the churches. The overseas themes are specific enough. Why the lack of it at home? To get back to our main point, now is the time to spot films and filmstrips, and other materials, which will be useful as the calendar brings these themes to the fore. As in the past, special films will be produced to undergird these subjects. However, the "Audio-Visual Resource Guide (NCC publication) lists good and useful old materials like that beautiful film, *South of The Clouds*, whose locale is the American University at Beirut and whose theme is the impact of Christian ideals upon a Moslem girl of wealth, social prestige, and sensitivity for the needs of her people.

## Critic Vs. User

"As a public school teacher," writes Raphael W. Wolfe, A-V Coordinator for the Montebello (California) Junior High School, "who uses filmstrips. I found little enlightenment in Mr. Hockman's explanation. The 'bridge' which he sets out to build between the two viewpoints (critic versus user)

appeared to lead to a one-way road with all the traffic routed in favor of the critic.

At the risk of sounding trite, I feel that a good rule-of-thumb is still found in the old saying about the proof of the pudding being in the eating. The user of filmstrips is no longer a layman. As he uses them, sees the reaction to them, and senses their good and bad points, he comes into a better position to analyze them than does the critic who, from his ivory tower, too often deals with the theoretical without enough attention to the practical application.

I do not mean to contend that there is no place for the critic. He may, with his more technical knowledge, be able to offer constructive suggestions for improved techniques of photography, psychological approach, etc. But, his judgment should be tempered by use and recognized for just what it is—*one man's opinion!*"

This is a good and welcome letter. We are grateful for it because it can keep alive this discussion of critic vs. user. We believe that there is a place for both, and that each must be appreciated for what he can contribute to the production and improved use of visual materials.

However, many of us have lived long enough to see lay users toss aside excellent materials because they did not appeal to them. They were rejected on rather flimsy grounds. Again, we have been around long enough to see imaginative and resourceful users wring a lot of juice out of what we thought was a pretty dry lemon.

I would like to suggest that the theoretically good filmstrip (one that meets the criteria of the critics) will tend also to be the practically good filmstrip (one that meets the approval of the user). What bothers me is that you can reverse this proposition: What the user considers practically good will not tend to be theoretically good (good in the sense that it exploits to the full the essential and unique qualities of the filmstrip as a visual medium).

Can't we have a few more letters

on this one? Who is next? Dash off your thoughts and send them along.

## For Your Library

For years to come every church will need to explain to its children and young people (and, indeed, most of its adults) the meaning of Lent. Year in and year out this explanation will be one item in the curriculum of the church. This is one reason why we recommend SVE's new 38-frame color filmstrip with LP recorded commentary (and printed script-notes), *The Meaning of Lent*, just completed and released.

There are several other reasons for our recommendation. Such a filmstrip is a good idea. It fills a need. Next, SVE has done a good job on it. The art work, by Matilda Breuer, is good in composition and dynamics. The colors are pleasing all the way, except in one or two frames. (For instance, the close-up of Jesus holding the Cup. Drawing hands and getting flesh tints on filmstrip is very difficult, indeed)

The commentary, by Weldon Johnson, is a good job. It is good in two ways: It hits the main points, and it sticks to its subject — the meaning of Lent (not Easter, not the Resurrection, etc.). It is rather well integrated with the pictures, and it certainly is pleasingly and effectively narrated by John Mallow (who noted that a change in voice-tension was needed as he came into the intimate scenes of Holy Week).

We like the script-notes because they give background information; references for reading and study; and, give good suggestions for utilization. And, the print is large enough for easy reading, a bonus all producers ought to afford. Lastly, we like the little four-note frame-advance signal on the record, and found that we soon enacted to it subliminally, leaving our attention free for other things.

(Running time 12 minutes; complete with guide and record, \$10.00; filmstrip and guide only, \$6.50; order through your A-V dealer, or direct from SVE, 1345 Diversy Parkway, Chicago 14.)

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## Men Of God

SVE has continued its "Great Christian Missionaries" series with the release of *Albert Schweitzer* (Jungle Missionary) and *Toyohiko Kagawa* (God's Man In Japan). The full-color art of both is by Esther R. Bell; the scripts by Virginia Stumbaugh; the music by Venida Jones; and, the narration by Frank Babcock.

Here is an effective and useful presentation of the life and work of two great contemporary Christians. Launched by an engine of purpose in an orbit of human service, these two men will be for many generations great examples of the dedicated Christian life. The age level is Junior and up.

Because of their fine qualities and their usefulness with many different kinds of church groups, they are recommended for purchase by your A-V library. Each filmstrip with utilization guides only is \$6.00. Each with LP recorded commentary is \$9.00. The complete series (which includes similar filmstrips on Frank Laubach and Adoniram Judson) is \$22.00 with printed scripts and \$28.00 with LP records. Order through your A-V dealer or direct from SVE, 1345 Diversy Parkway, Chicago 14, Ill.

## Spring Is Here

*The Story of Spring* is a filmstrip which can help you accent three things in the religious education of children: Help them feel the wonder and the new life which comes in Spring; help them see and appreciate the beauties of nature about them; and, help them identify God as the source of beauty and the Creator of new life. The full-color photographs (33) are by Jack Alford and the commentary, LP recorded as well as printed, is by Paul Kidd. Included are familiar songs, poems, and scripture which can act as a bridge to the new things presented. The age range is 5 to 8 years. Recommended.

The little book, "Ke Sooni," by Friendship Press, was the source of the beautiful 25-frame color filmstrip *The Easter Song* which was first produced by the United Church of Canada and is now available from SVE. It takes us to Korea and shows us Ke-Sooni's school, and her home, and the grandmother who finally let her wear the new dress to the Christian school and sing the Easter song with the other girls. Primary children will enjoy this story and its lovely pictures. Since the LP record carries the song which the girls sing, it can be taught

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in advance to the children so they can participate. Highly recommended.

(Order from your A-V dealer or direct from SVE, 1345 Diversey Parkway, Chicago 14, Ill.; each with printed guide and commentary only, \$5.50; each complete with LP record \$8.50.)

## Let The Children See

Every now and then someone wants to know about films for little people which will open their eyes and minds to the wonders of the world and life about them. Here are two that do just that thing, and do it well. *Mr. and Mrs. Robin's Family* is 11 minutes with this beautiful, busy, and friendly bird—showing the summer cycle of nest building, egg-laying, hatching, nestling-feeding, and the first ventures

outside the nest. And what a good look we get! This the children will enjoy—this screen-seeing which is better than most children get a chance at in real life. Highly recommended. (From Coronet Instructional Films, Coronet Building, Chicago 1, Ill.)

## Films For Enjoyment

It sometimes happens that youth and adult groups want films for the purpose of simple enjoyment only. Of these there are many—available, as the two following titles, from Association Films (Ridgefield, New Jersey) and Modern Talking Pictures (45 Rockefeller Plaza, N. Y. 20). *New England Portrait* is a 28-minute camera-tour of this region. *Living Circle*, 22 minutes, tells us about the flow of trade be-

tween North and Central America, and shows us some of the imposing monuments of the Mayan civilization which rested far too much on a one-crop economy and far too little on trade with neighboring areas. Both are in color; both interesting and informative, and “free” from A. F.

## Crossroads Of Three Continents

With the Near East the overseas subject of study by the churches of America next fall, here are three titles which should be of interest not only to local churches but to the local film libraries serving the churches: *The Middle East* (Crossroads of Three Continents), *The Mohammedan World* (Beginnings and Growth), and *The Holy Land* (Background for History and Religion). Each is in color or B&W; 13½ minutes for the first and 11 each for the others. (From Coronet Instructional Films, Coronet Building, Chicago 1, Ill.)

The first is a good overview of the lands and peoples of the Middle East, stressing three important factors—water, oil, and land-bridge for intercontinental travel. The approach is regional, rather than country by country; and, the relation of this region (ten countries) to the rest of the world is pointed out in many ways.

The second film has as its purpose “to develop an understanding of the riches of Moslem culture and of the many contributions it has made to our way of life.” It touches history, religion, art, politics and language. Intercultural influence is the theme stressed.

The third film is a tour of the land of ancient Palestine which orients us to history, literature, and geography. We see ancient places and old ways and come to appreciate the past and the present of this biblical country. Here history and geography get the emphasis.

For use in the church, we would place the grade level as Junior Hi and up. We recommend these as three good and useful films. Utilization guides supplied.

## Cats, Cats, Cats!

Kindergarten and Primary children will enjoy the filmstrip by Weston Woods Studios (Westport, Conn.) entitled *Millions of Cats*, and its best church use is, no doubt, in a party of recreation context. However, there is a nice little moral which most children will not miss. Forty-four frames of B&W art and a reading script; \$4.00; order direct.

Advertisement

# HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1954. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Wolter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare.

By William Lewin and Alexander Frozier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

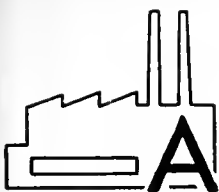
**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 17th Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Ninth Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.



# Audio-visual trade review

For more information about any of the equipment and materials announced in this section, use the Readers' Service Coupon on page 152.

## NEW EQUIPMENT

### CAMERAS

**B&J Stylophot 16mm SubMiniature Camera** \$35.50. Fits easily into pocket or purse, lens stops from f:3.5 to f:22, shutter speed 1/50th, focusing 3½ feet to infinity, direct viewfinder, automatic film transport, double exposure prevention, takes 18 pictures per strip of film.

For more information circle 101 on coupon

**HCE Rotopol Rotating Polarizing Filter Attachment** \$11.95-\$26.95 according to type of camera used. Cuts through haze and glare, bringing out details and textures. The Rotopol acts as a directional grid, blocking unwanted light and permitting only useful light to pass through the lens. Eliminates glare and distortion caused by reflection.

For more information circle 102 on coupon

**New Heitz Photographic Items: Swiss Alpo 35mm single-lens reflex camera** now available with **Alpo-Mokro-Kilar 40mm f:2.8 lens** with preset diaphragm, from \$119.50. **Primos Testreflex Enlarger** for 2¼x2¼ and 4x4 superslides features single-lens reflex system with built-in test negative. \$129.50. **Kern Swiss Alpatir High Precision Telescope** offers magnifications of 28, 45, or 55x. \$229. **Sinar Expert 8x10" interchangeable view camera** lists from \$649.

For more information circle 103 on coupon

**Riken Ricoh Diacord L Reflex Camera** \$65. Camera houses a built-in photoelectric exposure meter with provision for setting f-stops and shutter simultaneously; has 80mm f:3.5 lens, Seikosha MXL synchronized shutter with speeds from 1 second to 1/500th, die-cast alloy body. Accessory case \$10.

For more information circle 104 on coupon

### PROJECTORS & ACCESSORIES

**Coffey Standard Mobile Table.** Finished in two colors — red and grey — with grip areas at the end of each panel. Made of heavy-gauge steel. Large 3" casters, 2 with brakes. Top shelf is 29½" high, 26" wide, 16" deep. Weighs 39 lbs.

For more information circle 105 on coupon

**Documat Microfilm Reader Model U** \$350. Handles both roll and unitized film in 16mm or 35mm rolls, jackets or aperture cards. Weighs only 27 lbs. and stands 24" high. Designed for fast searching with a 2 to 1 gear ratio on its crank handles. Turret head revolves full circle. High contrast screen 11" square. Lenses available are 34½x, 24x, and 15x.

For more information circle 106 on coupon

### SOUND EQUIPMENT & ACCESSORIES

**ACA Stereo-Mognemite Tape Recorder.** Self-contained stereophonic tape re-

order for field use. Available in choice of operating speeds: 3.75, 7.5 or 15". Case measures 8½x11x10 inches and weighs only 17 lbs. Independent gain adjustment for each of the two channels. Also plays monaural tapes or records some.

For more information circle 107 on coupon

**Califone New Yorker Phonograph** \$49.95. Wide-range amplifier, 7" speaker, 4-speed turntable, pop-up 45 center, dual needle ceramic cartridge, identification handle, metal-reinforced carrying case.

For more information circle 108 on coupon

**Datrel Tape-Indx.** Special tabs may be pressed on anywhere on a tape permitting quick location of any selection or passage. The tabs are numbered, colored, and removable. Available with pressure-sensitive labels of similar color and number for attachment to reels.

For more information circle 109 on coupon

**EK Sound-Synchronizing Kits.** Make possible lip-sync sound in taking and showing films. Auxiliary equipment for Pageant sound projectors. **Kodak Synchronizing Brake Kit** consists of a nylon spool and a braking strap. A rotating stroboscopic pattern on the spool is adjusted to stand still by means of the strap. In this way the Kodak Magnetic-Optical Sound Projector may record sound in sync with a properly adjusted camera. **Kodak Synchronous Motor Kit** accomplishes the same end automatically. **Kodak 2-Projector Synchronizing Kit** consists of two projector pulleys and a timing belt to interlock projectors for editing.

For more information circle 110 on coupon

**Groflex Ampro Stereophonic Tape Recorder Model 758L.** Features stacked

head and available with or without built-in amplifier. Plays either Monaural or stereophonic tapes. Fidelity range 40 to 15,000 cycles. Plug into TV or radio jack or any other amplifier-speaker for operation. Other features include built-in preamplifier, hifi tweeter-woofer speakers (for monaural playback or as part of the stereophonic set-up), electro-magnetic piano-key controls, automatic tape transport shut off, electronic recording level eye, automatic selection locator, output-input receptacle panel, record safety tab, two-speed control switch, single on-off volume control.

For more information circle 111 on coupon

**Grayline Phonogard Record Players** \$114.95-\$124.95. Designed specifically for libraries and schools where damage to needles and records is a major problem in listening facilities. With the Phonogard the pickup is covered by a large, clear plastic shield and may be operated only through the use of easily marked controls. These insure gentle positioning of the pickup to any record playing position. Models available with either built-in speakers or without speakers for attachment to earphones or other speakers. 16-33-45 rpm.

For more information circle 112 on coupon

**ORRadio Irish Fortified Double-Play Tape** \$11.95 for a 2400' reel. No. 400 tape is made on DuPont Mylar polyester base which withstands a three-pound pull without distortion.

For more information circle 113 on coupon

**ORRadio Irish Tape Splicer** \$8.95. Unit cuts two rounded indentations in the tape splice, giving the splice a narrow waist. This leaves the edges of the tape which contact parts of the

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For more information circle 114 on coupon  
**Shure Stereophonic Tape Kit.** Makes possible playing stereophonic tapes using standard tape recorders and hifi components. Stereophonic head is installed in place of regular head in tape recorder. One set of leads from the head goes to the recorder amplifier and speaker; the other set to any hifi amplifier and speaker unit.

For more information circle 115 on coupon  
**Stancil-Hoffman Minitape Recorder**

\$494. Self-contained and battery-operated, the unit weighs only 13 lbs. and contains an automatic volume control preamplifier, recording amplifier, and playback amplifier. All are transistor amplifiers on printed circuit plug-in assemblies. Full level recording possible at 10 feet or more. Choice of tape speeds. Fidelity to 10,000 cycles at 7.5". Powered by nickel cadmium battery.

For more information circle 116 on coupon

## NEW MATERIALS

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
R—rent  
b&w—black & white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult

### ARTS & CRAFTS

**Child Art and Nature Series** 3mp BAILEY ea 5 min sd col \$60 ea. Designed to indicate the significance of nature as a source of inspiration for child art, shows objects in nature which are part of a child's environment; examples of children's interpretations using inexpensive materials. **Birds and Etching, Insects and Pointing, Weeds and Ma-**

saics.

For more information circle 117 on coupon  
**Drawing a Portrait** mp EBF 10min sd col \$120. Eliot O'Hara sketches an ellipse on paper and then draws a facial hoop to orientate face and features. He then draws the eyeline and locates the eyes. Other steps in drawing are carefully delineated. SH.

For more information circle 118 on coupon  
**Painting a Portrait** mp EBF 11min. sd col \$120. Eliot O'Hara demonstrates effective watercolor techniques for achieving a successful likeness.

For more information circle 119 on coupon

### GUIDANCE: Personal

**For God and My Country** mp MODERN 13min sd col free. Documents the Boy Scout Jamboree held at Valley Forge narrated with enthusiasm by Tommy Rettig, formerly of the Lassie TV program.

For more information circle 120 on coupon  
**High School Prom** mp CORONET 16min sd col \$150 b&w \$82.50. Four students illustrate the steps in making preparations for a prom. They show proper etiquette while attending and the accepted procedures following a formal social function. Asking for a date, making introductions, behaving creditably, dining out, and other matters are covered. JH.

For more information circle 121 on coupon

**Should I Go to College** mp EBF 29min sd col \$300 b&w \$150. Dr. Harvey White, master teacher selected by the National Academy of Sciences to teach a complete one-year course in introductory Physics on film and TV, answers questions from among 200 submitted to him by high school students about going to college.

For more information circle 122 on coupon

### GUIDANCE: Vocational

**Job for You in Agricultural Journalism** fs PHOTO LAB 50 fr si col \$4.50 also available as slides at 5c each additional per frame. Points out the educational requirements and career opportunities in agricultural communications.

For more information circle 123 on coupon  
**Science, Technology and Society** fs AISI 68 fr si b&w free. Developed to help students gain an appreciation of the contributions of science and technology and to indicate the career opportunities in scientific fields.

For more information circle 124 on coupon

### LITERATURE & DRAMA

**Best Years of Our Lives** mp MMA 172 min sd b&w r\$35. By special arrangement with the producer, the Academy Award winning masterpiece is available to subscribing groups for classroom study. Stars Fredric March, Harold Russell, Teresa Wright, Dana Andrews, Myrna Loy, Virginia Mayo, Hoagy Carmichael.

For more information circle 125 on coupon  
**Eisenstein's Mexican Film: Episodes for Study—Part I** mp MMA about 2hrs. \$25. Summarizes Eisenstein's film plan and restores fragments of the unfinished *Que Viva Mexico*. Also includes material from the Prologue and from *Sandunga, Fiesta, and Maguey*.

For more information circle 126 on coupon  
**English Literature: 18th Century** mp CORONET 14min sd col \$125 b&w \$68.75. Literary discussion in an 18th century London coffee house reveals trends in literature. Some excerpts from writings of Addison and Steel, Pope, Swift, Johnson, Fielding, Goldsmith, and the others illustrate the neo-classicism of the 1700's and the shift toward sentiment and romanticism in the latter half of the century. SH.

For more information circle 127 on coupon  
**English Literature: Elizabethan Period** mp CORONET 14min sd col \$125 b&w \$68.75. In a London theatre are seen people representing the various social classes of the times. The lives and environments show how trends in expansion, trade, taste, and study affect the literature of the time. Excerpts from the writings of great Elizabethans and the elements which characterize them are presented. JH.

For more information circle 128 on coupon  
**Greek and Roman Theatres of the Ancient World** fs COMMA. Set of 5 in color si \$32.50 ea \$7.50. The **Ancient Greek Theatre of Epidaurus** (56 frames), **Theatre of Dionysus** (2 parts), **Hellenistic Theatre of Priene** (43 frames), **Roman Theatre of Orange** (51).

For more information circle 129 on coupon  
**Olympia: Diving Sequence** mp MMA 10min sd b&w r\$3. This sequence from the film of the 1936 Olympic Games illustrates how a new (and in reality nonexistent) time-space continuum can be created by film editing.

For more information circle 130 on coupon



**Scenery Construction** 3fs COMMA col si \$16.50 ea \$6.50. Step-by-step procedures in building and handling stage flats; stage terminology used and explained; simple enough for beginners. The **Simple Flat** (67 frames), **Complex Flats** (49), **Handling Flats** (32). For more information circle 131 on coupon

**Working Aids for the Theatre Technician** 3fs COMMA col si \$16.50 ea \$6.50. Thoroughly covers machinery, equipment, and tools for the stage and shop; hardware used on scenery. **Stage Machinery and Equipment** (71 frames), **Stage Hardware** (53), **Shop Machinery and Tools** (40). For more information circle 132 on coupon

**You Only Live Once (Excerpts)** mp MMA 10min sd b&w r\$5. Designed to show a film in the making, consists of uncut "takes" followed by a sequence from the film as it is finally edited. Shows the noisy preparations before each shot, a technician spraying fog into the set, the director's commands, and the relaxation of the players after the word "cut" has sounded. For more information circle 133 on coupon

### MATHEMATICS

**Story of Our Number System** mp CORONET 11min sd col \$100 b&w \$55. Traces the historical development of numbers, including the counting systems of the Babylonian Empire, the Mayan civilization, and Rome; the development of calculating with the abacus; the need for a place holder, which became the zero; and the probable development of our present systems. Int. For more information circle 134 on coupon

### MENTAL HEALTH & PSYCHOLOGY

**Make a Work Sampling Study** mp CALIFORNIA 23min sd col \$195 b&w \$110 r\$4-\$6. Definition of the problems, preparatory steps, designing the study, making the observations, analyzing and summarizing data, reporting results. For more information circle 135 on coupon

**New Canadian Productions** 7mp MH 27min ea b&w ea \$125. **Back into the Sun** (new concepts of mental treatment), **Night Children** (activities of a case worker in children's aid), **Man of America** (story of the Compeanos, natives of the Altiplano area of Bolivia and their new life through the International Labor Organization), **Cage** (strains of our competitive society and ways to combat them), **Yellow Leaf** (problem of an elderly widow forced to leave her daughter's home and live in a home for the aged), **Mankey on the Back** (drug addiction), **David—Profile of a Problem Drinker**. For more information circle 136 on coupon

### MUSIC: Instrumental


**Dello Joio: Symphonic Suite "Air Power"** rec COLUMBIA 1-12" LP \$3.98. Music from the CBS Television Show of the same name. Eugene Ormandy conducts the Philadelphia Orchestra. For more information circle 137 on coupon

**Indian Musical Instruments** mp OKLAHOMA 13min sd col \$130 r\$4. The importance of music in the Indian life pattern with demonstrations of the making and playing of various instruments. For more information circle 138 on coupon

**Saxophone** mp OKLAHOMA 24min sd col \$200 b&w \$100 r\$2.50-\$5. The

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Despite the recent increase in prices of films announced by some distributors, our prices will not be changed during the coming year nor as long as our costs permit.

We know that most audio-visual budgets go up very little from year to year so that the immediate effect of a price increase will be fewer prints for you for the same number of dollars. As there are only a certain number of dollars to be divided, most producers of films stand to gain rather little from the increase in prices.

In view of the very real damage to film buyers, we feel that any modest advantage which the producers might gain is not justified.

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For more information circle 139 on coupon

Stravinsky: Agon — Ballet for Twelve Dancers rec COLUMBIA 1-12" LP recording \$3.98. Igor Stravinsky conducting the Los Angeles Festival Symphony Orchestra.

For more information circle 140 on coupon

Walt Disney's Fantasia 3rec DISNEY-LAND 3-12" LP. Music from the sound track of the famous motion picture, one of the first to employ stereophonic sound. Leopold Stokowski conducts the Philadelphia Orchestra in performances of the Bach Toccata and Fugue in D Minor, Tchaikowsky's Nutcracker Suite, Dukas' Sorcerer's Apprentice, Stravinsky's Rite of Spring, Beethoven's Pastoral Symphony, Dance of the Hours, Night on Bald Mountain, Ave Maria.

For more information circle 141 on coupon

### MUSIC: Vocal

Songs and Verse for Everyone Series 3 rec DISNEYLAND each album contains 1-12" LP Child's Garden of Verses, Community Concert (featuring Frances Archer and Beryl Gile), Favorite Hymns sung by Jimmie Dodd.

For more information circle 142 on coupon

### PHYSICAL EDUCATION & SPORTS

Dynamic Posture mp AACC 24min sd b&w \$75 r\$4. Dynamic posture is posture in action or in preparation for action—common in animals, children, and primitive man; uncommon in adult civilized man. Shows application of learned dynamic posture to common human activities. Also available in a longer color version in four parts of \$150 r\$8.

For more information circle 143 on coupon

How to Play Hockey 8mp AHCA 65min running time \$300 b&w. Skating, Stickhandling, Passing, Checking, Shooting, Goaltending, Offensive Teamplay, Defensive Teamplay.

For more information circle 144 on coupon

Swimming and Diving Loop Movies mp CHAMPIONS Swimming set includes 18 different loops showing twelve of the world's greatest champions (\$25). Diving set includes 27 loops all titled for identification of dive and diver (\$29.50).

For more information circle 145 on coupon

### RELIGION & ETHICS

Forest Ranger Films 3mp WORLD WIDE 18min ea col r\$9 ea. Three episodes in the life of a ranger's son who learns about God's love, discipline and care in the natural beauty of the forest. Tommy Finds a Pet (a lesson in obedience), Tommy's New Friend (respect for elders), Letter from Alaska (how God provides for his creatures).

For more information circle 146 on coupon

He Lives mp CONCORDIA 30min sd col lease \$300 b&w \$180 rental during Lent and Easter \$13.50-\$22.50 other times \$9-\$15. Taken from modern life, illustrating in a forceful dramatic way the joy and comfort of the Resurrection. Interspersed with impressive Easter anthems.

For more information circle 147 on coupon

### SCIENCE: Biology

Beach and Sea Animals: 2nd Edition mp EBF 11min sd col \$120 b&w \$60. Presents a selection of the many different kinds of animals found on the beaches and in the water just off the beaches. Int.

For more information circle 148 on coupon

New Sets of Plant Fossils GENERAL BIOLOGICAL Small Set of Cool Age Plants gives examples of five different species (\$2.50). Introductory set of Cool Age Plants consists of ten specimens, mostly fossil ferns (\$4.50).

Advanced Set of Cool Age Plants consists of 12 selected specimens of ferns, lycopodiums and equisetums (\$14.50). For more information circle 149 on coupon

Whys of Elementary Science: Simple Machines 4fs FH 25-35fr ea si col \$20 ea \$6. How Wheels Help Us, How Levers Help Us, How Ramps and Screws Help Us, How Wedges Help Us. Pri.

For more information circle 150 on coupon

### SCIENCE: General

Climate and the World We Live In mp CORONET 14min sd col \$125 b&w \$68.75. Shows the determining factors of climate — latitude, altitude, nearness to water, ocean currents, prevailing winds, and mountain ranges; similar types of climate. JH.

For more information circle 151 on coupon

Conservation of Our Resources 9fs EYE Set of 9 in color \$25 ea. \$4. Vita importance of natural and human resources and the basic need for their conservation. Titles include: This Land of Ours, Waste of Our Resources Need for Conservation, Water and Its Conservation, Soil and Its Conservation, Conservation of Our Forests . . . Wildlife . . . Minerals . . . Human Resources. Int.

For more information circle 152 on coupon

500 Mile Adventure mp RCA 30min sd col free. 1957 Memorial Day auto race at Indianapolis Speedway. Shows how a micro-miniature radio receiver is used to coordinate the filming of the race.

For more information circle 153 on coupon

Fundamental Elements of Weather 10fs EYE Set of 10 in color \$25 ea \$4. Weather and Life, Weather Powerhouse, Adventures of a Raindrop, Our Ocean of Air, Whirling Winds, World of Clouds, Thunder and Lightning, Weatherman at Work, Changing the Weather, Weather Folklore. Int.

For more information circle 154 on coupon

Meteorological Series 6fs UWF Cloud Formations (25 fr, b&w), Weather Fog (46), Condensation Trails (Contrails -48 fr), Thunderstorms (63), Turbulence (51), Low Ceilings and Low Visibilities (40).

For more information circle 155 on coupon

Minerals and Rocks: Stones of the Earth mp EBF 16min sd col \$150 b&w \$75. Proper methods of examining rock, use of standard tests to identify or classify specimens, differences between minerals and rocks, formation of three kinds of rock, importance of geology and geologists. Int.

For more information circle 156 on coupon

Restless Sphere mp SCREENCRAFT 8 and 56 min versions b&w sd. Complete report on the International Geophysical Year, filmed in 17 countries and narrated by Prince Philip, TH

Duke of Edinburgh. Discusses studies of the earth's interior, the earth's surface, and the outer atmosphere.

For more information circle 157 on coupon

**Things Dissolve** mp MH 10min sd b&w \$50. Using a wide variety of everyday examples, the film demonstrates that some things dissolve; some do not, and explains how important this is to us. Int.

For more information circle 158 on coupon

**Trip to the Moon** mp EBF 16min sd col \$180 b&w \$90. Utilizes direct observation of the night sky, the best astronomical photographs, and a series of original studies of the moon's landscape on which are based third dimensional animated model motion pictures creating the illusion of an actual scientific observation of the moon. Int.

For more information circle 159 on coupon

**Whys of Elementary Science: Plants** 4fs FH 30fr ea si col \$20 ea \$6. **What Makes a Seed Sprout, What Makes a Plant Grow, How Do Plants Get Where They Grow? How Do Plants Help Us?** Pri.

For more information circle 160 on coupon

### SOCIAL STUDIES: Geography

**Algeria Today** fs VEC 34fr si b&w \$3.50. Geographical features; people, their life and work; agriculture, industries; cities and villoges; education, transportation; relations with France.

For more information circle 161 on coupon

**Educational Miniatures LIBRARY** \$5 per set of 32. Two-inch high plastic figures of people in colorful native costumes from around the world.

For more information circle 162 on coupon

**Germany: People of the Industrial West** mp EBF 16min sd col \$150 b&w \$75. Selects characteristic portions of the many-sided country to tell the story of the people of post-war Germany. Int.

For more information circle 163 on coupon

**Impressions of Japon** mp UWF 15min sd b&w. Filmed interpretation of William Faulkner's visit to Japan to participate in an American Literature Seminar at Nagano — visualized quotations from the author's writings.

For more information circle 164 on coupon

**Learning About Maps** 6fs EBF Set of 6 in color ea 47fr \$36 ea \$6. **Reading Directions on Maps, Measuring Distances on Maps, Locating Places on Maps, Reading Physical Maps, Reading Political and Economic Maps, Studying an Area Through Maps.** Int.

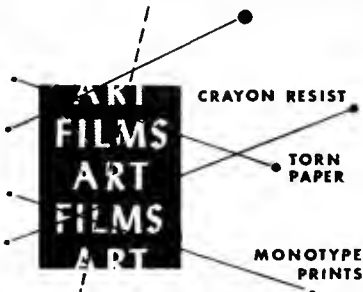
For more information circle 165 on coupon

**Mexico: Our Friendly Neighbor** 9fs EYE Set of 9 in color \$25 ea \$4. A regional study with titles as follows: **Historical Background; Geographic Background; People — Their Dress, Homes, Food; Fiestas, Recreation, Education, Markets, Handicraft; Agriculture; Natural Resources and Major Industries; Fishing, Livestock, Transportation, Communication; Mexico City; Other Cities.** Int.

For more information circle 166 on coupon

**New York State: A Regional Study** 10fs EYE Set of 10 in color \$30 ea \$4. Particular emphasis on the history of education within the state and the part played by New York during the Civil War period. Titles include: **Geographic Features of New York State (2 parts), Colonial Period, Era of the Revolution, Civil War Era, Education**

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**North Dakota** fs VEC 32fr si b&w \$3.50. Maps and photographs show the topography. Leading farm products, lignite coal, oil, wildlife and rich soil are discussed. Interesting landmarks and other attractions shown.

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**Ontario** fs VEC 39fr si b&w \$3.50. Soil, forests, minerals, abundant water; manufacturing; schools, government, cities, landmarks, and other tourist attractions.

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**People of Japan** fs VEC 34fr si b&w \$3.50. An orientation to Japanese home life as well as a discussion of proper behavior as a guest in a Japanese home.

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**People of the Netherlands** mp EBF 16min sd col \$150 b&w \$75. A vivid description of the problems that the Netherlands faces in the modern world. Int.

For more information circle 171 on coupon

**Precambrian Shield** mp NFBC 26min sd b&w. Study of the vast region of rock and forest stretching across the north of Canada, rich in mineral deposits still being discovered in the ancient rock. Shows where communities have sprung up at the site of mines and how, with time, these pioneer settlements have achieved the stability and comfort of older towns and cities to the South. Int.

For more information circle 172 on coupon

**Pursuit of Happiness** mp UWF 31min sd b&w. Deals with the first visit of a foreigner to the U. S. and his later reflections. We see ourselves as he does after observing incidents in the lives of a former, an auto worker, a shoe factory executive, and a college student.

For more information circle 173 on coupon

### SOCIAL STUDIES: Government

**Big City** mp CONTEMPORARY 25min sd b&w \$100 r\$7.50. Shows the use of tax dollars in St. Louis.

For more information circle 174 on coupon

**Big City U.S.A.** 9fs EYE. Set of 9 in color \$25 ea \$4. Shows the need of people in the big city for homes, water, gas, electricity, police and fire protection, and traffic relief; different kinds of neighborhoods; types of government; etc. Titles: **Big City — U.S.A., Housing in Big City, Food for Big City, Big City Workers, Education in Big**

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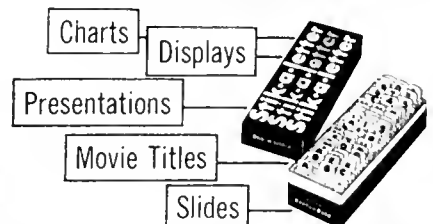
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City, Police Protection in Big City, Fire Protection in Big City, Public Utilities in Big City, Fun and Recreation in Big City. Int.

For more information circle 175 on coupon

**Day with the F.B.I.** mp IFB 18min sd b&w \$85 lease. This Louis de Rache-mont-Reader's Digest Production shows the physical layout of the Federal Bureau of Investigation, its crime laboratory, gigantic filing system, and training of a G-man.

For more information circle 176 on coupon

**Dynamic Southeast** mp UWF 18min sd col free. Shows the tremendous industrial expansion, the prosperous growth of agriculture through scientific management, and the development of natural resources in the Southern Atlantic Seaboard region.

For more information circle 177 on coupon

**Germany: Key to Europe** mp NFBC 21 min sd b&w. How events since World War II have made of this divided nation an arena of conflict between two ideologies. Depicts the country's collapse and its military occupation; political maneuvers of the Soviet bloc, democratic Germany; implications for Europe and the Western world of West Germany's rapid economic recovery. Int.

For more information circle 178 on coupon

**Keystones of European Unity** fs NYTIMES 53fr si b&w \$2.50. Changing role of NATO in the defense of the Free World, the submerging of French-German enmity in such projects as the European Coal and Steel Community, and the development of the Council of Europe.

For more information circle 179 on coupon

### SOCIAL STUDIES: History

**Age of Discovery** MH 15min sd b&w \$75.

An all-animation film dealing with events in the late 15th century as they relate to the discovery of the new world—a penetrating study of conditions which prompted explorations. Int.

For more information circle 180 on coupon

**Carl Sandburg: A Lincoln Album** rec CAEDMON 2-12" LP \$11.90. Poet recounts Lincoln's life as an Illinois lawyer, his White House years, and his involvement in the Civil War.

For more information circle 181 on coupon

**Great American Speeches** rec CAEDMON 2-12" LP \$11.90. Melvyn Douglas, Vincent Price, Ed Begley, and Jason Robards, Jr. read Patrick Henry's "Lib-

erty or Death" speech, Washington's Inaugural, Jefferson's Inaugural, Quincy on the admission of Louisiana, Clay on the War of 1812, Lincoln's "House Divided" address, Sumner on "Bleeding Kansas," and others.

For more information circle 182 on coupon

**Jamestown Colony (1607 Through 1620)** mp CORONET 16min sd col \$150 b&w \$82.50. Voyage of the first settlers from England, faith and dedication required of them and later arrivals, overcoming hardships in America and permanently establishing a colony. Int.

For more information circle 183 on coupon

**London of William Hogarth** mp CONTEMPORARY 30min sd b&w \$150 r\$15. Depicted through the art works of the painter.

For more information circle 184 on coupon

**Lumber Raft Trip in 1887** fs VEC 40fr si b&w \$3.50. Photographed on the spot in a trip down the Wisconsin River to the Mississippi. JH.

For more information circle 185 on coupon

**Question in Togoland** mp CONTEMPORARY 20min sd col \$135 r\$10. Story of the first plebiscite held in a United Nations Trust Territory, when the people of Togoland voted to join the Gold Coast and went on to become the new nation of Ghana.

For more information circle 186 on coupon

**U. S. in a Troubled World: 1920-1945** 9fs EYE Set of 9 in color \$25 ea \$4. Begins with the Armistice of 1918, continues with a picturization of the prosperity from 1923 to 1929, shows effects of the depression and analyzes its causes, steps taken against the depression, rise of dictators abroad, causes of World War II. **Period of Prosperity, From War to Peace, Great Depression, Measures Against the Depression, Solving Other Problems, Closer Ties with Our Neighbors, Trouble in Europe, Neutrality and War, World War II.** Int.

For more information circle 187 on coupon

**United States in Two World Wars** fs VEC 47fr si b&w \$3.50. Summary of important dates and events leading to our entry and participation. Designed to stimulate reading and research.

For more information circle 188 on coupon

**You Are There Additions** 13mp MH ea 27min sd b&w \$135 ea 15-yr lease. Taken from the television series, titles now available include: **Fall of Fort Sumter, Great Diamond Fraud, First Moscow Purge Trials, Decatur's Raid at Tripoli, Scuttling of the Graf Spee, Mr. Christian Seizes the Bounty, Hitler Invades Poland, Salem Witch Trials, Webster's Sacrifice to Save the Union, Overthrow of the Tweed Ring, End of the Dalton Gang, Bank Holiday Crisis of 1933, Attempt to Assassinate Theodore Roosevelt.**

For more information circle 189 on coupon

### NEW PUBLICATIONS

**Educators Guide to Free Slidefilms** \$5. Latest revision of the familiar guide to filmstrips which may be borrowed without rental fee and which, in a few cases, may be retained by the school.

For more information circle 190 on coupon

**FH Catalog 1957-58.** 24 pages. Catalog of latest releases of Filmstrip House.

For more information circle 191 on coupon

## FREE INFORMATION SERVICE COUPON

To EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

I am interested in receiving more information or a demonstration of the item or items I have indicated by encircling the code numbers corresponding with R. E. Schreiber's listings of new A-V materials and equipment in your Mar. 1958 issue:

101	102	103	104	105	106	107	108	109	110	111	112	113	114
115	116	117	118	119	120	121	122	123	124	125	126	127	128
129	130	131	132	133	134	135	136	137	138	139	140	141	142
143	144	145	146	147	148	149	150	151	152	153	154	155	156
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213	214	215	216	217	218	219	220	221	222	223	224	225	226

Name \_\_\_\_\_

Organization or School \_\_\_\_\_

Address \_\_\_\_\_

**Film Center 16mm Sound Films 1958.** 46 pages. Lists and describes feature films, short subjects, and educational films available from the company.  
**For more information circle 192 on coupon**

**Films Inc. Catalog** 112 pages. Lists and describes more than 1,300 feature films and short subjects from major Hollywood producers now available in 16mm sound form.  
**For more information circle 193 on coupon**

**General Biological Supplies Turtax Catalog 59.** An 830 page compendium of all necessary supplies for the biological sciences. An abridged 56 page catalog of "best sellers" is also available.  
**For more information circle 194 on coupon**

**Indiana Catalog of 16mm Educational Films** 28 pages. Motion pictures produced and distributed by the University.  
**For more information circle 195 on coupon**

**Indiana University Fall, 1957, Supplement to 1956 Catalog Educational Motion Pictures.** 110 pages.  
**For more information circle 196 on coupon**

**Jacrona: Teaching with the Flannel Board** by Paul E. Long 32 pages.  
**For more information circle 197 on coupon**

**Lektron Specialties Catalog** 8-pages. Sound Equipment bargain-priced.  
**For more information circle 198 on coupon**

**LTA Catalog of Spanish Discs and Tapes** 7 pages. Describes materials for sale by the company.  
**For more information circle 199 on coupon**

**M-G-M Records: Complete List of Popular and Classical Albums, Long Playing** 28 pages.  
**For more information circle 200 on coupon**

**MH Library of Filmstrips for High School, College, and Adult Groups** 6 pages.  
**For more information circle 201 on coupon**

**Newark Electric Catalog No. 68.** 358 pages. Sound equipment of all kinds described.  
**For more information circle 202 on coupon**

**Nystrom 1957 Catalog** 38 pages. Maps, Charts, Atlases.  
**For more information circle 203 on coupon**

**Projection Optics Projection Rule.** Free. Self-computing slide rule determines screen size, projection distance, and lens focal length for any type of overhead or opaque projector.  
**For more information circle 204 on coupon**

**Rodio Shack 1958 Guide to Electronic Buying** 224 pages. Radio, TV and other electronic equipment.  
**For more information circle 205 on coupon**

**Rand McNally & Company 1957 School Maps & Globes, Atlases, Filmstrips** 40 pages.  
**For more information circle 206 on coupon**

**Rand McNally New Atlas of World History** \$6.95. Begins about 100,000 B.C. and ends with statistical information for 1955. Contains 92 pages of new color maps, 37 pages of new black and white maps, and 60,000 words of text. Prepared by Robert R. Palmer of Princeton.  
**For more information circle 207 on coupon**

**Rembrandt Films 1957-1958** 12 pages. Artistic films for rental and sale.  
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**Spartan Book Store: AV Instructional Materials Manual.** Edited by James W. Brown and Richard B. Lewis. A completely new, flexible manual for audio-visual and curriculum materials courses, to fit a variety of teaching techniques, and to supplement standard texts and references. \$2.95.  
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**Stanley Bowmar Records and the Tools with Which to Use Them** 24 pages.  
**For more information circle 210 on coupon**

**SVE Christmas and Thanksgiving Filmstrips and Slide Sets.** Folder.  
**For more information circle 211 on coupon**

**Swank 1958 Edition Educational Catalog**

**16mm Sound Films** 50 pages. Rental catalog.  
**For more information circle 212 on coupon**

**USDA Stock Footage Catalog.** Contains 4,000 carefully indexed and cross-referenced scenes covering a wide variety of agricultural subjects.  
**For more information circle 213 on coupon**

**USDA Television Film Catalog** 30 pages. Lists and describes agricultural films produced by U.S.D.A.  
**For more information circle 214 on coupon**

**Walter Ashe 1958 Radio, TV & Electronic Equipment** 146 pages.  
**For more information circle 215 on coupon**

**Ward's Natural Science Catalog No. 578** 210 pages.  
**For more information circle 216 on coupon**

**News in the Trade**

**COLBURN BROTHERS DIVIDE**

The film production activities formerly centered at the George W. Colburn Laboratories, 164 N. Wacker Drive, Chicago will henceforth be carried on by the new firm of John Colburn Associates, Inc., 1122 Central Avenue, Wilmette, Illinois. John is president of the new firm and Henry Ushijima is vice-president. All laboratory activities continue unchanged at the Chicago address under direction of George W. Colburn. This friendly separation of function was announced at a party, where silver trays were presented to John and Henry, commemorating their 21 and 10 years of service, respectively, in the Colburn organization.

**R.K.O. SHORTS FROM F.O.N.**

Maurice T. Green, president of Films of the Nations Distributors, announces that 50 short documentaries originally released by R.K.O. are being made available in 16mm, for the first time, for distribution through AV dealers. Educational as well as entertainment subjects are included. There are such titles as **The Future is Now, Her Honor — the Nurse, Polar Outpost, Alert Today — Alive Tomorrow.** A 50-page detailed catalog may be obtained from Films of the Nations, 62 W. 45th St., New York 36.

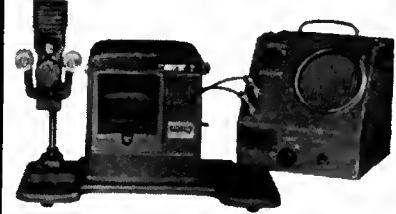
**PRE-RECORDED DEMONSTRATION**

The Magnetic Recording Industry Association, according to Edward A. Altshuler, in cooperation with the National Audio Visual Association, is planning a pre-recorded stereo demonstration tape for dealer use with teachers and school boards. Maintenance and operation standards for tape recorders are another project of MRIA. There will be an MRIA exhibit at the NAVA Trade Show, MRIA, 1555 N. Bronson Ave., Los Angeles 28, Calif.

**MINES FILMS REACH 14,000,000**

The circulation of the U.S. Bureau of Mines films reached a new high in 1957: a total audience of 14,000,000 saw the bureau's 58 films in no less than 237,128 showings. This is a gain of more than 10,000 over the previous high established in 1956. In addition to these group audiences an estimated 18,000,000 persons saw the films on non-commercial television, according to bureau director Marling J. Ankeny. A total of 6,200 prints, all provided by private industry, is in circulation by the bureau and its nearly 150 cooperating non-profit distributing centers.

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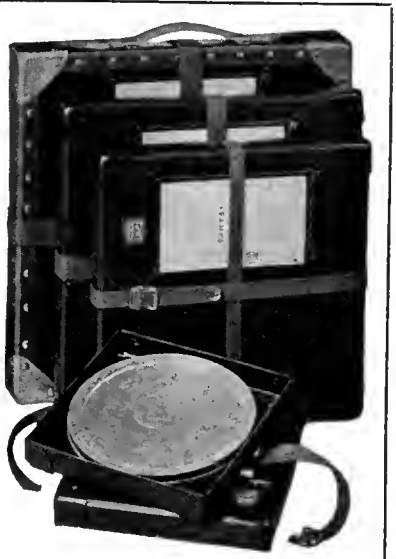


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**B&J:** Burke & James Inc., 321 S. Wabash Ave., Chicago 4.  
**CAEDMON** Sales Corp., 277 Fifth Ave., New York 16.  
**CALIFONE** Corp., 1041 N. Sycamore Ave., Hollywood 38.  
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**COLUMBIA** Records, 799 Seventh Ave., New York.  
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**CORONET** Films, 65 E. South Water St., Chicago 1.  
**DISNEYLAND** Records, 2400 W. Alameda, Hollywood.  
**DOCUMAT** Inc., Belmont, Massachusetts.  
**EBF:** Encyclopaedia Britannica Films, Wilmette, Ill.  
**EDUCATORS** Progress Service, Randolph, Wisc.  
**EK:** Eastman Kodak Co., Rochester 4, N. Y.  
**EYE** Gate House Inc., 146-01 Archer Ave., Jamaica 35, N. Y.  
**FH:** Filmstrip House, 347 Madison Ave., New York 17.  
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**M-G-M** Records, 701 Seventh Ave., New York 19.  
**MM:** McGraw-Hill Book Co., Text Film Dept., 330 W. 42 St., New York 36.  
**MMA:** Museum of Modern Art Film Library, 11 W. 53 St., New York 19.  
**MODERN** Talking Picture Service Inc., 3 E. 54 St., New York 22.  
**NEWARK ELECTRIC** Co., 223 W. Madison St., Chicago 6.  
**NFBC**—National Film Board of Canada, 630 Fifth Ave., New York 20.  
**NYSTROM,** A. J. & Co., 3333 Elston Ave., Chicago 18.  
**NYTIMES,** Office of Educational Activities, 229 West 43rd St., New York 36.  
**OKLAHOMA,** University of, Educational Materials Services, Norman.  
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**REMBRANDT** Film Library, 13 E. 37 St., New York 16.  
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**STANCIL-Hoffman** Corp., 921 N. Highland Ave., Hollywood 38.  
**STANLEY BOWMAR** Co. Inc., 12 Cleveland St., Valhalla, N. Y.  
**SWANK** Motion Pictures Inc., 621 N. Skinker, St. Louis 5.  
**SVE:** Society for Visual Education Inc., 1345 W. Diversey Pkwy., Chicago 14.  
**USDA:** U. S. Dept. of Agriculture, Motion Picture Service, Washington 25.  
**UWF:** United World Films Inc., 1445 Park Ave., New York 29.  
**VEC:** Visual Education Consultants Inc., 2066 Helena St., Madison 4, Wis.  
**WALTER ASHE** Radio Co., 1125 Pine St., St. Louis 1.  
**WARD'S** Natural Science Establishment Inc., Box 24, Beechwood Station, Rochester 9, N.Y.

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Where a primary source also offers direct rental services, the double symbol (PD) appears.

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# Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

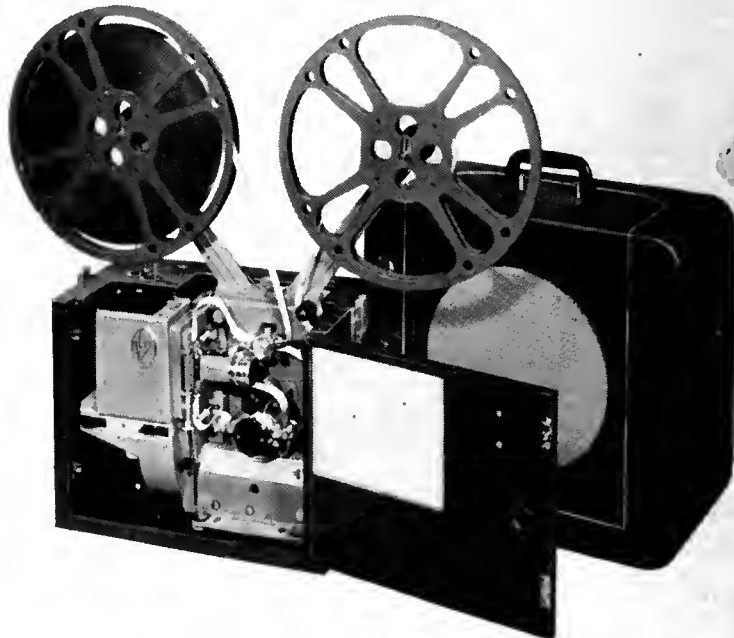
**ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES**

The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you *all* of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

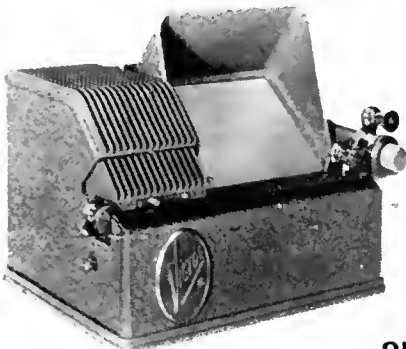
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

April, 1958

BRETT HALL  
VOL. 37, NO. 4

APR 10 1958

## LISTENING

USING THE LANGUAGE LABORATORY

STUDENTS SPEAK ABOUT AUDIO LEARNING

CAN TAPES TEACH?

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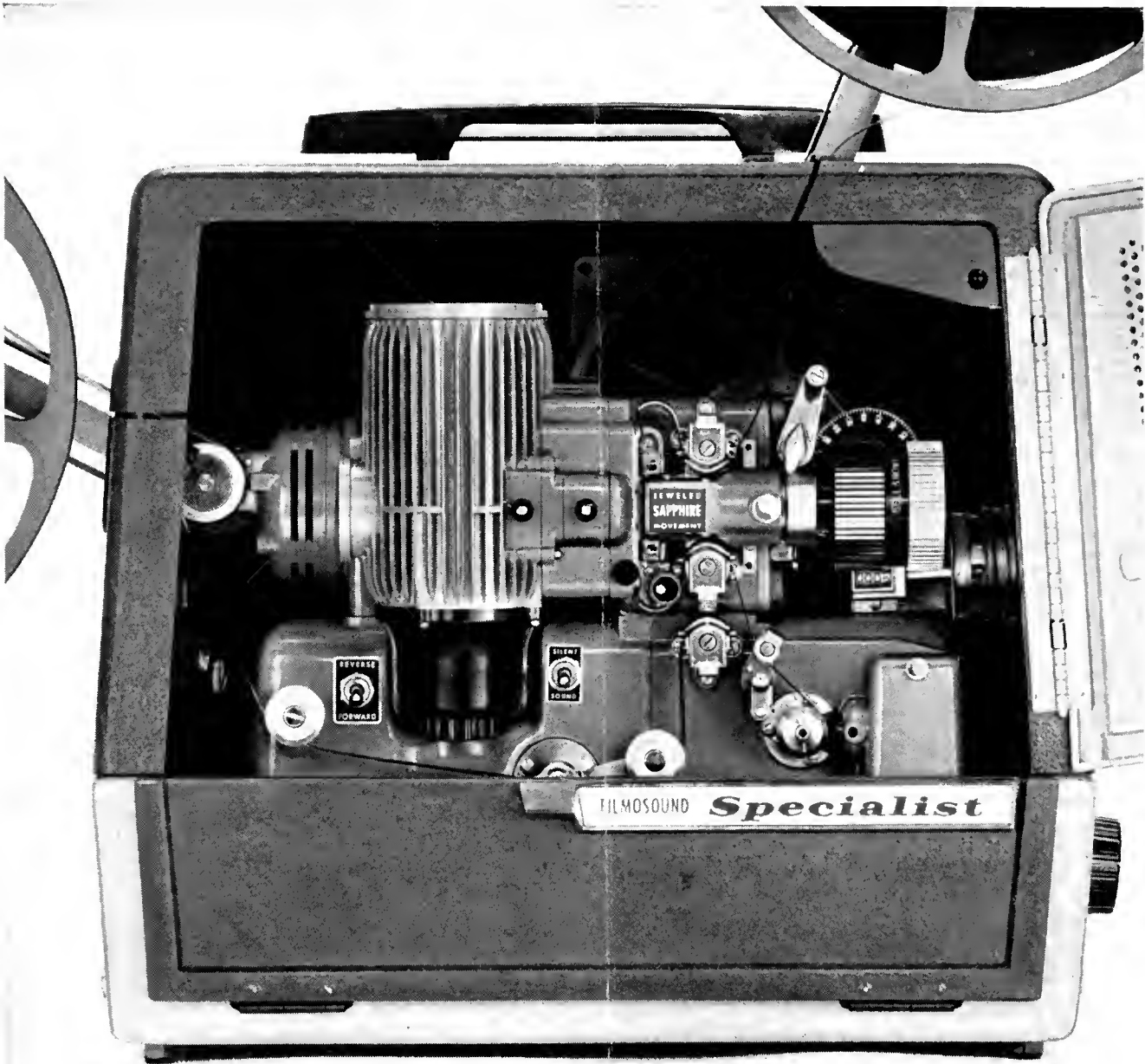
This is the only sound projector that "zooms" the picture to fit the screen. It reverses for review...threads in seconds...shows still pictures...requires no oiling. It's the newest achievement in sight and sound! See it in action!

The "399" is the most versatile 16mm sound projector available today. As the chart below shows, it offers more advanced features, more exclusive features, than any other projector. In over-all quality it has

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PROJECTOR	ZOOM LENS	FIVE SAPPHIRE MOVEMENT	ELECTRICAL REVERSE	BRILLIANT STILL PICTURES	FACTORY SEALED LUBRICATION	AUTOMATIC REWIND RELEASE	SINGLE FRAME DRIVE AND COUNTER	TOP MOUNTED REELS	HOUR METER	AUTOMATIC LOOP SETTER
399 SPECIALIST	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
BRAND A	No	No	Yes	No	No	No	No	No	No	No
BRAND B	No	No	No	No	Yes	No	No	No	No	No
BRAND C	No	No	Yes	No	Yes	No	No	Yes	No	No
BRAND D	No	No	Yes	No	Yes	No	No	No	No	No





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- 9.** Factory sealed lubrication eliminates need for oiling.
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- 11.** Hour meter\* records running time; aids scheduling.
- 12.** Threading is so simple that even a child can do it.
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Founded  
in 1922  
by  
Nelson L. Greene

April, 1958

Volume 37, Number 4, Whole Number 362

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**A.** A tape recorder right in the classroom! (See p. 180.)

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## On the SCREEN

### Cover

We have indulged in a slight departure from the norm this month, in not using a scene from some film for our cover subject. We did this for a very good reason. Since this, the April issue, is devoted predominantly to Audio emphasis, we thought a scene depicting the use of audio equipment in the school would be most apropos. This photo, provided by the Board of Education of the City of New York, is a "natural." It was taken at Jamaica Vocational High School in Queens and shows students using the tape recorder in speech improvement exercises. The "code," as the picture indicates, is Safety, Responsibility and Teamwork. Principal of Jamaica Vocational is Miss Beatrice Hodgins; Audio-Visual Coordinator is Miss Raimond Ballanca. The photo was taken by Mr. Ambrose J. Hickey, official Board of Education photographer.

### Introducing "audiofile"

Max U. Bilderssee, since 1947 record critic and Audio Editor of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE and nationally recognized authority on audio and audio-visual education, is named as Editor of "audiofile," the new concept in information concerning disc and tape recordings.

Devoted to improved instruction and more profitable leisure listening, "audiofile" will offer critical information concerning instructional recordings. Available on a subscription basis, "audiofile" will be published on 3x5 cards punched and ready to file alone in standard drawers or to integrate with existing card catalogues. Main entry cards will include a synopsis of

the recorded material, an independent critical appraisal, utilization information and a general rating of the value of the recording. All this information is designed to assist the teacher, the librarian and the audiovisual coordinator in finding the *right* audio material at the *right* time.

In addition to main entry cards there will be cross-indexing entries designed to make essential information more readily accessible.

### Special Audio Service

All those who are actively involved in the use of educational recordings in schools, whether tapes or discs, will be especially interested in the Recording Trade Directory, compiled by Max U. Bilderssee, that appears on pages 187 and 188.

Because of the pressure of time, this is not a complete listing of publishers, but represents some seventy or more that Mr. Bilderssee was able to gather together for us before we went to press. Additional listings will be similarly published in an early issue of Ed. Screen.

### Tapes In Teaching

How important the tape recorder has become to teaching; how it assists the teacher and benefits the student, is clearly illustrated in articles—"Using the Language Laboratory" on page 176, "Students Speak About Audio Learning," page 178, "Can Tapes Teach?" page 180 and "A High-School Lab Classroom" on page 183 of this issue. It makes us appreciate the changes in education that have come about since we were children, and anticipate the changes that are ahead of us. GM

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1958



1959



1960



1961



1962



1963



1964



1965



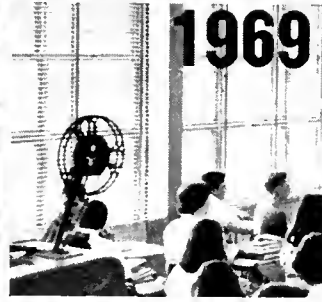
1966



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FLEXALUM A-V BLINDS GIVE YOU EVERYTHING FROM FULL DAYLIGHT (WITHOUT GLARE) TO "PROJECTION" DARKNESS—yet they *cost less to install* than any combination of black-out and conventional window covering. What's more, they *cost less to maintain*, too. Flexalum's special spring-tempered aluminum, wipe clean plastic tape and nylon cord give years of trouble-free service. (That's certainly a comfort in these days of ever-increasing maintenance costs.) And, the greater number of slats per blind, special tape construction and light trap channels enable you to turn any classroom into a dark auditorium at the flick of a cord. Less light comes in . . . less money goes out—with Flexalum A-V blinds . . . sold with a written five year guarantee by Hunter Douglas Aluminum Division of Bridgeport Brass Co.

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AUDIO-VISUAL  
BLINDS

Hunter Douglas Aluminum Corp.  
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I am interested in getting (at no obligation)  specification data  
 cost estimates on Flexalum® Audio-Visual Blinds

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(Please Print)

SCHOOL.....

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CITY.....STATE.....



**Now! You can prepare  
your own visual aids  
on-the-spot as easily  
as this . . .**



**EXPOSE.** Place original and Ozalid paper together. Set timer. Expose.

# New Ozalid® Projecto-Printer Kit

*Simple, speedy way to make transparencies  
for overhead projection*

**Any one of these dealers is ready to demonstrate**

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| <b>Sacramento</b><br>McCurry Foto Company<br>8th and Eye Streets                    | <b>GEORGIA</b><br>Atlanta<br>Colonial Film and Equipment<br>Company<br>71 Walton Street, N.W. | <b>IOWA</b><br>Des Moines<br>Midwest Visual Education<br>Service<br>1108 High Street                   | <b>Kalamazoo</b><br>Locke Films, Inc.<br>124 W. South Street<br>Newman Visual Education<br>Company<br>783 West Main Street | <b>NEBRASKA</b><br>Lincoln<br>Stephenson School Supply<br>Company<br>935 "O" Street |
| <b>San Francisco</b><br>Photo and Sound Company<br>116 Natoma Street                | <b>ILLINOIS</b><br>Blue Island<br>Consolidated Watland, Inc.<br>13039 S. Western Avenue       | <b>KANSAS</b><br>Wichita<br>Roberts Audio Visual Supply<br>1330 Fairmount                              | <b>NEW JERSEY</b><br>East Orange<br>Oscar H. Hirt<br>191-193 Central Avenue  |   |



**DEVELOP.** Process exposed negative and positive film together.



**PEEL APART** and you have it . . . a transparency for projection. For translucent originals, the process is even simpler!

• There's no more need to be a photographic technician in order to prepare your own transparencies for overhead projection. With Ozalid's "do-it-yourself" Projecto-Printer Kit *anyone* can prepare on-the-spot transparencies from visual materials contained in textbooks, manuals, charts . . . in fact, any printed material. You can get dozens of new visual effects and colors, inexpensively, *in minutes*. No dark-room and no trays! And the Projecto-Printer is completely portable.

Ozalid has set up a nationwide network of visual

aids dealers to assure you of helpful advice and fresh materials. For a revealing, dramatic demonstration of these new techniques in visual aids, call *your local dealer*. He's listed below! Don't miss his "D" Day Demonstration!



*A Division of General Aniline & Film Corporation  
Johnson City, New York*

## this exciting new technique in visual aids

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Philip L. Burger  
212 Summit Avenue

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Wilbur Visual Service, Inc.  
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James E. Duncan, Inc.  
139 North Union Street

**Westbury**  
Ken Killian Company, Inc.  
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**Yonkers**  
Ideal Motion Picture Service  
371 St. Johns Avenue

**NORTH CAROLINA**  
**Charlotte**  
Christian Film Service  
1302 E. 40th Street

**Hickory**  
Wilfong & Kendall School  
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### OHIO

**Akron**  
Akron Camera Co., Inc.  
1667 W. Market Street

**Athens**  
Vere Smith's Audio Visual  
Service  
42 N. Court Street

**Cincinnati**  
Ralph V. Haile & Associates  
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Harpster Audio-Visual  
Equipment  
13902 Euclid Avenue  
Tonkin Visual Methods, Inc.  
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Twyman Films  
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Triangle Blue Print &  
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525 North Robinson Street

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1404 M Street, N.W.

# The reader's right

Send letters to **EdSCREEN & AVGUIDE**, 2000 Lincoln Park West, Chicago 14

## Progress Is Appreciated

Editor: The March copy of *Educational Screen and Audio-Visual Guide* arrived here in the office today and, as usual, somehow I find time to drop other matters to at least skim through the magazine immediately, if not read it completely. I have just read it from cover to cover and want to congratulate you on the issue. It's somehow quite earthy, practical, and functional, with plenty of ideas for teachers as well as audio-visual specialists.

Congratulations on your editorial: **POINTING SOUTH**. So many Easterners, Mid-Westerners, and even Westerners have the idea that the South is slow to catch on to adopting newer ideas. Of course, no area in the United States has a monopoly on being the most "aggressive." For some time now, it has been quite obvious that the South is really leading out in the use of television as an education device. They are to be congratulated for this and you are also to be congratulated in calling attention to their progress in your editorial.

*Francis H. Noel, Chief*

Bureau of Audio-Visual Education  
State of California  
Department of Education  
721 Capitol Avenue  
Sacramento 14, Calif.

## Needs Dog Films

Editor: We are doing a series of new T-V film programs on "dog heroes," "dogs of courage and achievement," etc., and it occurred to us that a little note in your Letters to the Editor Dept. might bring out some of the readers of your magazines to write us about their film footage on the subject.

We would, of course, give full credit and correct footage rates to all whose film might satisfy our needs.

Thank you and continued success always to you, your staff and readers with each succeeding issue of the magazine.

*Chet L. Swital*

Carthay Studio  
5907 W. Pico Blvd.  
Los Angeles 35, Calif.

## An Idea For Others

Editor: Your articles and various other features of the "Screen" are getting better all the time.

Your article by Dr. John Molstad "Let's See the School's Program" is right along the lines of what I have been thinking about and trying to implement for many years. Namely, better visualization to school patrons

and lay people of the place of visual education in the school program. Many school districts will do something on their own along this line, but many others never will. Therefore we have initiated a program of making filmstrips that we hope will interpret the school's activities to the community. The first of these is entitled "A Day In Kindergarten." We are giving this free to schools in California with the hope that it will be a good public relations medium.

*Herbert M. Elkins*

Herbert M. Elkins Co.  
Visual-Acoustic Teaching Tools  
10031 Commerce,  
Tujunga, Calif.

## We Do Our Best

Editor: I feel that of all the publications in the field of Audio-Visual Education, the magazine "Educational Screen & Audio-Visual Guide" is one of the finest. The articles are geared to not only the specialist in the field, but also the teacher who has very little experience.

*Robert H. Grigsby*

Director, Audio-Visual Education  
Beloit Public Schools  
1129 Central Avenue  
Beloit, Wisc.



Music is probably the area in which the tape recorder is most useful. Here are just a few typical examples.

- One school is building a library of songs used in Presidential campaigns. Some are taped from discs, radio and television. For the older songs, the music class produces a "live" version.
- Music supervisors often want to tape songs for the use of inexperienced teachers unsure of their own singing ability. This releases the newcomers from the burden of a personal demonstration.
- Taping can aid in demonstrating various types of voice timbre, how breathing can affect the tones, the difference between hitting the notes true and sliding to them — all these are more effective when the class is not distracted by the facial expressions necessary to produce them.
- One member of a duet records his part solo. Then the other plays his part to a playback of the recording. This trains each member to play his part without relying on unconscious cues given by the other. A musician can also accompany "himself" using a tape recorder this way.
- Many times discs are too fast for proper instruction in folk, square, or tap dancing. Piano music can be recorded on tape to go as slowly as you wish.

The sound quality of a tape recording can be no better than the quality of the tape on which it is recorded. Educators' critical requirements for fidelity of reproduction and consistent quality are easily met by any of the eight types of Audiotape. This complete line of professional quality recording tape offers the right recording time and the right tape cost for any application. But, regardless of type, there's only one Audiotape quality — the finest that can be produced. For information on what type of tape is best for your recording job, write Audio Devices, Box EV.

**audiotape** *it speaks for itself*

AUDIO DEVICES, INC., 444 Madison Ave., New York 22, N.Y.



## What Coronet "creative quality" means to educational films

### BASIC RESEARCH

The foundation of Coronet film production is an exhaustive research program, utilizing a staff of trained research assistants. Preliminary research centers on a thorough analysis of curricula to establish the areas in which teaching films can be helpful. Suggestions from educators, trends in education, and new ideas in film utilization are the sources which guide film planning. As new production schedules are organized, the research division launches a quest for information on specific subjects—consulting specialists, textbooks in use, writers of textbooks for future use, professional libraries, and other available sources. Then—after months of consultation, research, revisions, and further research—educational outlines and a script are prepared.

This exhaustive study of the basic units, trends and objectives in all subject areas and at various grade levels has resulted in:

- films which correlate with current teaching objectives*
- films which are effective in specific areas and at specific grade levels*
- films which offer balanced assistance throughout the curriculum*
- films which are accurate in presenting their contributions*

#### New Coronet films for specific subject areas and grade levels:

**GOLD RUSH DAYS** (1¼ reels). Intermediate, U. S. History. This film shows life in a gold-mining settlement, the effect of the gold rush on population growth and prosperity in the West, and the emerging statehood of California.

**CAREERS IN AGRICULTURE** (1¼ reels). Junior and Senior High School Vocational Guidance. A high school teacher explains many career opportunities in agriculture—in crop and livestock farming; in agricultural research, industry, conservation, and services; and in agricultural communication and education.

#### EDUCATION IN AMERICA SERIES (three films, each 1½ reels). College, Teacher-Education.

- Education in America: The Seventeenth and Eighteenth Centuries**
- Education in America: The Nineteenth Century**
- Education in America: Twentieth Century Developments**

An historical survey of American education from the early New England schools through the establishment of the public school to education during the Depression, the World Wars, and the Korean War. The GI Bill and recent Supreme Court decisions are discussed.

*Each film is available in either color or black-and-white.*

Preview prints of the Coronet films described above are available for purchase consideration. Simply indicate your preview preference on the coupon.

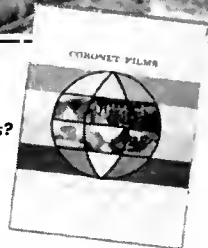
# CORONET FILMS

The World's Largest Producer of Educational Films

CORONET BUILDING

CHICAGO 1, ILLINOIS

Have you received a copy of Coronet's newest catalogue, just off the press? If not, simply check the appropriate box on the coupon.



#### CORONET FILMS

Dept. ES-459, Coronet Building, Chicago 1, Illinois

- Please send me a copy of your most recent catalogue.
- Please send me preview prints of the films I have checked below. I understand that I am responsible only for return transportation charges.
  - Gold Rush Days
  - Careers in Agriculture
  - Education in America: The Seventeenth and Eighteenth Centuries
  - Education in America: The Nineteenth Century
  - Education in America: Twentieth Century Developments

NAME \_\_\_\_\_

SCHOOL \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_ STATE \_\_\_\_\_

# Have you heard?

## International Tape Exchange

The International Tape Exchange Program was launched by Educational Screen in October 1954, with the help of Mrs. Ruth Y. Terry of Muskegon, Michigan. Its purpose has been and is, to promote and aid the exchange of tape recordings between school and church classes and groups in this and other countries.

Since its launching, the International Tape Exchange Program has grown steadily and present records show it has more than doubled its exchange activities since this time last year.

There are currently 162 exchanges operating in 30 countries including Hawaii. Information concerning the schools or groups listed may be had by writing direct to Mrs. Terry at 834 Ruddiman St., No. Muskegon, Michigan.



**A committee of Exchange Teachers of English as a foreign language, students of the University of Michigan English Language Institute. They are l. to r.: Tokiko Shinoda, Japan (who made the photo), Abaldvoodoo Tohid, Iran, Mrs. Yae Ogasawara, Japan, Waugelita Santos Loureiro, Brazil, Ruth Y. Terry, Senior H. S., Muskegon, Mich., Parivash Manoochechri, Iran.**

Mrs. Terry reports that her own English classes have been enjoying exchanges with classes in Australia, Japan, New Zealand, India, Iran, Malaya, Brazil, Norway, Germany, France and other countries.

Mrs. Terry is particularly anxious to thank the National Union of Teachers in London for informing the teachers of Great Britain about the International Tape Exchange Program and to thank the teachers for their willingness to participate. Notices have appeared in "The Schoolmaster and the Woman Teacher's Chronicle" as well as in the "National Teachers Union" publication.

## Possible Federal Support of A-V

As an opening gun in NAVA's campaign to get Federal appropriations for school purchases of instructional materials and equipment, they have tentatively arranged to give an AV demonstration to the Committee on Education and Labor of the U. S. House of Representatives. An attempt is being made to arrange a similar demonstration for the corresponding Senate committee.

Of course, a great many bills are introduced in Congress each year, and relatively few of them ever become law. However, the circumstances at this time seem to assure the best chance ever of securing substantial Federal support.

NAVA will welcome comments and suggestions concerning features which should be included in any such laws.

If you have information as to contacts with any Senators, Congressmen, or other high political figures, or if you are in a position to volunteer your help, either in Washington or elsewhere, please get in touch with Don White at NAVA headquarters, Fairfax, Va.

## 10th A-V Selling Institute

The Tenth Anniversary National Institute for Audio-Visual Selling will meet on the Indiana University campus in Bloomington, Indiana, July 20-21, just prior to the National Audio-Visual Convention here.

Among special features of the four standard Institute courses this year will be the use of role-playing; a new approach to sales demonstrations of equipment; and further development of the use of expert consultants in specialized area of the Salesmanship, Sales and Business Management, and Applied Selling courses. The fourth course, Preparation and Use of Audio-Visual Materials, features practical, low-cost methods of local preparation and will be summarized with a review of applications to major markets.

Frank E. Creasy of W. A. Yoder Co., Richmond, Va., is chairman of the Institute Board of Governors, with Al Hunecke, of the DuKane Corp., St. Charles, Ill., as vice-chairman. Dr. K. C. Rugg, associate director of the Audio-Visual Center at Indiana University, is assisting in plans and administration.

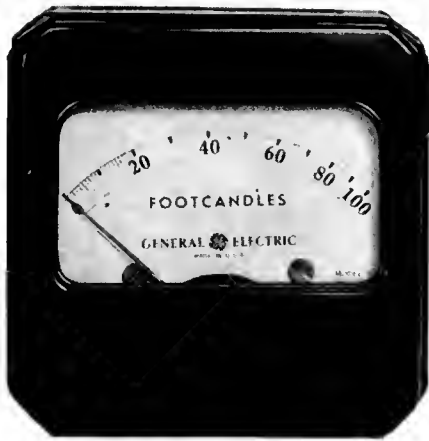
## Denver NAST Convention

The 6th Convention of the National Science Teachers Association held at Denver March 28-29 was marked by extensive attention to and use of audio-visual devices and materials. No less than 32 sound films and filmstrips, from 12 different sources, were shown in six film demonstration sessions. The convention's discussion topics included: "A Kinetoscope of a Biology Lesson in Direct Teaching by Television"; "Evaluation of Business-Sponsored Teaching Aids"; "Exposition of Science Teaching Aids"; "Teacher Preparation Before the Field Trip"; "Aids in Teaching Astronomy"; "A Student Project for Making Professional-Looking Anatomical Models with Inexpensive Materials"; "A Filmstrip Prepared by a Teacher for the Specific Classroom Problem of Introducing the Dissection of the Frog"; "A Visual Approach to Problem Solving"; "Enriching the Physics Course With Color Slides." Clinic topics included: "Improving the Use of Business-Industry and Audio-Visual Aids in Science"; "The Field Trip in Secondary School Science"; and "Science Fairs in the Junior and Senior High School."

## Grants to the Qualified

The Fund for Adult Education, 200 Bloomingdale Road, White Plains, N. Y., is offering approximately 20 grants for study and training to individuals associated with mass communications. Writers, editors, reporters, producers and program directors—associated with newspapers, magazines, TV or radio broadcasting, or educational film production—and faculty members in colleges giving training in mass communication, are eligible to apply. Criteria that will influence the selection of candidates for grants include: 1) Commitment to the ideals of a free society; intelligence, imagination, sensitivity, articulateness, integrity and resourcefulness; evidence of creative accomplishments of outstanding promise; understanding of gaps in personal equipment needed for progress of changed endeavors; soundness of plan for study and/or training; prospects for putting to good use, in the context of the media of mass communications, the expected improvement in knowledge and skills.





Which one of these meters is used for audio-visual purposes?



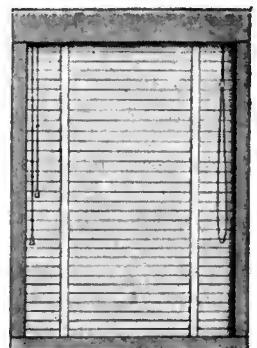
**ANSWER:** The one on the left is the conventional photographic meter which gives light intensity. The one on the right gives foot candles, which is the measure of light used for audio-visual purposes.

*Even though both meters show that rooms equipped with LEVOLOR A-V BLINDS give a zero reading, our Audio-Visual Department believes that the maximum darkness of the room is not the major consideration! The lighting conditions of an audio-visual room should be at the complete*

discretion of the instructor. Various conditions and various subjects require elasticity in the control of light. This control should be simple and immediate.

The Levolor A-V Blind enables the instructor to change the room from maximum darkness to a soft diffused light—in a matter of seconds—all by an adjustment of the slats.

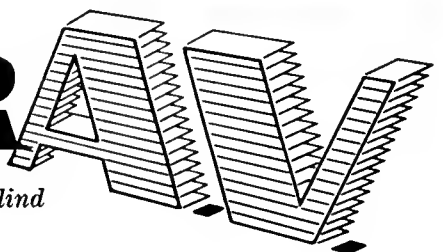
Full details and specifications will be sent on request. Write to LEVOLOR LORENTZEN, INC., Audio-Visual Dept. 720 Monroe St., Hoboken, N. J.



Be sure to specify

**LEVOLOR** TRADE MARK OF LEVOLOR LORENTZEN

*The Scientifically Developed Audio-Visual Blind*



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## San Jose Summer Session

Dr. Louis Shores, Dean of the School of Library Training and Service at Florida State University and one of the pioneers in the promotion of instructional materials centers, will direct one of several seminars being scheduled by the Department of Librarianship at San Jose, California, State College during the 1958 summer session.

Dr. Shores will come to the San Jose campus to discuss the newest developments in the field of instructional materials. This seminar will correlate with the Masters degree program in curriculum materials which is offered by San Jose State.

At San Jose the Departments of Librarianship and Audio-Visual pro-

vide a complete training program for all persons interested in becoming an instructional materials specialist.

Persons interested in information about the regular or the June 23 to August 1 summer program may address requests to Miss Dora Smith of the Department of Librarianship or Dr. Richard Lewis of the Department of Audio-Visual.

## DAVI Continues Field Consultancy Services

The NEA Department of Audio-Visual Instruction will continue its field service consultancy program through 1958 with the aid of a \$1,500

grant from Teaching Film Custodians, a group sponsored by the member companies of the Motion Picture Association of America, Inc.

The program, in operation since last year with funds from the same organizations, is designed to improve public-school and college instruction through the use of audio-visual materials and techniques. The service provides experienced consultants to cooperate with local groups and dispatches survey teams to work with school systems and colleges.

"The surveys," said Anna L. Hyer, DAVI director, "benefit not only the schools in which they are conducted. School systems and colleges throughout the entire area receive guidance from their reports." To date, Dr. Hyer said, consultancy service has been provided to Oklahoma City Public Schools, the University of Virginia, Harding College, Virginia State College, Des Moines Public Schools, Arizona State College, and Southeastern Missouri State College.

Superintendents of schools, college presidents, or other responsible administrators may submit requests for consultant service to DAVI, 1201 16th Street, N. W., Washington 6, D. C.


## Educational T-V in Puerto Rico

The Puerto Rico Department of Education opened its first educational television station WIPR-TV, in Hato Rey on January 6th, when it began transmitting on channel 6. The station is aiming at an ambitious schedule of programming that will combine learning, entertainment and culture.

Direct instruction will be broadcast with outlines, texts, examinations and credits in mathematics and sciences on the high school level, including algebra and physics. Each course is programmed for a half hour two nights a week. In addition to high school students who meet requirements, the courses will be open to adults enrolled in night school and adults who have completed the ninth grade or equivalent.

The indirect approach will be used extensively in teaching through dramatized programs, or documentary films; films for children to teach good habits; social activities; family relations; care of pets; geography; music appreciation, reading and English.

WIPR-TV is the first ETV station to be opened in Latin America. It began operations with approximately 60 per cent filmed programs and 40 per cent live, but is aiming toward increasing the number of live shows.



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Time...

Summertime...when your prints are out of circulation for a while. That is the ideal time to have them restored to good condition through Peerless servicing:

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165 WEST 46th STREET, NEW YORK 36, N. Y.  
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# SCHOOL MASTER 500

the most versatile  
dual-purpose projector  
available for your  
audio-visual program

FOR  
SINGLE-FRAME FILMSTRIPS  
AND 2x2 SLIDES



*Have your Graflex A-V dealer demonstrate  
this versatile projector for you in your own school.*

The School Master 500 is an ideal supplement to classroom instruction. It's a prime requisite for any educational institution desiring the best in audio-visual equipment.

Versatility is a big reason for the preference accorded this exceptional instrument. It projects 35mm filmstrips by remote control or manual operation. Also, 2x2 slides may be projected manually. The change from filmstrip to slide operation can be made in seconds. If desired, an accessory semi-automatic or Airequipt automatic slide changer may be permanently installed.

School Master's 500-watt illumination, precision 5-inch f/3.5 lens and precision ground optical system project sharp, brilliant images even in partially lighted rooms. The School Master 500 has many advanced features, yet its price is extremely low—only \$89.50. Remote control model—\$124.50.

*All prices include federal tax where applicable and  
are subject to change without notice.*



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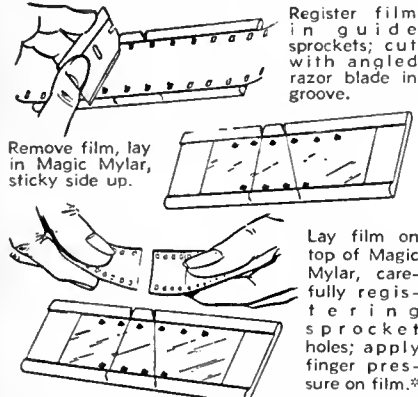
buy any 16mm sound projector until you've seen the **NEW LOW-PRICED Kodak Pageant Sound Projector, Model AV-085. True Pageant quality at a budget price — \$439\*.** Ask your A-V dealer for a demonstration. Or write for Bulletin V3-22.

\*List price, subject to change without notice.

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## F & B BUTT SPLICING BLOCKS

Now . . . a new, amazingly simple device for butt-splicing 16mm and 35mm film with Magic Mylar. Simple as A-B-C . . . !

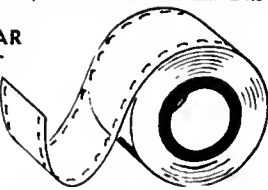


**That's all . . . the Butt Splice is finished!**

(\*For double strength, Magic Mylar may be placed on both sides of film.)

Model B-16 for 16mm	\$ 9.50
Model B-35 for 35mm	11.50
Model B-4 for 1/4" magnetic tape	6.50
Model B5B comb. unit for 16/35mm and 1/4" magnetic tape	24.50

**MAGIC MYLAR  
TRANSPARENT  
SPROCKETED  
SPLICING  
TAPE**



16mm—Single Perf	\$5.00	Roll
16mm—Double Perf	\$5.00	Roll
35mm	\$9.00	Roll
OPAQUE—FOR MAGNETIC FILM		
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## People in the News

Ann Arbor, Mich.: Samuel B. Sullivan, long-time Illinois School administrator and curriculum specialist, has joined the Educational Television and Radio Center here as a consultant on school uses of TV, ETRC President H. K. Newburn announced recently.

In his new position, the educator consults with schools on the most effective ways of using television in their instructional programs. He works closely with schools in cities where there are educational TV stations, as well as those with closed circuit television installations. He is associated with Dr. R. W. Crary, director of education for the Center.

Houston, Texas—On the educational television front, DAVI announces the appointment of Harold E. Wigren as ETV consultant for the NEA. Dr. Wigren is on a six-month leave from his position as audio-visual director for the Houston Independent School District. He comes to the national office with wide experience in educational TV and in the use of instructional materials. Dr. Wigren's work as coordinator of the DAVI-sponsored ETV workshop and seminar last fall brought him wide acclaim in the field.

Johnson City, N. Y.: Eric S. Burtis has been appointed Western Regional Director, Visual Aids, Ozalid Division of General Aniline and Film Corporation, according to an announcement by James A. Travis, Ozalid general sales manager. Burtis has been chief, U. S. Army Signal Corps Film and Equipment System, Washington, in charge of 258 Army film exchanges. Previously, he had been Director, 6th Army Film Library Service with headquarters in The Presidio, San Francisco. He is a member of DAVI, SMPTE, and the Armed Forces Com-

munications and Electronics Association.

Minneapolis, Minn.: Roger B. Sifford, Fort Wayne, Indiana, has been named Executive Director of the Board of Audio-Visual Service of the Augustana Lutheran Church.

Mr. Sifford, audio-visual consultant for Audio-Visual Specialists, Fort Wayne, for the past three years, will succeed his father, Bruce Sifford, who has been executive director of Augustana's AVS for the past 11 years.

The new director is expected to devote a major portion of his time to a program encouraging and assisting Augustana congregations in the most effective use of visual aids in the parish program.

Mr. Sifford will assume his new duties at the AVS offices at 2445 Park Avenue, Minneapolis, about April 1, when his predecessor becomes director of Augustana's newly organized Bureau of Press, Radio and Television.



Robert B. Sifford

## 1958 Calendar of Events

- April 15-17—Second Medical Motion Picture Workshop, The Calvin Company, Kansas City, Mo.
- April 21-25—Dept. of Audio-Visual Instruction, NEA, Minneapolis, Minn.
- April 21-25—Society of Motion Picture and Television Engineers, 83rd Convention, Ambassador Hotel, Los Angeles, Calif.
- May 5-9—American Society of Training Directors, Sheraton-Park Hotel, Washington, D. C.
- July 20-24—National Institute for Audio-Visual Selling, Indiana University, Bloomington, Ind.
- July 26-29—National Audio-Visual Convention, Morrison Hotel, Chicago, Ill.
- Aug. 17-23—1958 International Religious A-V Workshop, Penn State University, University Park, Pa.



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# EMPHASIS ON AUDIO

No matter how you are accustomed to pronounce audiovisual, the accent in this issue of "educational screen and AUDIO -visual guide" is definitely on the AUDIO. But this shift of accent is only slight. In every issue we are concerned with the audio part of audiovisual materials and equipment and their use. Not only is there Pat Bilderssee's regular SOUND ADVICE columns, but audio as an integral part of audiovisual is in practically every article.

But when the emphasis is upon audio, separated from audiovisual, the tape recorder gets special attention. When the emphasis is upon the use of the tape recorded, the language laboratory just naturally becomes involved. The development of the language laboratory for the teaching of foreign languages is one of the most significant audio developments of the past decade. It has come to the colleges first, but increasingly, adaptations of language laboratory installations and methods are coming into the high schools.

If the audiovisual director is at all inclined to be gadget-minded — if he's inclined to be more interested in the electronics and mechanics of audiovisual equipment than in what the equipment does — he'll find a dangerous paradise in the idea of a language laboratory. We've seen the results of this in pictures of installations costing from twenty to thirty thousand dollars. Such laboratories are so complex and the operating console so elaborate that no teacher without an engineering degree and a special license could possibly run the thing. We've also seen simple inexpensive installations being used for extremely effective teaching.

Some wise guiding words about language laboratories were recently spoken by Paul E. King\* to the Language Department faculty at Columbia University:

\*Dr. Paul E. King is associated with Magnetic Recording Industries of New York City.

Of the several hundred Language Laboratories in operation today, no two of them are entirely alike. And within any given laboratory, no two instructors are using its facilities in exactly the same way.

*"The Language Laboratory is a teaching tool. Like any tool its use and utility depend upon circumstances and the person using it, — upon the course of study and the instructor. By itself, electronic equipment can never do the job; like an automobile, it must be guided and steered properly to reach its goal."*

When the audiovisual director is called upon to assist the language department in developing a language laboratory, his highest skills and abilities are being called for. Here he can go wild in the development of an electronic wonderland, or he can give real help in building a simple and functionally effective tool.

The starting point must be consideration of the job to be done — the purpose of the laboratory, and the purpose of the teaching. The teacher and the way he expects to teach are the factors that should determine how the components are put together for a language laboratory. And before the audiovisual expert can help in developing specifications, he must first help the language instructors determine quite specifically how the equipment will be used. More than for any other audiovisual tools and equipment, the language laboratory must be custom built to specific teaching needs. The audiovisual director has a most important role to play in first helping to determine those needs, then filling them.

So, in this issue, with its emphasis upon the AUDIO, there's more attention given to teaching than to teaching tools per se. After all, it's how those tools are used and what happens to the learner that really matters.

*Paul C. Reed*

# LISTENING!!!

Richard S. Hampleman

*Richard S. Hampleman is Assistant Professor of Education, Chico State College, Chico, California. This provocative article on "Listening" is based upon his Indiana University doctoral thesis, and is a condensation of a more complete report of his study published in ELEMENTARY ENGLISH, 1957.*

**H**ISTORICALLY, listening was of greater importance in the early days of our country. Much information gained then was obtained only by word of mouth. As the sale and distribution of printed materials became more widespread, attention was focused upon the ability to read. This emphasis upon reading and neglect of listening has characterized most of our teaching up to the present.

A renewed interest in and attention to listening ability began with the advent of radio and was strengthened by the coming of sound motion pictures and television. Only in recent years have we come to realize that we need to train the child to become a more proficient listener. The problem of understanding and interpreting what he hears becomes more acute as he is increasingly bombarded by conflicting ideas through mass media.

Listening, along with reading, is classified as a receptive language arts skill. Perhaps it is because they are both on the receiving end of the communications process that for many years they have been considered to be passive in nature. Leaders in the field of reading discovered years ago that a child learned to read to the extent that he was able to actually bring a combination of experience and intelligent thought to the task at hand.

A similar awakening has taken place only recently in the field of listening. Skill in listening and reading both require that active thinking be applied to symbols heard or read. *It is at this point, where intelligence must be applied to symbols, that listening is distinguished from mere hearing, and reading from mere seeing.* It is here that we discover the focal point to attack in helping children to listen better. Children need to be assisted

to use the proper techniques for applying intelligence to that which is heard.

Little attention has been devoted to improving the listening ability of children. This has been true in spite of the greater amount of time people devote to listening and in spite of the fact that listening is of greater importance as a mode of learning throughout the elementary school than is reading. We have assumed that children either know how to listen already or that they will acquire this ability naturally. However, several studies have indicated that listening ability is not very efficient. If listening ability can be improved, and some studies have indicated that it can be, it would appear that listening ability is a mode of learning that need not lose its superiority over reading ability at the junior high level as it appears to do now.

Listening has been neglected, not only as an area of instruction in the schools, but as an object of research study. Results of these few studies of listening have often been conflicting or inconclusive. Most of them have been performed with college students and adults as subjects. There is great need for more studies of listening, particularly with elementary school children as subjects.

The following conclusions from the listening research studies reviewed may be tentatively stated:

1. Listening comprehension seems to be definitely superior to reading comprehension in Grades 3, 4, and 5.
2. Reading comprehension seems to be only slightly superior to listening comprehension beginning approximately in Grade 7 and continuing up to the adult level.
3. Most of the studies which show reading comprehension to be superior to listening comprehension use recordings or radio presentations for their listening groups. In face-to-face listening situations, therefore, the two modes may be equivalent in effectiveness. This conclusion may not be safely drawn, however,

from present research.

4. Listening comprehension is superior to reading comprehension with easy material. Reading is superior to listening with difficult material.
5. Listening comprehension is superior to reading comprehension with subjects of low mental ability. Reading is superior to listening with subjects of high mental ability. The two modes are about equally effective for those with average mental ability.
6. Listening comprehension seems to be at least equal to or superior to reading comprehension in tests of delayed recall.
7. Conclusions from these studies must be accepted with some reservations. Procedures and materials used varied widely.
8. There were no studies found which compared listening comprehension on passages of varying length.

The purpose of the investigation made by this writer was to compare listening comprehension ability with reading comprehension ability of fourth and sixth grade children as this relationship was affected by differences in mental age, grade level, difficulty of material, length of passage, and sex. The study was carried out in four elementary schools of Macomb, Illinois, with a total of approximately five hundred pupils.

Here is a summary of the findings of this study:

1. Sixth grade pupils are significantly superior to fourth grade pupils in both listening and reading comprehension.
2. Listening comprehension is significantly superior for fourth grade pupils and sixth grade pupils, boys and girls.
3. Easy material is more readily comprehended than hard material by fourth grade and sixth grade pupils, boys and girls.
4. For fourth and sixth grade pupils, listening comprehension shows a greater superiority over reading comprehension with easy

*(Continued on page 179)*

# USING THE LANGUAGE



Main recording studio where tape masters and tape copies are made. Fernand Marty, director of Middlebury College language laboratory, prepares master tape.

**M**OST language teachers regard the language laboratory as a place where (a) dictations can be given, (b) remedial pronunciation work can be done, (c) cultural audio-visual materials can be used.

For the dictations, the students listen together to a tape where pauses have been provided, and they submit their papers to the instructor.

The remedial pronunciation work is usually done using one of these installations:

(1) the student has two machines; he listens to the tape to be imitated on one machine and he records his imitation on the other machine; then, he compares his recording with the original;

(2) the student uses a dual-channel machine; the text to be imitated is on one half of the tape with pauses; the student records his imitation on the other half of the tape during the pauses; then, he compares;

(3) the text to be imitated comes to the student from a console and is recorded on the student's tape as he listens to it; during the pauses, the student records his imitation, thus preparing a tape which contains a copy of what he had to say and what he said; then, he compares.

Cultural audio-visual materials are plentiful (films, slides, filmstrips, records about the literature, the arts, the history, the geography, the customs of foreign countries). These aids can be used for group study—when a film or slides are shown to a whole class—or for individual study—when the student comes to the language laboratory for the individual study of a recorded play or when he comes to an audio-visual room to look at slides and listen to the accompanying tape commentary. In addition, a Realia room can be installed with newspapers, magazines, flags, coins, maps, pictures, stamps, costumes, etc.

These uses of the language laboratory are profitable, but they do not exploit its full capabilities. The main purpose of a language laboratory should be to teach the audio language skills: audio comprehension and oral self-expression. However, this use of the language laboratory requires a complete modification of classroom techniques and a new presentation of the language. This is due to the fact that the grammar of the spoken language is quite different from the rules of the written language. Let us suppose, for example, that you are teaching English to a group of foreign

students and you tell them: "In English, the past participle of most regular verbs is formed by adding the suffix -ed to the infinitive (to dress/dressed); sometimes, the consonant is doubled (to stop/stopped)." This rule—although quite true on paper—does not apply to spoken English where the past participle is formed by the addition of a "t" sound (to stop/stopped, to dance/danced), the addition of a "d" sound (to burn/burned, to cry/cried, to arrive/arrived), or the addition of a syllable (to repeat/repeated, to visit/visited). The classwork and the laboratory drills should, therefore, be based not on what happens on the paper, but on what happens when the language is spoken.

This audio-graphic duality affects nearly all languages, and it is particularly marked in language like French where practically all the rules of spoken grammar are different from the spelling rules. See *Methods and Equipment for the Language Laboratory*, pages 28-42; *Audio-Visual Publications, 1956, Middlebury, Vermont.*

Thus, your first step in using the language laboratory for the teaching of the audio language skills should be to modify your class presentation and to use a text which clearly separates the spoken and the written aspects of the language.

The second step takes place in the laboratory where the student reviews and practices the work done in class. For this laboratory work, the group study method is not efficient and the "Library" system has to be used (that is, the student goes to the laboratory when he wants to and he studies as long as he needs). He goes to a booth or room where he finds a practice tape. This tape contains problem sequences immediately followed by the answers and the student proceeds as follows:

(1) the tape says: "Drill number one; you are going to hear 30 sentences in the masculine; shift them to the feminine;

(2) the student listens to the first problem sentence: "Tous mes amis sont partis"; he stops the tape (the machine should have a pause button for instantaneous stop and start); he thinks about the answer, says it aloud, and then starts the tape again to hear the answer "Toutes mes amies sont parties" and to ascertain whether his

# LABORATORY

Fernand L. Marty  
Middlebury College  
Middlebury, Vt.

answer was right or wrong. *This is a good example of the audio-graphic duality in French; on the paper the shift from the masculine to the feminine produces three changes, but in spoken French there is only one change (the addition of a "t" sound).* He uses the same technique for sentence 2, sentence 3, and so on to the end of the assignment. He takes notes about the sentences he does not answer correctly so that he will be able to concentrate on them in a further laboratory session.

The translation technique may also be used; with that technique, the student has a list of sentences to translate from English into French. He proceeds as follows:

(1) he looks at the English sentence, and translates it aloud into French.

(2) he starts the tape to check whether his translation was right or wrong.

The great advantages of these techniques (the sentence modification technique and the translation technique) are that the student's errors are cor-

rected immediately and that longer assignments can be given. The usual homework assignments where the student has to write translations with the help of grammar books and dictionaries are time-consuming and the student has to wait until the next class to find out whether the sentences he is laboriously putting together are right or wrong—and by that time, the wrong expressions will be so firmly entrenched in his mind that the class corrections will have little hope of removing them.

During the laboratory practice, the student does *not* record his answers because recording would require too much time and because we believe that just a few minutes of recording per week are sufficient to help the student with his pronunciation. *We believe that far too much attention is paid to pronunciation; the main point in the audio language skills is to train the student so that he will be able to understand the spoken language and will be able to make himself understood without difficulty (that is, use correct*

*forms, vocabulary, syntax, and an acceptable pronunciation).* In fact, as regards pronunciation, there are three types of students: there are those who—with or without recording—will pick up a native pronunciation from the very first day in class; there are those whose pronunciation will remain atrocious no matter how much they practice; and there are those who, with the teacher's help in class plus a few minutes of weekly recording for self-evaluation, will acquire an acceptable pronunciation. With these latter students, the difference in the results obtained in 20 minutes or 20 hours of weekly recording is negligible.

This recording takes place during the 15-minute weekly examination. The class goes to the laboratory (one student per booth). Each student has his own 3" tape. The examination is played from the main recording studio. Each question is given only once and the students have to record their answer during the ensuing pause. The students run their tapes *only while speaking* (thus there are no intervals in between the answers, and the tapes can be graded rapidly).

At the end of the examination, the students are told to rewind their tapes to the beginning of the first answer. Then, they hear the correction of the examination and they compare, sentence by sentence, what they had to say and what they said. Therefore, at the end of the correction, the students know how many errors they have made and what grade to expect.

Occasionally, at the end of the correction, the students are asked to take the same examination again. Such "surprise" re-examinations ensure that the students pay attention to the correction.

These are only a few of the techniques that can render the team language teacher—language laboratory far more efficient and less costly than it has been. There are scores of other possibilities, so many in fact that every summer many language teachers find it worthwhile to attend language laboratory workshops, such as the one conducted during the Middlebury summer session, where they find that a simple laboratory installation can help them prepare the language specialists who are so vitally needed today.



Student listens to a recording of a play, during individual audio comprehension exercise.

# Students Speak About Audio Learning

by Janet S. Reed

**W**HAT makes a teaching method successful? Certainly of prime importance in evaluating any teaching program is the reaction of the student. The use of the oral method and the Audio Laboratory in the study of languages at Middlebury meets with unanimous approval of the participating students.

The tape recorder in the laboratory is used in two different ways. In one, it is used simply as a supplement to the classroom instruction. The professor presents the grammar, vocabulary and reading material to the students during the regular class period, usually with the aid of a text or the blackboard. As a part of the outside assignment, the student goes to the laboratory and receives help, mainly in pronunciation and phonetics. This method is used in the teaching of Russian, Spanish, German and Italian at Middlebury. The benefit obtained from this method is unquestionable. However, this method is useful only in a conventional language course, as

contrasted to completely oral instruction.

The second method is the "three-step" method as advocated by Mr. Fernand Marty, Assistant Professor of French and Director of the Language Laboratory at Middlebury. A completely oral-aural course is the only type in which this method is utilized. The material is first presented to the class without the aid of textbooks or other visual means. The second step is the review laboratory, to which the student goes and listens to the tapes for further clarifications and exemplification, and also drills on various aspects of the language. The third step is the oral examination in which the teacher is in one room and the students are in separate listening booths recording their answers to the questions.

At the present time, the three-step method is used only in the teaching of French at Middlebury. Three oral courses are offered in the French department, in addition to the conven-

tional type courses. For the student beginning French at the college level, French 10 or Elementary French is taught. In this course, the first semester is spent completely in oral work, with reading and writing being introduced in the second semester. The outside work is done almost entirely in the laboratory, both listening and recording. For the student entering with several years of high school French or for those completing French 10, there is French 13, Intermediate French-Oral. For the advanced student, French 41, a semester course in phonetics and diction is offered.

Since French is the only language taught by the three-step method, my interviews were with students of French and concerned their reaction to this method only. The following questions were asked during the interviews: 1) Do you like this method and why? 2) Why are you taking oral French as opposed to the conventional reading course? 3) How does the three-step oral method compare with other methods used in your previous experiences. 4) Are there any disadvantages to this method or anything you particularly dislike about this method? 5) How much time do you spend in the laboratory each week?

First, I talked with two freshmen who were beginning the study of French at Middlebury. They were both wholeheartedly enthusiastic in their approval of the course and the methods used. The reasons for their enthusiasm varied, but they all pointed to one thing—the desire to speak the language and to be able to converse with native French people. One thought that although she did not particularly desire a reading knowledge of the language, she could pick this up on her own through the oral work. There is so much drill in the course that the French expressions become automatic and you even begin to think in French—a step toward true comprehension. Both agreed that the course was stimulating and challenging. "You must pay attention in order not to miss a single thing," as one expressed it. The girls were loath to speak of any dislikes about the course, because of their high enthusiasm for the instructor and the method in general. One felt a disadvantage was not learning to spell.



Student taking examination in language laboratory where a booth installation is used. Here individual head phones must be used.



## LISTENING

(Continued from page 175)



**Student taking examination in language laboratory where a room installation is used. Here the loud-speaker can be used.**

However, this may be corrected by study on one's own and is not an insurmountable barrier by any means. Procrastination is one of the difficulties that must be overcome by the student in taking an oral course. No one checks to see that you go to the Audio Laboratory. This is a problem that the student used to day-to-day definite assignments must face. It was clear that the minor disadvantages were far outweighed by the advantages. The time spent in the laboratory by a beginning student ranged from three hours to seven to nine hours a week.

Next, I spoke with two girls who are enrolled in the Intermediate course and who had both taken French in high school. Again, almost unqualified enthusiasm was shown for the oral method. One of the girls expressed a dislike for learning rules upon rules without application in a conventional French course. Because French is a living language, one that changes from day to day, she feels that the only way to learn it is by constant speaking. In doing this, you get a "feeling" for the language and you can "sense" when a sentence or expression sounds right. In other words, you are learning the language as little French children do, and as young American children learn English — from hearing it and sensing its correctness. Mr. Marty's use of contemporary material was heartily praised. He teaches the most current usage and in his taped examples, uses the most frequently used expressions. In this French course, part of the listening material is taken from a Montreal radio station's newscasts which were broadcast during the previous few days. In learning the language, the students are also learning about the

world and about the French people from the French people themselves. According to both of the girls, the amount of time spent on the course, four hours a week of class and upwards from ten hours a week in the laboratory, are minimized by the interest and value of the course.

Finally, I interviewed two students who are in their third year of French at Middlebury. They emphasized the value of the oral courses and underscored the enthusiasm shown by the other students interviewed. One student of Phonetics told me something about the course. In it they undertake the study of the history of the French language and the various dialects of France. Mr. Marty utilizes tapes recorded in France of actual French people speaking in different dialects. I was amused that in our discussion she could not think of the English word "dialect" and used instead the French word "patois!" Both of these students thought that since the main purpose in studying a foreign language is usually to be able to converse in that language that the oral method using tape recordings is by far the best approach.

All of the students expressed their enthusiastic regard for the instructor and the instruction. Through the use of modern methods and materials the courses were made interesting and challenging. They were made alive and real through the use of contemporary material and through teaching the way the French people are speaking their language TODAY.

*Janet S. Reed is an eighteen-year old freshman at Middlebury College, 223 Battell South, Middlebury, Vermont.*

material than with hard material. Had the material employed in this study been even more difficult, it is possible that reading comprehension may have been shown to be superior for such material.

- Boys are superior to girls in comprehending the hard material in this study. However, although this result may reflect a true difference between boys and girls on hard material, it may indicate only that the hard material contained more information of interest to boys than to girls. No definite conclusion on this point may be drawn from the results of this study.
- Varying the length of passages of story type material produces no apparent differences in the ability to comprehend such passages.
- The relationship between listening and reading comprehension does not appear to be altered by length of passage.
- An increase in mental age and, to a lesser extent, chronological age decreases the difference between listening and reading comprehension.

The following recommendations were suggested based upon the finding of this study comparing listening and reading comprehension abilities of fourth and sixth grade pupils:

- More attention should be given to oral presentation of subject matter materials with elementary school children, especially those with lower mental ages.
- Comprehension of meaningful prose, as affected by length of passage, needs further study, particularly with informational material. Such study might show that longer passages are more difficult to comprehend than short ones.
- Further research is needed to discover whether boys actually surpass girls in the comprehension of difficult material, or whether the boys' superiority in this study may have been caused, instead, by the fact that the material was better suited to the interest of boys.
- The factor of interest in materials should be the object of future research. Several studies, including this one, have implied that interest may be a more important factor in comprehension than the variables studied.

# CAN TAPES TEACH?



One or two loud speakers per room insure that there is no problem in hearing the Spanish phrases as they are spelled out on tape. Later, students check their spelling by referring to skeleton manuals. Miss Wilma Kramer, teacher, knows no Spanish.

FOR the last year and again this year Westside High School of Omaha, Nebraska, has been experimenting with various ways of making tape and tape recorders take over a part of the teaching load. These experiments are being conducted under the auspices of the Commission on the Experimental Study of Staff Utilization of the National Association of Secondary-School Principals of the NEA.

In the first year's study the experiments were confined to the teaching of seventh grade spelling and seventh grade Conversational Spanish. In the spelling four tape-taught classes were compared with one teacher-taught class. All used the same word list prepared locally after much research on seventh grade spelling. In the Spanish four groups were taught by their own non-Spanish speaking classroom teacher using the tapes and a teacher's manual. The control group was taught by a high school Spanish teacher using the tape and adding to this tape at times.

In the spelling two questions were asked:

1. Will the scores in word-list tests and in use-in-sentence tests (long after the material has been studied in class), and achievement tests at the end of the year, prove that the tape-taught classes have learned as much as the teacher-taught group?

The statistical analysis conducted by the Statistical Department of Nebraska University concluded that not only had the tape-taught classes fared as well as the teacher-taught class but in many

cases were significantly superior to the teacher-taught class. In only one comparison out of sixteen was there a significant difference in favor of the teacher-taught class. The achievement tests at the end of the year compared with pretests showed no significant differences between tape-taught and teacher-taught groups.\*

2. Will the voice of the class's own teacher be more effective on the tape than the voice of an outsider?

After many weeks, when no apparent difference between classes using tapes prepared by their own teacher and a class using tape prepared by an outside teacher, showed up — this phase of the experiment was dropped.

In the Conversational Spanish course two questions were asked:

1. Can a teacher who has had no previous experience with the language teach it by using tapes twenty minutes a day and following a teacher's manual which merely gives the material on tape in a skeleton form?

Not only did none of the teachers using the first year's tapes last year and this year (10 teachers) experience no difficulty whatsoever, but those who used the tapes last year were anxious to use them again this year as a part of regular seventh grade instruction. A change of teachers was made in one room midyear. A new teacher went into the situation and picked up the reins

effectively after a few days of demonstration and a quick review on her own of the tapes the class had used.

2. Will a teacher who has had language training use the tapes more effectively than a teacher with no experience?

By weighing the evidence in written semester tests and tape-recorded-answer individual tests (on nonstop tape), a panel of expert linguists at Nebraska University concluded that Conversational Spanish had been taught to seventh graders effectively. They commented on the excellent pronunciation which, of course, was due to the native speakers used on the tapes.\*

This panel found no significant differences between the experimental groups using tape only and the control group having a regular Spanish teacher handling the tapes — as far as oral responses were concerned. In the written tests they found no significant differences between one experimental group and the control group. There were significant differences between three of the experimental groups and the control but these differences were not large.

Apparently whereas some teachers who have had no training *can* do as well with the tapes as trained teachers, other teachers lacking training will not do quite as well their first year.

This year experiments are being made in the seventh grade with last year's tapes revised, and with new

\*A full statistical report of both the seventh grade spelling and the seventh grade Conversational Spanish experiments of last year will be found on pages 81-94 in the January 1958 issue of THE BULLETIN of the National Association of Secondary-School Principals.

by **ROMAIN GIBSON**

**Director of the Ford Foundation Research Project on the Use of Tapes in the Secondary School**

**A teacher-monitor presides at a desk; a blackboard monitor takes the teacher's place at the board, and a recorder-monitor runs the machine as Mr. John Lindberg's class studies Spelling.**



tapes in the eighth grade to verify last year's findings. We are also attempting in these experiments to measure savings in teacher fatigue, cost to school boards, and the degree of supervision that is necessary while the tapes are in use. Two of the seventh grades are operating with the teacher leaving the room completely for the twenty minutes of spelling a day. Of course, the classes have been very carefully organized to be self-sufficient in the absence of the regular classroom teacher. And the teacher *does* exercise some control in that she glances quickly through the papers without checking each day on her return. She makes sure that all worksheets have been properly finished and that the work is neat.

In the eighth grade several classes are pursuing their second year of Conversational Spanish turning to a reading program the second semester. An attempt is being made to evaluate what happens to the second year of language study when there is turnover in both students and teachers. Based on last semester's test scores it would appear that a good teacher with no previous Spanish experience does well with a group of better than average students even though some of these students lack the first year's training. Since a thorough review is given at the beginning of the second year, both the new teacher and the new students seem able to catch up. A teacher (untrained) who has been in the program a year seems to be able to do very well with a group of students of average ability.

We have just started a class (average

ability) under an untrained teacher with the material brought from a central source into the room via loudspeakers. This approximates teaching by radio except the material is on tape in the central office and can be sent to the room as directed by the teacher, thus fitting her schedule.

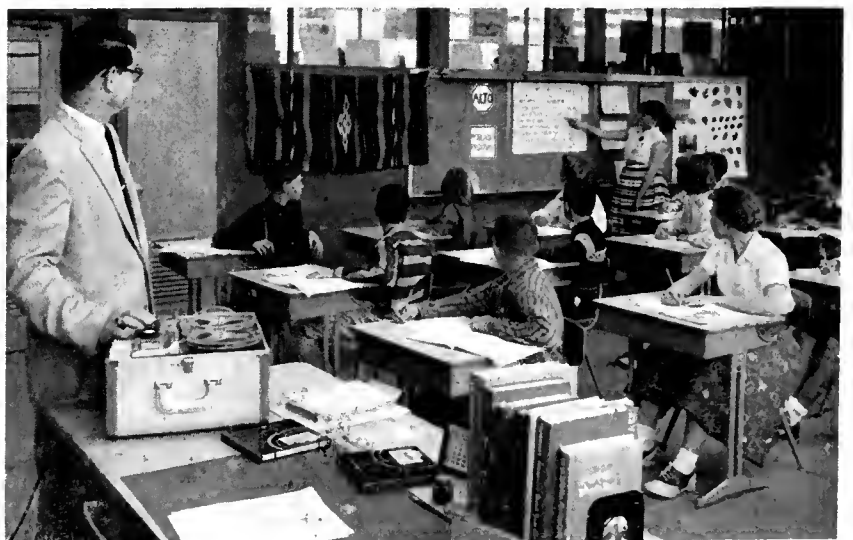
In eighth grade spelling, also, the material is being piped into several rooms at once according to a pre-arranged schedule agreed upon by the various teachers involved. An office worker or a student starts the tape in the central office and stops the tape recorder at the end of the twenty minutes. A timer is used to signal the end of fifteen minutes and head phones allow exact monitoring so the machine can be stopped at exactly the right moment. In each of the various rooms using the tapes, a control beneath the loudspeakers (two to a room) allows adjustment of volume or the turning off of the speaker. The teachers are enthusiastic about this.

All in all it appears that the "teach it by tape" approach is a veritable

gold mine for the ordinary student, for the bright one who wishes to get ahead faster than the class, and for the slow who needs specially made remedial tapes. We have hardly scratched the surface at the ends of the curve as yet. Regularly accepted classroom techniques cannot always be used for tape presentation. We still don't have all the "know how" we need.

But why bother at all with this new medium? Because it offers interesting possibilities in the teaching of slightly larger groups than we have been used to, because it may be able to spread *good* teaching by experts in their fields, because it can save the teacher the fatigue of repetition, because it appears that a teacher can successfully teach some subjects in which he or she is untrained, because there may be a saving when the cost of textbooks is weighed against the cost of tapes and skeleton manuals, and because it may be able to cater to the needs of the accelerated student and be able to give additional drill to the slow.

**Mr. John Alden's Spanish class (Love-land School) studies the Lord's Prayer by tape. Visual aids are sometimes used in conjunction. Since the prayer is read by a native speaker, good pronunciation and intonation are assured.**



# Some Notes On DAVI'S Ancestry

Continued  
from March

by William F. Kruse

At the NEA's meeting at Oakland, California, in July, 1923, the official visual instruction program prepared by Superintendent Wilson featured the leaders of Academy and of Association in studied equality. The Association again held open house and enjoyed the prestige besides of being sub-lessor of more than one-fourth of the convention exhibit space, which it filled with all kinds of commercial exhibits from the growing visual education industry. A 100-seat screening room for continuous projection of films and slides was another Association activity.

The visual instruction program closed with a unanimous vote requesting the NEA Board of Directors to create a Department of Visual Instruction. Chairman Wilson appointed leaders from both groups on a committee to present this request to the NEA board. They were fortunate in having a powerful champion right on the board in Thomas E. Finnegan, then Pennsylvania State Commissioner of Education. His interest in visual instruction was such that he was destined soon to succeed Dr. Judd as committee chairman and, later, to head the Eastman Teaching Films development.

## Department of Visual Instruction, N.E.A.

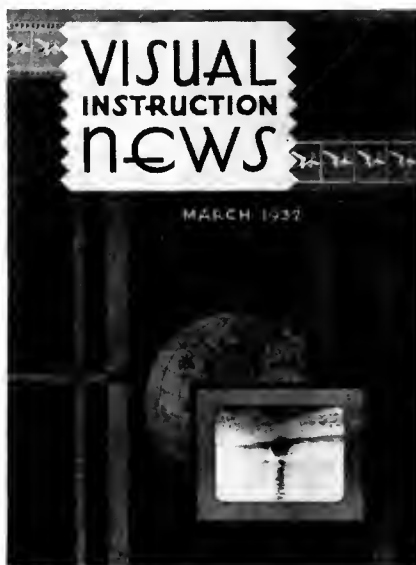
On July 6, 1923, Finnegan moved to grant the visual instruction specialists departmental status, whereupon a substitute was moved to refer the matter instead to a committee then studying the entire NEA departmental structure. The prevailing climate was not favorable to the creation of new departments. An application by the penmanship group had been denied. The by-laws at the time required "evidence of a permanent interest on the part of at least 1,000 members," and the by-laws committee was proposing to stiffen this to require that a petition bear at least 250 signatures from an applicant group able to finance all its own special needs. To merit recognition, furthermore, such a group was required to be representative of a general educational trend as indicated by the existence of similar groups in considerable number of state or local associations, and to have held well-attended meetings for at least five consecutive years. But Finnegan's influence prevailed and so the Department was born, with H. D. Wilson designated as its first president.

The two existing organizations did not merge with DVI until nine years later. Meanwhile each year saw two and sometimes three visual education programs; the Academy customarily meeting with the superintendents in the spring, the Department with the parent NEA in the summer. In 1924, on invitation from the Department of Superintendence, DVI-NEA held its first official program one morning at Chicago's Morrison Hotel, while the Academy ran its own show the same afternoon at the Art Institute, a few blocks away. The programs did not differ in any material degree and the papers delivered at both were printed impartially in *The Educational Screen*, the official organ simultaneously of all three groups.

When the NEA met at Washington, D. C., in July, 1924, the impact of geography upon history may have had something to do with the breaking of the nominating committee slate and the election of New York's Crandall as DVI president, instead of Wisconsin's Dudley. The rest of the slate was accepted without opposition. Crandall was re-elected annually until, three years later, he declined to continue. The Seattle meeting (1927) elected Anna V. Dorris, of San Francisco; she was again chosen president at Minneapolis the following year. Her successors to the office were John A. Hollinger of Pittsburgh (1929), and W. W. Whitinghill of Detroit (1930-1931).

## Now Four Paths

The NEA's "Committee on Visual



Last issue of Visual Instruction News before merger with Educational Screen.

Education" continued until 1927, headed in turn by Judd, Finnegan and, finally, Frank Cody.

The Association seems to have merged its activities with those of the Department during Crandall's administration, its original metropolitan New York base retaining considerable local autonomy.

The Academy kept up its own separate annual meetings and from 1927 to 1932 published its own official organ, "Visual Instruction News," originally a bulletin of the University of Kansas. It had the good fortune in 1923 to secure as its secretary-treasurer Ellsworth C. Dent, who filled this post until 1932 and did much to bring about unity that year.

The Department, in 1930, had Dent on its program to present the Academy story and the following year passed a motion favoring merger, provided 1) that this would not jeopardize its NEA status, and 2) that the united organization make provision for the affiliation of classroom teachers through existing teacher organizations. The latter problem is yet to find a satisfactory nation-wide solution.

The depression of the early 30's brought added pressure for unity. Policy differences had long disappeared; clashing personalities had mellowed; there was obvious overlapping of membership and function in the three parallel groups. "In 1931," F. Dean McClusky reminisces on his DAVI Archives tape recording. "I woke up one morning to find myself president of the Academy and of the Association, as well as vice-president of the Department."

The Academy meeting in Washington in February, 1932, endorsed the merger idea; the Department meeting in July the same year, at Atlantic City, finalized it. The name of the organization (temporarily) was to be "Department of Visual Instruction of the National Education Association combined with the National Academy of Visual Instruction." The official organ was to be called (also temporarily) "The Educational Screen, combined with the Visual Instruction News."

The parent NEA, through Secretary Crabtree, welcomed the unification and offered the use of the entire top floor of the NEA headquarters building if the Department could raise the money to finance its secretarial staff. But, as McClusky reports, "the Depression made money too hard to come by." It was not until years later, with the aid of a grant from Teaching Films Custodians, Inc. that a full-time staff member, Vernon Dameron, was engaged to look after all NEA audio-visual services, and, somewhat incidentally, also serve as the

Department's executive secretary.

Fading recollection among those who had part in the professional organization's early days adds urgency to the recording, now, of our organizational origins. Some factual data here offered may be incomplete, and some interpretation, purposely held to a minimum, may well be faulty. This is but one segment—there are others of equal importance, such as the evolutions of our AV publications, AV history after 1932, the evolution and influence of the AV Industry, and many more.

If these notes on DAVI's ancestry seem a bit rambling, let it be remembered that DAVI's numerous and variegated forebears did their bit of rambling, also. Many were the individual educators, churchmen and community workers who tried on their own to apply the projected image, first slide and then film, to their respective educational purposes. Many were the makers and sellers who devoted their own time and money to produce and promote the distribution of equipment and materials for this purpose. Eventually this dual drive from the field found more and more place in the official proceedings of the National Education Association. This, with the added impetus of World War I use of visuals, encouraged more teachers to experiment, even as it attracted additional capital to produce new projectors, create more materials, publish magazines, underwrite educator research and stage NEA convention exhibits and hospitality.

A new pedagogic sub-calling was born—that of the visual education specialist. Emerging from widely diverse background he served an even wider variety of functions. Classroom teacher, school administrator, museum curator, public librarian, pastor, religious education director, YMCA worker, production collaborator or salesman for commercial suppliers, magazine editor, extension division member, university instructor, industrial training director, government agency employe, these and many more were the recruits who built the infant profession. The quadrivial course followed by the professional organizations of the visual instruction field for years after the accreditation by the NEA of the "Department" is basically a reflection of this diversity of origin and infinite variety of jobs to be done. The current philosophy of functional differentiation within organic unity was hastened by the rigors of the Depression of the '30s. DVI and its ancestors were true children of their times. It is only in knowledge of the Past that the Present takes on meaning and the Future offers promise.

# A High-School Lab Classroom

by Margaret Wojnowski

Head of Foreign Languages  
Brighton High School  
Brighton, New York

A SIMPLY constructed foreign language laboratory-classroom on the secondary level can prove of inestimable value in teaching better aural comprehension and oral fluency. First I should like to describe the physical setup of such a lab-classroom which is quite different from the elaborate foreign language laboratory in wide use in universities and colleges.

This highly workable secondary lab-classroom is now in use at Brighton High School and has evolved through several years actual high school experience. The usual 30 desks of a classroom are replaced by four rows of tables wired with 30 boxes with individual volume controls to which are attached headsets. These are connected to a tape recorder with sufficient wattage to drive the sound into that number of headsets. A phonograph with sufficient amplification and a connecting cord to the headsets is also available. Since the room is essentially the everyday classroom, the boxes are placed far enough apart so that tests can be given and discipline maintained without undue difficulty. Enough space is left between the tables so that the teacher can walk between pupils and check work. In such a classroom all the traditional work can be carried on as well as work done better with the benefit of headsets, tape recorder and phonograph. The windows are fitted with dark curtains; a movie projector with a patch cord connection to the headsets, and a screen, are available so that foreign language movies can be shown. The tape recorder and phonograph are placed on a table in front of the room for the teacher's use.

This arrangement is simple, almost

foolproof and inexpensive. The tables can be built by the school maintenance staff, covered with vinyl plastic and covered with edgings of stainless steel, at a cost of approximately \$264. This installation costs less than 30 regular classroom desks. The boxes with individual volume control cost \$63; jacks cost \$32.50; and headsets \$82.50. Incidentally, parts of the latter can be purchased for replacement. The tape recorder costs about \$230. Simplicity of operation and durability are prime factors to be considered. A second tape recorder with a mini-mix attachment costing \$10 can prove of great value if purchase money is available. The maintenance of such equipment is not exorbitant and can easily be done by the regular janitorial staff. The recorder can be sent out for repair when necessary. Actually very little repair of the latter has proven necessary at BHS. There is, however, need for regular checking of headsets and careful teacher supervision. A teacher with good discipline need not fear conducting classes everyday in such a lab-classroom.

Such equipment in a secondary foreign language classroom enables a teacher to provide much more effective teaching of audio comprehension and oral fluency with resultant better effect on reading and writing. The following description of possible procedure for three days use of the lab-classroom is presented to show how lab work on the secondary level can be an integral part of the course. It is not additional work but rather a more effective way of doing the prescribed work. There are many variations of lab procedure possible; these described have proven practicable at Brighton High School.



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# SOUND advice



about audio materials  
and equipment

by MAX U. BILDERSEE

"The Blue and the Gray"  
"THE UNION" (Columbia Rec-  
ords, New York, DL 244) belongs in  
every school and library record col-  
lection along with Columbia's "THE  
CONFEDERACY" (DL 220) reviewed  
in EDUCATIONAL SCREEN AND AUDIO-  
VISUAL GUIDE in April 1956. These are  
historical documents of monumental  
proportions which make the conflict of  
1861-1865 come alive.

"THE UNION" is a book as well as  
a recording. The volume is the work  
of such outstanding historians as Bruce  
Catton (author of "A Stillness at  
Appomattox" which won the Pulitzer  
Prize in 1953 and the 1954 National  
Book Award, and "That Hallowed  
Ground"), Clifford Dowdey (whose  
"Experiment in Rebellion" is consid-  
ered one of the best source books on  
the Confederacy) and Allan Nevins  
(distinguished teacher and journalist  
who has twice won the Pulitzer Prize  
for biography). The essays involve the  
problem of the soldier, the rebel view  
of the Yankee and the relation of  
Lincoln to the war songs and war  
poetry. The volume is profusely and  
magnificently illustrated with prints  
largely taken from the National Ar-  
chives and the Library of Congress.  
And these are not all the "glory of  
war" but show much of the gory as  
well. Particularly poignant is the re-  
production of a letter from a surgeon  
to his wife, datelined "in the field near  
Gettysburg, Pa., July 9th 1863," which  
says in part, "I am tired out almost  
completely and can only say that I  
wish I was with you tonight and could  
lie down and sleep for 16 hours with-  
out stopping. . . . I do not believe  
that I could go through with another  
such week's work now upon any con-  
dition." We cannot say too much  
about the volume itself—it alone is a  
great contribution to student under-  
standing of life in the mid-nineteenth  
century.

There is no single musical selection  
which, like "The Yellow Rose of

Texas," is destined for sudden popu-  
larity, but there are many old favor-  
ites recorded on the disc portion of  
this publication. Included are "Tent-  
ing Tonight on the Old Camp  
Ground," "Just Before the Battle,  
Mother," "When Johnny Comes  
Marching Home," "Tramp! Tramp!  
Tramp," "Marching Through Geor-  
gia," "The Girl I Left Behind Me,"  
"The Battle Hymn of the Republic,"  
and of course "The Battle Cry of  
Freedom." Lesser known selections in-  
clude "Aura Lee," "The Invalid  
Corps," "Hold On, Abraham," "Raw  
Recruits" and "Kingdom Coming."

Very impressive is the reading of  
the Gettysburg Address by Raymond  
Massey. One eighth grader, upon hear-  
ing this recording for the first time,  
commented, "Now I understand why  
they didn't applaud at Gettysburg. He  
said so much!"

"The Union" and "The Confed-  
eracy" belong in every school and li-  
brary record collection.

## Interfaith Instructional Recordings

Regrettably, we could not report  
to you in February's EDUCATIONAL  
SCREEN, which gave special emphasis to  
the church use of audiovisual mate-  
rials, about three unusual recordings  
which can contribute immeasurably to  
interfaith understanding. These are  
"TEN CATHOLIC HOLY DAYS"  
(Candle Records CAN-110), "TEN  
PROTESTANT HOLY DAYS" (Can-  
dle Records CAN-111) and "TEN  
JEWISH HOLY DAYS" (CAN-112).  
Ray Middleton, who has scored per-  
sonal triumphs in many of Broadway's  
classic musicals, and is now dedicated  
to religious and educational work,  
brings his talents and gifts to stirring  
and tender recital of these Holy Day  
songs, and perfectly interprets their  
religious significance.

"Ten Catholic Holy Days" includes  
interpretations of Advent, Lent, Cor-  
pus Christi, Christmas, Good Friday,  
The Glories of Mary, Epiphany, Eas-

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13. Turntable Covers (2 sizes)	CC-3,4	2.50
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15. Jockey Cloth for Records	JC-1	1.00
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ter, Ash Wednesday and Pentecost. These are authoritative, church approved recordings presenting narration written and edited by The Very Reverend Monsignor Edwin B. Broderick who, at the time the scripts were written, was Director of Radio-TV for the Archdiocese of New York.

"Ten Protestant Holy Days" offers the stories of Christmas, Epiphany, New Year's Eve and Day, Good Friday, Easter, Pentecost, Reformation Sunday, Thanksgiving Day, Sunday and Family Week. The information and interpretations offered have been approved by prominent ministers and church officials in the United States. Reverend S. Franklin Mack, Executive Director of the Broadcasting and Film Council of the National Council of the Churches of Christ in the United States of America has expressed his endorsement and has suggested that the songs should prove very useful in the churches, on radio and in the home.

The "Ten Jewish Holy Days" interpreted in this excellent set of three recordings are Rosh Hashonah, Yom Kippur, Succoth, Simchath Torah, Chanukah, Sabbath, Purim, Passover, Tishah B'Av and Shavuot. Gerald Marks, who was prominent in the preparation and production of these recordings has endeavored to make the full meaning of the Holy Days remembered and understood by youthful listeners. He studied carefully before writing the material of this recording and has splendidly balanced both song and narration with tradition.

Each of these three recordings can be effectively used in the place of worship, in the home and in the religious school for each teaches the fundamental truths of the brotherhood of man.

#### Foreign Language Course

"SPEAK AND READ FRENCH" (Phonodiscs-Phonotapes, New York) is a comprehensive three volume course in foreign languages. Volume I deals, of necessity, with 'Basic and Intermediate' French and is designed to introduce the individual studying alone with the language. Insofar as schools are concerned, this album will find its greatest application in laboratory and library situations. It is authentic, complete and valuable. M. et Mme. Armánd and Louise Bégué of Brooklyn College and St. Lawrence College respectively supply script, prepared the text and are heard on the records. Their French is impeccable in all facets of delivery.

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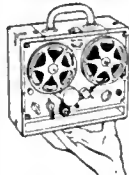
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comprehension purposes. Second and third year students will profit greatly from hearing and re-hearing this material either alone or in class. The subjects discussed are far too broad to enumerate here, but include such topics as "Aboard Ship, Plane," "Train, Subway," "Beach, Sports," "Entertainment," "Cooking and Dining," "French History," "Politics" and so forth. There is a wide variety of valuable material on these recordings.

Advance secondary school students and college students will profit from listening to Volume III of this series involving FRENCH LITERATURE." The material is arranged chronologically and there are quotations from Descartes, Pascal, Moliere, La Fontaine and others of the seventeenth century; from Voltaire, Rousseau and others of the eighteenth century; and Hugo, Chateaubriand, Flaubert, Baudelaire and others as representative of French nineteenth century literature. These three volumes represent a valuable addition to the foreign language literature available in recorded form and can be used effectively to add zest and sparkle to instruction in secondary schools and in colleges. These are available either on disc or on tape.

### Classic Recordings

The classics, too, are represented in recent recordings. "PLATO ON THE DEATH OF SOCRATES" read in Greek and English by Professor Moses Hadas (FP 97/9, Folkways Records and Service Corp.) is also available on disc or on tape as is "ANTIGONE" (FP 97/12, Folkways Records and Service Corporation). The former lacks the brilliance of the latter, particularly insofar as the reading in Greek is concerned. Prof. Hadas reads well but without sparkle, and his mastery of English shines through his delivery of Greek. "ANTIGONE" on the other hand is performed and read entirely in Greek. It is reported that

certain passages of the original were cut although no scenes were eliminated. The purpose of this cutting was to keep the plot and movement of the drama unimpaired and yet to adapt it to modern communications media.

The parts are well read but particularly Meristella de Panizza Bové in the title role is outstanding. Both of these recordings are gems and belong in library, laboratory and class wherever Greek is taught.

### Showstoppers

Portraying the American literary scene to students is always difficult and, with the hope of being helpful, we have reported on original cast albums from time to time to remind teachers of English that here is current material available in no other form. In that group are many records and we intend to offer pithy reports on them under the general heading "SHOWSTOPPERS" as we have an opportunity to hear them. In that group we would recommend "THE KING AND I" (Decca Records DL 9008) starring the late Gertrude Lawrence and featuring Yul Brynner. This musical is based on Margaret Landon's "Anna and the King of Siam," the story of a young Englishwoman assigned to imparting Western culture to the king's court. The record can be used in secondary schools and colleges for general listening pleasure and for motivating the reading of the book. "THE BEST OF EDDIE CANTOR" (Vik, LX-1119) is suggested for classes studying the history of American theatre because in it Cantor recreates such hits as "Yes Sir, That's My Baby," "If You Knew Susie," "Ma," "Margie," "Baby Face," "Ain't She Sweet," and "Ida, Sweet as Apple Cider" among others. Cantor considers the twelve songs offered "his best" and they surely mirror the greatness he has achieved in his five decades behind the footlights.

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# RECORDING TRADE DIRECTORY

compiled by  
**MAX U. BILDERSEE**

Audio Editor

## Educational Screen and Audio-Visual Guide

As a special service to schools in connection with the April AUDIO ISSUE of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE we have canvassed the recordings industry to determine services available to schools. Following are abbreviated summaries of responses received by us to a questionnaire sent to a large number of recordings producers. From the Directory you will be able to determine not only the name and address of the producer and the labels issued by him, but also the nature of recordings produced in terms of discs and/or tapes, speeds, and general policies.

We have not reviewed the records issued by every publisher listed herein. For your guidance and information, producers whose product has been reviewed in past issues of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE are indicated by an asterisk preceding the directory entry.

- Acta Corporation**, 790 Commonwealth Avenue, Boston 15, Massachusetts. Publish 45 and 33 rpm records; sell direct and to trade; solicit mail orders and mail inquiries. LABELS: Storyville, Unicorn.
- \***Allyn and Bacon, Inc.**, 41 Mt. Vernon St., Boston 8, Mass. Publish 33 rpm records; sell direct; solicit mail orders and mail inquiries. LABEL: Alpha.
- American Sound Corporation, Urania Records Division**, 625 Eighth Avenue—Room 2032, New York 18, N. Y. Publish 33 rpm records, 7.5 ips single track (stereo only) tapes; sell only to trade; solicit mail inquiries. LABEL: Urania.
- Art Records, Inc.**, 1224 North West 119th Street, Miami 50, Florida. Publish 78, 45, 33 rpm records; sell to schools direct, otherwise only to trade; solicit school mail orders and inquiries. LABELS: Art, AFS, Unity, Citadelle. Perfect, Municipal, Jean Barnett.
- Audio Book Company**, 501 Main Street, St. Joseph, Michigan. Publish 16 rpm records; offer educational catalog; sell only to trade; solicit mail inquiries. LABEL: Audio Book.
- \***Audio Education, Inc.** (Subsidiary of American Book Company), 55 Fifth Avenue, New York 3, N. Y. Publish 78 and 33 rpm records; offer educational catalogs; sell direct; solicit mail orders and mail inquiries. LABEL: Audio Education.
- Audio Visual Center, Kent State University**, Kent, Ohio. Publish 7.5 ips and 3.75 ips single track tapes; special educational catalog; sell direct; solicit mail orders and mail inquiries. LABELS: Tapes for Teaching and National Tape Repository (NEA).
- Baton Records, Inc.**, 108 West 44th Street, New York 36, N. Y. Publish 78, 45, and 33 rpm records; special educational catalog; sell direct and to

- trade; solicit mail orders and inquiries. LABELS: Baton, C-D International.
- Boston Records, Inc.**, 246 Huntington Avenue, Boston 15, Massachusetts. Publish 33 rpm records and 7.5 single track and dual track tapes; educational catalog; sell direct; solicit mail orders and mail inquiries. LABEL: Boston.
- \***Bowmar Records**, 4921 Santa Monica Boulevard, Los Angeles 29, California. Publish 78 rpm records; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: Bowmar.
- \***Caedmon Publishers**, 277 Fifth Avenue, New York 16, N. Y. Publish 33 rpm records, 7.5 and 15 ips single track tapes; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: Caedmon.
- \***Candle Records, Inc.**, 501 Madison Avenue, New York 22, N. Y. Publish 33 rpm records; sell direct; solicit mail orders and inquiries. LABEL: Candle.
- Canyon Records**, 834 North 7th Avenue, Phoenix, Arizona. Publish 78, 45 and 33 rpm records; sell direct; solicit mail orders and mail inquiries. LABEL: Canyon.
- Cavalier Records, Inc.**, 215 Banks Street, San Francisco 10, California. Publish 78, 45 and 33 rpm records, 15 ips dual track tapes, and 7.5 ips single track and dual track tapes; sell only to dealers/distributors. LABELS: Cavalier, Dexter, HiClass.
- \***Center for Mass Communication (Columbia University Press)**, 1125 Amsterdam Avenue, New York 25, N. Y. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABELS: CMC, Center for Mass Communication.
- Classic Editions, Inc.**, 719 Tenth Avenue, New York 19, N. Y. Publish 33 rpm records; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABELS: Classic Editions, and Music Minus One.
- \***Columbia Records, Inc.**, 799 Seventh Avenue, New York 19, N. Y. Publish 78, 45 and 33 rpm records, and 7.5 ips dual track tapes; special educational catalog; sell direct to schools and libraries only, chiefly sell to trade; solicit mail inquiries. LABELS: Columbia, Harmony.
- Concertapes, Inc.**, P O Box 88, Wilmette, Illinois. Publish 7.5 ips single track and dual track tapes; sell only to trade. LABEL: Concertapes.
- \***Cornell University Records (Division of Cornell University Press)**, 124 Roberts Place, Ithaca, New York. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and mail inquiries.
- \***D. C. Heath and Company**, 285 Columbus Avenue, Boston 16, Massachusetts. Publish 78 and 33 rpm records, and 3.75 ips dual track tapes; special educational catalog; sell direct; solicit mail orders and mail inquiries. LABEL: D. C. Heath.
- Dana Records, Inc.**, 315 West 47th Street, New York 19, N. Y. Publish 78, 45 and 33 rpm records; sell only to trade. LABEL: Dana.
- Debut Records, Inc.**, 331 West 51 Street, New York 19, N. Y. Publish 33 rpm records; sell only to trade; solicit mail inquiries. LABELS: Debut, Jazz Workshop.
- \***Decca Records, Inc.**, 50 West 57th Street, New York 19, N. Y. Publish 78, 45 and 33 rpm records; special educational catalog; sell only to trade; solicit mail inquiries. LABEL: Decca.
- E. O'Byrne De Witt's Sons**, 51 Warren Street, Roxbury, Massachusetts. Publish 78, 45 and 33 rpm records; sell direct; solicit mail orders and mail inquiries. LABEL: Copley.
- \***Educational Audio-Visual Inc.**, 57 Wheeler Avenue, Pleasantville, N. Y. Publish 78 and 33 rpm records; special educational catalog; sell direct, solicit mail orders and inquiries. LABEL: Bantam, Lexington.
- \***Educational Services**, 1730 Eye Street NW, Washington 6, D. C. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Educational.
- The Elektra Corporation**, 361 Bleecker Street, New York 14, N. Y. Publish 33 rpm records; sell only to trade. LABEL: Elektra.
- \***E.M.C. Recordings Corporation**, 806 East 7th Street, St. Paul 6, Minnesota. Publish 7.5 and 3.75 ips dual track tapes; offer special educational catalogue; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: EMC.
- \***Encyclopaedia Britannica Films**, 1150 Wilmette Avenue, Wilmette, Illinois. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Encyclopaedia Britannica.
- Enrichment Materials, Inc.**, 246 Fifth Avenue, New York, N. Y. Publish 33 rpm records; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: Enrichment.
- Experiences Anonymes**, 20 East 11th Street, New York. Publish 33 rpm records and 7.5 ips dual track tapes; sell direct and to trade; solicit mail orders and mail inquiries. LABELS: EA, Experiences Anonymes.
- Fellowship of Reconciliation**, Box 271, North Broadway, Nyack, New York. Publish 78 and 33 rpm records, 7.5 ips single and dual track tapes, and 3.75 ips dual track tapes; sell direct; solicit mail orders and inquiries. LABEL: Fellowship.
- Fidelity Distributors, Inc.**, 7803 Sunset Boulevard, Hollywood 46, California. Publish 45 and 33 rpm records, and 7.5 ips dual track tapes; sell direct; solicit mail orders and mail inquiries. LABELS: Hifirecords, Hifitapes, Orbit.
- \***The Folk Dancer**, P O Box 201, Flushing 55, L. I., N. Y. Publish 78, 45 and

- 33 rpm records; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: The Folk Dancer.
- \***Folkways Records**, 117 West 46th Street, New York 36, N. Y. Publish 33 rpm records, and single and dual track tapes at 15 ips, 7.5 ips and 3.75 ips; special educational catalog; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: Folkways.
- \***Ginn and Company**, 72 Fifth Avenue, New York 11, N. Y. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Ginn and Co.
- \***Glory Records, Inc.**, 157 West 57th Street, New York 19, N. Y. Publish 33 rpm records; sell direct occasionally but basically to trade; solicit mail inquiries. LABEL: Glory.
- \***Goldsmith's Music Shop**, 401 West 42nd Street, New York 36, N. Y. Publish 78, 45 and 33 rpm records; special educational catalog; sell direct; publish mail orders and inquiries. LABELS: GMS, Pathe, Odeon.
- Gregorian Institute of America, Inc.**, 2132 Jefferson Avenue, Toledo 2, Ohio. Publish 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Gregorian Institute of America.
- Institute of Languages and Linguistics (Georgetown University)**, 1719 Massachusetts Avenue, N.W., Washington, D. C. Publish 7.5 ips single and dual track tapes; educational catalog being compiled; sell direct.
- Israel Music Foundation**, 731 Broadway, New York 3, N. Y. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Israel.
- Kaydan Records, Inc.**, 12754 Ventura Boulevard, Studio City, California. Publish 33 rpm records; special educational catalog; sell direct; solicit mail orders and mail inquiries. LABEL: Kaydan.
- Language Training Aids**, 12101 Valleywood Drive, Silver Spring, Maryland. Publish 7.5 ips and 3.75 ips single and dual track tapes; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Language Training Aids.
- Libraphone, Inc.**, P.O. Box 215, Long Branch, New Jersey. Publish 16 rpm records; sell direct; solicit mail orders and inquiries. LABEL: Libraphone.
- Majestic Record Distributors**, 272 Madison Avenue, Perth Amboy, New Jersey. Publish 45 and 33 rpm records; sell direct and to trade; solicit mail orders and inquiries. LABELS: B&B Documentary, Chicago-International, Rita, AudioCraft.
- \***McGraw-Hill Book Company (Text-Film Department)**, 330 West 42nd Street, New York 36, N. Y. Publish 78 and 33 rpm records; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: Popular Science.
- Menorah Records, Inc.**, 257 Broadway, New York 2, N. Y. Publish 78 rpm records. LABEL: Menorah.
- M-G-M Records**, 1540 Broadway, New York, N. Y. Publish 78, 45 and 33 rpm records; special educational catalog; sell only to trade; solicit mail inquiries. LABEL: M-G-M.
- Monitor Recordings, Inc.**, 445 West 49th Street, New York 36, N. Y. Publish 33 rpm records and 7.5 ips dual track tapes; sell direct; solicit mail orders and inquiries. LABEL: Monitor.
- Music Library Recordings**, 2439 47th Avenue, San Francisco 16, California. Publish 78 and 33 rpm records, and 15 ips and 7.5 ips single track tapes; special educational catalog; sell only to trade; solicit mail inquiries. LABEL: Music Library.
- Musurgia Records**, 309 West 104th Street, New York 25, N. Y. Publish 78 and 33 rpm records, and 15 ips single track tapes; educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Musurgia.
- \***National Association of Educational Broadcasters**, 14 Gregory Hall, Urbana, Illinois. Publish 33 rpm records and 15 and 7.5 ips single track tapes; sell direct; solicit mail orders. LABEL: NAEB.
- \***National Council of Teachers of English**, 704 South Sixth Street, Champaign, Illinois. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: NCET.
- \***National Tape Library Inc.**, 804-810 F Street, N.W., Washington 4, D. C. Publish 33 rpm records, and 15 and 7.5 ips single and dual track tapes; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: National Tape Library.
- \***New American Library of World Literature, Inc.**, 501 Madison Avenue, New York 22. Publish 33 rpm records; special educational catalog; sell direct and to trade. LABEL: Mentor.
- New Records, Inc.**, 135 Old Court House Road, New Hyde Park, L. I., N. Y. Publish 33 rpm records; special educational catalog; sell direct. LABEL: New.
- \***Newbery Award Records**, 221 Fourth Avenue, New York 3, N. Y. Publish 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Newbery.
- \***Ottenheimer: Publishers**, 4805 Nelson Avenue, Baltimore 15, Maryland. Publish 33 rpm records; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: Cabot.
- Overtone Records**, 139 Shelton Avenue, New Haven 11, Connecticut. Publish 33 rpm records, prepare tapes on special order at 15 or 7.5 ips single track; sell direct; solicit mail orders and inquiries. LABEL: Overtone.
- Phoenix Disc Distributing Company**, 304 East 74th Street, New York 21, N. Y. Publish 33 rpm records; special educational catalog; sell only to trade; solicit mail inquiries. LABELS: Period, Renaissance, Scala, Stradivari.
- \***Poetry Records**, 475 Fifth Avenue, New York 17, N. Y. Publish 33 rpm records; special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: Poetry.
- \***RCA-Victor**, Educational Services, Radio Corporation of America, Camden 2, New Jersey. Publish 78, 45 and 33 rpm records, and 7.5 ips single and dual track tapes and 7.5 ips stereo tapes; special educational catalogs; sell only to trade; solicit mail inquiries. LABELS: RCA-Victor, Bluebird, Camden, Vik.
- Recorded Tape of the Month Club, Inc.**, 449 West 51st Street, New York 19, N. Y. Publish 7.5 ips single and dual track tapes; sell only to trade; solicit mail inquiries. LABEL: Tape of the Month.
- Reena Record Corporation**, 505 Fifth Avenue, New York 17, N. Y. Publish 78, 45 and 33 rpm records; educational catalog; sell only to trade; solicit mail inquiries. LABELS: Hebrew Arts, Makolit, Reena, United Synagogue, Zamir, Zimra.
- Replica Records, Inc.**, 7210 Westview Drive, Des Plaines, Illinois. Publish 7.5 stereo tapes; sells mainly to trade. LABEL: Replica.
- Ron Merritt Company**, 120 West Thomas Street, Seattle, Washington. Publish 7.5 ips single track tapes; sell only to trade; solicits mail inquiries. LABEL: Celestial.
- \***The Sound Book Press Society, Inc.**, P.O. Box 222, Scarsdale, New York. Publish 78 and 33 rpm records; educational catalog; sells direct and to trade; solicits mail orders and inquiries. LABEL: Sound Book Press Society.
- Spoken Arts, Inc.**, 95 Valley Road, New Rochelle, New York. Publish 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Spoken Arts.
- \***The Spoken Word, Inc.**, 10 East 39th Street, New York 16, N. Y. Publish 33 rpm records; special educational catalog; sell direct; solicit mail orders and mail inquiries. LABEL: The Spoken Word.
- \***Square Dance Associates**, 33 South Grove Street, Freeport, N. Y. Publish 78 and 33 rpm records; special educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Honor Your Partner.
- Theatre Masterworks**, 30 Rockefeller Plaza, Suite 1936, New York 20, N. Y. Publish 33 rpm records; special educational catalog; sell direct. LABEL: Theatre Masterworks.
- Tradition Records, Inc.**, Box 72, Village Station, New York 14, N. Y. Publish 33 rpm records; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: Tradition.
- Vanguard Recording Society, Inc.**, 256 West 55th Street, New York 19, N. Y. Publish 45 and 33 rpm records, and 7.5 ips stereo tapes; sell only to trade. LABELS: Bach Guild, Vanguard.
- Veevo Records**, 54 West 74th Street — Suite 402, New York 23, N. Y. Publish 78 and 33 rpm records; sells direct and to trade; solicits mail orders and inquiries. LABEL: Veevo.
- Vocarium Records**, 58 Long Wharf, Boston, Mass. Publish 33 rpm records; sell direct and to trade; solicit mail orders and inquiries. LABEL: Vacarium.
- WFB Productions**, 637 East Broad Street, Souderton, Pennsylvania. Publish 45 and 33 rpm records, 7.5 ips dual track tapes, and 7.5 ips single track tapes (stereo); rarely sells direct; rarely solicits mail orders; welcomes mail inquiries. LABEL: WFB.
- \***Windsor-Pacific Corporation**, 5530 N. Rosemead Boulevard, Temple City, California. Publish 78, 45 and 33 rpm records; special educational catalog; sells direct and to trade; solicits mail orders and inquiries. LABEL: Windsor.
- \***Zodiac Recording Company, Inc.**, 501 Madison Avenue, New York 22, N. Y. Publish 33 rpm records; educational catalog; sell direct; solicit mail orders and inquiries. LABEL: Zodiac.

This list is presently incomplete, but represents all responses to the questionnaire at deadline. Additional responses will be similarly summarized in a later issue of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE.



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# Evaluation of new films

by L. C. LARSON  
Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS  
Associate Professor, School of Education  
Indiana University

and JOHN FRITZ  
Instructor, School of Education  
Indiana University

## COUNTRY OF ISLAM

(Churchill-Wexler Film Productions, 801 North Seward Street, Los Angeles 38, California) 16 minutes, sound, color or black and white, 1957. \$150 or \$75.

### Description

Through the eyes of Mostafa, a twelve-year-old Mohammedan, the film shows and interprets life in Morocco as experienced by Mostafa as he leaves his home village, journeys to a city to enter school, and studies there.

The beginning sequence in the film shows that Mostafa has a special reason to see the unchanging scenes about him with new emotion, and to listen more intently to the unaltered pulse-beat of his small, uncrowded world. Tomorrow he will say goodbye to family, friends, and childhood for at least

a year, and, on foot and unaccompanied, begin the long journey to the city where he will go to school and learn about the exciting world outside his tiny Moroccan village. So, with mixed emotions, he watches the storks fly above the dark-thatched roofs of the dingy hovels; and looks while little girls in hobble skirts enjoy hopscotch, and laughing boys in long, black pants play leapfrog in the dust.

Mostafa hears, unconsciously, the imam or priest's distant call to prayer, but much more obviously the whistle of the rough hewn flute, played by the young goat herder on the rocky slopes. He sees two women drawing water from the common well, and others making "kooskoos" just as their mothers' mothers did; meanwhile, their men folks till with ox-drawn "sticks" their thin, ancestral fields. All this he treasures in his heart, but unashamedly delights to know that, unlike these, the chance has come for him to seek afar a fuller life.

With the warm, good wishes of his family, and the uncertain charms of Fatima's hand about his neck, and a cup of oil-water on his path, Mostafa is on his way. Along the trails are seen stout-legged men with heavy packs,

and donkeys almost hidden beneath their bulky loads. Later in the day, while passing through a village, Mostafa is attracted by the familiar chant of children's jumbled voices coming from a mosque. Approaching, he smiles to see a group of little boys with scribbled slates, sitting barefoot on the floor, reciting verses from the Koran. The imam nods recess, and the ragamuffins hustle, like American kids, for the exit and their shoes. Instead of playing marbles, though, they wash their slates, and in a special place, lest the name of Allah written on the slates come, per-chance, to rest where feet may tread.

Upon explanation of his mission, the imam grants Mostafa shelter for the night. While Mostafa makes his pallet on the floor and says his prayers to Allah, the narrator calls attention to several basic tenets of Mohammedanism: "Purity is half of faith . . . religion is as big as life . . . the faithful pray five times a day."

Another day and farther on, Mostafa sees new and exciting things: A great new dam, and machinery doing the work of many men. One battered truck and an ancient road machine are quaint and lonely evidence that the Industrial Revolution passed one day, like the self-righteous Levite, on the other side. The haggard workmen, breaking stones by hand and hauling them in baskets, seem unaffected by another revolution occurring in their midst — freedom from foreign will. This new-found freedom from the Spanish and the French is the spirit which moves a generation of Mostafas toward the city, and learning, and a better life for all.

At last Mostafa reaches the city — monotonously humble and white. Past open-air shops, and hawkers, and traders, and beggars in the street, he finds his way to an inn — a refuge for travelers and their animals. Here, where lodgers build their fires and cook their simple meals in the expansive patio, Mostafa accepts the invitation of a group to share their food and hospitality. Everywhere Mostafa turns he meets with understanding, kindness, and a helping hand which is accounted for, like other good behavior, by the teachings of Mohammed.

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About the town, in weaving, tanning and tailor shops, running errands, and washing clothes, are seen the boys, like Mostafa, who work to go to school. Friendships quickly form and loneliness subsides as work, and school, and play, and dreams, like intermingling rivulets, together form a stream.

Mostafa's dining in the home of an upper-class friend affords the opportunity to observe manners and customs in contrast to those of the West. In the school, Mostafa and his classmates are beginning to see that beyond the lesson and the lecture wait the community and the nation for their ministry. The black veil of superstition, and the inequality of women; impoverished soil, and a ragged, hungry people; a newly independent nation, still struggling in her chains—these are problems that light the vision, and stir the ambitions of wide-eyed Mostafas in the *Country of Islam*.

#### Appraisal

*Country of Islam* is a film of high technical and educational quality and should find wide acceptance among social studies teachers at the elementary- and junior-high-school levels. It is expected that students at these levels will identify themselves, in a measure, with Mostafa, and, by empathy, share his environment, activities, and problems. To the extent that this occurs, attitudes of understanding and appreciation concerning the welfare of an underprivileged and struggling people will be evoked.

— Preston Mitchell

### BEACH AND SEA ANIMALS

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 11 minutes, 16mm, sound, color or black and white, 1957. \$120 or \$60. Second edition. Teacher's guide available.

#### Description

This film shows the habits and behavior of a wide variety of animals that are found in and near the coastal waters of the United States and Canada.

It opens by telling that animals are adapted to their particular environment and pictures hundreds of gannets, an osprey landing on its nest, and an egret searching for food. The film then explains the importance of fish as a food for many beach and sea animals and briefly shows a variety of interesting fish including a butterfly fish, an angel fish, a bat fish, and a porcupine fish.

Next, a seahorse (which the narrator explains is also a fish) is shown as it catches and eats a shrimp. A frogfish

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or angler is pictured extending its "fishing pole" and dangling its "bait" and a spotted eel is shown briefly.

The film continues by showing a variety of crabs including a sponge crab which places bits of live sponge on its back for camouflage; fiddler crabs which spend half their life on land and half in water; a land crab; and a calico crab. A stream of water passing over the gills of the calico crab is shown, then a green spider crab eating a dead minnow illustrates that many of the crabs are scavengers.

The related sea cucumber, sea urchin, and starfish are all shown to have tube feet. Also pictured are close-up views of the sea cucumber's mouth; a sea urchin's prominent, stiff spines which are used for protection and, by some, for walking; a starfish burying himself in the sand for protection; and a serpent starfish's snake-like, flexible arms which easily break off when grasped by enemies.

Scenes of a variety of sponges, a sea anemone, and a flower worm show that all of these animals look like plants. A conch shell is pictured being used as a home for both sponges and a toad fish; clown shrimps are shown among the tentacles of a sea anemone; and the narration tells that the flower worm and the fire worm are relatives of the land dwelling earthworm.

Next shown is the manner of movement of a fighting conch, a tulip shell, a nudibranch, and a file shell. Then an octopus and its young ones are shown inhabiting an abandoned sea shell. The narrator tells that octopuses, conches, and nudibranches are all mollusks.

An amusing closing sequence shows a hermit crab giving free transportation to a number of animals that have made their home on the snail shell that he has inhabited. Pictured as "free loaders" are a sea anemone, a dwarf seahorse, barnacles, and a flower worm. The hermit crab is shown emerging from the shell and the concluding narration tells that the film has shown only a few of the amazing animals that live here and perhaps the audience would like to learn more about them through books or an actual trip to the beach.

**Evaluation**

This film combines excellent photography with interesting, and sometimes amusing, content to present an educationally valuable teaching tool for general science and biology classes in the intermediate and junior high grades. All of the animals pictured are interesting in appearance and habits; e.g., the graceful beauty of the soaring gannets; the angling of the frogfish; the hermit crab carrying an "animal

hotel" on his back. Because of this, *Beach and Sea Animals* should encourage the viewer to learn more about the habits, behaviors, and habitats of these animals. This film could be used profitably in preparing the students for a trip to the seashore, lakeshore, or stream. It should also help stimulate the viewer to start a shell collection and to read more about the beach and sea animals. Although the film does not emphasize classification, it does show representatives from the many different groups of animals—birds, fish, crabs, worms, starfish, sponges, and mollusks. The black and white print is educationally useful; however, the color print is much more stimulating and interesting to watch. The narrator has a warm, friendly voice. His informality and well-placed emphases add much to the effectiveness of the film.

—George Vuke

**THE JAMESTOWN COLONY  
(1607 Through 1620)**

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 16 minutes, 16mm, sound, color or black and white, 1957, \$150 or \$82.50. Teacher's guide available.

**Description**

Dramatized narration, animated and overprinted maps, and actual dialogue are used in combination to tell the story of the founding of Jamestown Colony between 1607 and 1620.

Taking advantage of the costly restorations and reconstructions which were made in connection with The Jamestown Festival of 1957, the film takes the viewer on board ship for the voyage from England to the new world. Several of the passengers are

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introduced and the fact that the entire venture was financed by the Virginia Company of London is revealed. At the end of four months, the group of one hundred settlers lands on America's shores.

An overprinted and animated map follows the men as they explore a long river they name James River in honor of their king. The men choose a site on a peninsula for their settlement about sixty miles upstream where they will be safe from the attack of Spanish warships. One month later, the sailors of the three ships making the voyage return to England leaving but one small ship behind. Now the destiny of this first permanent English settlement in America is in the hands of the hundred men. They immediately begin to build a strong fort for protection against the Indians.

All is not well with the young colony, however, explains the narrator. Disagreement among the members of the council and the failure to replenish food supplies soon lead to confusion and starvation. By autumn, less than half of the men survive the plague and fever caused by bad drinking water. The future brightens considerably when the spring plantings mature and food for the winter is assured.

Adversity seems to stalk the colony. During a trading expedition up the James River, Captain John Smith who has become a leader of the men is taken prisoner by Indians previously considered as friendly. Those in Jamestown think Captain Smith to be dead until he returns several months later in good health and explains that his life was spared by Chief Powhatan when the Indian princess Pocahontas pleaded for his life. By the end of the year, Captain Smith is made president of the council and one of his first acts is to declare that no man will eat unless he does his share of the work. Under his leadership, the colony begins to prosper and, later, women come to the settlement from England and English family life begins at Jamestown. Industry comes to Jamestown at this time, also. Glass-making becomes a thriving business and fine glass products are shipped to the mother country.

The narrator states that, again, progress and survival of the community of five hundred persons is threatened. Rats infiltrate the warehouses and ruin the majority of the food. By the spring of 1610 only fifty of the five hundred persons are left alive.

Just as those who remained have decided to abandon their homes and push further into the wilderness, ships arrive from England carrying new set-

tlers and enough food supplies to last a year. The dejected settlers are pictured returning to their homes and under rule of a series of strong governors, such as Lord Delaware and Sir Thomas Dale, the colony grows stronger.

During this time, John Rolfe has been experimenting with the growing of tobacco. Several years later he succeeds in marketing his tobacco in Europe and marries the Indian princess Pocahontas.

In 1619, representatives of eleven neighboring settlements which have sprung up around Jamestown meet to solve common problems and the beginning of representative government in America is begun. This same year, the

first African Negroes arrive aboard a Dutch ship beginning another important era in America's history.

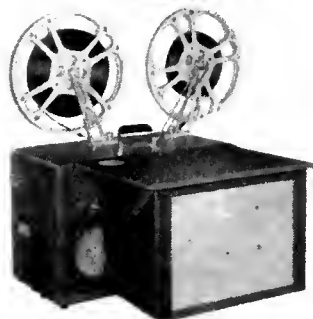
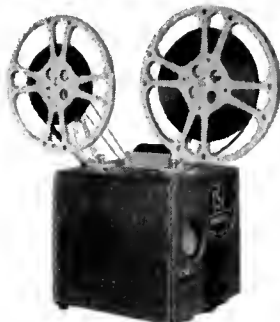
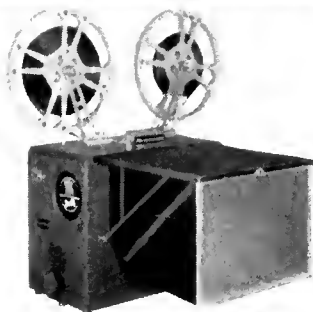
By 1620, Jamestown is solidly planted in America and serves as the capital for the colony of Virginia for nearly one hundred years.

#### Appraisal

Teachers of history in grades throughout the intermediate, junior-high, and senior-high-school levels should be able to use *The Jamestown Colony (1607 Through 1620)* for a variety of purposes in connection with studying the early colonization of America. The use of authentic settings and ships provides a realistic at-

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phere for the production. Effective utilization of animated and overprinted maps clarifies many of the questions which might arise concerning the steps in the colonization of Jamestown. Although the inexperience of many of the actors is apparent, the film presents an interesting re-enactment of Jamestown's founding. Color adds vividness and depth which is not as evident in the black-and-white version.

—O. E. Bissmeyer, Jr.

## IS THERE COMMUNICATION WHEN YOU SPEAK?

(McGraw-Hill Book Company, Text-Film Department, 330 West Forty-Second Street, New York 36, New York) 18 minutes, 16mm, sound, black and white, 1957. \$95.

### Description

The question "Is there communication when you speak?" is dealt with in this film by way of a study of the communication process, the requirements of effective communication, and the responsibilities of a speaker who is attempting to reach and influence the behavior of his audience.

In a typical classroom situation in a speech class Bill Williams expresses skepticism about the relevance of this "required" course to his future field of engineering. However, a recent socially embarrassing incident, caused primarily by his failure to communicate, and the introductory remarks of the professor highlight the importance of effective communication and serve to modify Bill's initial impressions. At the chalkboard the professor describes the nature of any communications system as containing (1) a speaker who receives stimuli which (2) arouse a thought, feeling, or idea; (3) an idea A in the form of messages is transmitted usually through light and sound waves to (4) other people who recreate a similar idea A<sub>1</sub> in their own minds. Failure to gain this resemblance occurs when the idea takes the forms B, C, D, etc. Also, this system is seen to include a "circular" relationship between speaker and audience in that the speaker observes the audience's response to his message.

This sequence is followed by student demonstrations in presenting an organized speech. The professor then summarizes the important requirements that were exemplified: a definite and clear purpose for speaking, ideas worthy of an audience's attention, a central theme developed through supporting details, and a feeling of sincere conviction on the part of the speaker.

In a further development of the

components in the communication process the professor identifies the verbal and visual signals that may facilitate or interfere with communicating ideas. Voice, articulation, pronunciation, and language, as well as appearance, posture, gestures, movements, and visual aids are discussed through illustrative examples of good and poor speaking. In describing the character of the four basic components—the speaker, the audience, the occasion, and the speech itself—the film stresses particularly the speaker's responsibility in familiarizing himself with the intended audience of his message.

In the closing sequence Bill Williams experiences what is meant by obtaining "circular response" as his audience warms up to him in a speech before the student body. His ideas appear to gain clarity, the words flow more easily, and he knows that he is communicating because he is enjoying it.

### Appraisal

Intended for high school and freshman college classes in speech, this film describes simply, yet without serious distortion, the constituents of the communication process and the conditions and requirements for effective communication which they involve. The discussion by the professor, combined with his effective use of the chalkboard, assists in maintaining organization and continuity in the film contents. In addition, related examples, drawn from student presentations before the class and, to some extent, from incidents outside the classroom serve to highlight and clarify the principle ideas.

There is one point, however, which may require some qualifications by the user of the film. While the film suggests that in effective communication the audience of a communicator will formulate an idea A<sub>1</sub> approximately similar to the idea A as possessed by the communicator, it leaves the impression that only one variant of idea A, that is, A<sub>1</sub>, occurs consistently in the minds of every member of the audience. Perhaps more accurately, these variants should have been symbolized as A<sub>1</sub>, A<sub>2</sub>, A<sub>3</sub>, etc., instead of A<sub>1</sub> to suggest the variety of approximations that are likely to occur in any "successful" communication.

This film and others in the series can serve not only to cultivate more effective speech and communications behavior but also to impress high school and freshman college students with the fundamental nature of a process in which everyone is almost continually involved.

## A TRIP TO THE MOON

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 16 minutes, 16mm, sound, color or black and white, 1957. \$180 or \$90. Teacher's guide available.

### Description

This film uses animated photography of models and other photographic techniques to take us on an imaginary trip to the moon on which we observe various facts concerning the moon and the earth.

After our space ship takes off and leaves the earth's atmosphere, we observe the curvature of the earth and the brightness of the constellations against the intensely black sky. We see the terminator or sunset line as it sweeps across the rotating earth.

Next, by animated drawings, the comparative sizes of the earth and the moon are indicated and the moon's orbit around the earth is shown.

As the result of careful planning, the moon and our space ship will meet at a pre-determined point in space. We cut the power of our space ship while still in the gravitational field of the earth but the force of this field is overcome by the gravitational pull of the much closer moon. Soon we will have

to use braking power to keep from crashing into the moon; we do not land, but hover above it and observe its phases and physical features. By speeded-up photography we see the waxing and waning of the moon and learn why we have never seen its other side.

We move in for a closer look at its physical features at half moon. We see its mountain ranges which are jagged because there are no water or wind eroding forces. Clavius, one of the largest craters on the moon, and others are closely seen. Upon closer observation, the dark areas which look like seas are seen to be lakes of melted rock. We also observe deep crevices.

A special thermometer is lowered and we see the temperature in the sun is 212° Fahrenheit; however, at night it may drop to minus 250°. A marker is dropped which indicates that this is the first lunar expedition and we observe that it seems to weigh less on the moon than it did on earth. We learn that because of the moon's smaller mass, the objects weigh one-sixth of what they do on earth.

As we leave the moon to return home, we observe the far-away earth to which we will return shortly. We know that this trip, although based on known fact, is imaginary but may one day become a reality.

### Appraisal

Here is an interesting and exciting approach to the study of certain facts concerning the moon and the earth. The imaginary trip into space serves to dramatize the presentation of facts concerning the physical features of the moon, its utter desolation and lifelessness, the origin of craters and seas, and certain problems of space flight to the moon. The views through the space ship's port hole bring to life what would otherwise be static, less interesting subject matter. Many of the scenes in this film consist of the photography of excellently constructed models of the moon. Close-ups of these models clearly and realistically visualize the moon's topography. In this rocket age, the content and manner of presentation should be appealing to a wide audience range, however, this film probably will have the most use on the intermediate- and junior-high grade levels. Senior-high and general-adult audiences will also find it interesting and educational. There is the possibility that the viewer will become so involved in the exciting flight itself that the objectives for seeing the film may not be fulfilled. This can be minimized, however, by the teacher's preparation of the class for seeing the film.

—George Vuke

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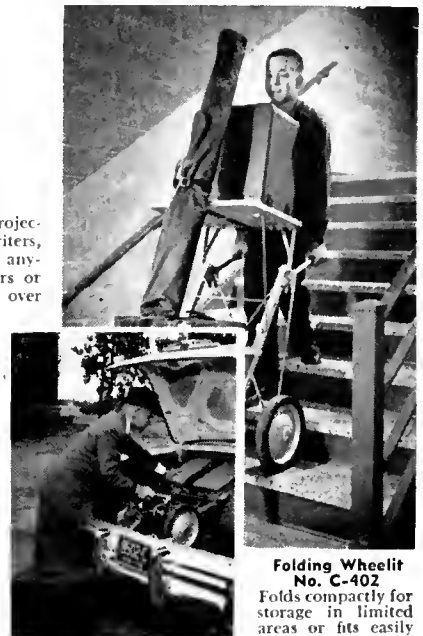
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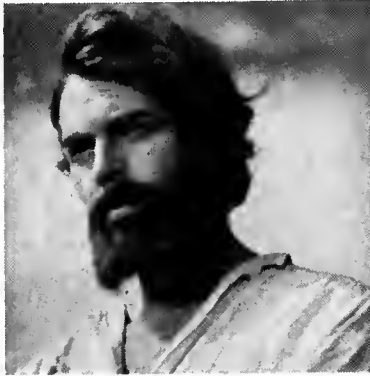


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# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## SERIES ON CANADA

Charles Scribner's and Sons, Inc., 59 East Van Buren Street, Chicago 5, Illinois. Filmstrips are in color. Grade range includes sixth to eighth grade. Subject area is social studies. Series includes eight filmstrips as follows:

Canada — Treasure Land of the North Filmstrips.

- C1 CANADA — OUR GOOD NEIGHBOR TO THE NORTH, 27 Frames
- C2 CANADA FROM SEA TO SEA, 30 Frames
- C3 THE HISTORY OF CANADA, 28 Frames
- C4 THE PEOPLE OF CANADA, 28 Frames
- C5 CANADIANS AT WORK, I, 29 Frames
- C6 CANADIANS AT WORK, II, 28 Frames
- C7 CANADIAN HANDICRAFTS, 29 Frames
- C8 CANADIANS AT PLAY, 27 Frames

This series was designed to give an understanding of Canada, its people, and its way of life. The entire series

was reviewed as a whole and it gives a very lively summary of Canadian life from its historical beginning to the present time. A well balanced comparison of similarities is made between Canada and the United States with the unity of purpose and interest stressed throughout. A good summary of information and important points are emphasized in each individual strip.

The color pictures and graphic presentations are of excellent quality throughout the series. The vocabulary is easily understood for the grade range and varied enough to be interesting. The entire series showed careful planning and selection of material. The opening strip serves as a good introduction to the entire series. The accompanying teacher's guide is well planned and developed. It proved to be a useful tool in presenting this series.

This material may be adapted to other subject areas, such as art and the language arts in particular, in connection with a unit study of Canada. The previewer highly recommends this series for use in the upper grade classroom as a teaching aid.

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## CHRISTMAS NEIGHBORS SERIES

Society for Visual Education, Inc. 1345 Diversey Parkway, Chicago 14, Illinois. Filmstrips are in color. Grade range includes all middle and upper grades in the elementary school. Subject area includes social studies. This filmstrip series includes four individual filmstrips as follows:

- CHRISTMAS WITH OUR WORLD NEIGHBORS
- CHRISTMAS IN NORWAY, 34 Frames
- CHRISTMAS IN MEXICO, 64 Frames
- CHRISTMAS IN GERMANY, 57 Frames
- CHRISTMAS IN ENGLAND, 39 Frames

Note: Two records accompany filmstrips for narration.

This set of Christmas filmstrips was a very enjoyable and valuable aid in

the learning area of social studies. Each strip can be used as enrichment material in the study of that particular country or they may very effectively be used at the Christmas holiday to contrast ways of celebrating Christmas in different lands. The coloring used in the series is excellent. The recordings that accompany this are of excellent quality. The musical background and narration are pleasing to listen to and are of great value as music appreciation matter. In the opinion of the reviewer any portion of this set, if not the entire set, would be a valuable addition to your filmstrip library.

### FRIENDSHIP FILMSTRIP

"CROSSROAD AT CEDAR-MONT," 64 frames. Friendship Press, 257 Fourth Avenue, New York 10, New York. Filmstrip is in black and white. Filmstrip is designed for adult viewing. Subject area includes human relations.

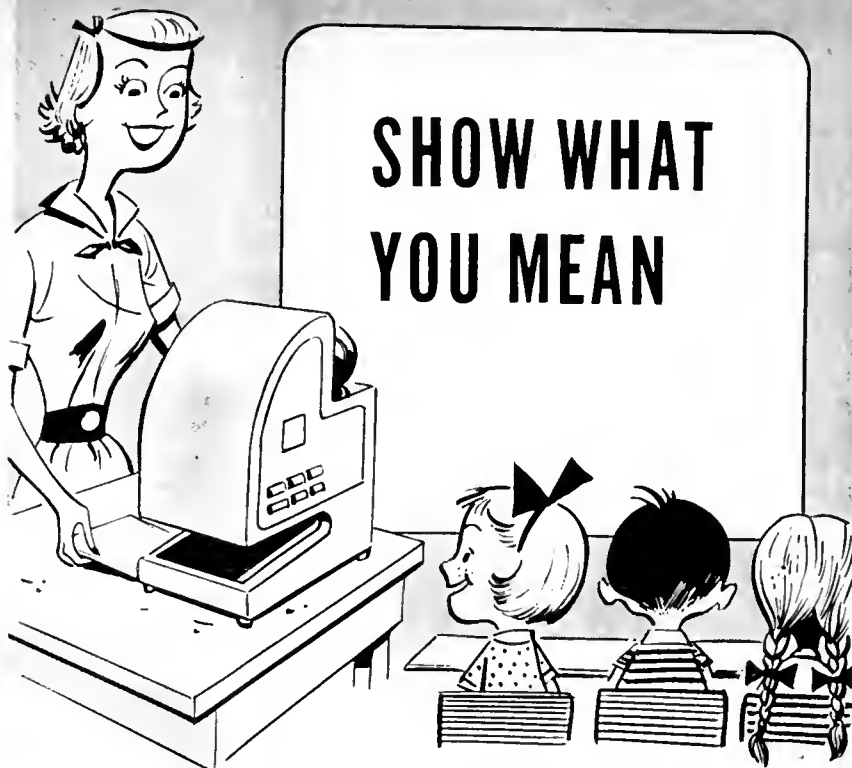
This filmstrip concerns problems in human relations. It is to be used to stimulate group discussion of a very controversial subject. The problem presented is that of a Negro family moving into an all-white community. Reactions of various individuals are presented.

This filmstrip is accompanied by a guide that gives detailed instructions for its introduction, use, and discussion follow-up. Included also is the script, to be read with each frame. If used according to the guide, this strip should be extremely valuable to use with adult discussion groups.

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# Church department



by WILLIAM S. HOCKMAN

## MAY WE OBSERVE

• The Fifteenth International Conference on Audio-Visual Christian Education will be held in two sections this year, both on the beautiful and adequate campus of Penn State University at State College, Pa. The first section, the First National Executive Consultation on A-V Christian Education, is scheduled for the period from Friday evening, August 15th, to Tuesday noon, the 19th, and is expected to bring together international, national, and denominational leaders as well as A-V and other leaders from college, university, and seminary faculties. Producers and manufacturers are also invited to this phase of the total workshop. We believe that this is a good move. The top leaders of the church need to take a newer and closer look at the usefulness of the mass media in their own leadership roles, and in the program life of the churches and organizations which they seek to lead and direct.

• The second phase of the Penn State "Workshop" will be for the period August 19-23, and its program will parallel rather closely that of other years. Naturally, it is assumed that those who come for the first phase of the "Workshop" will remain right on through this second phase which brings together a broader cross section of the church's leadership for a close look at important practical as well as theoretical problems and questions. With much leadership coming from the faculty of our host institution, distinguished for its leadership in research on aspects of mass media communication, we are guaranteed some fruitful seminars, workgroups, and general sessions. Ministers, and Directors of Christian Education, and A-V coordinators in local churches and in area organizations, will find this latest phase of the "Workshop" especially helpful to them.

• May I salute my colleague Max of the "Sound Advice" Department of

this magazine! He did a perfectly swell job of relating his information, insights, and critical judgment to the church emphasis in the February issue. For this I am certainly in his debt, and by this he certainly scared me off from trying to reciprocate in this present issue with its "audio emphasis." It seems best for me to keep out of the Sound Department — except when I want information and help. Then I will go to the source of such wisdom — to Max. One of these issues I may cut loose and do a piece or two on the audio half of the A-V unity. I've got some ideas I'd like to air. They relate both to the inherent quality of hearing-side of much of our material as well as to our low ceiling-imagination in the use of both audio-visual aids, and audio aids. But this can wait! Now I salute the AUDIO, and shut up!

—WSH

## Critical Notes on

### "His Way, His Word" Films

Biblical films take the measure of the producer as no other films. They require film-know and Bible know-what, and mighty few producers can get these two essential ingredients blended as the biblical film requires. Either one or the other is lacking, and sometimes quite a bit of both.

When The Catchings & Denker Corp. set out to make biblical films it is altogether possible that they did not know their films would take their measure on a number of scores. Yet, all one has to do is to subject to careful study any one of the three films in the "His Way, His Word" series to find how wide of the mark of good films they have come. Put another way: What are these films good for? What do they say; convey; mean; for what purposes would they be used in the average church?

According to the producers, the film *The Prodigal Son* was made "to make

clear how much forgiveness means to the person who is forgiven." This, of course, is NOT the intention and the teaching of the parable explicated via their film. They take to the parable the meaning which they extract from it. One would hardly call this the right approach in making a film on this classic parable. It would seem to this reviewer that they would have found out what the parable meant, was all about, and explained this in their film.

However, they not only lug to the parable what they wish to carry away, they do not bother to seek out the context or occasion of this parable. It is plainly stated in the opening sentences of Luke 15. The occasion was when Jesus was *speaking* to certain "tax collectors" and "sinners" who were drawing near. When this was happening, certain Pharisees and scribes said (to those pressing to hear Jesus) that he was not a worthy teacher for them to listen to since he broke the Law by associating and eating with sinners. That is the occasion, the social and situational context of the parable. Could anything be more clear?

Not for the makers of *The Prodigal Son*. For them the occasion is one of Jesus *eating* (not speaking). The film opens with Jesus sitting at table with quite a roomful of people. To the door of this room come certain Pharisees and scribes to complain and to criticize. This is a totally different context, and apparently unimportant to the producers.

In the film, several of the disciples hear the critics, and Peter appears quickly to do something. He motions to Jesus and requests that he give these critics one of his parables. Jesus immediately obliges. . . . The cameras begin to roll, and for the next 20 some minutes we see the producers' misunderstanding of this classic parable.

Our producers get carried away by the filmic possibilities of what the parable uses just eight words to suggest, "loose living." (RSV) To elaborate and exaggerate this to disgusting



lengths does not tax the imagination and scholarship of the producer.

While the invention of plausible incidents in good taste is legitimate in biblical filming, the creation of fictional incidents in general bad taste is beyond all excuse. I refer specifically to the scene showing the householder's gluttonous eating, and to his slapping the Prodigal in the face with a chunk of meat from his table. This repulsive bit of acting, hardly acceptable in any film, is totally out of place in a film for church groups.

Unable to discern the occasion of the parable from the plain language of the Bible, the core-teaching of the parable escapes them totally. (See their quoted purpose above.)

Jesus asked his critics to listen to a story which sets in sharp contrast two different attitudes toward a sinner. His critics are asked to evaluate the attitudes of the Father and the Elder Brother and choose one for themselves. This is the point of the story: the locus of its teaching. This, our producers miss completely.

The fine points of this classic parable being too difficult for the producer, we are treated to some phony authenticity—very modern garbage being given to some very un-Palestinian swine. Great trouble is taken to give us authentic sets and scenery, but we see the Prodigal and his friend, come near his home, hang around a while, be recognized by servants, before the Father happens to see him. All this non-biblical pseudo-drama is substituted for the real drama and emotions summarized in "while he was afar off he ran to meet him." Here is the bone and sinew of real and compelling drama—and it's ignored in favor of Denker's tinkering.

When we get to the end of the 32nd verse of Luke 15 we are not told what the effect of the parable was on those who "murmured." This is no problem to Denker. His film shows at least one of the critics admitting his error and expressing a willingness to eat with sinners, also, and shows him pushing toward the food.

While there is no basis for it in the biblical text, this film has one very fine dramatic touch: The friendship of the Prodigal for the old swineherd, and his kindness in taking him on his return home. This is acceptable supposition. It does not distort nor subvert the obvious meaning of the parable.

This film has good technical qualities—casting, acting dialogue, and sound. The color may be a little too lush for some viewers, but I found it pleasant enough.

The other two films in this series,

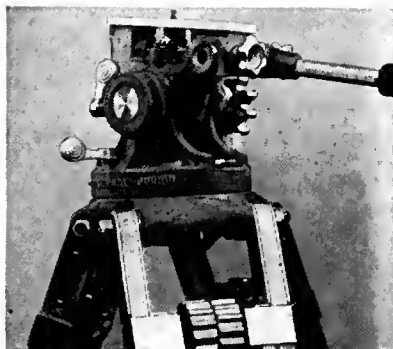
*Where Your Treasure Is*, and, *The Fruitless Fig Tree*, do not set out to explicate the scripture. The first one attempts to show "how important it is to do for others in the spirit of love and understanding." The second (above) tries to show "how much forgiveness means to the person who forgives."

These, indeed, are excellent film-themes and it is a great pity that Catchings & Denker did not stick to them all the way.

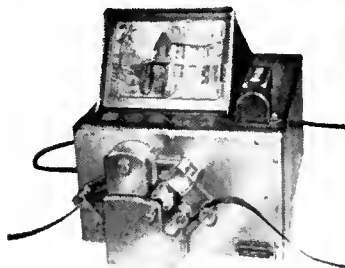
In both films a good story is invented. They are plausible and they come alive. The casting is good, the acting is competent, and the dialogue (especially in parts of *Fig Tree*) is

beautiful and penetrating.

Instead of resolving these stories in terms of their own innate dramatic potentials, Denker chooses to hitch them on to some biblical text. It is at this point that they fall apart as biblical films. No one will complain about his fictional stories. They are plausible enough, and they carry human and dramatic values. It is his mishandling of biblical material that bungles the job, and cuts the usefulness of the films. Why he did not choose to let his stories stand on their own legs is anyone's guess. Set in "Bible times," they resemble many of the best in his "The Greatest Story Ever Told" radio series.



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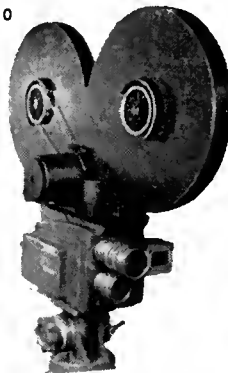
## Success Minded TV and Film Pros

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What he does is this, and it shows poor dramatic judgment and less understanding of the Bible: When the principals in his stories are nearing the climax of their emotional tension, and something has to give pretty soon, they somehow get to Jesus by the insistence of another person. In *Fig Tree* it is wife Miriam that gets Abnor to go; in *Treasure* it is the village Elder. How it happens that Jesus is saying just the right thing to bring light, and love, and repentance to these troubled souls is beyond this reviewer, and indeed, the producer, tool.

When Denker searched for a biblical story or saying which, in the mouth of Jesus, would "convert" poor old unforgiving Abnor, he picked Luke 13:6-9—the parable about the fruitless fig tree. He chose it without bothering to note the context in which this parable was spoken. The question Jesus was dealing with in this parable (which the context makes clear) has nothing whatever to do with Abnor's type of spiritual ailment. Another instance of Denker's disregard of context.

The treatment in *Where Your Treasure Is* is similar. It is a good and plausible story, set in Palestine. Despite over-lushness in costumes, color, and settings, it is a good story. But, instead of bringing off the story in terms of its own dramatic possibilities, and it has many, the producer chooses to drag in a scriptural saying. To do this he botches up the whole production. When Aaron is completely stumped in trying to win the affections of the little girl he has adopted, the village Elder drags him off to Jesus, who, again, just happens to be saying (Matt. 6:19-21) "for where your treasure is, there will your heart be also."

Even before Aaron has heard this, he acknowledges the spiritual stature of Jesus, and the village Elder calling him "The Messiah," a mighty dangerous thing for anyone in Galilee to do at that time, and a fantastic confession for the most revered Jew in the town. In an instant Aaron repents; in a flash his mind is illuminated, and he will now win his adopted child with love instead of fine clothes, sumptuous food, and soft beds.

If somehow this corny biblical tail piece could be cut off this film, it would be just the thing to show to prospective adoptive parents. It would make them probe deep into their major motives, open and hidden, and help each of them get off to a better start in their difficult role as foster parents.

As biblical films, we now have three brand new reasons why some of us

who see and use a lot of motion pictures are just about ready to suggest a moratorium on the production of biblical films. They are good, but not good enough. What if they do have ingratiating technical qualities! If the text is incorrect, printing it on expensive paper will hardly help! (From United World Films, Inc., 1445 Park Ave., New York 29, N. Y.; about 30 minutes each; color; rental not known.)

## Geriatric

Grandmother is living with her married daughter. One night she overhears the young couple talking about the strain her presence has placed on their home life, and asking each other what they can do with her. There follows some intense scenes between mother and daughter, and wife and husband. A social worker is visited; a plan is evolved; and at last grandmother goes to a home to live. We see her in the first week of her new life and she is doing pretty well, everything considered, and a better adjustment than anyone concerned at first expected seems assured.

As I see it, there are three audiences for this film: Young couples who have no idea how quickly they will be "old," and alone, perhaps; middle-age couples who may face at any time the problems of their aging parents; and, these older people themselves. All three can learn much from this film.

Like many Film Board of Canada films, this one is pretty stark. It is not a prettied-up job at all. It seems to this reviewer to over-do plainness just a bit. It is truthful; and the taste of truth is a little on the bitter side, but it must be faced nonetheless.

Therefore I recommend *The Yellow Leaf* to the above groups, and to one more: To church and community boards which need to deal with the problem of old-age housing and care. (B&W; 30 minutes; from McGraw Hill Text Films, 330 W. 42nd St., N. Y. 36.)

## Mid-East Background

Some churches may want historical background on Middle-East countries when they take up that subject in the fall of this year. If they do, they ought to keep it short and make it interesting, and one way to do this is to show motion pictures, especially films tailored for the job. I refer to *Ancient Egypt* and *Ancient Mesopotamia*. In eleven minutes these films tell much and show a lot.

Each one covers a lot of ground.

They show the contributions to the present life of the world which came out of these ancient lands. While the titles don't sound interesting, I found the films very interesting and informative, and a fine summary. They are recommended for Junior Hi and up as a background for reading, for study and discussion, and as a background for films dealing with the modern life and problems in Egypt and Iraq. (From Coronet Films, Coronet Building, Chicago 1, Ill.; rental not known.)

## Mid-East Foreground

Filmed recently in Egypt, Lebanon, Syria, Jordan and Israel, *The Waking Middle East* presents in fine color photography the monuments of ancient glory as well as the contemporary life of the modern Middle Eastern nations and some of their problems.

Film-wise this is an excellent travelogue. In its 31 minutes we see many important and beautiful and ancient places. In the words of a release from Unusual Films, the producer, "It is an arresting discussion (by Bob Jones, Jr., President of Bob Jones University) of current problems in the light of the prophetic Word of God." (Color; rental \$15.00; from Unusual Films, Greenville, South Carolina.)

## Alcohol Profile

As I looked at the 30-minute B&W film, *The Profile of A Problem Drinker*, I began to wonder if there was an audience for this film. At first I could not think of one. Then, as the film developed its story, I decided that its audience is a pretty big one—the social drinkers. They are the basic source of all "problem drinkers." Here is the history of a young man from his no-drinking days to his no non-drinking days.

In documenting David's life-with-alcohol, the film indicts social drinking (without meaning to do so, it seems to me) and gets the problem pretty well in focus without too much psychiatric nonsense. There is, as usual, a "reason" for his drinking. It is frustration in his vocation, and not in the social drinkers who rammed the stuff down his neck; and not in his (obviously acquired) habit of an alcoholic escape from immediate unpleasant reality.

While it won't look much more appetizing to them than a casserole of spinach at a birthday party, I think the young adult and couples clubs of many churches ought to see this film. It might help some potential Davids see themselves in time. (B&W; 30 minutes; from McGraw Hill Text Films,

## Set In Families

According to the scriptures we are "set in families," but the form and texture of family life has changed radically even in recent decades. When churches and church boards, and community agencies of all kinds—rural as well as urban—are trying to understand the modern family, such a film as *Our Changing Family Life* can serve a useful purpose. Getting the substance and degree of change into sharper focus than words alone, this film can help us moderns understand what the family was and what the family of today really is. For this reason I recommend it to church boards, to adult clubs in and out of churches, and to college classes, and to community agencies. (B&W; 30 minutes; from McGraw Hill Text Films, 330 West 42nd St., N. Y. 36.)

## About Camping and Summer

If you want to "present a more comprehensive view of what creative camping can accomplish in the lives of boys and girls and their counselors" and if you want to encourage the leaders of children to become camp counselors, then take a close look at the 41-frame B&W filmstrip, *Creative Camping*. (From Broadcasting & Film Commission, 220 Fifth Ave., N. Y. 1; complete with printed script \$2.50.)

If you want to see how one church gradually developed a more adequate summer-time program for its children and youth, then the 77-frame color filmstrip, *Summertime Activities*, can help you. Here are practical ideas on how to get a lot of things going. (From your A-V dealer; or Bureau of Audio-Visual Aids, 1505 Race St., Philadelphia 2, Pa.; complete with reading script \$5.00.)

## Outer Space

When a boy and girl visit Uncle Bob to get him to settle an argument about the moon shining, they learn not only about the moon and the sun and the earth, but about solar systems and a universe too vast for the human mind; and, we see some mighty fine photographs of the "heavens" via Mt. Wilson's big telescope. The nice part about *Wonder's Above* is that God is not ignored. (Color; 13 minutes; rental \$6.00; from Film Dept., Moody Bible Institute, 820 N. LaSalle St., Chicago 10.)

## Background Information

In the average church, how many people have ever been to the Philippines? In the typical church, how many members have ever seen motion pictures on Philippine geography, economics, people, history, education, and government? Very few, indeed. That's why such a film as *The Philippines: Gateway To The Far East* is so useful in church and community. It gives the very information which boys and girls, youth and adults, need if they are to understand the program and possibilities of Christian missions in these islands. Recommended to give information. (From Coronet; address given above.)

## Forest Ranger Films

The Randolph family is a Ranger family. One day ten-year-old Tommy learns a lesson in obedience. This story is told in the 18-minute color film, *Tommy Finds A Pet*—found him, that is, out in the woods where he was forbidden to go when the men were cutting timber. This is one of a series of three character-building films for use in churches, schools, clubs, summer camps, and vacation schools. The other titles are *Tommy's New Friend* (respect for elders) and *A Letter From Alaska* (how God provides for his creatures). All three have good technical qualities. (From World Wide Pictures, Box 1055, Sherman Oaks, Calif.; rental \$9.00.)

## One Great Hour

While it will be too late to do the reader much good in relation to this year's One-Great-Hour offering, *Wait A Minute*, is a filmstrip which can be used at any time of the year to help boys and girls (Primary and Junior) be better stewards of their money. Produced by the Broadcasting and Film Commission for Church World Service, this 74-frame, color, and LP recorded filmstrip will make a useful addition to your A-V library. In it cartooning and photography are effectively combined to get an interesting and informative format which children will enjoy. It asks children to stop and think before they spend their money—for what they may want to get along without after they see the need of children overseas for food, medicine, shelter, clothes and care. Marjorie Thompson's art is lively and pleasing, and Helen Kramer's script quite satisfactory. Highly recommended. (Buy from your A-V dealer or the BFC, 220 Fifth Ave., N. Y. 1.)


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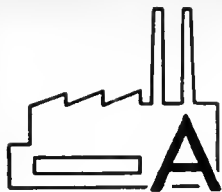
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# Audio-visual trade review

For addresses of the sources supplying information on which these listings are based, refer to Index to Listed Sources, page 209. For more information about any of the equipment announced here, use the Readers' Service Coupon on page 207.

## NEW EQUIPMENT

### CAMERAS

**Ampex Videotape** now records and reproduces in color as well as monochrome. The color conversion accessory consists of an additional rack of electronics which may be interconnected with the VR-1000. The mechanical operation of the machine is unchanged, tape speed is 15 inches per second and 64 minutes of programming is contained on a single 12½-inch reel of magnetic tape two inches wide. The color conversion accessory adds \$29,000 to the \$45,000 cost of the VR-1000.

For more information circle 101 on coupon  
**GPL Viewfinder TV Camera Chain.** A compact vidicon camera with 5" electronic viewfinder, four-lens turret and either portable or rack-mounted camera control unit, for classroom or studio use. A zoom lens can function as one of the regular four-lens complement. Designed for one-man operation. 28 pounds. Standard C-mount lenses, turret manually operated from back of camera. Excellent pictures claimed at normal room light, acceptable pictures at 5 foot candles.  
 For more information circle 102 on coupon



**New General Precision Laboratory television camera designed for classroom and studio use.**

**Craflex "Kalloflex."** Import 2¼ x 2¼ twin-lens reflex camera. \$119.50, case \$11.50. Prominar 75mm, f3.5 taking lens coupled to viewing lens, plano-convex focusing screen system and magnifier. 12 exposures, 120 film. Coaxial wind and focus permits quick sequence exposure. Shutter and diaphragm settings, film counter and depth of field scale all visible from above. Shutter cocks automatically with film advance, speeds to 1/500th.  
 For more information circle 103 on coupon

**Heitz Alpa Alpagon Camera, \$109.** Automatic Diaphragm of the 35mm f:3.5 lens camera permits through-the-lens viewing and focusing at full aperture—closing to pre-selected F stop as the shutter is released. Coated wide angle lens accepts standard coated ALPA filters.

For more information circle 104 on coupon

### CAMERAS: Accessories

**Compo Super Viewer-Editor** for 8mm or 16mm motion picture film. Gear-driven rewinds, large viewing screen, bright image, simple threading, on-off switch, die-cast aluminum. \$49.95.  
 For more information circle 105 on coupon



**Compo Table Viewer-Editor, complete and ready for use.**

**Eastman Kodak Lens Cleaner** is now packaged in a plastic, squeeze-type, 1-ounce bottle. 75c.

For more information circle 106 on coupon  
**Sakura Konipan SS 35mm ortho-pan film** is Japan's initial entry into commercial distribution. Reportedly very fine grain, ASA rating: 100 daylight; 80 tungsten. 20-exposure roll retails at 85c.

For more information circle 107 on coupon  
**Voigtlander Vitomatic 1 Camera with Simplified Operation.** Equipped with f:2.8 lens, lifesize viewfinder, and built-in coupled light meter, features exclusive shutter device called "Magic Circle" which automatically sets the correct aperture-speed combination from the meter reading.

For more information circle 108 on coupon

### PROJECTORS & ACCESSORIES

**Bell & Howell Filmsound Optional Features** now available on the Specialist Models include: **Heat Filter** permits showing single frames with full screen brilliance for unlimited time; **Hand Crank and Frame Counter** for time study, etc.; **Hour Meter** to show cumulative running time; **Base Panel** for additional storage space; **Automatic Loop Setter** to provide continuous picture even from damaged or poorly spliced film.

For more information circle 109 on coupon  
**Bell & Howell Filmsound Specialist 399 with New Features.** Sealed lubrication and a safety interlock which automatically "remembers" to disengage the rewind gear, both of particular interest to school purchasers, are included on the current models. The former elimi-



**Bell & Howell's new Filmsound 399 Specialist 16mm movie projector.**

nates the need for oiling the projector. The latter makes more foolproof Bell & Howell's unique method of film rewind to prevent a common cause of film breakage.

For more information circle 110 on coupon  
**Camera Equipment's Weinberg-Watson Version of the Kodak Analyst Projector \$795.** Features single frame operation in both forward and reverse with special construction permitting indefinite exposure of single frames without damage to the film. Flicker-free operation from 6 frames to 20 frames per second. Remote control of functions.

For more information circle 111 on coupon  
**FilMagic Silicone Treatment (DG)** is now available in the form of "pylons" attached to motion picture projectors and tape recorders, as well as in the form of tape for cleaning machines and cloth for manual application.

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**Filmkare Plastic Filmstrip Containers.** Weight only ⅓ oz.; smooth molded edges prevent scratching; white paper lid tops for tilting; standard colors red, blue, yellow, green, others on special order; sized to fit regulation filmstrip storage and shipping containers; lids and boxes packed separately to speed packing; 1000 to box \$24; 500—\$20; 3 doz. \$2; sample free when requested on your letterhead.

For more information circle 113 on coupon  
**Herrick Micro-Projector** offers vertical or horizontal projection (wall or tabletop) with slides held horizontal at all times. Tarnish proof. Weight 10 lb. Height 27 inches. 110 volt. \$162.50.  
 For more information circle 114 on coupon

**Picture Recording Co.** offers a series of self-contained rear-projection cabinets for still and movie projection. When closed they resemble television sets in walnut grain laminated plastic with gold TV masks framing the screens. Screen sizes range from 16" to 27".  
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**Simpson Focal Length Modifier.** By simply attaching this auxiliary lens to the front of present 16mm projector lenses, the focal length of the lens can be changed. In one position the modifier reduces the focal length of a 2" lens to 1 5/8"; reversed, the modifier extends the focal length to 2 1/2". This makes possible three different screen sizes at the same distance from projector—decreases positioning of projector.

For more information circle 116 on coupon  
**Triangle Professional Two-in-One 16mm Sound Motion Picture Projector.** A "suitcase" projector for both rear projection and conventional use. By swinging the mirror out of the light beam and replacing the lens with a conventional 2-inch focal length lens standard projection is achieved. Rear projection is accomplished on a built-in 18" x 13" screen of unbreakable translucent plastic. 8" speaker places sound behind screen. Incorporates Bell & Howell Filmosound 385 and 15-watt amplifier. 1000-watt illumination. Accessory 18" x 24" screen for rear projection available.

For more information circle 117 on coupon

## SOUND EQUIPMENT & ACCESSORIES

**Audiotronics Dual Speaker Classroom Radio** offers two 5x7" diagonal mounted speakers. Usable as a Hi-Fi tuner or with earphones or an external speaker. Weight 12 lbs. Model ATC-200.

For more information circle 118 on coupon

**Berndt-Bach Auricon Filmagnetic Recording Unit** \$870 installed at factory on any Auricon camera permits synchronous recording on pre-stripped film, which passes through normal picture processing and is played back on any 16mm magnetic projector. Once installed, the Filmagnetic unit can be removed without use of tools, thus providing instant choice of optical or magnetic tracks.

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**British Industries Garrard Dual-Purpose 4-Speed Record Changer and Manual Player** \$42.50. Replaces the Model RC121. It converts instantly from automatic intermix changer to single play unit with pickup arm completely free. Features unitized control for automatic and manual operation. Has intermix of 10" and 12" records, stop-pause during playing, tone arm of cast aluminum.

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**Shure 4-Channel Recorder Head.** A new tape recorder head, the Shure TR-48, is designed to put four channels on a 1/4" tape, instead of the present two.

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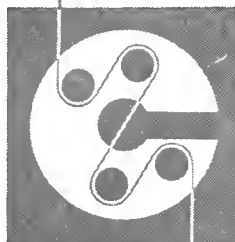
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**Optics Cyclops Pocket Viewer** \$1. Available in a range of colors, the Opta-Vue Cyclops viewer handles 35mm, Bantam, 127, and Super Slides. Folds up like a telescope. Large true-to-life images.

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**Farm Machines for a Land of Plenty** fs VEC 36 fr si b&w \$3.50. Development of power machinery that revolutionized American farm methods and raised the standard of living in America to the highest in the world.

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**Hold Your Horses** mp MODERN 22min sd col free. Maintenance problems of farm tractors.

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**Japanese Beetle** mp USDA 13min sd col & b&w. History of the pest and tested methods of battling the beetle; Federal and State control programs and quarantine regulations.

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**Old Mac Donald** mp MODERN 27min sd col free. Story of meat, milk and egg production on a modern farm.

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**Our Magic Land** mp USDA 17min sd col or b&w loon. No greater magic exists than the wonder of life itself — a seed dropped in the earth magically pushing through the soil to become a stalk of full-kerneled corn or a fine tree sheltering and feeding the wildlife of the forest. Nature asks only man's efforts in conservation.

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**Alaskan Eskimo Arts** 24sl ART COUNCIL \$18. With written commentary.

For more information circle 138 on coupon  
**American Painters 1815-1865: Part I.** 45 sl ART COUNCIL. \$34. From Boston Museum of Fine Arts Karolik Collection, shows still-life, portraits, genre, marines, primitives. Written commentary.

For more information circle 139 on coupon  
**American Painters 1815-1865: Part II.** 31sl ART COUNCIL. \$24. Also from Karolik collection, shows landscapes. Written commentary.

For more information circle 140 on coupon  
**Art Slide Sets** sl ART COUNCIL 2x2 Kodachromes with written commentary.  
**Primitive Art, Children's Art, Foreign Poster Art, Design Elements, Modern Jewelry, Historic Textiles, Japanese Masks, Prints, Toys.**

For more information circle 141 on coupon  
**Australian Bark Painting.** 8 sl ART COUNCIL \$6. Map and printed commentary included.

For more information circle 142 on coupon  
**Color and Texture in Alcoa Aluminum Finishes** mp MODERN 19min sd col free. Applications and design versatility of colors and textures in aluminum finishes.

For more information circle 143 on coupon  
**Cubism** mp CINEMA 16 17min sd col r\$12. Aims and techniques of this school of art explored in a consistently provocative survey featuring many outstanding Cubist paintings from European museums unknown in this country, accompanied by an authoritative English narration.

For more information circle 144 on coupon  
**Design Sources: Human Face and Figure** fs VEC 28fr si b&w \$3.50. Some of the many ways in which the figure and face may be used as a source of design problems.

For more information circle 145 on coupon

**Freight Stop** mp CINEMA 16 10min sd b&w r\$5. A poetic documentary notable for its creative editing conveys the sounds, images, and peculiar nostalgia of a visit to a small Kansas railroad center.

For more information circle 146 on coupon

**How to Paint in the Chinese Way** mp ATHENA 10min sd col \$110. Process of rubbing sticks of pigment in shallow pans of water produces the water colors used. The artist then plans her picture. The picture is created using color mixed on the brush as well as on the palette. All work is completely free hand. Makes clear the Chinese theory of composition. Done by Madame Yee Ping Shen Hsu.

For more information circle 147 on coupon

**Let's Take Pictures** mp RIKEN 13min sd col free. Problems of picture taking from fast-action shots to glamour portraits with information on lighting conditions, films, and techniques.

For more information circle 148 on coupon

**Museum of Modern Art Films** Extensive collection of film classics of exceptional artistic and historical importance. Send for catalogs and exhibition terms.

For more information circle 149 on coupon

**Out of a Chinese Painting Brush** mp ATHENA 10min sd col \$110. Chinese mastery of brush-work in water color technique and the poetic interpretation of nature as shown by Professor Chang Shu-Chi.

For more information circle 150 on coupon

**Painting Pictures About People** mp IFB 20min sd col \$118. Action centers on an instructor illustrating the possibilities of different experimental tech-

niques in using tempera. The demonstrator uses sponges, large varnish brushes, spools, and other tools to achieve different effects. In the last half of the film students of all ages are seen making pictures of people.

**For more information circle 151 on coupon**  
**Pattern for a Sunday Afternoon mp CINEMA 16 8min sd col r\$8.** Brass filings, paints, burlap, paper cut-outs, and sequins are used for an exuberant and brilliantly colorful experiment in free self-expression.

**For more information circle 152 on coupon**  
**Paul Tomkowicz, Streetcar-Switchman mp CINEMA 16 10min sd b&w r\$7.** An outstanding poetic documentary in the best tradition of humanist film making. A poignant evocation of the thoughts and feelings of an old man, as he works in a city street during a wintry night.

**For more information circle 153 on coupon**

### INDUSTRIAL ARTS

**Boring Tools for Woodworking 9fs STANLEY si b&w \$5 set.** Types of Boring Tools, Holding and Boring Tools and Accessories, How to Bore a Hole, How to Use the Doweling Jig, How to Use Expansive Bits, Forstner Bits, Brad Awls, How to Use Hand and Breast Drills, How to Use Automatic Push Drills and Spiral Ratchet Drivers to Bore Holes, Boring Tools for Use in Electric Drills, How to Sharpen Boring Tools.

**For more information circle 154 on coupon**  
**Homes for a Growing America mp MODERN 15min sd col free.** Pictures exciting new homes for contemporary America and the streamlined way in which they are built by National Homes.

**For more information circle 155 on coupon**  
**It's Easy to Bend mp O'NEIL 17min sd col free.** Bending as a basic metal-working process—why it is important, where it has made contributions, and how it is done.

**For more information circle 156 on coupon**  
**You Can't Put a Price on It mp MODERN 16min sd col free.** Satisfaction one gets from making something with his own hands in a home workshop.

**For more information circle 157 on coupon**

### INDUSTRY

**Automation mp MH 84min sd b&w \$275.** Taken from the "See It Now" TV program, it presents viewpoints on automation ranging from that of a union worker to those of a college professor and shows how automation is used today.

**For more information circle 158 on coupon**  
**Chocolate Tree mp MODERN 27min sd col free.** Where chocolate comes from and how it is made.

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**Raisins You Buy mp USDA 5min sd col.** How California raisins are cleaned, processed, and packaged. Role of the Inspection Service, U.S.D.A.

**For more information circle 161 on coupon**  
**Steel Valley mp SCHMIDT 18min sd b&w free.** Taken within the plants of Sharon Steel Corp. in western Pennsylvania and Ohio to show all of the spectacular phases of steel making; uses of steel depicted.

**For more information circle 162 on coupon**

### LANGUAGE ARTS & STUDY SKILLS

**English at Work; Course One 12fs SCRIBNER'S si col \$36 ea \$3.50.** Correlated with English at Work, Course One, Grade 9 by Bryant-Howe-Jenkins-Mann. **Complete Sentence, Sentence Fragments, Punctuation, Verbs, Right Verb, Plurals and Possessives, Adjectives and Adverbs, Simple Sentence, Quotations — the Compound Sentence, Complex Sentence.**

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**Manuscript Handwriting Book 1 6fs SCRIBNER'S col si \$16 ea \$3.50.** Correlated with Stone and Smalley Manuscript, Basic Handwriting Book 1: **How to Make c,o,a,l,t; How to Make d,g,i,u,y,w; How to Make n,m,r,h,s,e,l; How to Make j,q,x,z; How to Make b,p,v,f,k,O,S; Capital Letters and Review of Small Letters.** Primary.

**For more information circle 164 on coupon**  
**Manuscript Handwriting, Basic Handwriting Book 2 6fs SCRIBNER'S si col \$16 ea \$3.50.** Correlated with Stone and Smalley Manuscript, Basic Handwriting Book 2. **Review of Letters; Introduction of Slant, Curved Forms of k and v—How to Make Numbers, Review of Capital Letters and Their Use—Punctuation, Preparation for Joinings—Drills for Rhythm and Fluency, First Real Joinings, Second Joining Strokes — Reviews — Tests of Good Writing.** Primary.

**For more information circle 165 on coupon**

### MENTAL HEALTH & PSYCHOLOGY

**Bright Side mp MHFB 23min sd b&w \$125.** Depicts a well-integrated family during work and play. Shows them at a family picnic where everyone has a chance to help, to be needed, to do something new, to be a part of an exciting outing.

**For more information circle 166 on coupon**  
**Child is Born in Asia fs VEC 32 fr si b&w \$3.50.** Produced in cooperation with UNICEF, discusses training of the midwife as a key to preventing the high death rate in childbirth.

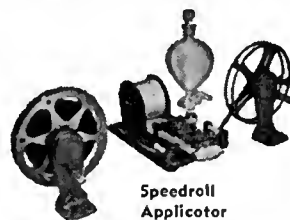
**For more information circle 167 on coupon**  
**My Pop's a Lineman mp STOUT 16min sd col \$135.** Shows that kites caught in high tension wires are a serious menace when trying to extricate them, that trees and branches conduct dangerous amounts of current; how shooting insulators off high tension lines endangers lives; how safety in a car in contact with a high tension line depends on remaining in the car; other facts.

**For more information circle 168 on coupon**  
**Operation Survival mp BRAY 17min sd b&w free.** Use of survival equipment — parachutes, life-vest, and raft — demonstrating their versatility and importance in scientific research programs and civilian activities.

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For more information circle 170 on coupon  
**World Alone** mp ASSOCIATION 30min sd b&w free. An unusual blend of abstraction and documentary, depicting the loneliness of patients in a typical mental hospital. By the use of light and shadows, dramatizes the dilemma of patients hampered by inadequate facilities and not enough personnel. Narrated by Eric Sevareid.

For more information circle 171 on coupon  
**Your Safety First** mp ASSOCIATION 13min sd col free. Cartoon treatment combines history of the automobile with safety facts and a tongue-in-cheek look at 3-D TV and the drivers and autos of the year 2000.

For more information circle 172 on coupon

### PRIMARY GRADE MATERIALS

**Children in Spring** mp EBF 11min sd col \$120 b&w \$60. Children search for and recognize the signs of spring—bursting of leaves, opening of flowers, emergence of tulips; picnics occur; tadpoles and baby birds are noted; a vegetable garden is begun. Pri.

For more information circle 173 on coupon  
**Disney Children's Story Teller Albums** 9rec DISNEYLAND. Each album includes 1-12" LP record giving the story and songs of a familiar Walt Disney motion picture; **Bombi, Dumbo, Pinocchio, Doy at Disneyland, Perri, Cinderella, Peter and the Wolf, Old Yeller, We're the Mouseketeers.** Each \$3.98.

For more information circle 174 on coupon  
**Dress for Health** mp EBF 10min sd col \$100 b&w \$50. By observing a pair of delightful twins, Peter and Polly, children learn why we wear different kinds of clothing at various seasons of the year. Pri.

For more information circle 175 on coupon  
**Insects Around Us** 5fs JAM si col \$24.50 ea \$5.75. **Finding Out About Insects** (25 frames), **Insect Homes** (23), **How Do Insects Protect Themselves** (24), **Our Insect Enemies and Insect Friends** (23), **Collecting Insects** (24). Pri.

For more information circle 176 on coupon  
**Little Red Riding Hood** mp BAILEY 11min sd col \$100 b&w \$50. Told in three-dimensional animation, this is a revised version of a previous release edited especially for showing to primary children. Pri.

For more information circle 177 on coupon  
**Living and Non-Living Things** mp CORONET 11min sd col \$100 b&w \$55. Tony learns the five basic differences between living and nonliving things. In observing his dog and fish, plants, clouds, rocks, and other phenomena, he recognizes the characteristics of these things which distinguish the two great groups. Pri.

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**Official Mickey Mouse Club Records:** 5 new titles rec DISNEYLAND available at 45 and 78 rpm. **We're the Mouseketeers, Mickey's Big Show, Walt Disney's Perri, Karen and Cubby, Walt Disney's The Sogo of Andy Burnett.**

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**Pussycot That Ran Away** mp BAILEY 21min sd col \$190 b&w \$90. During the search for his lost pussycot, young Eric learns the importance of obeying his parents and of being kind to his little brother, Jan. Produced in Norway. Pri.

For more information circle 180 on coupon

**Walt Disney Adventure Stories** 8fs EBF si col ea about 50 frames \$48 ea \$6. The whimsical Disney flavor is lifted from the original motion pictures and retained in a carefully designed format arrived at through the collaboration of Dr. Paul A. Witty. **Peter Pan, Lady and the Tramp, Adventures of Johnny Applesseed, Adventures of Pecos Bill, Adventures of Mr. Toad, Legend of Sleepy Hollow, Peter and the Wolf, Brave Little Tailor.** Pri.

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**Walt Disney Fantasy Stories** 8fs EBF si col ea about 50 frames \$48 ea \$6. Based on a number of familiar Walt Disney productions with the collaboration of Dr. Paul Witty. **Alice in Wonderland, Cinderella, Dumbo, Ferdinand the Bull, Ben and Me, Little House, Morris the Midget Moose, Lombert the Sheepish Lion.** Pri.

For more information circle 182 on coupon  
**Watch Out for Strangers** fs VEC 14fr si b&w \$3.50. Especially posed by school children as an important safety message for boys and girls. Pri.

For more information circle 183 on coupon

### RELIGION & ETHICS

**A. D. 29** fs CEP 50fr si col. Thoughts and feelings of the disciples on the days following the crucifixion. Two scripts are supplied, for children and for adult worship service.

For more information circle 184 on coupon

**A Look at the Book Series** 13mp UNUSUAL 14min ea sd col \$175 b&w \$87.50 series col \$1,950 b&w \$950. Short sermons, based on the Bible, give answers to important questions. The questions are concerned with **What is the Gospel, How Can I know God's Will for My Life? What do Preachers Mean When They Say a Man has to be Born Again? Will We Ever Be Able to Build a Peaceful World? How Can I Be Sure Which is the Right Church?** and others.

For more information circle 185 on coupon

**The Amish Folk** fs PHOTO ARTS si col \$7 r \$3. The Pennsylvania Dutch country customs, manners and life of the old-order Amish who preserve their religious and social exclusivity despite the changes all about them. One-room schoolhouses, cooperative barn raisings, horse-drawn buggies and severe garb are shown in this unique filmstrip. JH SH C A

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**The Easter Song** sfs SVE col 25fr \$5.50. With LP rec \$8.50. Based on the book "Ke Sooni" (Friendship Press), Korean girl who attends Christian school finally persuades her non-Christian grandmother to attend Easter services. Int. 6-10

For more information circle 187 on coupon

**Great Christian Missionaries** 4fs SVE sd col complete \$28 without records \$22. Each strip with record \$9, without records \$6. Makes the lives of outstanding Christian missionaries real and exciting—shows the spiritual impact of Christianity in Action. **Albert Schweitzer** (Jungle Missionary) 50 frames, **Toyohiko Kagawa** (God's Man in Japan) 45 frames, **Adoniram Judson, and Frank Laubach.**

For more information circle 188 on coupon

**Jesus, The Friend** 4sfs LP 7" FAMILY sd col \$19.50 es fs \$5.25 rec \$2. For 4-5-year-olds. **Levi Becomes Jesus' Helper** (20fr); **Jesus and the Children** (23); **Jesus Visits Zaccaeus** (22); **Jesus Visits Mary and Martha** (22). Pre-pri

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**North American Community** mp BFC 29min sd col \$180. A film on home missions, it covers the special Christian concerns in the North American community. Featured is footage showing the great vigor of Puerto Rico—building churches, cleaning up her cities, moving ahead to solve knotty problems like over-population, one-crop system, illiteracy, and other concerns. Also pictured are Alaska, Hawaii, Haiti, and Mexico.

For more information circle 190 on coupon

**SOCIAL STUDIES: Geography**

**Baltimore** fs VEC 26fr si b&w \$3.50. Landmarks important in our nation's history, institutions of learning, industrial growth of the city. Int.

For more information circle 191 on coupon

**Canada—Treasure Land of the North** 8fs SCRIBNER'S si col \$28 ea \$4. Designed to give children an understanding of Canada, its people, and its way of life. Stresses similarities between our country and Canada. **Canada—Our Good Neighbor to the North, Canada from Sea to Sea, History of Canada, People of Canada, Canadians at Work** (2 parts), **Canadian Handicrafts, Canadians at Play.**

For more information circle 192 on coupon

**Canadian Wheat** mp NFBC 31min sd b&w. Animated sequences depict the geological and climatic changes that took place to produce the conditions favorable to grain growing; live-action shows mechanized wheat farming, research, grading and inspection. Int.

For more information circle 193 on coupon

**Caribbean Souvenirs** mp DELTA 28min sd col free. Cuba, Jamaica, Haiti, the Dominican Republic, and Puerto Rico

as seen by a businessgirl on flying Caribbean trip.

For more information circle 194 on coupon

**Face of the South** mp BFC 29min. sd col \$180.00. Documentary analysis of relationship of economic status to civil rights. Narrated by George Sinclair Mitchell, Ph.D., southern-born author, economist. Produced by Presbyterian Church USA.

For more information circle 195 on coupon

**Great New South** mp DELTA 28min sd col free. Pulp and paper plants, oil refineries, steel mills, vast hydroelectric systems, new Southern homes with electrical appliances, farm scientists at work, new cotton mills, synthetic fibre plants, etc.

For more information circle 196 on coupon

**Ireland Today** fs VEC 24fr si b&w \$3.50. Struggles for independence, character of the land and people, occupations, government, education, language, religion, culture, historic landmarks, natural beauty.

For more information circle 197 on coupon

**Lombert Foundation French Slides: 3rd Set.** Includes **Street Signs in Paris, Rural France, Versailles, Sightseeing in the Louvre Museum, Peasant and Town Life in the Middle Ages.** Each set 30 slides at \$7.50 per set.

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**Learning to Use Mops** 6fs EBF si col ea about 48 fr \$36 ea \$ 6. **Reading Directions on Maps, Measuring Distances on Maps, Locating Places on Maps, Reading Physical Maps, Reading Political and Economic Maps, Studying an Area Through Mops.** Int.

For more information circle 199 on coupon

**Mexican Village Coppermakers** mp BAILEY 10min sd col \$100. In the

little village of Mijas the people follow a pattern of coppermaking established before the coming of the Spanish mission. Their methods are shown in detail, their sales of completed wares, and the fiesta which follows.

For more information circle 200 on coupon

**Panama Canal** mp CORONET 11min sd col \$100 b&w \$55. Tracing the history of the canal, explains how it operates and its significance to world transportation. Includes a trip through the canal. Int.

For more information circle 201 on coupon

**Puerto Rico, Queen of the Caribbees** mp DAVIS 15min sd col \$150 b&w \$75. 15th century streets and ancient forts, tropical flora, San Juan Bautista Day celebration, industries, homes and beaches.

For more information circle 202 on coupon

**Sicily, Island of the Sun** mp DAVIS 15min sd col \$150 b&w \$75. Palermo the capital city, Greek and Roman ruins, Tarantella dancers, puppet performance, hand carved and painted carts, Arabic methods of fishing.

For more information circle 203 on coupon

**This is Bermuda** mp MODERN 29min sd col free. A beautiful travelogue of the country available for secondary and adult groups.

For more information circle 204 on coupon

**Virgin Islands, U.S.A.,** mp DAVIS 15min sd col \$150 b&w \$75. Danish influence in the streets and markets, land crabs in swamp areas, historical landmarks, native waterfront activities, Steel Band playing Calypso.

For more information circle 205 on coupon

**Water for the West** mp USDA 25min sd col & b&w. The Rocky Mountain watershed furnishes water for hundreds

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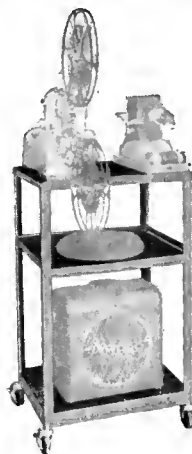
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**West Indies: Geography of the America** mp CORONET 11min sd col \$100 b&w \$55. Stressing the varied population, terrain, resources and opportunities for economic growth of the islands, examines modern trends toward industry and the older traditions of large plantations and small farms raising a variety of semi-tropical food crops. Int.

For more information circle 207 on coupon  
**West Indies Ho mp DELTA** 26min sd col free. An exotic voyage of discovery among colorful tropical countryside, quaint native folkways, city life.

For more information circle 208 on coupon  
**Wildlife and Timber** mp USDA 7min sd col & b&w. The interesting management relationship between wildlife and timber in the Ocala National Forest in Florida.

For more information circle 209 on coupon

**Wisconsin Geography Series 3mp WISCONSIN** sd col apply. Includes scenes from 159 places in 59 Wisconsin towns and cities, representing 38 counties.  
**Wisconsin Geography—An Introduction, Wisconsin Mining and Manufacturing, Wisconsin Agriculture.**

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**Yugoslav Village** mp CORONET 28 min sd b&w \$41.25. Life in a small village in Central Bosnia: home life, working in the fields, children going to school, excitement of a market day in Sarajevo; methods of travel; articles of trade; religious life. Int.

For more information circle 211 on coupon

**Yugoslavia** mp CORONET 11min sd b&w \$55. Surveyed are the coastal mountain ranges, associated offshore islands, inland mountainous region, Neretva river system, wooded mountain areas, plain of the Danube; city life in Sarajevo and Belgrade; farming conditions; economic development of the country. JH.

For more information circle 212 on coupon

**SOCIAL STUDIES: Government**

**Communist Weapon of Allure** mp USA 34min sd b&w free. Techniques and methods employed by Soviet agents based on four "human hangers"—to belong, recognition and status, leadership, and a desire to be led.  
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**SOCIAL STUDIES: History**

**Paul Revere's New England** study prints in color. AVE 16 prints 11"x13" in size showing colonial living in the years 1735 through 1800. Int.

For more information circle 214 on coupon  
**United States Expansion: Northwest Territory** mp CORONET 14min sd col \$125 b&w \$68.75. Recreates events leading to the opening of the Northwest Territory. Shows men and work of the Ohio Company of Associates, ordinances providing for the territory's administration, and the pattern of statehood established at this time. SH.  
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**SOCIAL STUDIES: History**

**Battle for Liberty** 7fs JAM col sd. Sections include: **The Challenge, Freedom in Civics, in Education, in Religion, in Economic Order, in Law and Order, and Freedom in Social Order.**

For more information circle 216 on coupon  
**Ceremonial Pipes** mp OKLAHOMA 16min sd col \$160 r\$5. Symbolism and traditions of the sacred ceremonial pipe of the North American Indian.

For more information circle 217 on coupon  
**Civil War** 8fs EBF col si ea about 50 frames \$48 ea \$6. Colorful maps and realistic paintings by nationally known artist and illustrator, Anton Kurka. **Causes of the Civil War, From Bull Run to Antietam, From Shiloh to Vicksburg, The Civil War at Sea, Gettysburg, Sherman's March to the Sea, Road to Appomattox, Reconstruction Period.** JH.

For more information circle 218 on coupon  
**Colonial Living** mp IFB 15min sd col \$135. Life in colonial home in the English colony of Virginia: architecture, home interiors, home life, printing, work of colonial craftsmen.

For more information circle 219 on coupon  
**India: Introduction to Its History** mp EBF 16min sd col \$150 b&w \$75. The early history of India, shrouded in legend; invasion by the Moslems in the tenth century; opening of the sea routes and their effect on India's coasts; two hundred years of English rule; spread of Indian Nationalism. JH.  
For more information circle 220 on coupon

**Nazi Propaganda Films:** 11 mp MMA 40min sd b&w r\$12. The preoccupation with death, and with resurrection through multiple reincarnation in the Party, which pervades most Nazi propaganda films is here illustrated in an actual newsreel of the funeral of Nazi "martyr," Horst Wessel; a staged reconstruction of the same funeral in the film Hans Westmar, and the short elegy, *Fur Uns*.

For more information circle 221 on coupon  
**News Parade of the Year** mp UWF 10min sd b&w. Annual review of important world developments during 1957. Also available in silent and 8mm versions.  
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**Plains Indian Culture Series 3mp OKLAHOMA.** Designed to preserve faithfully the authentic lore, music and dance of the Plains Indian. **Old Chief's Dance** (9min sd col \$75 r\$3), **Talking Hands** (sign language—20min sd col \$190 r\$5), **War Dance**, (12min sd col \$125 r\$4).

For more information circle 223 on coupon

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**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgor Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1954. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgor Dale. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare.

By William Lewin and Alexander Fraxier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 17th Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Ninth Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Wolter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Mogaxines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.



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**NAVA:** National Audio-Visual Association Inc., Fairfax, Virginia.

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QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

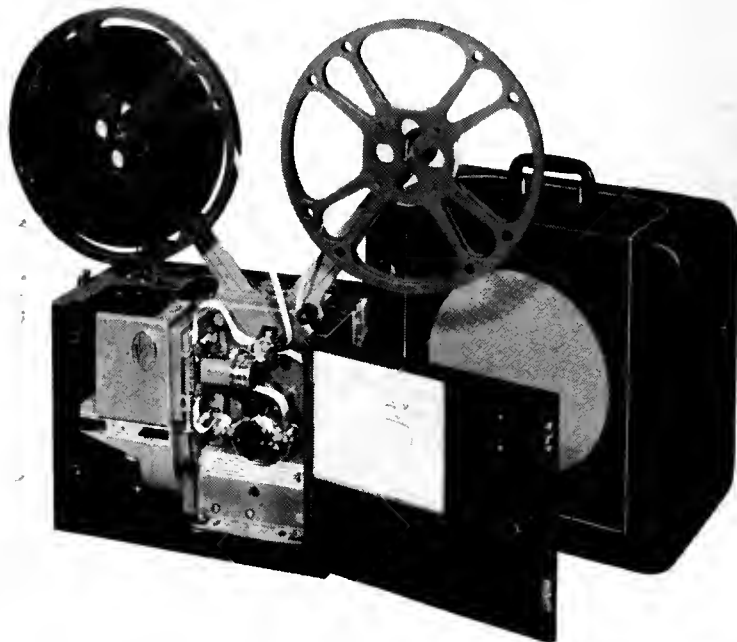
## ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES

The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you *all* of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

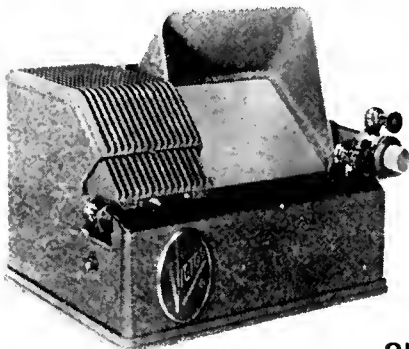
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

**Victor Assembly 10** — Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker as shown.



### NEW VICTOR VIEWER



The first professional 16 mm viewer with "frame counter" priced under \$100. Large 3 1/4" x 4 1/4" screen is brilliantly lighted by 75-watt lamp. Equipped with f2.8 triplet lens. All optics coated.

**ONLY \$92.00**

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EST. 1910

A DIVISION OF **KALART**

Producers of precision photographic equipment  
PLAINVILLE, CONNECTICUT



# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

MAY, 1958

VOL. 37, NO. 5  
MAY 21 1958 71

THE A-V BUILDING COORDINATOR

HOW OVERHEAD PROJECTION  
AIDS LARGE GROUP INSTRUCTION

TEACHING THEM AUDIO-VISUALLY

TEST QUESTIONS ON THE MASS MEDIA

From the Film **THE VIKINGS** — Released Through United Artists



ORDER DIVISION  
325 SUPERIOR AV.  
CLEVELAND, OHIO  
RC 9979-12-59



**COOL** as a  
mountain top...



The **VENTURI** Airjector Cooled



**Viewlex**  
500 watts

**COMBINATION  
Slide and Filmstrip  
PROJECTOR**

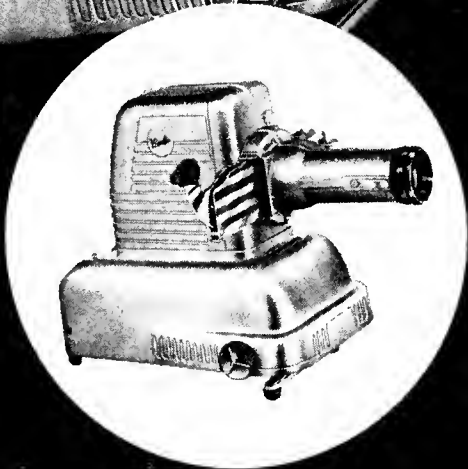
No projector is better than its cooling system and Viewlex is the **COOLEST** projector made! The exclusive "Venturi-Airjector" breaks up the insulating barrier of heated air, which stubbornly surrounds the lamp, and forces a constant flow of fresh cool air directly against the lamp itself.

But that's scientific talk! What it really means to the user is a projector that is delightfully cool-to-the-touch even after long periods of steady use and vastly lengthens lamp life too!

Specifically designed and engineered for 500 watt projection lamp, yet delivers super-brilliant screen illumination which actually exceeds the illumination delivered by ordinary projectors with 750 watt lamps! The exclusive **LIGHT-MULTIPLIER** optical system plus automatic condenser alignment for perfect focus every time — provides the sharpest pictures ever seen! Each condenser is coded and individually mounted for ease in cleaning — just another indication of the quality that is built right into Viewlex projectors.

One projector projects both single and double-frame filmstrips, vertical and horizontal 2x2 and bantam slides. Professional quality 3", 5", 7", 9", 11" projector lenses can be used instantly.

**Model  
V-25C**



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literature — Dept. 10



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"THE PICTURE"

16MM

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(AUDIO-VISUAL)  
BLINDS

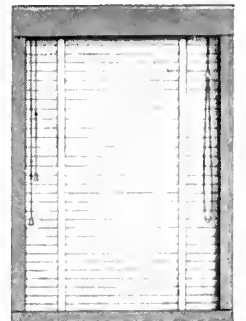
GIVE YOU  
THE DEGREE  
OF DARKNESS  
YOU NEED

OPAQUE

Many factors influence the instructor in determining how dark the Audio-Visual Room should be: the type of equipment in use, the size of the audience, the age level, whether the picture will be in black and white or color, etc. With Levolor Audio-Visual Blinds you can always enjoy the degree of darkness you desire. Furthermore, Levolor Audio-Visual Blinds enable the in-

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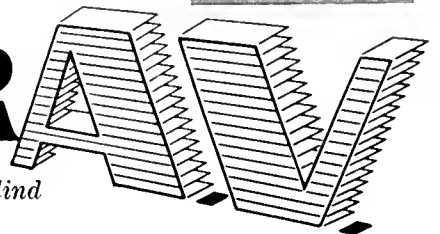
It is, therefore, simple to understand why Levolor Venetian Blinds are specified for Audio-Visual Rooms across the nation. *For full details and specifications write to LEVOLOR-LORENTZEN, INC., 720 Monroe Street, Hoboken, N.J.*



Be sure to specify

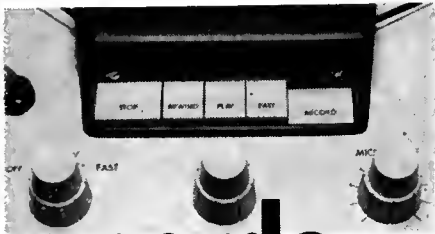
**LEVOLOR** TRADE MARK OF LEVOLOR LORENTZEN

*The Scientifically Developed Audio-Visual Blind*

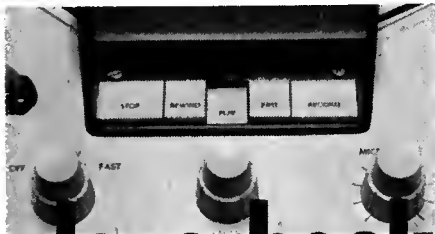


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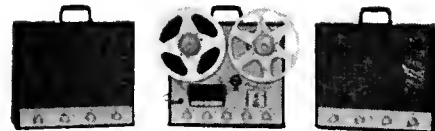
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plays-back  
in stereo



"just like being there"

Now you can record and playback every word of every important meeting and make presentations in full-dimensional stereophonic sound . . . with the American Concertone Audio-Visual Tape Recorder. Here is a recorder of the most advanced design — a recorder that will do everything any other recorder will do . . . plus . . . it can be pulse-synchronized with slide films, and operated by remote control. Five push-buttons provide complete, effortless control; tape can be stopped and edited exactly at any desired spot. Uses reels up to 10½" for three hours continuous recording. Can be operated in single track, too. Write to Dept. ES-5.

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# E D U C A T I O N A L S C R E E N

Founded  
in 1922  
by  
Nelson L. Greene

## & AUDIO-VISUAL GUIDE

May, 1958

Volume 37, Number 5, Whole Number 363

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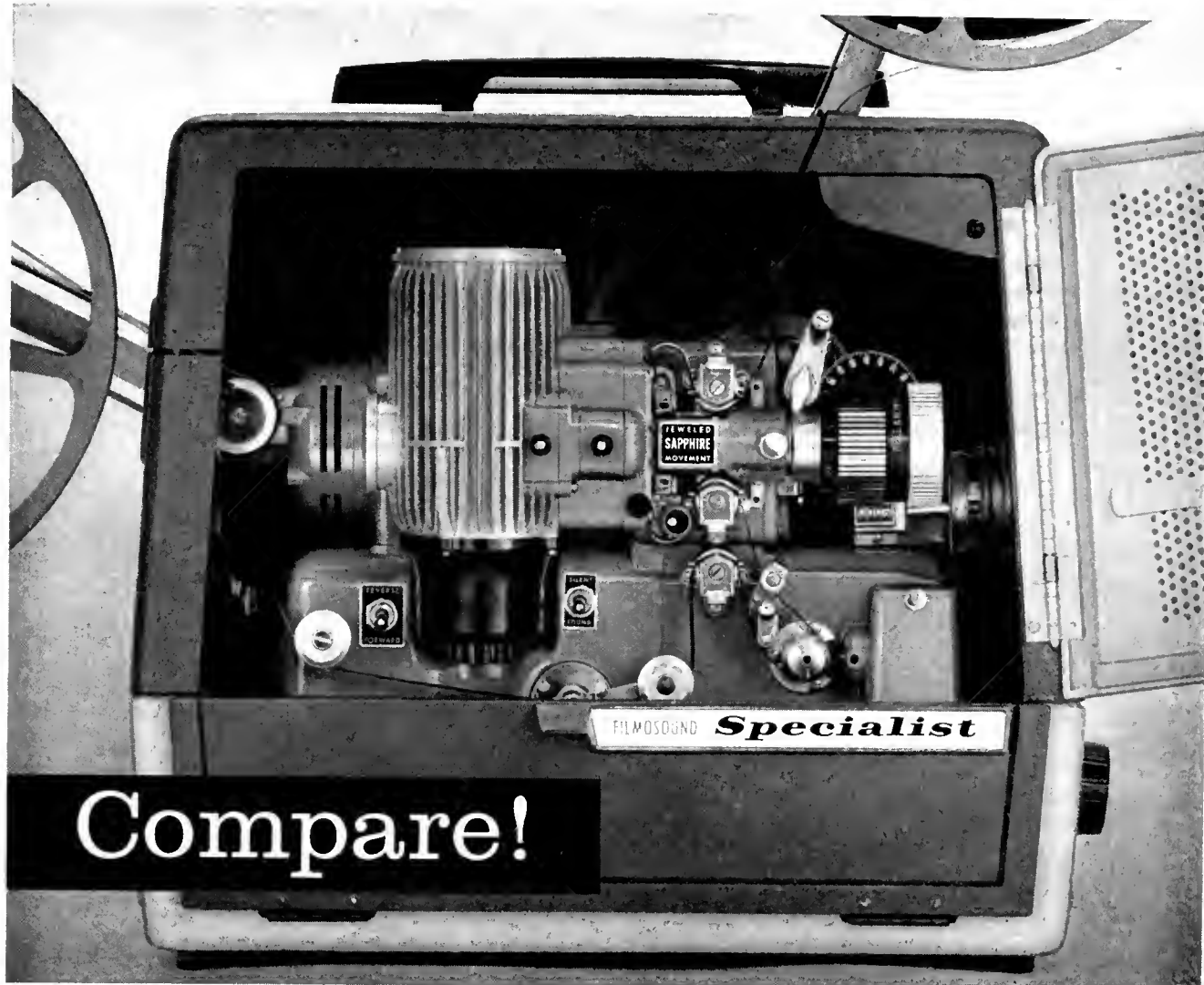
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## NEW FILMOSOUND SPECIALIST 399 OUTPERFORMS ALL OTHER PROJECTORS

This is the only sound projector that “zooms” the picture to fit the screen. It reverses for review . . . threads in seconds . . . shows still pictures . . . requires no oiling. It’s the *only* projector with sapphire-surfaced film movement.

Prove to yourself that the 399 offers more advanced features, more exclusive features than any other projector. Ask your A-V dealer to demonstrate, or write Bell & Howell Company, 7117 McCormick Road, Chicago 45, Illinois.

PROJECTOR	ZOOM LENS	FIVE SAPPHIRE MOVEMENT	ELECTRICAL REVERSE	BRILLIANT STILL PICTURES	FACTORY SEALED LUBRICATION	AUTOMATIC REWIND RELEASE	SINGLE FRAME DRIVE AND COUNTER	TOP MOUNTED REELS	HOUR METER	AUTOMATIC LOOP SETTER
399 SPECIALIST	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
BRAND A	No	No	Yes	No	No	No	No	No	No	No
BRAND B	No	No	No	No	Yes	No	No	No	No	No
BRAND C	No	No	Yes	No	No	No	No	Yes	No	No
BRAND D	No	No	Yes	No	Yes	No	No	No	No	No

*Names of projectors available upon request from your A-V dealer.*

FINER PRODUCTS THROUGH IMAGINATION

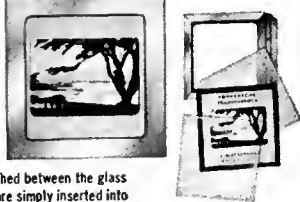


**Bell & Howell**

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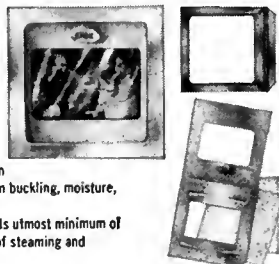
Employs one-piece aluminum frame and ultra-thin micro glass for mounting transparencies in Eastman standard Readymounts. Films are not removed from Readymounts. Sandwiched between the glass sheets, Readymounts are simply inserted into aluminum frame, and frame end folded over—and slide is finished. Frame is standard size and thickness—fits any projector or viewer.



No. 20 (20 frames and 40 glass).....Per Box \$2.00  
 No. 202 (100 frames and 200 glass).....Per Box \$8.00

## -EMDE- 2 X 2 ALUMINUM FRAME & 35MM D. F. FOIL MASK

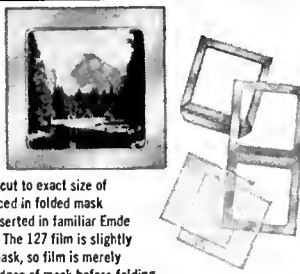
New double-fold aluminum mask and one-piece 2x2 frame is designed to meet most exacting demands of color film users who desire ease of assembly and all possible protection against Newton Rings, film buckling, moisture, fungus, etc. All metal and glass attracts utmost minimum of moisture—the real cause of steaming and fogging of slides.



No. 35-D (20 frames, 20 masks and 40 glass).....\$2.00  
 No. 135-D (100 frames, 100 masks and 200 glass)...\$8.00

## -EMDE- 2 X 2 FRAME AND MASK FOR SUPER-SLIDE & 127 COLOR FILM

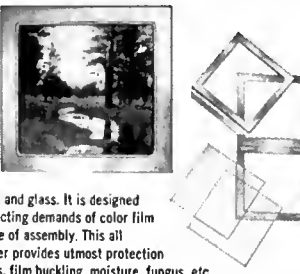
New aluminum foil mask accommodates either Super-Slide films cut down from 2 3/4" square films (Rollei size), or new 127 color film. The 2 3/4" square film is merely cut to exact size of double fold mask, placed in folded mask between glass, and inserted in familiar Emde 2x2 aluminum binder. The 127 film is slightly smaller than folded mask, so film is merely taped to one or two edges of mask before folding.



No. 127-SS (20 frames, 20 masks & 40 glass) ..... \$2.00  
 (100 frames, 100 masks & 200 glass) ..... \$8.00

## -EMDE- 2 1/2 X 2 1/2 ALUMINUM FRAME & 2 1/2 X 2 1/2 ALUMINUM FOIL MASK

For 120 and 620 film used in ever-popular reflex cameras. This binder offers a new idea in binders of this size by providing aluminum foil double fold mask to eliminate direct contact of film and glass. It is designed to meet the most exacting demands of color film users who desire ease of assembly. This all metal and glass binder provides utmost protection against Newton Rings, film buckling, moisture, fungus, etc.



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 No. 50 (50 frames, 50 masks, 100 glass & data labels) . \$6.95

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# On the SCREEN

## Cover: The Vikings

The cover subject this month shows Ragnar, the Viking Chief, as he appears in full battle dress in the Kirk Douglas production "The Vikings," released through United Artists. Ragnar (played by Ernest Borgnine) is a roisterous, fanatical leader who aids in introducing the reader to the savagery and violence of the 9th-century Northmen.

A Study Guide on the film will be found on pages 237-240.

## June in May

June Sark Heinrich, former Managing Editor of this publication, returns to us this month as an author. Her article — "Teaching THEM, Audio-Visually" which appears on pages 232-233, is about her work with the mentally retarded at the Oak Community School in Oak Park, Ill.

It is a splendid and rewarding work she is doing with these handicapped young people and June tells you in her own words what it means to her and those she works with.

It is an enlightening article. Those of us who are not actively associated in such endeavors have little comprehension of the great need of such interested and capable workers as June in this vastly important but little known field. Not many of us, perhaps, would be qualified to undertake the work she is doing, even if we wished to.

There is a time for everything. Perhaps we are entering a period now when work of this kind can be successfully done for more people of this kind, for June has discovered they react very favorably to audio-visual instruction. A generation or two ago this may not have been considered. A generation or two ago much of the

equipment used now would not have been available.

We were delighted to receive her article telling of her work and are proud to present it in this issue. You will understand this when you read it.

## Announcement

All of the past and present friends of June Sark Heinrich will be happy to learn she became the mother of a baby girl on Easter Sunday, April 6th. Her daughter is named Doris Sark and both mother and daughter are doing nicely.

## Satire on Teaching

There is a highly unusual and very entertaining article on page 236 titled "Teachers?" that is a review of a satirical film of that name. The film was created and is in use by members of the teacher education staff at the University of California. It brings to mind these lines by Robert Burns: "Oh wad some power the giftie gie us, to see oursels as others see us!" It is not censure, but rather a humorous method of pointing out the type of teacher NOT to be.

## Here's Your Chance

It is not and never has been the policy of this publication to side-step controversy. In fact, when material of a controversial nature is printed in these pages, we invite, and even welcome our reader's reaction to such. That's why we have "The reader's right" page. You have the right to write us your opinion. So if you have opinion contrary to that expressed by our Editor of the Church department in this issue, or any other section for that matter, let us hear from you. GM

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Process exposed negative and positive film together.



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. . . and you have it . . . a transparency for projection. For translucent originals, it's even simpler!



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# Have you heard?

## Portable T-V Studio

The New York Trade School, oldest institution of its kind in the country, recently unveiled a new development in closed-circuit educational television during a regional meeting of the United States Office of Education in New York.

The new system, representing about a year's work by electronics teachers and students of the school, is unique in educational TV and already has attracted the interest of groups like the American Management Association, the Navy, and the National Association of Manufacturers.

With its new TV set-up, the Trade School can move a portable studio into any laboratory or shop in the four-story building at 304 East 67th Street. So far as industry experts know, it is the only mobile studio that has been developed for educational TV.

"You can't take an automobile or a printing press into the classroom," says George E. McLaughlin, superintendent of the school, "but you can get it there on a television screen."

Another new feature of the Trade School program promises to be of equal or greater importance in classroom and similar uses of closed-circuit TV. The school has built a three-way intercom system into its portable studio, so that students at any time may question the remote lecturer, and he in turn can explain whatever points are not clear. When two or three classes are watching the same demonstration from separate viewing rooms, questions asked by students in one of the classrooms can be heard in all

rooms, as well as by the remote lecturer. The teacher's answer also goes to all of the viewing rooms.

Students at the Trade School operate the cameras and serve as the television "engineers." They also did most of the installation work for the new system. Supervising the project were Paul Zbar, head of the television department; his assistant, Sid Schildkraut, and William Vanderbeek, assistant superintendent.

## People in the News

Howard A. (Hod) Schumacher is giving up his position as Sales Vice-President of Graflex, Inc. He remains on the Board of Directors and will continue to serve as "elder statesman" consultant to the company—and to the audio-visual industry he has served so long and so well. Direction of sales and advertising is being taken over by former Graflex Export Manager, William A. Taylor.

\* \* \*

Clifford P. Wells, formerly in the public relations department at Standard Oil (Indiana), has been appointed director of public relations and sponsored film distribution for the Ideal Pictures' chain of 28 film libraries.

\* \* \*

J. Edwin Foster, Ed. D., has just been named Director of Audio-Visual Materials for the American Heart Association. Before joining the Heart Association, Dr. Foster served for five years as Director, Medical Audio-Visual Institute of the Association of American Medical Colleges. Dr. Foster

attended the University of Saskatchewan where he received B.A. and B. Ed. degrees. He also holds an M.S. degree in education and an Ed. D. degree in audio-visual administration from Indiana University, Bloomington.



J. Edwin Foster

Dr. H. K. Newburn, president of the Educational Television and Radio Center at Ann Arbor, Michigan since 1953, recently announced he will leave this position in September.

Under Newburn's direction the Educational Television and Radio Center, which is supported largely by grants from the Ford Foundation, has developed and distributed more than 180 program series totalling over 2,000 specific programs. The educational stations affiliated with the Center and receiving such programs regularly, now total 29 in number.

Before agreeing to assume the presidency of the Center for a "five year" period, Newburn was president of the University of Oregon for eight years, and before that was dean of the College of Liberal Arts at the State University of Iowa.

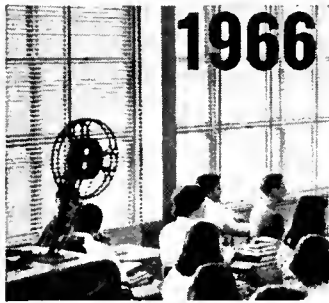
President Newburn will announce his future plans at a later date.

\* \* \*

Dr. George L. Hall, director of development for the Educational Television and Radio Center, has resigned his position to become head of Casper College, Casper, Wyoming. His resignation is effective June 30, when he



A few feet away from the lecturer, student James J. Tiesler operates the controls of the school's portable studio, the only one like it developed for educational television.



# OVER THE YEARS

Flexalum Audio-Visual blinds will be your most economical, most practical classroom window covering!

FLEXALUM A-V BLINDS GIVE YOU EVERYTHING FROM FULL DAYLIGHT (WITHOUT GLARE) TO "PROJECTION" DARKNESS—yet they *cost less to install* than any combination of black-out and conventional window covering. What's more, they *cost less to maintain*, too. Flexalum's special spring-tempered aluminum, wipe clean plastic tape and nylon cord give years of trouble-free service. (That's certainly a comfort in these days of ever-increasing maintenance costs.) And, the greater number of slats per blind, special tape construction and light trap channels enable you to turn any classroom into a dark auditorium at the flick of a cord. Less light comes in... less money goes out—with Flexalum A-V blinds... sold with a written five year guarantee by Hunter Douglas Aluminum Division of Bridgeport Brass Co.

*Flexalum*  
AUDIO-VISUAL  
BLINDS

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405 Lexington Ave., New York 17, N. Y.

ES-5-58

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 cost estimates on Flexalum® Audio-Visual Blinds

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(Please Print)

SCHOOL.....

ADDRESS.....

CITY.....STATE.....

will assume his duties at the Wyoming school.

At the Center, Hall has directed fund-raising efforts and coordinated information activities of the national program service.

H. K. Newburn, president of the Center said, "We accepted with regret the decision of Dr. Hall to leave a key position on our staff. Through his many contacts with our affiliated stations, business and industry, community ETV leaders, educators, commercial networks, and the press, he has done much to strengthen the entire educational television movement as well as the developmental aspects of the Center."

A native of Oregon, Hall earned his bachelor's degree at the University of

Oregon and a master's degree from Northwestern University. After serving in the army four years as a Lieutenant Colonel, he returned to the University of Oregon where he received his doctorate.

### TEXAVED Leadership Conference

The Texas Audio-Visual Education Association will hold its second annual Leadership Conference, May 9-10 at the Driskill Hotel, Austin, Texas.

This year's conference is being planned by a Program Committee consisting of Henry McCarty, Rex Shellenberger, Ernest Tiemann, and Alvin B. Cogdill.

The TAXAVED has definitely expressed itself as favoring such a Leader-

ship Conference and is very anxious to have it implement the Lake Okoboji Leadership Conference on a state level.

The theme of this year's conference is "Expanding Professional Horizons!" Such questions as—"Are we to be a 'force' (as influence; not pressure) or a collection of individuals? What is our direction? Our mission? How do we gather power? Gain support?" will be asked and answered.

Dr. Arthur H. Moehlman, Ph.D., Professor of History and Philosophy of Education at The University of Texas and Instructor on the *Adventures in Education* TV series of 1957-1958, will serve as Resource Leader.

Since the conference must be self-sustaining, a fee of \$2.00 to \$3.00 will be necessary. Those expecting to attend the Conference are asked to make reservations by writing directly to the Hotel.

### Industrial Film and A-V Exhibition

Due to the great success of last year's Industrial Audio-Visual Exhibition, October 7-10 has been set for the 1958 show to be held once again at the New York Trade Show Building in New York City.

In view of the fact that film and filmstrips have become such a great part of audio-visual education, training and sales, etc., the event is to be known officially as the INDUSTRIAL FILM AND A-V EXHIBITION.

"Because of the enthusiastic reception given this show by both exhibitors and visitors, New York has proved itself a center for the industrial A-V field," stated Herbert Rosen, President of the organization staging this show. "It will be an even bigger event this year including many attractions, for which plans are already in progress.

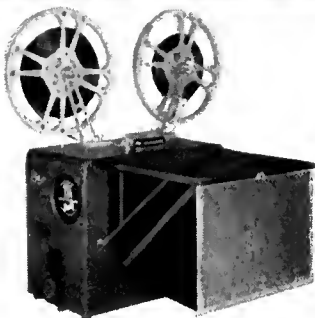
"Education will play a very important part in this exhibition because I have found that it is very difficult to divide the two different fields of industry and education. Perhaps, in the production of films and filmstrips, it is different, but equipment is always the same."

To date, the majority of the leading A-V companies exhibiting last year have expressed a desire to participate again in this year's exhibition.

This exhibition, organized by Industrial Exhibitions, Inc., 17 East 45th St., New York 17, N. Y., will be held under the auspices of different leading organizations, among them the National Visual Presentation Association, who will hold during this event their sixth annual day of visual presentations and will conduct several work shop sessions, as well as give one of their famous luncheon programs.

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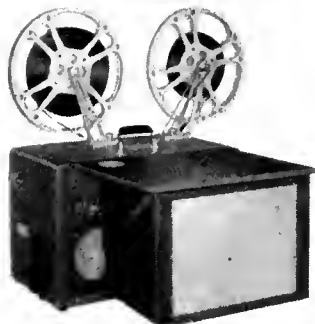
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## Legislation and A-V

Hearings before the House Committee on Education and Labor showed real interest in audio-visuals as a part of educational legislation in March.

The Hill-Elliott bill (National Defense Education Act of 1958: S. 3187—H.R. 10381), subject of the hearings, is rumored to be the most likely vehicle for any educational legislation in this session of Congress. Senate and House hearings on this bill have concluded. Major provisions of the bill affecting A-V provide:

*For teaching facilities:* \$40 million annually to state educational agencies for science, math, engineering or language teaching equipment for public schools, plus an equal amount of Senate money on a 50-50 matching basis; \$40 million annually to institutions of higher education, on a matching basis, for teaching facilities as above.

*Vocational education:* \$20 million annually, to be matched 50/50 by state and local funds, for training technicians in skills essential to national defense. *These funds may be used for purchase of A-V equipment or materials.*

*For research and experimentation:* An Institute is created in the U. S. Office of Education for *research and experimentation to develop and evaluate projects involving audio-visual materials and equipment.* Allotment is \$5 million the first year, \$10 million annually thereafter.

*The key section of the entire bill is the definition of "teaching facilities," and our major effort has been to include audio-visual materials and equipment in this definition.*

Copies of the bill can be obtained from the Senate or House Document Rooms, Senate (or House) Office Building, Washington 25, D. C. Copies of NAVA's proposed wording changes and additional provisions are available from NAVA on request.

We have some misgivings about further government expenditures for anything, even education, right now—but it certainly looks like some sort of educational-support legislation will be passed, and it seems wiser to do all we can to make sure such funds are expended efficiently through use of audio-visuals, especially since our taxes must help pay the costs.

## Georgia Scores Again

The Henry County School System has for the third time earned the highest rating in Georgia in audio-visual education. The announcement was made by Dr. G. E. Oliver of the University of Georgia, and president of the Audio-Visual Affiliate of the Geor-



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gia Education Association.

The rating, which is based on a state-wide survey for the 1956-57 school year, revealed that the Henry County system made 547 points out of a possible 690 points in the survey. Dr. Claude Purcell, State Superintendent of Schools, said, "No other school system in the state has made this record in audio-visual education."

Garland Bagley, Director of Audio-Visual Education for the State Department of Education, pointed out that this survey included the use of audio-visual materials, teacher and administration competencies, and the adequacy of materials, equipment and facilities. The survey reveals that Georgia is constantly and steadily improving in all aspects of audio-visual education.

### Boston Gets In-School T-V

"Science—6th Grade," the first in-school television series in Massachusetts, got underway Friday, March 28, at 10:30 a.m. in Boston, on WGBH-TV, Channel 2.

At that time Owen B. Kiernan, Massachusetts Commissioner of Education, and others briefed classroom teachers on details of the first in-school TV series and suggested the best use of "Science—6th Grade" study guides which had been distributed to the 49 participating school systems. Appearing with Commissioner Kiernan were: in-school teachers, Eugene Gray, Newton Public Schools; Norman Harris, Museum of Science; and Michael J. Ambrosino, WGBH-TV executive producer of school programs.

Mr. Gray and Mr. Harris are teaching the spring series of eight half-hour elementary science programs each Friday morning (except Good Friday) through May 23.

The first program was called "Building Blocks of Matter." It dealt with elements, compounds, molecules and atoms, the basic components of matter. Mr. Gray and Mr. Harris demonstrated what takes place when matter changes from a solid to a liquid or to a gas.

A full fall schedule of daily in-school programs will include the following subject matter: science social studies and citizenship; music and art; literature and drama. The fifth series is to include many subjects in an "omnibus" presentation, in line with the planners' policy to utilize the great number of cultural resources in the area.

These in-school programs are presented by the Eastern Mass. Council for School TV, administered by the Mass. Executive Committee for school television appointed by the State Board of Education.

### Indiana Adopts New A-V Rule

In an action believed to be the first of its kind in the country, the Indiana State Board of Education recently unanimously adopted a new Rule requiring every classroom in the state to be provided with facilities for A-V instruction.

Included in the provisions for utilization are light control, proper electrical installations, and acoustic treatment. The Rule recommends:


Electrical installations are to include adequate electrical outlets at the rear and front of the room, a room-light switch on the wall opposite the projection screen, sufficient circuits to permit simultaneous use of equipment in any number of adjacent classrooms, 20-ampere-fused circuits, and 1¼" conduit in new central sound systems to allow for cable installation later.

Acoustic treatment suggested includes use of acoustic tile, acoustic plaster, and other sound absorbing materials, and consultation with an experienced acoustical engineer to determine the proper treatment.

Copies of the new Rule can be obtained from NAVA on request; ask for No. 1707. Or write Mrs. Altha Sullivan, Administrative Assistant in Charge of Audio-Visual Instruction, State Superintendent of Public Instruction, Indianapolis, or Mr. L. C. Larson, Director, Audio-Visual Center, Indiana University, for further information.

### Journalism Via Slides

A new and more effective means of teaching journalism with the use of 35mm slides is a project undertaken



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by Jim F. Palmer, Associate Professor of Journalism at the University of Houston.

Mr. Palmer is currently developing a technique of using super color film and simplified black and white transparencies to visually project ideas in class rooms. His equipment is a 35mm "Vacation Time" camera and an especially designed simplified developing unit. The unit, designed to handle black and white or colored slides, can be easily operated from the operator's desk or office. Thirty-six slides can be prepared in thirty-six minutes at a cost of one penny a slide.

Mr. Palmer is also experimenting with his portable camera and desk slide equipment in microfilming a running file of student articles, homework and weekly writing assignments.

A preliminary report in mimeographed form, outlining procedure and methods, has already been put into practice by several industrial plants in the Southwest in safety training work and has been well received in such far off places as West Germany. Copies of the preliminary report can be had by writing Mr. Palmer at the University of Houston, Cullen Blvd., Houston 4, Texas.

## Reappraisal of U. S. Educational System Urged

A systematic reappraisal of the American educational system is necessary to meet the challenges of the missile age, Dr. George L. Haller of the General Electric Company told Syracuse Rotarians at the Onandaga Hotel recently.

A vice president and general manager of General Electric's Defense Electronics Division, Dr. Haller was formerly dean of the College of Chemistry and Physics at Pennsylvania State University.

"We must explore and adopt methods of increasing the productivity of our educational system. We must find ways to give more and better education to more students without a direct corresponding increase in the size of our teaching force or our school budgets," Dr. Haller said.

He proposed increased use of educational television as one way of improving educational productivity, pointing out that by using this new "teaching tool," one top teacher can be seen in many classrooms at the same time.

He said that this increased efficiency would help overcome the present shortage of teachers, pave the way for teacher salary increases and increase the number of technically trained persons needed in business and industry.

Dr. Haller also urged the study of

academic television as a substitute for construction of large, expensive central schools. "Instead of spending large sums of money on fleets of school buses, garages, drivers and maintenance, why not invest in a microwave relay system and a few television receivers and bring the best science, music, art and mathematics teachers into the classroom through the air waves?" he asked.

Citing the recent publicity given to the great strides being made by the rigid Russian educational system, Dr. Haller pointed out that similar programs have been in use in other Western European countries for several

years. "If these European children can do it, why can't our own children?" he questioned.

Dr. Haller also emphasized that, while stressing science, we must not neglect such other basic courses as English, foreign languages and history.

## Spring Meeting of IAVA

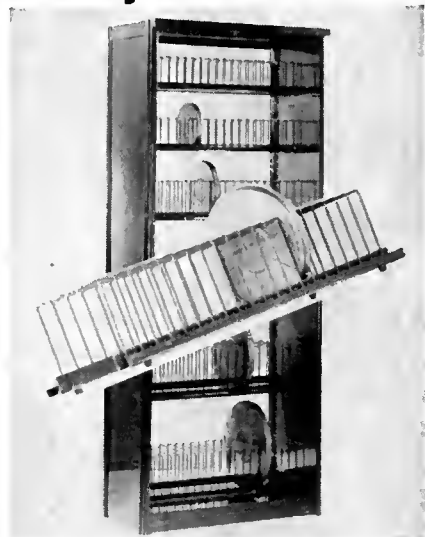
The Illinois Audio-Visual Association met in Springfield, April 11, with an attendance well over 100. Highlight was an audience-participation, visualized presentation by Dr. Mendel Sherman, on "The Cross-Media Approach to Learning." The afternoon was de-

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voted to ten demonstration centers of AV techniques, ranging from bulletin boards to zoom lens photography. All ten were in operation simultaneously, each was given three times.

Of special interest is the proposal of the constitution revision committee to eliminate the "associate" membership status and instead extend active membership to "commercial" people who are actively interested in A-V matters. It is proposed also that the Executive Committee henceforth consist of three persons engaged in public school work, two from teacher training institutions, one "from the indus-

trial or commercial audio-visual field," and one at large. The latter would presumably be a superintendent. These proposals are to be voted on at the annual fall meeting, to be held in Chicago, October 24-25.

### Coming Events

The 10th Anniversary session of NAVA's National Institute for Audio-Visual Selling will be held July 20-24 at Indiana University, Bloomington, Ind. Four courses will be given—Salesmanship, Applied Selling, Sales and Business Management, and Preparation and Use of A-V Materials.

Instructors are drawn equally from the university faculty and from successful leaders of the A-V Industry. Classes run from 8:30 a.m. to 5 p.m., in the air-conditioned Indiana Union Building, where excellent housing and food are also provided. Tuition \$35; rooms \$3 and \$4 per day; food about the same. Cost of materials kit for the "Preparation" course \$5. Social highlights are traditional Institute Welcome, Sunday, July 20, and the annual Institute Picnic, weather permitting, an outdoor barbecue. Many of the most successful A-V salesmen and dealers look upon the time spent at the NAVA Institute the best investment they ever made. The course is timed to tie right into the Chicago Trade Show and sales meetings.



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**The complete system includes** the standard Polaroid Land Camera, the film, mounts, projector, plus a versatile Copymaker that lets you make slides from any textbook, existing photograph, charts, graphs and titles. You can speed teaching by making slides of laboratory setups, students in action, and on field trips. Test material can even be projected in lighted classrooms during exams.

**Two sizes are available**—2¼ x 2¼, and 3¼ x 4 for use in existing "lantern slide" projectors.

**These slides cost about ½ as much as conventional slides.** But the real saving is in the time and effort that it takes to put any picture on the screen.

**Send in this coupon** for detailed information, plus a case history of how one teacher uses these new on-the-spot slides.

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Syracuse University announces its fifth annual Summer Workshop on Audio-Visual Materials in Libraries, on campus, August 11-22. Designed for practicing librarians, teachers and students, the workshop is built around the university audio-visual center's five departments: Photo Services, Graphic Arts, Educational Film Library, Motion Picture, and Audio-Visual Services. Three semester hours of credit may be earned by those qualified. Apply to Carl H. Melinat, School of Library Science, Syracuse University, Syracuse, N. Y. Eight other A-V courses are given in Summer School, including A-V Communication in Religious Education, July 21 - Aug. 1.

### Calendar for 1958

May 5-9—American Society of Training Directors Annual Convention and exhibit, Sheraton Park Hotel, Washington, D. C.

May 9-10—Texas Audio-Visual Education Association, Driskill Hotel, Austin, Texas.

May 12—NAEB Radio and Television sessions, 14 Gregory Hall, Urbana, Illinois.

June 16-27—Fourth Annual Audio-Visual Workshop in Graphic Materials Production. June 27, 19th Annual Audio-Visual Conference, the University of Oklahoma, Norman, Okla.

July 20-24—National Institute for A-V Selling, Indiana University, Bloomington, Indiana.

July 25-27—Educational Film Library Association, 15th Anniversary Conference, Morrison Hotel, Chicago.

July 26-29—National Audio-Visual Convention, Morrison Hotel, Chicago.

October 7-10—Industrial Film and A-V Exhibition, New York Trade Show Building, N. Y. City.

October 24-25—Illinois Audio-Visual Association annual meeting, Chicago.

# ARCHIVES AND COPYRIGHTS

It was while attending a luncheon meeting of the Washington AV War Workers group that I began to get first insights into what an archivist thinks about. The speaker was from the U. S. Archives, and he told about their concern and search for methods to preserve film for a thousand years — or was it five thousand? I don't recall exactly, and it really doesn't matter. The striking thing to me was the contrast between the archivist's point of view and my own.

Remember, this was a time of great national war emergency. The primary concern of most of those present was how film could be put to work most effectively and used right now, today, to help solve the nation's problems. Our concern was to find most efficient ways to use film to serve human needs. The archivist's concern was to preserve film for an inconceivably long period of time. What a contrast in views! One view was not better than the other. I know we need archivists. But making every effort to be tolerant, it seemed to me that films were to be used, not saved.

Recently another situation came to our attention which provides a similar contrast in points of view. It is not exactly parallel to that wartime experience, but it seems related. It did remind us of our earlier reaction to the goals and thinking of the archivists. Here are two audiovisual directors with sharply contrasting notions about the preservation of film. One believes sincerely that all educational films should be printed on a new tougher film base that is practically indestructible. Then films will last and can be used for twenty years or more. The other av director believes that already films are lasting too long and that old films should be withdrawn from film libraries and use much sooner than they are.

Again in considering these two contrasting views it is difficult for us to be tolerant. We are biased—or stubborn! We side with one point of view most decidedly. We believe that educational films are instructional materials to be used for instruction, and like books and recordings and filmstrips and all other instructional materials in our schools they

should be up-to-date and the best that can be had.

Now right at this point we run the risk of being accused of believing that "best" and "up-to-dateness" are synonymous. This we deny. We know full well that the textbook with the latest copyright is not necessarily the best. But we also know that current textbooks are many ways superior to those published ten and twenty years ago. We also know that educational film makers have learned something from experience. The recently produced audiovisual materials tend to be superior to those made many years ago. (We won't even mention how changes in automobile styling and women's clothing make picture materials obsolete in the eyes of child-learners long before the pictures are worn out!)

Why is it that educators apply such different copyright standards to textbook and audiovisual materials? School systems that demand recency in textbooks pay no attention to recency in audiovisual materials. Boards of Education will adopt books for a limited five year period and insist upon review at least every five years. At the same time they ignore the fact that audiovisual materials with copyrights of twenty years or more are used regularly in their schools. Why? No, it isn't a matter of money. Books cost money, too! We think they haven't thought of what they are doing. They're not thinking of films as instructional materials. And it may be that their audiovisual directors are something like archivists at heart!

So what are we saying? Simply this: We believe that those responsible for audiovisual programs should do everything they can to make sure the materials they offer for use are up-to-date and the best available. They should review the policies and standards related to other instructional materials and make sure that policies for the replacement of audiovisual materials are consistent.

Finally, we believe that archivists would not make good audiovisual directors.

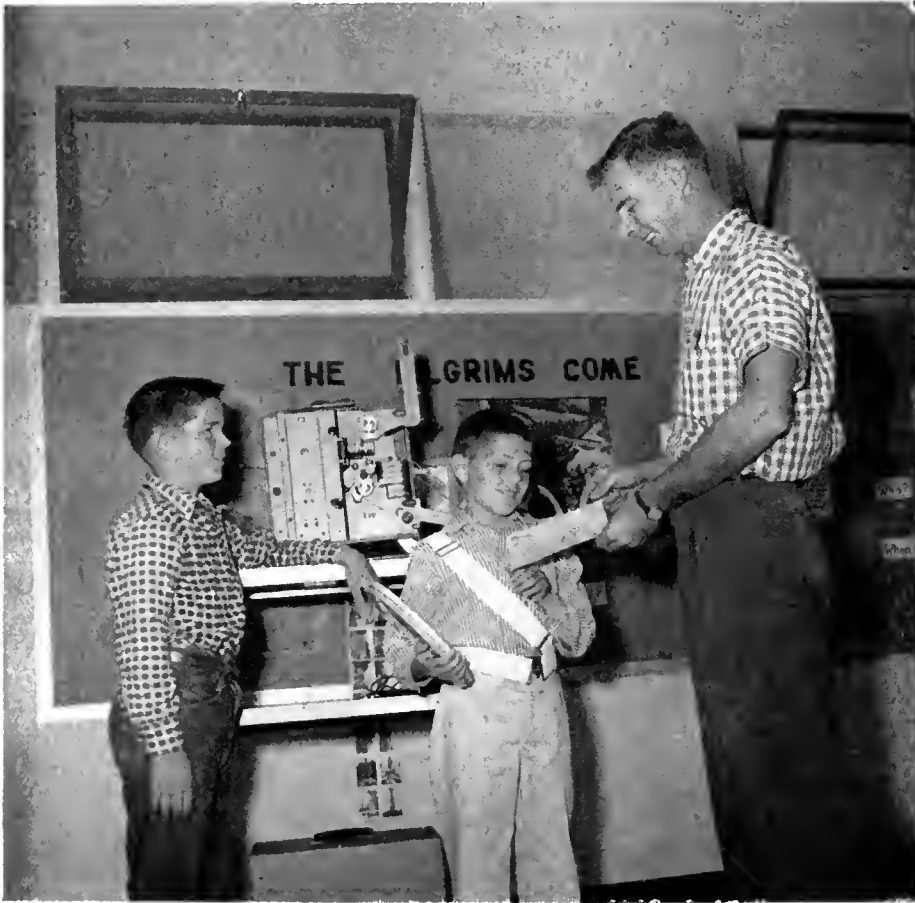
*Paul C. Reed*

# The A-V Building Coordinator

## A Curriculum Leader

by *Lester B. Sands*

Professor of Education  
University of California  
Santa Barbara College  
Goleta, California



Jim Roberts, Building A-V Coordinator of Cathedral Oaks School, Goleta, Calif., is shown in the process of giving his 6th grade assistants an assignment for showing in a teacher's room.

**B**ECOMING an A/V Building Coordinator may at first seem to be an undistinguished assignment since it ostensibly involves the hauling of equipment and conveying of supplies from teacher to teacher—like being an errand boy for the A/V Center and the Principal. But a more careful analysis of the assignment reveals that the Building Coordinator is in professional contact with almost every person and educational activity in the school, and is in fact taking on the role of an unofficial curriculum coordinator. It is apparent that the position is destined, by the nature of its functions, to become one of the most influential and constructive that has ever been conceived in the field of education.

Every Audio-Visual Director in a school system knows that the effectiveness of his total program is dependent upon what happens in the individual schools, and that the efficiency of these programs is largely dependent upon the work of those designated as A/V Building Coordinators. The increasing numbers of schools making this assignment is evidence that it is satisfying basic educational needs.

The significance of the Building Coordinator can be seen in his relationships (1) with all the teachers; (2) with the Instructional Materials Center; (3) with the Administration; (4) with Special Student Groups; (5) with P.T.A. and Community Groups; (6) with his own classes; and (7)

other Curriculum Workers. In each of these relationships he may become a vital force for educational improvement, or he may operate on a simple, mechanical service level. The following analysis of his activities shows that by realizing the potentialities of audio-visual procedures, the routine responsibilities of his job may be converted into the curricular functions of a creative leader in education.

(1) *Teacher Relationships.* Building Coordinators who work at a mechanical level are primarily concerned with establishing efficient routines for such audio-visual services as ordering, receiving, and returning instructional materials and equipment; or, of developing a group of dependable student-operators. The Coordinator may also teach the instructors how to operate a/v machines so that they may handle their own previews before school, at noontime, after school, in the evenings, or on no-school days. They also keep teachers informed regarding accessions to the local catalogue; and they



arrange for demonstrations and evaluation sessions of new materials and methods.

At a higher professional level, the Building Coordinator, while keeping routine matters in proper focus, is deeply concerned with meeting the educational needs of teachers and students. He is eager to assist the teachers who are experimenting with new procedures and help them evaluate materials and methods. He takes initiative in arranging for previews of new materials appearing on the commercial market or at the A/V Center. And he continuously studies the curriculum of the school to comprehend how its needs may be met with varied types of teaching aids such as models, dramatizations, dioramas, and duplications. This sensitivity to curricular needs is characteristic of a creative worker.

(2) *A/V Center Relationships.* The Building Coordinator works harmoniously with the A/V Center in all routine processes and usually assists in making policies basic to the a/v operations of a school system. He cooperates in evaluating materials of instruction and investigates the technical problems related to equipment and materials.

At the more professional level, the Coordinator becomes an agent for communicating the instructional needs of the teachers to the Center where they can be met. He is dedicated to improving instruction and will familiarize himself with all materials and processes which show promise of value to teaching. He is creative in suggesting ways of solving educational problems and is an asset to curriculum committees that are concerned with relating instructional aids to learning.

(3) *Administrative Relationships.* The Building Coordinator who functions at the service level will meet the audio-visual needs of the school for assembly and public relations programs by providing projectors, public address systems, tape recorders, and exhibits as requested. He is distinguished for exactitude in arranging schedules and keeping the storeroom and its materials sharp, tidy, and accountable. He aids the administration by locating "good buys" at wholesale, firesale, and war-surplus markets. And he makes no unreasonable demands for money. (To many administrators, any request for a/v money is unreasonable.)

When operating at a professional level, the Coordinator is an active, imaginative person who is loaded with ideas for helping the administration improve classroom instruction and public relations. To this end, he knows what materials are needed and

makes frequent, probably chronic, requests for money. And he calls on the administration for more flexibility in class schedules and more freedom for teachers to experiment with better methods and materials.

(4) *Special Student-Group Relationships.* The Coordinator usually organizes a group of students to operate projectors, distribute and collect learning aids, and assist teachers with previews. These students serve the school well and bring credit to the Coordinator.

At the professional level, the Coordinator is concerned that these student operators not only perform efficiently, but that they receive educational growth from their experiences. Operators are required to keep up in all academic work and not miss classes. And they can be more than projectionists by becoming responsible for introducing films and instructional materials to classes. The student-operators may also become sensitized to the educational needs of teachers and classes, and they can communicate their impressions and information to the Coordinator for appropriate action. In this way, the students participate in curriculum planning.

(5) *P.T.A. and Community Relationships.* The Building Coordinator is inevitably called upon to help in P.T.A. and Community programs by projecting materials, lending equipment, and providing exhibits. While his responsiveness may improve public relations, he can function at a higher level by using these community contacts to disclose important aspects of the educational program with which

parents and laymen may be unfamiliar. He may recommend or provide materials that elucidate the school curriculum, teaching procedures, and educational objectives. And he may encourage mutual understanding by disclosing the natural integration existing between home, school, and community as educational agencies.

(6) *Classroom Relations.* Since the Building Coordinator is ordinarily a classroom teacher with full-time responsibilities for a group of students, he is usually overworked. However, he can find a compensation by using with his own classes many of the materials that come to the school.

These may provide enriching and inspiring experiences.

(7) The foregoing analyses indicate that the Coordinator is a constructive force in the school as he helps everyone with their curricular problems. His suggestions may also be carried into broader curriculum groups that are planning for the whole school system. Thus, his influence is ever-enlarging as he gives increasing professional services.

This analysis indicates that the Building Coordinator should be recognized for the important curriculum work that he may perform in a school. His job is not a simple one of hauling materials, but is loaded with professional responsibilities and unlimited opportunities for significant educational services. And with the general reduction of supervisory and curriculum services in the schools, it is the privilege of the Building Coordinator to function as a curriculum leader.



"I was positive that once the School Board saw the advantages of audio-visual instruction, they would go all out for it."



This is part of the workroom where visuals are produced. The important Contura-Constat, not shown, is used in the dimly-lighted next room. The IBM Electric with Directory typeface is essential to schools preparing many plates. The specially designed work-desk includes a center light-table and an auxiliary printer using sun-lamps.

*Henry S. Bissex*

Newton High School  
Newtonville 60, Mass.

# How Overhead Projection Aids Large Group Instruction

**A** SPEECHMAKER begins with the standard device of an attention-getting story. But a teacher must do better than that. He must convince the pupils at once that there is something to be learned. It is easier to do this with visuals and words than it is to do it with words alone. And overhead projection is the most likely means, for the teacher stands with the projector in front of the class in a lighted room.

Here is an example of how the overhead projector is used at Newton High School to increase the effective-

ness of a lesson: In the session on study habits the pupils first see a simple graph that shows the effects of note-taking on improvement of grades on tests. Next, a chart shows the learning that results from different methods of study. This is followed by a bar-graph, built up one bar at a time, showing the effects of spaced practice in the learning of code. This is not a gimmick introduction: it is evidence underlying the main point that how the pupil studies makes a difference in how much he learns. The pupil has literally seen what the in-

structor is talking about.

Following this introduction are twelve suggestions for getting the most out of study time. These suggestions are salted with illustrations that change the pace at the same time they are reinforcing the point being made. For example, pupils are reminded that their study tables may be surrounded by invitations to nonstudy: a picture of the boy or girl-friend, souvenirs, hobby equipment—all the reminders of their extracurricular life. At this point the screen is filled with a sepia photocopy of Dante's stern

countenance. The point is easily made. If what the pupil sees when he looks up from his lessons is the accusing visage of the author of *The Inferno*, he will return to his book as a relief, not a chore. At another point in the lesson pupils see a picture of the physical conditions that help make study effective.

Or again, in a lesson on the writing of paragraphs, the pupil sees an example of the writing of one of his classmates. In another lesson he sees how to improve his handwriting. In another he may use contrasting works of art as subject for composition, or hear the instructor's explanation of a principle as he studies an abstract visual statement of that idea, in operation on the screen. He may see a comparison of good and bad writing — not by counting so many lines up from the bottom on a sheet in his hand, but by noting the exact points indicated on the screen by the instructor. And it may be that if he sees a few of the spelling demons on a 12 x 12 screen he will get a picture of their spelling.

These are a few examples of the materials we use in large group instruction of sophomore students of English. Classes range in size from 85 to 150, but they do not meet in such large groups more than once a week. The large group lecture is used to present that part of the course of study that does not require give-and-take discussion. Pupils are responsible for the contents of the lecture, for the material will not be taught again. Many more dramatic applications of visual teaching are being made in other subject fields — math, history, typing — for there is no course that cannot be improved by the extensive preparation that overhead projection implies.

The advantages of overhead projection may be well known, but the reasons for its particular effectiveness in secondary school instruction deserve review. First, the instructor "runs" his own projector and controls his own visuals. The pace of the lesson can be controlled. Second, the overhead projector is mechanically simple. The only thing that can go wrong is the bulb. We have used only five of these in two years, and only once did a bulb "go" during a lesson. Third, the mechanics of producing transparencies can be mastered by the teacher himself. He need not search through catalogues for a readymade transparency that may or may not come close to what he has to say. He can, within the limits of his time

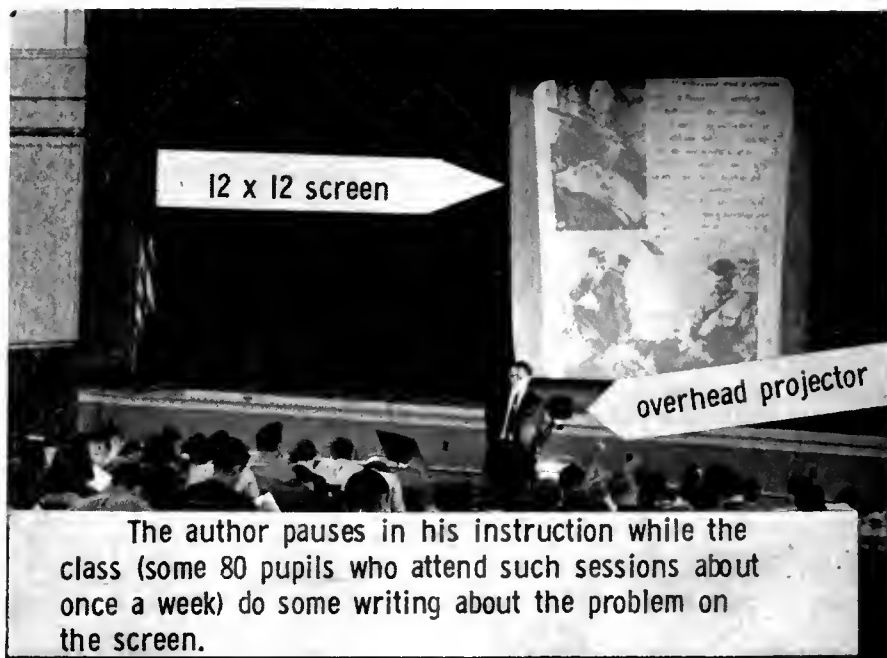
and imagination, produce the precise image that he wants his pupils to see. Fourth, the teacher works at the front of the class in a lighted room, since a 1000 watt bulb eliminates the need for blackout curtains. His position enables him to watch the reaction of the class. The lighted room permits pupils to take notes on what they see and hear. Fifth, the school is investing in better preparation of lessons and recognizes that the teacher is as surely at work when he prepares his lesson as he is when he presents it.

There are important side benefits, too. Some teachers get satisfaction from reaching larger groups of pupils with lessons that are as good as they can make them. Large group instruction also acts to bring the course of study into line, to make clear what is taught in one year and not to be repeated in the next. At Newton High School the business letter is taught once in three years, in the junior year. The pupil learns because he knows he is responsible, that the lesson will not be repeated.

Why it is that overhead projection has not been widely adopted? Perhaps the chief reason is that it is relatively new. It was virtually unknown until World War II, and not until the end of the war did it find its widest use in armed services classrooms where it

is now a standard item. Another reason is that while the equipment itself is not expensive its proper use calls for installation in the classroom, not for storage in the audio-visual closet. Since the overhead projector can do everything that a blackboard can do (including "boardwork") and do it with less trouble for the teacher, it should be part of the equipment of the classroom. A teacher should no more have to requisition this projector than a doctor should have to phone the next town for a suture after he has the patient opened up. The machine must take the place of the front row center desk and there must be a screen ready to be pulled down.

The minimum cost is \$400 per classroom. This implies the use of the machine as a desk-side blackboard, nothing more, and is perhaps a false economy. Another \$50 for simple printing and developing equipment to serve the whole school and a few supplies will result in some sample lessons that will convince the most skeptical. The applications and budgets can grow as the value is received. And value is received — by the pupils who get better instruction, by the teacher who is given time to prepare, and by the parent who visits the school and wonders why he was never taught in this obviously more effective way.



The assembly hall set-up pictured here is not as satisfactory as the special hall.

# Teaching \*THEM

## Audio-Visually

by June Sark Heinrich

\*the mentally retarded

**T**HEY must be segregated from normal people... they must be integrated into school and community life... they're all spoiled... they have gentle and sweet personalities... they must have their learning made concrete... they can't concentrate long enough to learn from films... they need more academic training... they need more practical experience in living... they like music and art... they have no ear for music and no taste for art."

THEY are the mentally retarded, those with impaired or incomplete mental development. When I began working with a group of them—all teenager and older—I was amazed at how easily some people summed them up in statements like those above. I soon discovered they cannot be so easily summarized. They show all the infinite and wondrous variety of humankind. They cannot so easily be divided, like eggs, into "highgrade" and "lowgrade." It is not so easy to divide them, like dogs, into "trainable" and "educable." They are human beings, each with a personality of his own, a mentality of his own, each with his own limitations and capabilities, each with the right in this democratic society of ours to be his best and fullest self.

And so I set about to try to help these teenagers and young adults fit more usefully and happily into home and community life. That was the general purpose of the private school organized by the Oak Park-River Forest Association for Retarded Children with the cooperation of the Oak Park Public Playgrounds and other community agencies.

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*June Sark Heinrich is director of the Oak Community School and Workshop for the mentally retarded in Oak Park, Illinois. The school now has three groups: the class and workshop for teenagers and young adults described in this article, an intermediate group, and a pre-school class.*



The tape recorder gets daily use at the Oak Community School. Nobody is "Mike-shy."

As in too many communities, in Oak Park our mentally retarded have special classes in the public schools only until about age 16. But what about the young people too old for these classes? What about the young people not accepted in these classes for the so-called educable mentally retarded?

It was these young people that the Oak Community School was intended to help first. The class for teenagers and young adults meets every weekday at the Stevenson Playground field-house in Oak Park. Our present hours are from noon to 3 P.M. with extra time for field trips and morning jobs for some of the young people. A few of the young men have worked mornings in the Oak Park branch office of the American Red Cross. Several of the girls assist in a playground-sponsored nursery school.

We are confident—the parents and I—that many of these young people can be prepared to make real contributions to society—in jobs,\* in community life, in family life. We know all of them can and should live richer

and fuller personal lives.

### Audio-Visuals Right Away

One thing I decided right away when I began working with these teenagers and young adults: we would use a variety of audio-visual materials. What better opportunity? What greater challenge? Here was a group of young people who could read only with difficulty (some not at all). They could not be very effectively reached through the abstract symbols on the printed page. They could be reached much better, I was sure, through motion pictures, field trips, slides, recordings, flannelboards, radio and television.

And when they were reached, they needed to act upon their learning, to do things, to try things, to go places, to put their learning into practice with their hands and bodies—not just with their tongues and heads.

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\* One of the young men now works two or three days each week in the stockroom of a large publishing house in Chicago.

Even before we all had paper and pens, we had a motion picture projector and tape recorder — borrowed at first, but later our own — thanks to the financial help of several community organizations.

### Films Get Action — Sometimes

Though some warned me that my young people (ten of them the first months) would not sit still long enough to learn from motion pictures, I soon proved the contrary to my satisfaction. One of the first films we used had a dramatic effect: a 19-year-old youth, afraid of water, determined he would swim.

The Coronet film, titled *Overcoming Fear*, tells the story of a high school boy, much afraid of water, who overcame his fears. After the first showing, it was easy to see that George was greatly affected. He talked about the film often during the following week. We saw it again before our second swimming class. George went into the pool that week (though he had refused to do so the first week). In a month he had learned to put his head under water. Although today, many months later, he still can't swim, he's already taken the big step, the hard step — thanks in part to a motion picture.

So far the best results for us seem to have come from films on human relations — understanding yourself, getting along with others, how to introduce people, how to develop a sense of responsibility, etc. Films aimed at specific intellectual, manual or verbal skills — making change for a dollar, improving your handwriting, describing an incident — have not been so obviously helpful. One of the difficulties is that often the simple lesson

taught in the film is enacted by primary-grade children — and my grown-up young people are not and should not be interested in imitating children. My young people seem to benefit most from the ten-minute, high school level film with a simple human relations lesson set in dramatic form.

Often the young people lose themselves so completely in the film story that they react very audibly and approvingly as dependability, self-reliance, and good manners win out in the end. When moved, they applaud. True, some are caught by one film, others by another; and the most retarded young one (the one some would consider not "educable") does not follow much of any film with real understanding. But all the others show real interest and understanding in follow-up discussion and playacting. Following a film on good table manners, we immediately act out a dinner party. Following a film on making change for a dollar, we plan and take a trip to the dime store to buy the contents for Junior Red Cross gift boxes to be sent to young people in other countries.

Once we used the Norman McLaren abstract films *Fiddle-dee-dee* and *Stars and Stripes* to set off a painting session. It was interesting to see the resemblance between the McLaren art and the student art — and the students had fun "painting soundtracks."

Yes, motion pictures are very popular with my young people. There are many sighs of regret on days when we use no films. Almost always we use a film twice, sometimes three times. Normally we use two or three films a week.

One of the most successful parts of our film program is the actual opera-

tion of the projector. From the beginning of our class, one of the young men has set up, operated, and put away the motion picture projection equipment. He is training other students and has become so expert an operator himself that he projects films for community organizations.

### News Filmstrips Are Fun

With filmstrips we can work more slowly, take more time to explain and discuss as we go along. This has many advantages with the mentally retarded. And of course every one of them can and likes to operate the filmstrip-slide projector.

For several months we used the Visual Education Consultants' news filmstrips with pictures from the preceding week's news. Like all of the films and filmstrips we use, these filmstrips, of course, were planned for and are used in regular classrooms throughout the country. We used each news filmstrip several times during the week, focusing our discussion on just the pictures that seemed most interesting and understandable to most of the group. The filmstrips definitely helped, in my opinion, to encourage the young people's interest in what goes on in the world. We have also used, with some success, filmstrips on human relations (from Young America Films) and sound filmstrips on music appreciation (from Jam Handy). Simple captions on filmstrips give good practice in reading.

### Every Day Is Tape Day

Hardly a day goes by without use of our tape recorder. Talking into a mike scares no one, and we regularly tape-record news stories for our monthly newspaper, discussions of library books, reports on field trips, "man-on-the-street" programs on all kinds of subjects, reports on field trips. Sometimes we even record our rhythm band or the progress we're making playing that simple little classroom musical instrument, the tonette. Some of the students have real speech difficulties; in some cases the tape recorder seems to have helped them improve their speech. We even taped a radio program about our class activities that went on the air twice over a local station.

No TV program yet! But we have gone behind the scenes at Chicago's educational TV station and occasionally we have a TV home-viewing assignment (most of the young people seem to spend much of their free hours televiewing everything and anything).

### The Community is Our Classroom

In a very real sense the community

(Continued on page 235)



Students at Oak Community School like to operate the audio-visual equipment.



# test questions on the mass media

by Joseph Mersand

Chairman of the English Department  
Jamaica High School, New York City.

FOR the past few years in Jamaica High School, on each Mid-term examination, there has been a ten-credit question on Library Skills and Communication Arts. Devoting as much as ten percent of an examination in each of the eight grades of English indicates how highly we regard the importance of the library and the mass media. The test questions constitute but one phase of a several-pronged attack we are making to recognize the mass media in our total English program.

Other aspects of this emphasis consist of:

1. Using an eight-term Syllabus in Communication Arts, in which there are detailed studies of newspapers, magazines, motion pictures, radio and television.

Pupils are taught principles for evaluating the five forms of the mass media enumerated above.

2. We distribute lists of (recommended) radio and TV programs.
3. Distribution among the staff of information of *all* the broadcasts of NBC, CBS, and other stations which are willing to send us this information (WABD, WPIX, WNYE, WNYC).
4. We circularize the entire school staff with releases about such programs as U. S. Steel Hour, Hallmark Hall of Fame, Twentieth Century, etc.
5. We use a television receiver in the English classroom for such worthwhile programs as can be tuned in during the day.

We have not been too happy with the programs that are available during school hours, but several of our teachers are watching the series produced jointly by the N. Y. C. Board of Education's WNYE and WPIX.

6. We use WNYE's FM programs on the senior high school level. Notable are the programs on

mythology and the ones on English literature.

7. For the development of the library skills lessons are conducted by members of our library staff in terms 1 and 3 to incoming freshmen or junior high school students and in term 7 for the seniors. Special lessons are arranged at any time for the library or in the classroom by any teacher as the need arises.

So much for the total program. Now, about the test questions. Perhaps the best way of indicating how we select them is to examine the set for English I and 8 in our last (November, 1957) examination: "Eng. I"

VI. *Communication Arts and Library*—Write the numbers 1 to 10 on your answer paper, and next to each write the letter of the choice that correctly completes the corresponding statement below:

1. On what page in a newspaper, does the management express its own opinion? (a) sports (b) editorial (c) home-making.
2. The motion picture "Man of a Thousand Faces" is based on the makeup ability of (a) Lon Chaney (b) James Cagney (c) Frank Sinatra.
3. Which books may not be taken from the Library for use? (a) novels (b) travel (c) reference.
4. Which of the following now has his own TV program? (a) Frankie Laine (b) Sammy Davis Jr. (c) Pat Boone.
5. Which radio station plays more good music than the others? (a) NBC (b) WOR (c) WQXR.
6. A famous news commentator is (a) George Gobel (b) Ron Cochran (c) Groucho Marx.
7. A Shakespeare Theatre in America is located in (a) Stratford, Conn. (b) Albany, N. Y. (c) Williamsburg, Va.
8. The most important news of the day is usually placed in a newspaper (a) on page 1 (b) on the editorial page (c) on the final page.
9. Oscars are awarded in the movies

for (a) personal beauty (b) biggest sales (c) best acting.

10. The card catalogue in a library does NOT list (a) the author (b) the title of the book (c) a critic's views of the book.

"Eng. 8"

VI. *Library and Communication Arts*—Next to the numbers 1-10 on your answer paper, write the letter of the answer that correctly completes the statements below:

1. A current musical show based upon an ancient Greek myth is (a) Bells Are Ringing (b) Copper and Brass (c) My Fair Lady (d) Happy Hunting.
2. A play based upon a best-selling novel, which, in turn, was based upon an actual crime, is (a) West Side Story (b) A Visit to a Small Planet (c) The Iceman Cometh (d) Compulsion.
3. Which one of the following books is biographical? (a) Profiles In Courage (b) Letter from Peking (c) Domestic Relations (d) The Actress.
4. In a Sunday newspaper, articles of general interest are included in the (a) magazine section (b) book review section (c) monthly news summary (d) financial section.
5. The point of view of the publishers of our best newspapers is usually set forth (a) on the first pages of an issue (b) on the editorial page (c) in the society news (d) in the feature stories.
6. If there has been a violation of parliamentary procedure, a member may (a) rise to a point of order (b) propose an amendment (c) call for the previous question (d) move to table the motion.
7. An authoritative book on parliamentary procedure is (a) The Statesman's Year-Book (b) It's More Fun When You Know The Rules (c) This Way, Please (d) Robert's Rules of Order.
8. A magazine that usually contains information on etiquette is (a) Survey (b) Life (c) The Atlantic (d) Scholastic.
9. Reference books usually are distinguished from other library books in that they (a) may not be borrowed for home use (b) are never revised (c) are published only annually (d) are not listed in the card catalog.
10. The Dewey Decimal System arranges books on the shelves by (a) size (b) author (c) subject (d) publication date.

An analysis of the ten questions in each paper reveals that an attempt is made to sample the knowledge

about each of the five forms of mass media and library skills. Naturally, in a ten-point question, the number of samplings must be limited.

## HOW QUESTIONS ARE SELECTED

The tests for each grade of the Uniform Mid-Term Examinations are prepared by a committee of two or three teachers who are teaching this particular grade. They know the teaching requirements in each of the five mass media and library skills for this grade, and use their best judgment in selecting questions that would be as representative as possible. All examinations are submitted to the Chairman for final approval. It is his task to see that all questions are valid (not too easy nor too difficult), clearly expressed, not repetitious, and well distributed.

We use the multiple-choice form of questions because of the ease with which they can be corrected and because they can be answered within the short period of time allowed for this section of the test. The entire Uniform lasts for 75 minutes.

Here are some of the problems we face in developing test questions on the mass media:

1. Occasionally some outstanding TV production is found in several grades of examinations. For example, *Richard III* (Olivier) and *Twelfth Night* (Evans) were recommended to many classes and teachers wanted to test their students in several grades on the same information. I could see no objection to this practice.
2. The choices for each question must be carefully made lest the students can guess without having the knowledge.
3. Most of the questions at this stage of our evaluation test *acquisition of facts* only. We would like some day to test judgments of what is read or seen; and, better still, aesthetic appreciation. However, these types of testing are problematical in most areas; and for the moment we must be satisfied that our students know the facts.
4. We always have a few complaints from teachers who have not seen a particular play or TV show, but I do not recall a single complaint from any student or parent that we are expecting the impossible.

The two major purposes of any valid test are:

5. To determine to what extent the aims of the subject being tested are being realized.
6. To do something about the in-

struction if the tests demonstrate too low a degree of success in accomplishment.

I have left it to the individual teachers to evaluate their success in teaching the library skills and mass media in their respective classes and to correct their procedures when they feel this to be necessary. If there were time, I would make studies of the passing percentages for each item in each grade. Such statistics on a department-wide basis would probably lead to a more careful consideration of future questions and to possible revision of the syllabus.

## EFFECTS OF THIS QUESTION

There are certain noticeable results from having mass media questions on our Uniform Examinations, of which the following are worthy of mention:

1. Both students and teachers are made more aware of the need for being observant about the mass media. Since almost any valid question might be asked about current plays, movies, radio and TV, both students and teachers, I believe, are doing more observing than they might otherwise.
2. Recently in the New York State English Four Year Regents Examination there was a five-point question on the newspaper, on which our students did very well because they had studied newspapers for several terms and had passed test questions about them. We are constantly informed by students about questions which were given on various examinations for which they had been prepared because of their study of the mass media.
3. No student can graduate from our school without carrying away a fairly detailed picture of the importance of these media in their lives, an understanding of some of the criteria in evaluating them and considerable information of "big names" and tendencies.
4. By placing as much value in our examinations upon reading or spelling as upon the mass media, we as a Department show our attitude toward the important part these media play in educating today's children. We have given 20% to literature and 30% to composition in the same examination. We cannot, therefore, be charged with neglecting the 3 R's. Rather, we try to enforce and enrich, the teaching of the 3 R's by the broadening and stimulating qualities of the newer media of communication today.

(Continued from page 233)

is our classroom. We travel about just as often as we can—to the public library, local Red Cross office (where we help with community projects and gain work experience at the same time), YMCA, village hall, forestry department, fire department, restaurants, museums. One of the students takes his camera along, and as a result we have several sets of color slides with tape-recorded commentary describing our field trips. We use these to relive our trips, to review what we saw, to talk about things we did not have time to discuss during the trip. We use these also to show parents and community organizations some of the things we do at the Oak Community School and Workshop (in the workshop part of our program we make things to sell, do mailing jobs, perform community services of various kinds—and receive small wages for our work).

## It's Not All Good

Although we have used and continue to use a wide variety of audio-visual materials, the selection and use have not always been good—perhaps not even most of the time. And for the usual reasons—lack of planning, lack of time, lack of guidance in selection of appropriate materials, lack of readily available materials, lack of storage space.

There are many materials I look forward to using again and again—the Encyclopaedia Britannica films with correlated readers, for example. The use I've made so far of audio-visuals convinces me all special classes for the mentally retarded should be even more blessed with a variety of teaching materials than ordinary classes. From what I've seen and heard, I suspect that too often the special class gets things the last and the least.

There is great need for production of materials, especially reading materials, specifically for the retarded. There is great need for experimental, creative use of all kinds of teaching materials with the retarded. True, in these times of increasing emphasis on the "gifted" child, it seems unlikely that we shall soon see much greater attention to the needs of the retarded and the "average." Our aim must be, however, to give the best teaching, the best opportunity to *all* our young people.

With a wide variety of carefully selected teaching materials, a teacher can really face up to the challenge of helping our mentally handicapped youth, our so-called normal youth, and our gifted youth become all they are capable of becoming.

# "TEACHERS?"

"Teachers?" produced by Larry Dawson Productions, 617 Mission Street, San Francisco 5, California, 13 minute color sound film. Reviewed by James C. Stone, Director of Teacher Education, University of California and Stanley B. Brown, Head, Audio-Visual Education, University of California.

**I**N order for greater realism to be a part of a teacher education program, a new film "Teachers?" has been created and creatively used by members of the teacher education staff here at the University of California.

"Teachers?" is a 13 minute sound 16 mm color (or black and white) production which presents several unique concepts about teaching with considerable showmanship and provocation. Startingly different, it satirizes four types of teachers:

1. Miss Haggard, the "do as I say, not as I do" type,
2. Mrs. Bartlett, the efficient "we have to cover the material" type,
3. Miss Tomlinson, the sweet "I want to be liked" type, and
4. Miss Smith, the effective but "Audio-Visual sinner" type.



An example of a teacher "type via satire" that is forcefully presented for constructive interpretation in the novel film "Teachers," is Mrs. Bartlett, above, the efficient "we have to cover the material" type.

The portrayal of the four teachers is done by an accomplished performer who plays all the larger-than-life roles

in a satire that is done with rare skill. It is realistic enough for pre-service and in-service teachers to identify the characters and situations, but fantastic enough and far enough removed from reality to let teachers stop short of developing feelings of guilt or personal attachment. It is therefore, this unique quality that makes "Teachers?" provocative, challenging and stimulating. Within this context the teacher education film differs from other films by being more than a portrayal of

how or how not to teach—it holds before each teacher (viewer) a mirror of teaching, and asks, "is this you?"

This film is worthy of special consideration because of its novel approach in communicating. Yes—it provokes. Invariably it causes the complacent viewer to ask himself or others in the group such searching questions as—"Am I really like this teacher?" or "Well, what if I'd been Miss Tomlinson? . . ." Herein lies its unique flavor.



Here we have Miss Tomlinson, the sweet "I want to be liked" type.



Another interpretation is Mrs. Smith, the "efficient but Audio-Visual sinner" type.

# PHOTOPLAY STUDY GUIDE

## For the Discussion and Appreciation of THE KIRK DOUGLAS PRODUCTION THE VIKINGS

Released Through United Artists

Prepared by DONALD L. SMITH  
Teachers College  
Columbia University

General Editor WILLIAM LEWIN, Ph.D.



*Eric, unknown son of Ragnar, becomes rightful leader of his people.*

### SETTING AND THEME

BASED on Edison Marshall's best-selling novel, adapted by Dale Wasserman, with screenplay by Calder Willingham, *THE VIKINGS* documents the period in Norse history in which the Vikings, worshippers of Odin, the pagan God of War, attempted the conquest of England, which at that time was a series of small divided kingdoms. Played against this background is a narrative of stormy violence, as Eric, symbolizing the traditional hero of mythology, emerges from obscurity, to perform many deeds of daring, pre-destined to win warrior status and become rightful leader of his people.

### THE STORY OF THE PHOTOPLAY

The opening scenes of *THE VIKINGS* present a vivid introduction to the savagery and violence of the 9th-century Northmen. Ragnar (Ernest Borgnine), a Viking king, invades the coast of England and encounters an entourage of English royalty. The Vikings plunder and kill the surprised Englishmen with fanatical zeal.

In one of the tents Ragnar discovers King Edwin and his beautiful wife, Enid (Maxine Audley). He mortally wounds the king then attacks the terrified Queen.

Some months have passed and we see the coronation of ambitious Aella

### THE CAST

KIRK DOUGLAS	Einar
TONY CURTIS	Eric
ERNEST BORGNINE	Ragnar
JANET LEIGH	Morgana
James Donald	Egbert
Alexander Knox	Father Godwin
Frank Thring	Aella
Maxine Audley	Enid
Eileen Way	Kitala
Edric Connor	Sandpiper
Dandy Nichols	Bridget
Per Buckhoj	Bjorn
Harper Goff	Pigtails' Husband
Peter Capell	Rhodri
Marvin Miller	Narrator
Almut Berg	Pigtails

(Frank Thring), a distant relative of King Edwin, who has ascended to his throne in the absence of a direct heir. During the ceremonies Enid confides to her loyal friend Father Godwin (Alexander Knox) that she was attacked by Ragnar.

After the birth of a son, Enid is persuaded by Godwin to send the child away. When a nurse discovers that the infant has the royal pomelstone of the Sword Requirer secured about its neck, Godwin insists that the stone be removed for fear the child's true heritage will be revealed. Enid reluctantly agrees, but at the last moment she ties the pomelstone about the infant's neck and buries it in his clothes.

Some years later King Aella, in order to strengthen his defenses against the marauding Vikings, has arranged a marriage. The kingdoms of Wales and Northumbria will be united when Aella marries the beautiful Morgana (Janet Leigh), daughter of King Rhodri. This political marriage does not please Morgana, who despises Aella. Paying scant attention to this cold reception, Aella turns upon his cousin Lord Egbert (James Donald), and accuses him of espionage and further charges him with spreading false



*Vikings sweep over English entourage, killing with fanatical zeal.*

rumors about the late Enid's illegitimate off-spring. When Egbert refuses to deny these allegations, Aella orders him sent to prison.

Egbert, aided by Ragnar, is rescued from certain death and joins the Vikings as they prepare for a journey to Long Sound. Once there, he will draw maps of England's jagged shoreline to aid further invasions by the savage Northmen.

Ragnar is greeted at Long Sound by his son Einar (Kirk Douglas), who is instantly hostile to the sly Englishman, Egbert. While showing Egbert some traditional Viking customs, Einar encounters two slaves, Eric (Tony Curtis) and Sandpiper (Edric Connor), a mute. Eric is insolent to Einar, and this results in a bitter struggle between the two that comes to a violent ending. Eric, who has been felled by a vicious blow, orders his wild falcon to attack Einar. The bird's claws rip into Einar's countenance and in a fit of anguish the tortured Viking cuts himself free; but he is to remain disfigured and partially blind.

After a brief trial it is decided that Eric be cast into a pool to be eaten by huge rock crabs. Before Eric leaves, Egbert notices the royal pommel-stone that Eric wears around his neck. The Englishman suspects the meaning of this and pleads with Ragnar to let him keep Eric as a body servant if the latter manages to survive the ordeal of the pool.

Kitala (Eileen Way), a friendly seer, prays for a miracle. Eric survives, only to be claimed by Egbert. Einar is enraged at this turn of events, but restrains his anger, as he is soon sent by Ragnar and Egbert to capture Morgana, who is enroute home from her first meeting with Aella. Einar succeeds in kidnapping Morgana, but fails in an attempt to win her affection. Upon his return to Long Sound, Einar places Morgana under guard

and withdraws to his father's castle, brooding over his failure to conquer the lovely princess.

Later, Einar returns in a drunken rage, and lunges at Morgana. Eric, who had witnessed the earlier rebuff, appears, knocks Einar unconscious, and persuades Morgana to escape to England. When Einar and Ragnar discover the departure, they pursue Eric

#### WHAT DO YOU THINK?

*Our publication of this Photoplay Study Guide is experimental. Such Guides are not entirely new to readers of Educational SCREEN & Audio-Visual Guide, however, since they were a regular feature of Audio Visual Guide when it was a separate publication. And — although we have not included them since the consolidation of the two magazines, we have had several requests for them and the present publishing of this Guide is in the nature of a survey. We would like to have readers' reaction to the experiment. Would you or would you not, like to see Photoplay Guides appear as a feature of Educational Screen? Please let us hear from you.*

and his party, but they are frustrated when fog, the great fear of all Northmen, envelopes them. Eric is able to guide his vessel through the mist, for Sandpiper has a metal device which serves as a compass.

That night as they successfully hide from the Vikings, Eric and Morgana discover they are in love and Eric gives her his pommel-stone. The next morning the Vikings draw close to Eric, but he manages to elude them and causes Ragnar to crash into the jagged rocks. Eric saves Ragnar and proceeds to England with a plan to deliver the warrior into the hands of Aella in exchange for Morgana's hand.

Aella pretends to agree to this proposition and asks Father Godwin to escort Morgana to the Chapel. On the way, Father Godwin discovers the pommel-stone and explains its significance to her.

Ragnar's death is imminent, as Aella orders him thrown into the wolf-pit. Eric gives Ragnar his sword that the Viking chief may die honorably, weapon in hand. Aella is infuriated and orders Eric to be thrown to the wolves also. Only the intercession of Morgana saves him, but, as punishment, Aella severs Eric's hand and orders him cast adrift at sea.

In the meantime, Einar has unsuccessfully attempted to arouse the Vikings to avenge his father's death. When Einar's spirits are at their lowest ebb, Eric miraculously appears and tells Einar all that has transpired. Even though the two men hate each other, they agree to lead the Vikings to Aella's castle in England, capture Morgana, and avenge Ragnar's death.

The final scenes of the photoplay are devoted to the invasion and the fierce, hand-to-hand fighting that comes to an exciting climax as the Vikings overcome tremendous obstacles and vanquish the hapless Englishmen. Einar reaches Morgana first and proclaims his love for her, but she again refuses him. When he says he is going to kill Eric, Morgana bares the secret: Einar and Eric are brothers. But Einar cannot believe this to be true.

Eric appears and the two brothers engage in a wild fight. As Einar is about to deliver a mortal blow to Eric, he pauses, shocked by the thought that Eric may indeed be his brother. In that moment Eric stabs Einar and he falls. With his dying breath Einar begs Morgana to tell Eric nothing; to Eric he utters, "As my blood runs out, my hate runs out too."

As the photoplay ends we see Einar's funeral ship sailing to Valhalla in a sheet of flame, as Eric and Morgana stand together, looking out to sea.

#### CHARACTER SKETCHES

RAGNAR is a huge, rough, and uncouth Viking king, with a gruesome sense of humor. He hates the English and seizes every opportunity to lead his savage band of warriors to plunder the coast of England. Despite his unfeeling cruelty, Ragnar does display considerable pride in his son, Einar.

EINAR is a man of intense passions; he is vain, powerful, and relentless in pursuit of his objectives. His searing hatred for his brother, Eric, tears him apart with rage and vengeance; his brave, swaggering demeanor is destroyed by Eric's falcon.



This alters his personality and way of life.

ERIC, the strong, fearless falcon-boy, is the traditional hero drawn from universal mythology. His fate has been pre-determined; he must return from exile as a slave and emerge ultimately as a Viking warrior and rightful successor to the throne in England. Eric's great love for Morgana and deep hatred for Einar motivate his heroic actions.

MORGANA, the beautiful daughter of King Rhodri, is torn between her promise to marry Aella and her strange love for the slave, Eric. She is mysteriously drawn to Einar and almost yields to his savage advances. She is at the apex of a love triangle involving the two brothers.

LORD EGBERT, the sly, lean, English traitor, is trusted by no one. He is valuable to the Vikings, but plans to use Eric in a plot to overthrow Aella and make himself subject king. He is cautious not to upset the Vikings, but is hated by them just the same.

AELLA, the cold-hearted ruler of Northumbria, ascends to the throne upon King Edwin's untimely death. He is pompous, ruthless, and has no compassion for humanity. He is sardonic, dishonest, cowardly, and weak; his hatred and fear of the Vikings is matched only by their similar savagery.

#### DISCUSSION AND ACTIVITY GUIDE

1. Explain the particular significance of the pommel-stone. When does it first appear? How did Queen Enid deceive Father Godwin? Why did she do it?
2. Why did Aella arrange to marry



*Viking ships land on English soil to avenge Ragnar's death and re-capture Morgana.*

Morgana? What were Morgana's feelings toward Aella? How would you feel in a situation like this? To whom does a girl owe her first loyalty and allegiance?

3. What traitorous acts did Lord Egbert commit? In what ways did he help the Vikings? Why did the Vikings need his services?

4. What were some of the superstitions of the Northmen? What are some of our superstitions about the sea? Do you have a pet superstition? Are superstitions good or bad? Why?

5. Describe some of the unusual customs of the Vikings.

6. When Eric appears, how is his identity revealed? Describe the series of events that led to his becoming Egbert's slave.

7. Explain why Eric and Einar hate each other. Can you think of other cases where brothers or relatives have hated each other so intensely? What

causes hatred in people? What groups in the world today spread hatred? How can we combat this hatred?

8. Describe how Einar kidnaps Morgana. Why was Einar sent out to accomplish this deed?

9. What are Morgana's reactions to Einar? When does Einar become aware of his disfigured face? Was Morgana attracted or terrified by Einar? Why?

10. Give reasons why Egbert was interested in building a ship.

11. What happened the first time Morgana and Eric met?

12. Describe how Eric rescued Morgana from Einar.

13. Explain how Eric was able to elude the Vikings and why they could not follow him. Why was fog the great fear of all Vikings?

14. What obstacles prevented an ideal romance between Eric and Morgana?

15. What plan did Eric evolve to secure Morgana's release from betrothal to Aella? Why did the plan fail? Why was Ragnar's death an honorable one?

16. Why was Einar unable to rouse his men to avenge Ragnar's death?

17. What strange custom did the Vikings perform before going into battle?

18. Describe the final battle. What impressed you most? Are battles fought in this way in the modern world?

19. How does Morgana discover Eric's true identity? Why does she tell Einar? Why did the story end the way it did? Could you justify another kind of conclusion?

20. Were the Vikings adventurers or plunderers or both? Do we have modern-day "Vikings"? Explain.

21. Read *Vagrant Viking*, by Peter Freuchen. Does the title adequately describe Freuchen? What kind of a man was he? What were some of his accomplishments?



*Ragnar and Einar celebrate the capture of Morgana, the Welsh princess.*

22. Consult *The Viking Age*, by Paul B. DuChaillu. Describe the significance of Odin, God of War, in the lives of the Vikings. Why was Valhalla important to the Northmen? How did Vikings gain entrance to Valhalla?

23. Consult the article on Vikings in the *Encyclopaedia Britannica*, Vol. 23. Write a description of a Viking ship ready for battle. Illustrate your work with a simple drawing or model.

24. Using *Leif Eriksson, Discoverer of America*, by Edward F. Gray, or any other reference work, write a brief account of one of the early Northmen's voyages to North America. On an outline map trace the route of this voyage.

25. Describe the main characters in the film. Do the actors make these characters real to the viewer? Why do you think that Kirk Douglas chose to portray Einar, when Eric is the real hero?

### SUGGESTED READING

French, Allen: *Heroes of Iceland*.

French, Allen: *Story of Grettis the Strong*.

Shippen, Katherine: *Leif Eriksson, First Voyage to America*.

Coblentz, Catherine: *Falcon of Eric the Red*.

French, Allen: *Story of Rolf and the Viking's Bow*.

Resnick, William: *Dragon Ship*.

### THE PRODUCTION

#### LOCATIONS

Producer Jerry Bresler, along with Director Richard Fleischer and Art Director Harper Goff, first traveled to Norway to scout locations in September, 1956. They viewed the many picturesque fjords and snow-clad moun-

tains along the Norwegian coast from a low-flying seaplane and finally settled on the Hardangerfjord for its superb photographic possibilities. This area was an actual base of Viking operations eleven centuries ago.

From Norway the company traveled to Dinard, France, where additional action exteriors were filmed along the Brittany coastline. Scenes representing a Viking raid on a Northumbrian Castle in England were filmed at famous Fort LaLette, built in the 10th century. The fort is one of the most picturesque in the world. A drawbridge over a drop of nearly 100 feet leads to an inner court from which the central keep is entered through a second drawbridge. For the castle-storming sequences, a gigantic battering ram was fabricated from the trunk of a huge tree. Weighing over 8,000 pounds, this ram was pushed from the sea on great wooden wheels, ultimately to be sent crashing into the wooden drawbridge of the castle. The castle itself, actually built toward the end of the Viking age, had to be somewhat altered to conform to 9th-century design.

#### THE VIKING FLEET

The Viking ships, authentic reproductions of the Viking vessels of the 9th century, were built in Bergen, Norway, by Askvik & Sons, shipbuilders. The unique and colorful dragon heads that surmount the prow of each boat were carved by Jacob Hjelle, a Bergen woodcarver. The vessels are from 65 to 78 feet in length, and are completely seaworthy in every respect. Ragnar's ship, the biggest of the Viking fleet, is an exact replica of the Gokstad ship (1,000 years old) in the Oslo Viking Museum.

The Vikings, 163 in number, were recruited for the picture several months in advance of filming to permit them to grow full, luxuriant beards. Shortly thereafter this group commenced training, rowing heavy whaleboats, so that they could perfect a style similar to that used by the early Vikings. The training was supervised by Erik Kiersgaard, one of Scandinavia's leading oarsmen, who sailed a Viking memorial ship to England some years ago. The men in the group included both Danes and Norwegians. They represent every walk of life and occupation from doctors to firemen, with one thing in common—all of them are expert oarsmen. Rowing is one of Scandinavia's traditional sports, and it is not uncommon to hear the phrase "born to the oars" in connection with a young Norwegian or Dane.

#### THE MOVIE-MAKERS

Producer Jerry Bresler has made over 300 pictures and thrice won Academy Awards during his tenure as head of the Shorts Department at M-G-M. His most successful pictures include *Act of Murder*, *Another Part of the Forest*, *The Mob*, *Flying Missile*, and *Singapore*.

Director Richard Fleischer made the Walt Disney production, *20,000 Leagues Under the Sea*. His other credits include *Between Heaven and Hell*, *The Happy Time*, *Bandido*, and *Design for Death*, a documentary for which he won an Academy Award.

One of the world's greatest color cinematographers, London's Jack Cardiff, photographed the production. Cardiff's is the magic hand which recorded such films as *Red Shoes*, *The African Queen*, *Black Narcissus* and the monumental *War and Peace*, for which he won an Academy Award.

The picture is in Technirama, a new color process developed by Technicolor, which combines the virtues of CinemaScope and VistaVision and may also be shown in a wide-screen form similar to Todd-AO.

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#### REPRINTS AVAILABLE

**Editor's Note:** Reprints of this guide to the discussion of the screen version of *The Vikings* as a 16-page booklet may be ordered from Publication Press, 4804 East Ninth St., Kansas City 24, Mo., at the following rates: 5,000 lots, 5c a copy; 2,500 lots, 6c a copy; 1,000 lots, 7c a copy; 500 lots, 8c a copy; 100 lots, 9c a copy; 50 lots, 15c a copy. For single copies, send 30c in stamps to Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. Subscription rate, ten issues a year, \$3; two years, \$5; foreign countries, \$1 extra for each order or subscription in American funds.



Morgana, revealing Einar's kinship to Eric, begs Einar not to slay his brother.

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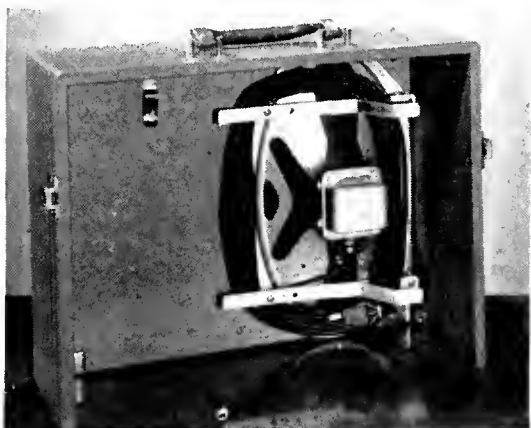
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# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Assistant Professor, School of Education  
Indiana University

## THE HUMAN BODY: DIGESTIVE SYSTEM

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 14 minutes, 16mm, sound, color or black and white, 1958. \$125 or \$68.75. Teacher's guide available.

### Description

This film first defines digestion then by animated drawings, X-ray photography, and actual photography shows the parts of the digestive system and tells of the digestive juices which break down complex foods into usable, simpler forms.

It opens by showing drawings of William Beaumont and Claude Bernard and telling that they were among the first to discover the workings of the digestive system. The film then shows by drawings and labels the parts of the digestive system and the digestive juice secretions. It continues by examining the function of each part in detail.

First, by X-ray photography, the film shows mastication of the food and the swallowing mechanism as it tells that the starches are broken down into simpler foods by the saliva secreted by the three pairs of salivary glands. It also shows mastication and swallowing in a cutaway drawing and pictures the results of adding saliva to a dyed starch solution in a beaker.

The film continues by using animated drawings to show how the food is moved down the esophagus by peristaltic wave action. Then it shows the stomach of a living animal as it churns by action of the peristaltic waves. Next, drawings and X-ray photography show what happens to the food in the stomach; namely, the action of the gastric juice on the food particles, their reduction to the semi-liquid chyme, and the forcing of the

chyme from the stomach into the small intestine.

The alternate movements of hands on an elongated inflated balloon are then used to portray the peristaltic action of the small intestine. The film also shows the intestines of a living animal which are in motion of peristalsis. Then by animated drawings it shows the mixing of the food in the small intestine as it tells of the pancreatic juice secreted by the pancreas, the bile secreted by the liver and stored in the gall-bladder and the intestinal juices. Drawings which show a magnified view of the intestinal wall reveal the villi as the film tells of their importance in absorption of the digested food so that it can be distributed to all parts of the body. It then explains that undigested materials are stored in the large intestine until eliminated.

In summary, the film re-emphasizes the main points concerning the functioning of the digestive system and tells that knowing about the digestive system is important for maintaining good health.

### Evaluation

This is a clear, interesting, accurate, and educationally valuable presentation of important facts concerning the major digestive organs and their functions. Especially commendable is the complementary use of animated drawings, X-ray photography, and the photography of actual digestive organs of living animals. The drawings clearly show certain information; however, the X-ray and actual photography reinforce the presentation of the drawings and increase interest and personal involvement by adding realism to the film. The repetition of certain facts with different visuals re-emphasizes the important points and, in addition, provides "breathers" for collection of thoughts before proceeding to new material. Both the mechanical and chemical aspects of digestion are treated with enough details to make the film most useful in senior high school biology and health courses but also college biology, health, and medical instructors will find it profitable for providing background for more detailed study. Many junior high school general science teachers will also find *Human*

*Body: Digestive System* educationally helpful.

— George Vuke

## EL CUMPLEAÑOS DE PEPITA

(International Film Bureau, Inc., 57 East Jackson Boulevard, Chicago 4, Illinois) 16 minutes, 16mm, sound, color, 1957. \$150. Spanish Film Guide-book, 24 pages, illustrated, \$.69 a copy.

### Description

Events connected with a Mexican girl's birthday celebration, an accompanying narration in Spanish, and a Spanish musical background are combined in *El Cumpleaños De Pepita*.

The film begins with the presentation of a relief map of the Republic of Mexico showing its relationship to the United States and the relative location of Mexico City, the capital of Mexico. A pan across Mexico City gives a glimpse of its many modern buildings and precedes a return to the map for the location of Patzcuaro, a city surrounded by mountains but only a short distance from Morelia, the capital of the Mexican state of Michoacan.

Pepita, a Mexican girl, joyfully waves good-by to her mother as she turns to walk with her father along one of the narrow cobblestone streets of Patzcuaro. Many adobe houses with red tiled roofs are on each side of the busy street. Other people, also wearing brightly colored clothing, are passing or standing in the windows of their homes. Pepita pauses once to put her arms fondly around the neck of one of the burros loaded with merchandise. Pepita and her father board a small boat and are rowed through a narrow channel to the Lake Patzcuaro.

A translation of the Spanish narration explains that today is Pepita's birthday. Her father is carrying out a promise to take her to the nearby island of Janitzio. The narrator also explains that the Tarascan Indians, inhabitants of the island, are mostly fishermen and that the island itself is located in Lake Patzcuaro which has the crater of an extinct volcano as a bed. After Pepita and her father pass two fishermen who lower and raise their nets shaped like huge butterflies, they land on the island and begin a sight-seeing tour. Flashback scenes show

many activities that are in progress in Pepita's home.

Each person is busy. Two girls are cutting paper to use in decorating the walls of the courtyard; Pepita's grandmother is trying to finish embroidering a shawl; and Pepita's mother is putting fruit and candy in a gaily decorated clay pinata that is formed like a donkey. The shape was chosen because Pepita is so fond of the little burros of Mexico. Soon the pinata is suspended above the patio. Friends and neighbors arrive. Everyone dashes to hide when Pedro announces that his sister and father are returning. Pepita is surprised by the decorations and the sudden appearance of friends. Singing of the traditional birthday song, "Las Mananitas," begins the activities.

A few scenes later the film shows the pinata being struck by a long pole wielded in turn by two blindfolded boys. Pedro finally succeeds in breaking it. The children scramble for the fruit and candy. Pepita's sorrow over her broken little clay burro is forgotten when Pedro leads into the patio a birthday present for Pepita, a very young burro for her very own.

#### Evaluation

Planned for advanced first-semester or beginning second-semester students in first-year Spanish, *El Cumpleanos De Pepita* combines several factors that will increase the student's understand-

ing of the Spanish language. Anticipation and excitement of a birthday celebration is of interest and within the understanding of every one in any language. In interspersing the scenes of preparation for the surprise party with the scenes of Pepita as she is on the island, the film encourages the viewers to share the suspense and excitement. The style of narration is direct and simple using common everyday words. With the narrator enunciating the words clearly, correctly, and slowly so that students can assimilate what is being said, the film provides a supplementary experience for students to listen with understanding to spoken Spanish and encourages them to improve their own pronunciation and manner of speaking. The many pauses in narration give the slower students additional time to translate or interpret the story from the combination of visuals and narration and gives all the students more time to enjoy the scenery and musical background. The guidebook, prepared by Dr. Carlos Castillo from the University of Chicago to accompany the film, suggests that teachers may wish to comment in Spanish during the pauses. The visuals themselves are interesting, colorful, and a definite aid in understanding the story. Elementary students studying Mexico would be interested in seeing this film for its visual content even though they would not neces-

sarily understand the narration or they may see the same content with an English narration available from the International Film Bureau, Inc. under the title, *Pepita's Surprise*. In addition to suggesting uses of the film for teachers the guidebook is complete enough to be used as a supplementary classroom reader. It contains the complete text of the film in Spanish with marginal notes to help the students, lists of questions, phrases, and words to be translated, and sentences to be completed. Other materials, also related to the film, include pictures with Spanish captions, the words and music for the birthday song, "Las Mananitas," and a brief Spanish-English vocabulary.

—Margie Gonca

### CHAUCER'S ENGLAND

with a Special Presentation of  
The Pardoner's Tale

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 30 minutes, 16mm, sound, color or black and white, 1958. \$390 or \$195. Teacher's guide available.

#### Description

This dramatized film version of one of Chaucer's Canterbury Tales, the classic and widely read "Pardoner's Tale," not only chronicles this particular tale but also shows the fourteenth century English pilgrims as they approach the Tabard Inn, their informal

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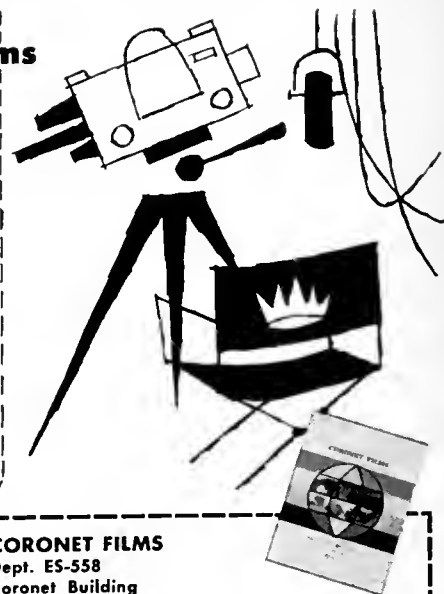
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reception by the Host of the Tabard, and their varying reactions to the Pardoner's attempt to sell them pardons at the conclusion of his tale.

Beginning with the original Middle English Chaucer text, "Whan that Aprill with his shoures sote," and close-up shots of spring flowers, spring showers, spring birds' songs, and spring-filled brooks, the opening sequence establishes the time of year, identifies the group of twenty-nine persons as pilgrims on their way to the shrine of Thomas a Becket at Canterbury, introduces some of the individual pilgrims — the Knight, the Wife of Bath, the Miller, and the Pardoner — and brings them into the Tabard Inn for an overnight stop on their pilgrimage.

The Host's welcome leads to the group's asking the Pardoner for a story. After extolling quite unashamedly his own eloquence as an orator, the Pardoner begins his story with the scene of the Inn fading out and the interior of a littered and dusty tavern with rats scurrying about, three gamblers rolling dice, and the innkeeper and servant asleep fading in.

The three gamblers, hearing the bell toll another funeral and realizing that Death is taking many these days (the Black Death was raging over Europe), swear in their drunken frenzy to slay Death. They encounter an Old Man whom they accuse of being Death but he directs them to the foot of an oak tree. Here they discover a great treasure of golden florins and as each covertly plans how he can gain it all for himself, he plans with the others on how they can remove it and divide it equally. By drawing lots it is decided that the youngest go to town to get bread and wine to celebrate the finding of so much wealth. While he is gone, the other two decide when he returns to engage him in wrestling for the purpose of stabbing him. The younger one poisons the wine which he decides not to drink so that the other two will die and he will be the sole survivor and possessor of the wealth. The tale, of course, ends with a fade-out of the scene showing the three gamblers dead and a fade-in of the pilgrims in the inn.

The Pardoner points out the moral of the tale, "the root of all evil is avarice," and tries to sell the pilgrims his religious "relics" and forgiveness for their sins. A strained atmosphere develops as the Host denounces the Pardoner, but the Knight makes peace for all. The pilgrims plan to continue their pilgrimage and their stories.

### Appraisal

High school and college English literature classes, junior and senior high school social studies classes, and adult

groups interested in Chaucer's *Canterbury Tales* or fourteenth century English life should find that this film adds a dimension of realism to their study and discussions. Filmed in England, shots of the English countryside, the spires of Canterbury Cathedral, stained glass cathedral windows, and illuminated manuscripts provide groups with valuable experiences related to understanding the *Tales* and life in England. The evaluating committee feels that here is a film in which all the parts are sensitively blended to create a most satisfying overall effect. They highly recommend the film for use and believe that all interested groups will agree that its cultural values stem from the producer's remarkable artistry and authenticity in handling a significant subject and era. The inclusion of some of Chaucer's original text is commendable, but the shift to Theodore Morrison's translation allows the audience to relax from strenuously concentrating on the language and attend to other matters. In either color or black and white, the film should find many appreciative and satisfied audiences.

## HIGH SCHOOL PROM

(Coronet Instructional Films, Coronet Building, Chicago 1, Illinois) 16 minutes, 16mm, sound, color or black and white, 1958. \$150 or \$82.50. Teacher's guide available.

### Description

The film portrays realistically evidence of thorough group planning and action; the working out of personal problems relating to dates, clothes, and etiquette; and the highlights of a series of happy and memorable events characteristic of a successful *High School Prom*.



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# Church department



by WILLIAM S. HOCKMAN

## Whither Biblical Films?

Using these terms in the broadest sense, are biblical films getting better or worse? By biblical film we mean a film that deals directly with biblical material. *The Book of Ruth*, by Crusader Films, is of this type. Cathedral Films, Inc. has produced many: the St. Paul Series, the Living Christ Series, and many others. In these films we find biblical events pictured and interpreted in historic terms. In them the context and content is biblical. These films differ markedly from the film that puts biblical contexts in a modern setting. *This My Son* (Family) is such a film. It puts the biblical Samaritan story in modern times and dress. *Road To Jericho* (Family) is another such film.

Both types above are religious films, to be sure, but there is a vast difference in their form and in the treatment of content. It is the strictly biblical film which we wish to ask some questions about.

Putting it bluntly, why are biblical films getting worse now that the denominations themselves have begun to produce them? Why is it that we do not find biblical films better now in general qualities than they were some ten years ago? This is an important question for the church to answer.

To my knowledge, the Southern Baptists were the first of the main-line denominations to undertake the production of biblical films. I refer to "Book of Acts Series" of ten films released in the summer and fall of 1957. Here a great church had a concern produce biblical films which bore the content and characteristics which it wanted these films to have. The producer was in this enterprise, but the agent of the church. He cannot be held responsible for the religious and cinematic qualities of these films. This responsibility belongs to the Southern Baptists.

With the advent of this series of films two significant things happened. First, the church itself entered the field of filmic biblical interpretation, offering its film version of biblical ma-

terial to the general church public. Secondly, the quality of biblical films, in both content and treatment and technical aspects, dropped several notches.

Lest there be some misunderstanding, let me say right here that this lowering of content and technical quality can't be laid at the door of the producing concern. They have demonstrated time and time again their ability to achieve excellence in both areas, and in this instance gave the client (church) just what it asked for, wanted, and paid for.

Now, another great denomination has entered the field of biblical film production. I refer to the Missouri Lutheran's (Concordia Films) series, "The Old Testament Scriptures." They call this "a series of fourteen bible teaching films." After previewing four titles in this series — *Abraham, Man of Faith*; *Jacob, Bearer of the Promise*; *Joshua, The Conqueror*; and, *Gideon, The Liberator* — I am of the painful conviction that the standards for content treatment and technical excellence have been dropped another notch.

A few years, or even a decade ago, the independent producer was held up to some pretty high standards by the churches. He was supposed to be a biblical scholar as well as a film craftsman. Well do many of us remember when James K. Friedrich, a great pioneer in this field, presented his *Queen Esther* before the Green Lake Workshop — was it in 1947? Having invested a fortune in this film, and having produced one of the finest religious films to date, he was taken to task by quite a few clerics and denominational executives because the quality was not high enough. It is my opinion that the inherent quality of this biblical film has not been reached by any other biblical film. Some pretty high standards were set, also, in Cathedral's first four films in its "Living Christ" series. Who has topped these? I can think of only one film that comes close — J. Arthur Rank's biblical film *Ruth*. Here is a film that treats, not mis-treats, biblical material. Here

is a film, produced some ten years ago, with cinematic polish and general excellence far surpassing this crop of film-nubbins lately turned out by the Baptists and the Lutherans.

If you want to see how far we have *not* come in ten years, just put on your projector any film from the "Book of Acts" series and follow it with such a film as *The Grace of Forgiveness* from the British St. Paul series. In costuming, casting, acting, directing, biblical interpretation, in character portrayal — right across the board — there is no comparison with the clumsy superficialities, crude literalisms, and spirit-killing externalisms of such films as Concordia's *Gideon* or Broadman Films' *Light From Heaven*.

In the production of biblical films we have not only turned a corner but the path we travel is sloping downward, not up. Why should this be? Do we lack scholars in the churches? Do we lack taste? Do we have one standard when we eat out and another when we cook for ourselves? How can great denominations produce for themselves, and for export, biblical films that show little or no comprehension of the artistic requirements which biblical material imposes on all who would transpose this sacred material from words to images? Can it be that we don't mind tramping around all over this holy ground in the heavy boots of indifference or ignorance? Have we no pride, to put it on very low terms?

It is one thing for a communion to produce biblical films for its own domestic market and quite another to produce for the church field at large. If the Baptists and the Lutherans wish to settle for crude literalism, externalism, and spirit-crushing absurdities in biblical films for themselves, we might be constrained to withhold criticism and keep our peace. But, such is not the case. These films are being promoted on the 'foreign' as well as the domestic market. This being the situation, they will have to stand up and be counted.

In closing, and in special reference to the four titles of the Concordia series which I have studied, suppose we accept the content treatment of the films as being just what the client wanted, what then of technical qualities? We have poor pageantry in them, not film drama. They have the flat and one-dimensional character of poor rather than inspired pageantry.

In casting, costuming, and acting there is just one word that covers them adequately—mediocre. And not only that, they have a certain corny and phony character which almost amuses—if it were not biblical material which was being so mistreated. The Three Heaven-Sent Strangers who appear to Abraham and Sarah—how awful! That Stranger from Heaven which appears to Gideon, how hammy! There is no art here; no art. I tell you in dealing with the Scriptures! Yet, material like this can be treated artistically and reverently if the hand that touches it is skilled and the mind that understands it is inspired. Must we turn back ten years to find such films? This reviewer is certain of one thing, we must go back beyond that corner we turned in late 1957.

### Three Good Films

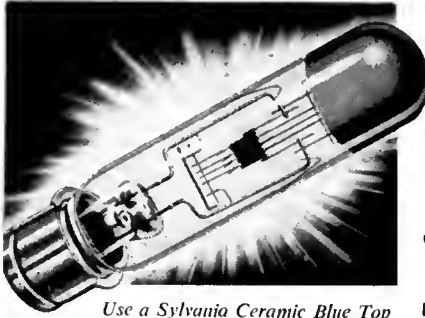
Good, yes; and useful too. But that's the way it ought to be. A good film is good for something. Inherent quality is tightly linked to utility, as a rule. But let's get on to cases!

When a new boy, with some rough edges, shows up in the neighborhood he is accepted by several slightly younger boys who seem to come under his influence. Told to leave him alone, these boys simply can't—they need him on their ball team. Now the adults get into the act, and the story soon takes a delightful turn, few if any will anticipate, and *First Impressions* comes to a wonderful conclusion. Here is a film for the church school, for summer camps, for family camps, and a lot of other places in and out of church. It would be tops at school.

It's been a rainy day. Over and over these two brothers have been getting into squabbles and fights. Mother has had it pretty rough. Pop comes home, tosses his coat aside, sniffs in the direction of the kitchen and asks Mom what sort of a day *she* has had. About that time Pop finds out. Mom suggests that he straighten out *his* sons! Nothing to it! All one needs is patience, understanding, and some other stuff. Watch me! And that is just what we see Mom do. But, Pop comes through—thanks to a brainstorm at just the right minute. He finds that *Half-Inch of Selfishness* can cause several yards of trouble.

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*Spending Money* is the story of two little girls; of two families; of two ways of living; of two attitudes toward money. Both seem natural. One family uses money to get happiness; the other family uses money. This means two different philosophies of allowances for children. When a ten-year-old girl gets pulled off her money-orbit by her new friend, things get complicated and pretty painful. But, in the end things come around pretty well, and constructive attitudes are validated. Here is an excellent film on money for children to see alone, for them to see with their parents, and for parents to see alone.

In all three films the casting is excellent. The acting is of top quality, and the directing competent. They are neat packages! The message comes through, but it is not in preachments. It is never imposed. It is right out of the situations themselves. They are true to life, and right out of it come the moral force and rich truth of these films.

These films have high utility. Children can be taught by just the mere showing of these films. They can learn more if the teacher will *use* the films. Parents can learn from them, also. What I like about them is that the positive, not the negative, is accentuated. It's done without any stumbling and humbling. Parents can see parents going about the complicated job of being parents as they ought to. They do things the right way, yet they are under the same tension and stress as

all parents experience.

These films have good technical qualities. You can see, and you can hear, and you like the fine color you see and the things you hear. There is enjoyment in these films, but it is just the extra dividend which always comes when a good job has been done. (Produced by Family Films, Inc., inquire of your film library; or write to FF, 5823 Santa Monica Blvd., Hollywood 38, Calif.)

### Literacy Filmstrips

Without comments on their inherent filmstrip quality, nor estimates of their worth in your program, I would like to draw your attention to six filmstrips, all in color, available from the Committee on World Literacy and Christian Literature (156 Fifth Ave., N. Y. 10), either on a sale or rental basis. The rental on each is \$2.50 and the sale price and length will be given as each title is briefly described below. There is a reading script for each.

*Thailand Finds The Way*—The Thai people, the picturesque temples, scenery and customs, and views of mission literacy work. (60 frames; \$6.00.)

*Literacy Comes To New Guinea*—The natives, their customs and country, and how they are brought to Christianity. (60 frames; \$6.00.)

*Literacy Unlocking The Bible*—Views from many places over the world showing how illiterate people find God through learning to read His Word. (53 frames; \$7.25.)

*Literacy Opening Blind Eyes*—History of the each-one-teach-one; how it works; how it helps people find a better life; educational emphasis. (58 frames; \$7.25.)

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*The Story of Anand*—How a young Indian learned to read; how others were touched; close up of Hindi charts; literacy team at work in India. (78 frames; rental only, \$2.50.)

*Africa Goes To School*—What has happened in some areas such as Angola, Congo, Camerouns since the Literacy Team was there in 1950. Views of medical and agricultural work. (84 frames; rental only, \$2.50.)

There is a 20-minute color motion picture in which Dr. Laubach tells of the work of a Literacy Team in a village of North India. (Rental \$10.00.)

## Foster Parents

*Francesca* tells the story of two children, living in a village some 30 miles from Rome, who were "adopted" through the Foster Parents Plan, an international children relief organization which has helped more than 76,000 war-scarred and distressed children over the past 20 years. Documentary; 28 minutes; B&W; informative and revealing; and "free" from Association Films, Inc., Ridgefield, N. Y. Not recommended for use below the 10th grade. Excellent for adult groups and clubs in and out of church. Good technical qualities. Recommended to interpret the work of FPP and to motivate the support of overseas missions and humanitarian work.

## A Remarkable Film

For some time I have wanted to see the 22-minute B&W film, *The Face of Lincoln*. Now I have. This is a film you experience. It is one of the most moving and remarkable films I have been privileged to see. There is a great idea back of it; and there is fine cinematic art in its production. The Cinema Department of the University of Southern California has already been congratulated and praised for this fine production. I salute them.

In this film, sculptor-professor Merrell Gage, of the Fine Arts Department of USC, begins with an egg-shaped mass of clay under his exquisitely skillful hands; and, with a headful of facts about Lincoln. Add to this his ability to sculp and tell a story at the same time, and you have the material for a film you will not soon forget.

Under his hands the clay comes as near to life as clay ever can, and under his voice history comes right before your eyes, also. He begins with Lincoln as a young man in Illinois, and ages the face as he tells anecdotes of Lincoln's life, closing his performance with a head of Lincoln as he appeared four days before his death. Gage's hands

rivet our eyes every second, and his voice commands our ears, and he takes us in 22 minutes through the life and love, besetments and triumphs, of this great American.

Here is cinema at its best—sans trappings and silly fanfare. There is communication and art, and real art in communication. We highly recommend this film to all kinds of youth and adult groups in and out of church. (Arom Audio-Visual Services, University Park, Los Angeles 7, California. Rental in January and February, \$8.00; at other times \$4.00)

## A New Freedom

It's time we add a new freedom—freedom to buy and own and live in a house of your selection in a community of your choice! It will take time, but it is on its way, this "new freedom."

I liked the film, *Crisis In Leavittown*. It tells of a town that had to face a fact: an accomplished fact. Our film takes us out to Leavittown and we see people and listen to them talk. They respond readily to questions. Some are pro and others are con—on the question of a Negro family enjoying this "new freedom" we mentioned above. There is some cool reason, some hot emotion. Interlacing these interviews, is some pretty searching comment by a specialist in human relations. He keeps the film moving; his ideas give it unity. His questions, to the Leavittown people and to us, give the film impact and make it useful as a discussion starter. It is recommended heartily for this purpose.

The 30-minute film, *All The Way Home*, shows us what happens when a Negro family is about to move into a "nice" neighborhood. (This incoming family could be of any race or nationality background.) We see the shock-waves hit the community. Some folks, already teetering in emotional insulficiency, get toppled over. Others, living on a broader and more rational base, keep their wits and good-will. This film may get under your skin, as it did mine. It may show some dark corners in your mind, as it did for me. But, it has some reassuring facts, and some fondly cherished fallacies get drubbed pretty badly by its logic. In the end we of the churches should relax and realize that it is the God of our faith that has made of one blood all the men of the earth—and to sweep that aside is to tackle the tide with a whisk broom. This film is recommended to spark through discussion, reading, study, and—prayerful self-searching. (From Dynamic Films Inc., 405 Park Ave., New York 22, N. Y. Inquire on rental and availability.)

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# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## JAPAN

"JAPAN TODAY," Visual Education Consultants, Inc., Madison 4, Wisconsin. Filmstrip is in black and white. Grade range includes high school ages. Subject area includes current social studies of the country of Japan. A supplementary teaching guide is provided. 33 frames.

This filmstrip does an excellent job of presenting a view of modern Japan in a short time limit. Questions are asked at the beginning of the strip and most are answered later in the strip. Some questions are not fully answered. This filmstrip could better be used as introductory matter rather than as a summary of culminating activity. Many aspects of Japanese life are touched on, including modern farming methods, new industrial methods, type of land found in the country, types of government in operation and a look at the schools of today.

The pictures were judged to be of excellent quality and of current interest to tell of the modern day Japan. The captions were within the linguistic attainments of the intended grade level and the filmstrip both raises and answers questions about the subject. Overall rating given filmstrip is excellent.

## ART

"DESIGN SOURCES—Human Face and Figure," Visual Education Consultants, Inc., Madison 4, Wisconsin. Filmstrip is in black and white. Grade range includes from sixth to eighth grades and above. Subject area includes art. A supplementary teaching guide is included. This filmstrip was prepared by A. G. Pelikan, Director of Art of the Milwaukee Public Schools. 28 frames.

The filmstrip covers the multitude of steps required to make a human face in rather good detail. Different mediums were used and later in the filmstrip the human figure is used for art pictures. Various country art methods are included and even a man from Mars! Some of the effectiveness of the

filmstrip is lost in the black and white presentation, however its continuity leaves the viewer in a creative mood.

The filmstrip was judged to be very meaningful to its intended grade group and the captions were well within the linguistic attainments of that group. The filmstrip both raises and answers questions in its presentation and would be best used as a supplement to teaching presented during the unit. Overall rating given was excellent.

## HIGH SCHOOL ART FILMSTRIPS

Syracuse University, Audio-Visual Center, Syracuse 10, New York. Filmstrips are in black and white. Grade range includes high school college groups and adult ages. Subject area is art.

"HOW TO EMBED SPECIMENS IN LIQUID PLASTIC" (53 Frames). This filmstrip might clarify certain points for an adult or a high school student who already had an interest and a working knowledge in this subject. It does not go into sufficient detail (eg., describing the catalyst) to explain the process to a novice. The filmstrip might well be broken down into these three parts:

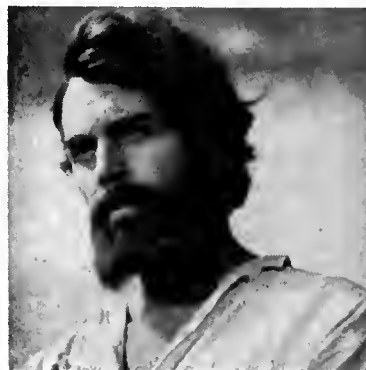
1. Specimen that can and cannot be successfully embedded in plastic.
2. Materials needed for embedding specimen in plastic.
3. How to embed specimens in liquid plastic.

As pointed out, the above filmstrip would be acceptable for experienced groups and those who were qualified in the field of art. For others the filmstrip covers too much ground without sufficient detail.

"SIMPLE SILK SCREEN TECHNIQUES" (50 frames). This filmstrip explains "How to Build (or construct) a Silk Screen." It has been correctly classified as a filmstrip suitable for high school or college students and adult groups.

Part one of the filmstrip is a monomer if the purpose is to create an interest in "Simple Silk-Screen Techniques." Even for high school students and adults, it seems reasonable that the first part would stimulate interest by showing finished products of any given process; parts two and three would show the methods and materials used in producing the finished products, and the final parts would show how to apply the "do it yourself" method to constructing or building necessary materials. The filmstrip is recommended only for persons who have a working knowledge of "simple techniques," because that is required for intended interest in the filmstrip.

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by **MAX U. BILDERSEE**

## Using the Directory

The "Recordings Trade Directory" published in the April, 1958, issue of **EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE** is a new tool for audio-visual specialists, librarians, teachers and all others associated with the field of instructional materials. This was not a "sudden activity" on the part of this magazine, but was planned several months ago and was the result of many conferences and exchanges of opinion and ideas.

Our primary objective was to introduce the educator to recordings manu-

facturers and to create thereby a channel through which exchange of information could take place. To accomplish this we devised a simple "check-off" type of questionnaire, limiting it on one page, in the hope that a great many producers would respond.

The questionnaire itself asked several basic questions summarized briefly in the directory. We sought for you information concerning technical data concerning disc recordings and pre-recorded tapes, sales policies and the availability of a special educational catalogue. We recorded the responses faithfully and reported them in abbreviated form.

To achieve brevity we used abbreviations of terminology which may need explanation. All 33 rpm recordings offered to schools are "long play" records. The "rpm" of course refers to "revolutions per minute" and indicates turntable speed. Similarly the abbreviation "ips" applied to tape refers to tape speed in "inches per second." In order to achieve the best possible reproduction of recorded sound the reproducing machine must be run at the same speed as was the recorder.

The term "stereo" (short for stereophonic) is becoming more widely used and refers to a comparatively new recording technique which makes sound recording and reproduction more life-like. The stereo process begins at the recording session and is completed in listening. In the recording actually two recordings are made simultaneously—each using a completely separate and independent recording system. Two microphones, two amplifiers and two recording heads work together to create two sound images. In sound reproduction, the process is reversed and two pick-up heads (on tape recorders) give separate information to mutually independent ampli-

fiers, each of which serves its own loudspeaker. The two sound images are constantly separate.

The separation of the sound images is essential to stereophonic recording and reproduction, yet within a comparatively short time stereophonic discs will be available for home use. These will carry two sound images in one groove and will still require two amplifiers and two loudspeakers.

The selling policies of record companies differ. The larger companies generally sell only through commercial distributors and their product is marketed through local stores. The phraseology "sell only to trade" in the directory refers to this sales policy and means that records must be acquired through retail outlets.

Many companies, including some which offer extensive educational catalogs, sell "direct or to trade" meaning that they will honor a small order from a school or an individual but they also sell their product through commercial channels to local dealers. Finally, there are some record producers which sell only to the ultimate consumer and these are so noted with the term "sell direct" standing alone.

More than half of the listed record companies offer special educational catalogs and many of these are worth having for information and guidance purposes. At very little dollar outlay you can secure a collection of these catalogues by writing to each of the companies offering such duplicated information. The effort and expense are small and the returns in terms of new information make this a worthwhile activity.

The following nine questionnaire responses were received too late for inclusion in the list published in April.

**Bethel Record Company, Inc.**, 468 West 58th Street, New York 19, N.Y. Publish 78 and 33 rpm records; sell direct and to trade; solicit mail orders and mail inquiries. LABELS: Bethel, Bronze.

**Educo, Inc.**, Box 88, Ojai, California. Publish 33 rpm records; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: Educo.

**Eterna Records, Inc., Lyrichord Records, Inc.**, 141 Perry Street, New York 14, N.Y. Publish 33 rpm records and 7.5 ips single track (stereo) tapes; sell only to trade; solicit mail orders and mail inquiries. LABELS: Eterna, Lyrichord.

**Record Broadcast Corporation**, 1149J Bent Avenue, San Marcos, California. Publish 78, 45 and 33 rpm records; and 15 ips stereo tapes; sell direct and to trade; solicit mail orders and mail inquiries. LABELS: Broadcast, Living Bible, Ice Rhythms, Treasure.

**Russell Records, Inc.**, 2480 Thompson Boulevard, PO Box 328, Ventura, California. Publish 78 and 45 rpm records; offer educational catalogue; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: Russell.

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19. Acoustic Insulation	AM-9 2.75

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Records for review should be sent to Max U. Bildersee, 36 Holmes Dale, Albany 3, N. Y.

\*Spanish Music Center, 127 West 48th Street, New York. Publish 33 rpm records; offer educational catalogue; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: SMC PRO-ARTE.

Star Record Company, 243 West 72nd Street, New York 23. Publish 45 and 33 rpm records; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: Star.

Stratco Audiovisuals, Ltd., P. O. Box 1883, Grand Central Station, New York 17. Publish 33 rpm records; offer special educational catalog; sell direct and to trade; solicit mail orders and inquiries. LABEL: Stratco.

\*Yale University Audio Visual Center, 53 Sterling Memorial Library, New Haven, Conn. Publish 33 rpm records; sell direct and to trade; solicit mail orders and mail inquiries. LABEL: Yale University Audio Visual Center.

### Securing Recordings

Securing recordings is not always easy. Some local record dealers do not solicit school accounts and make acquisition of particular recordings difficult. In such instances the purchaser should inform the producer, mentioning title and record number, and seek to make a direct purchase. Some local music shops have been the victims of school purchasers who, having placed orders, fail to accept delivery. However, in most communities school purchasers should have no

difficulty ordering records from retailers if they can supply three essential items of information—record title, number, and the name of the producer or the record label.

There is a problem regarding auditing records before purchase. Some sales organizations encourage this practice and offer sales on a "ten day approval" basis. These are usually mail-order concerns and there are several located in various parts of the country. Local record stores cannot offer the same service on educational records which are not likely to have popular or mass appeal. Review information such as is available in EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE as well as in some other publications has generally proved valuable as a buying guide for schools.

### School Policies

Multi-school communities have generally adopted two policies regarding recordings which interest educators. First, the recordings are treated as books. That is, rather than purchase a single disc for inter-school circulation, the communities purchase several copies of a single disc and place these copies in schools where they should be of service. The second policy—and again this parallels book policy—is to place selected recordings in

the library loan collection and make them available to students for home listening in the same manner that books are made available for home reading. And the same responsibilities for prompt return and care in use apply for recordings as for books. Student responsibility for damaged books and for damaged recordings then is the same.

### Listening Laboratories

Language Laboratories have been much under discussion recently, and there are several organizations offering special equipment to schools to meet the language department needs. In school visits we have been observing that the best learning situations are "intimate" situations in which there is a direct association between the instructor and the learner.

This has obvious and immediate application to language study and has been the major reason for great interest in laboratory audio equipment for language instruction.

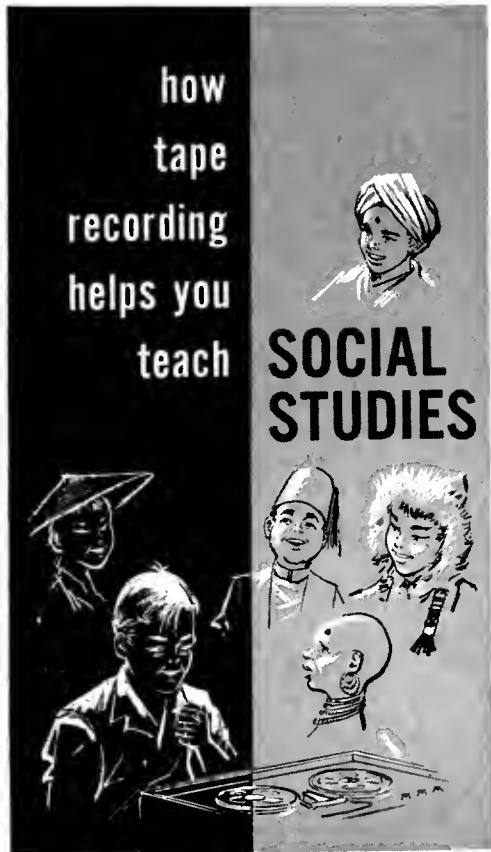
Our immediate reaction is that we are being shortsighted—or should we say partially deaf. These same factors apply to learning in many areas and consequently the intimate audio instructional values, existing in foreign language instruction, also exist and are of equivalent importance in many

Here are a few of the many ways you can use a tape recorder to bring history-in-the-making into the classroom.

- Record the reports of several prominent newscasters and play them back to the class, to show how different reports on the same subject can be subtly "slanted" without altering the facts.
- Have students write and record a travelog to accompany pictures of a class field trip.
- As a new political tool, "paid" political announcements make good study material. Record a series of these from radio or TV for classroom playback and discussion.
- Have class members record their greetings and comments for exchange with a social studies class in a foreign country. Hearing the foreign students' *voices* will add a liveliness and interest far beyond that of the written word.
- By recording state and local meetings of political, pressure and interest groups, your students can learn about both subject matter and meeting procedure.
- Have the class prepare a documentary tape on your community, telling about its history, industries and culture. The early history can be gathered by asking the still-living pioneers to relate their experiences to the recorder. This tape can be exchanged for a similar one from students in another town.

The sound quality of a tape recording can be no better than the quality of the tape on which it is recorded. Educators' critical requirements for fidelity of reproduction and consistent quality are easily met by any of the eight types of Audiotape. This complete line of professional quality recording tape offers the right recording time and the right tape cost for any application. But, regardless of type, there's only one Audiotape quality—the finest that can be produced. For information on what type of tape is best for your recording job, write Dept. EV, Audio Devices.

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## Audio Directory

### Audio Equipment

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Recording equipment, Hi-Fi audio,  
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### Tape Recorders and Tapes

**TAPE RECORDERS, TAPE, HI-FI**  
Wholesale Prices. Free Catalogue.  
KARSTON, 215-A E. 88 St., New York  
28, N.Y.

**TAPE RECORDERS, HI-FI COMPONENTS, TAPES.** Unusual Values, Free Catalogue, Dressner 69-02 AV, 174 St., Flushing 65, N. Y.

other areas of instruction.

The first to come to mind is in the study of poetry. Immediate intimacy in listening is immediately available if each student listens alone via headphones even in the classroom situation. Story telling and listening, too, are equally intimate and every effort should be made to supply listeners with privacy. We watched four third-grade children, in a library, listening to a story telling record. Each child was alone, yet part of the group, because each had the opportunity to listen via headphones. Given a choice between the 'phones and a loud-speaker, they preferred the former. If facial expression is a reliable index of attention, each of these young people was enthralled by the listening experience . . . via the intimacy of the headphones.

This is an area of instruction methodology and equipment which has been all too little explored and needs intensive study. As we learn more — and we shall seek — we plan to report to you.

#### A Useful Musical-Recordings Reference

"RECORD RATINGS" (Crown Publishing Company, New York) is the descriptive title of the Music Library Association's Index of Record Reviews. This work has been compiled by Kurtz Myers and is edited by Richard S. Hill.

This is a volume of critical opinion which will largely be useful to music teachers and supervisors in the schools and to librarians seeking critical information on particular musical recordings. We have referred to it as a compilation because it does not represent the opinion of the compiler and editor, but rather through the use of symbols the opinions expressed by record critics for such publications as the

Saturday Review of Literature, The New York Times, The New York Herald-Tribune, Harper's Magazine, the Quarterly Journal of Speech and the Library Journal as well as some twenty other journals are reported. The emphasis is placed on musical recordings. There is, however, a section devoted to spoken recordings under the heading "Diction" which will interest those interested in instruction in some areas other than music, particularly English and the Social Studies.

#### The Pied Piper of Hamelin

"The Pied Piper of Hamelin" was written as a child's story by Robert Browning for the amusement of a sick child. It was intended to give the youngster a subject for illustrative drawings. Television recently adapted this magnificent story for its own purposes and in so doing introduced many unnecessary side-themes which contributed little but consumed time. Children all over the country saw this "spectacular" and perhaps fortunately saw very little Browning and less of the "Pied Piper." The recording of the music from this Hal Stanley production is hardly worthy of school attention, but perhaps will amuse many adults who may enjoy the catchy adaptations of Grieg's music. (RCA-Victor-LM 1563.)

**SHOWSTOPPERS:** An exceptional play which has become a musical performance is Ferenc Molner's "Liliom" which the Theatre Guild produced as a musical drama titled "CAROUSEL" (Decca Records, DL 9020). Again, as in "Oklahoma!" Richard Rodgers and Oscar Hammerstein II made the musical transitions and brought these dramas into musical focus . . . Irving Berlin wrote "ANNIE GET YOUR GUN" (Decca Records, DL 9018) which, lacking the background of a previous drama of high order, also lacks equal school usefulness although as a musical itself it marked the emergence of Ethel Merman as a star.

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## FREE COPIES

### To Teachers and Principals:

FOR free copies of illustrated photo-play study guides, telephone or write (on school stationery) to your favorite local theatre manager before the picture opens. Current issues discuss The Vikings, The Bridge on The River Kwai, and The Brothers Karamazov.

FOR information as to a new Kit of Tools for teaching higher standards of movie discrimination, write to William Lewin, 10 Brainerd Road, Summit, New Jersey.

Educational & Recreational Guides, Inc.  
10 BRAINERD ROAD, SUMMIT, NEW JERSEY



# Audio-visual trade review

For addresses of the sources supplying information on which these listings are based, refer to **Directory of Listed Sources**, page 262. For more information about any of the equipment announced here, use the **Readers' Service Coupon** on page 260.

## NEW EQUIPMENT

### CAMERAS

**Keystone Electric Eye 8mm Turret Camera** Model KA-3 is equipped with an electric eye that bars exposure of film unless the light is sufficient for the type in use. Over or under exposure must be deliberate. Three lens turret, with built in "A" and haze filters. Price to be announced. Model K26 Capri, complete with 3 lenses, built-in "A" filter, \$79.95.

For more information circle 101 on coupon

**Kodak Retina IIIC camera** offers large, more luminous finder showing image sizes and parallax indicators for three lenses. \$175 with f/2 Retina Xenon C lens.

For more information circle 102 on coupon

**Eastman Kodacolor Negative** is now available for 35mm cameras. A 20-exposure roll costs \$1.85. Processing and prints are ordered through local dealers. 3x color prints (3½x5") 32 cents each; 2x prints (2½x3½") 23 cents.

For more information circle 103 on coupon

**Heitz Testreflex Enlarger**, accommodates negatives up to 4"x4", incorporates test negative for parallax-free focus, weighs 10 lb. \$129.50.

For more information circle 104 on coupon

**Kodak Generator Flashholder** has built-in generator to fire the flashbulb. Generator charged by revolving wheel with fingertip. \$13.95 and \$14.95.

For more information circle 105 on coupon

**Polaroid** offers a 1:1 print copier that turns out paper positive copies of Polaroid prints in 60 seconds. \$29.95. Also a 35mm slide copier that makes 1-minute Polaroid pictures from 35mm slides.

For more information circle 106 on coupon

### PROJECTORS

**Argus M500** "no larger than a woman's handbag" 8mm projector, features a "slip loading" gate to simplify threading. \$89.95.

For more information circle 107 on coupon

**Eastman Pageant 16mm Sound Projector** is now priced at \$429. Features tungsten carbide tipped tooth, sound-silent speed, folding arms, never needs oiling.

For more information circle 108 on coupon

**Kodak "Showtime" 8mm projector 750** watt lamp and ¾" f/1.6 lens deliver 5'0 picture in average room. With dry-splice unit, \$139.

For more information circle 109 on coupon

**"Miracle" Sound Projector** is now made by Marcellus Mfg. Co. Film is advanced by a 16-tooth intermittent sprocket; separate motors for film movement and blower; removable flexible drive cable, 15watt amplifier, 12" speaker.

For more information circle 110 on coupon

**Kodak Cavalcade Slide Projector.** Combines automatic cycle, remote control and manual operation in one machine. 40-compartment magazine holds slides upright. Sequence may be edited while magazine is in projector. 500-300 watt optional at flick of switch. Movable arrow pointer built in. \$149.50.

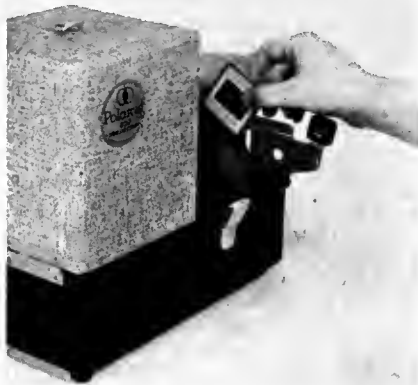
For more information circle 111 on coupon

**Revere Auto-Magazine Slide Projector** shows all type mounts intermixed, for manual or automatic index operation, with fade-in-fade-out succession. Accessory condenser permits showing 1½"x1½" slides. 300-watt \$59.50; 500-watt \$69.50.

For more information circle 112 on coupon

**Polaroid Slide Changer for 2x2's.** Interchanges with 2¼ square slide carrier designed for the 2-minute direct positive transparencies. Model 613, for 2x2 and 35mm slides, \$4.95.

For more information circle 113 on coupon



Polaroid Slide Changer

### SOUND EQUIPMENT & ACCESSORIES

**Bogen B-21 Record Player**, hi-fi, manual record player, its four speeds may be modified within a 5 per cent range. 4-pole motor, shock insulated. Universal plug-in head accommodates all popular cartridges. 115volt-60 cycle. \$25.95 less cartridge.

For more information circle 114 on coupon

**Electo-Voice MERCHANT Custom-built** language teaching audio equipment. Adheres to NAB equalization standards. Remote control. Plug-in construction makes units instantly replaceable. Model 758DL dual channel. Model RCM Custom MC-1 records up to 15 tracks simultaneously on 1" wide tape and can be ganged to serve individual students in classes of any size. Printed circuit amplifiers, completely transistorized, automatic volume control on each student's recording channel.

For more information circle 115 on coupon

**Lafayette Crystal Throat Microphone**, requires no special power supply. High sensitivity, high impedance. With 5½' flexible cable. \$1.95.

For more information circle 116 on coupon

**Lafayette Radio Binaural Headphones.** Stethoscope type light weight earphones; 50-16,000 cps response; dual

magnetic or crystal audio transducers particularly suited to binaural listening. Choice of impedances 6-5000-100,000 ohms. \$2.95.

For more information circle 117 on coupon  
**Viewlex Battery-powered Record Player.** Model DA operates on four flashlight batteries, which give sufficient current to play up to 6,000 records. 3-speed; flip-over cartridge with two sapphire needles; two tone-balanced speakers; weighs only 7 lb.; 12", square, 6" high; \$59.95 less batteries.

For more information circle 118 on coupon



ViewLex Battery-Powered Record Player

**Wollensak Stereophonic Tape Recorder.** Two separate in-line sound channels; 10-watt push-pull audio output sufficient to feed large auditorium speakers; 3.75 and 7.5 i.p.s.; high speed rewind, instant stop lever, simplified keyboard control, index counter, ceramic-type wide range microphone. \$229.50.

For more information circle 119 on coupon

### MISCELLANEOUS

**Da-Lite Screen Co.** announces a new lenticulated screen fabric with heavy duty vinyl film in 40x40" and 50x50" sizes. Greater brightness, definition, viewing angle are stressed.

For more information circle 120 on coupon

**Fluorescent Paints** for use under black light are described in an interesting booklet available free from **Ultra-Violet Products, Inc.** Winter and summer, day and night change of scene can be created by black-light painting. Excellent medium for physics demonstration.

For more information circle 121 on coupon

**HPI Pro-Splicer** uses a pre-sprocketed, self-adhesive Mylar tape to make butt splice in either 8mm or 16mm film. Stainless steel cutting blades, heavy cast aluminum base. Splices are invisible, no frames are lost, no scraping, no cement. \$9.95 including package of tape. Extra tape 79 cents.

For more information circle 122 on coupon

**Kodak Prestape Film Splicer** cuts and interlocks film ends; tape makes a dry splice instead of usual scrape and ce-

ment method. \$6.95. Package of 20 Prestaptes 50 cents for either 8mm or 16mm.

For more information circle 123 on coupon

### MISCELLANEOUS ITEMS

**Permapex Crayons**, for drawings and written work intended to stay put on blackboards, as background for ordinary chalk work, until erased with "Removo" compound. 4 colors, incl. remover \$3.25. Four visual aid stencils (flag, coordinate graph chart, U. S. map, musical clef, scale), \$5.75.

For more information circle 124 on coupon  
**Shadowscope Reading Pacer**. \$94. Adjustable illuminant paces reader at predetermined rate. For developmental reading laboratory and classroom use. Psychotechnics, Inc.

For more information circle 125 on coupon  
**Stick-tack Discs**. Adhesive both sides, use to stick paper, etc. to walls or other display space. Re-usable. \$1 for 328. Thompson-Winchester Co., Inc., 890 Commonwealth Ave.

For more information circle 126 on coupon  
**V-Slot Selection Finder Reel** is slotted for quick threading and has selection finder numbers molded along the edges of the slot to aid in locating desired selections when playing back the tape. Identification space is provided. FERRODYNAMICS.

For more information circle 127 on coupon

### NEW MATERIALS

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the some general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of listed sources are given in the Directory of Listed Sources at the end of this department.

#### KEY TO ABBREVIATIONS

mp—motion picture  
 fs—filmstrip  
 sl—slide  
 rec—recording  
 LP—33-1/3 r.p.m. microgroove record  
 min—minutes (running time)  
 fr—frames (filmstrip pictures)  
 si—silent  
 sd—sound  
 R—rent  
 b&w—black & white  
 col—color  
 Pri—Primary  
 Int—Intermediate  
 JH—Junior High  
 SH—Senior High  
 C—College  
 A—Adult

### ARTS & CRAFTS

**Art and You** mp FA 10 min sd b&w \$50 col \$100. Art as a way of expressing our feelings and thoughts. People, nature, world in art. For appreciation and creative exercises Int.—HS

For more information circle 128 on coupon  
**The Art of Photo-Engraving** fs TAS 45fr. Each step in line etching, half-tone and Benday depicted—photography, negative turning, printing, etching, finishing, routing, proofing and blocking. Made in cooperation with the N. Y. School of Printing. For vocational and art study.

For more information circle 129 on coupon  
**The Art of Rouault** 6fs LIFE col \$30 (set), \$6 ea. Brilliant paintings create 1893-1952 in rich beauty of their

original colors, also the stained glass windows designed for the chapel at Assy. SH—C

For more information circle 130 on coupon  
**Child Art and Nature Series 3mp BAILEY** 6min sd col \$165 (set of 3) ea. \$60 r \$3. Children in the films interpret their own experiences by using inexpensive art materials. Titles: **Birds and Etching, Insects and Painting, Weeds and Mosaics**. Produced at University of Wisconsin. Prim. C A

For more information circle 131 on coupon  
**Leonardo da Vinci and His Art** mp CORONET 13 1/2 min sd col \$125 b&w \$68.75. Leonardo's drawings, workbook sketches, studies and paintings are woven together with Florentine scenes and Tuscan landscapes. JH, SH, C, A

For more information circle 132 on coupon  
**Mosaics For All** fs IFB col 3 strips with manual \$18, single \$6. Individual titles: "Easy Ways — Inexpensive Ways," "Greater riches through variety in tesserae and cements," "New experiments with melted bottle glass." Creative work by students at Immaculate Heart College, Los Angeles, all ages.

For more information circle 133 on coupon  
**Paintings in the Metropolitan Museum of Art** fs BUDEK 52fr Italian painters, mainly of the XIII and XIV centuries. Giotto, Bernardo, Daddi, Taddeo Gaddi and Spinello Aretino are represented. C

For more information circle 134 on coupon  
**Paul Tomkowicz, Streetcar-Switchman** mp CINEMA 16 10min sd b&w \$7. An outstanding poetic documentary in the best tradition of humanist film making. A poignant evocation of the thoughts and feelings of an old man, as he works in a city street during a wintry night.

For more information circle 135 on coupon  
**Time Painting** mp EFLA 21min sd col \$185. Lewis Rubenstein, Vassar Art Department, gives ancient Chinese scroll painting art a modern approach. His paintings, wound on spindles, are mounted in shadow boxes and as unwound give viewer the feeling of seeing a journey through the eyes of the creative artist. SH C A

For more information circle 136 on coupon  
**Together** mp 50min CONTEMPORARY sd b&w r\$50. London's East End grimly seen through eyes of two deaf-mute dockhands. A British Film Institute Free Cinema release, premiered by Cinema 16 and the Museum of Modern Art. A

For more information circle 137 on coupon  
**Nice Time** mp CONTEMPORARY 19min sd b&w r\$15. Search for amusement on a Saturday night; London, Piccadilly Circus, "the statue of Eros . . . aptly . . . dominates the scene." A

For more information circle 138 on coupon  
**Momma Don't Allow** mp CONTEMPORARY 22min sd b&w. Candid camera excursion to Jazz Club where a mixed gathering meets the Teddy Boys and their girls. Produced by British Film Institute Experimental Production Committee. A

For more information circle 139 on coupon

### EDUCATION

**Day in the Kindergarten** fs ELKINS si b&w \$1.50. Kindergarten program of the Richland School District, Shafter, Calif. PTA, Teacher Training.

For more information circle 140 on coupon  
**Democracy's College** mp IOWA STATE 25min sd col free. A hundred years of college history, and its contributions to education today. SH A

For more information circle 141 on coupon



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● LANTERN SLIDE FILE BOX Individual slide grippers hold 76-3 1/4" x 4" slides. Leatherette-covered wood. Handle. No. 4011 ..... \$7.50

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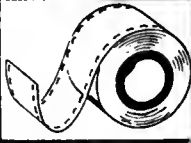
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**Operation of the Bell and Howell Sound  
Projector: 2nd Version** mp IFB 11min  
sd b&w \$55. Covers proper methods  
of setting up projector and speaker,  
threading and operation, cleaning, lu-  
brication, changing of fuse and lamps.  
For more information circle 142 on coupon

**Satellites, Schools and Survival!** mp NEA  
28min sd b&w. Free, through state  
education associations. Produced as a  
television interview program featuring  
Vice-president Nixon, H. Rowan Gai-  
ther Jr. (Ford Foundation), Senator  
Lyndon B. Johnson, James R. Killian,  
Jr., and Willard Givens. Shows close  
relationship of the American system of  
education to survival as a free nation.  
Interviews supplemented by dramatized  
section on our schools since 1900 and  
a present-day science class at work.  
JH SH C A

For more information circle 143 on coupon  
**Society of Children — 6-7-8-Year-Olds**  
mp NYU 30 min sd b&w \$135. Unre-  
hearsed pictures and sound of primary  
grade children. Group cohesion and  
exacting standards of conformity are  
viewed as vestibules to the later "gang  
age." This is Part III of the Vassar  
College Studies of Normal Personality  
Development series. C A  
For more information circle 144 on coupon

### GUIDANCE: Personal

**Daily Christian Living I** 4sfs FAMILY sd  
LP 12" col \$25.50 fs ea \$6.50 rec  
\$3.50. Christian attitude and behavior  
stories for boys and girls 8-12. Fol-  
lowing the narration on each record are  
several discussion "bands" for pupil  
involvement. **Learning to Help at  
Home** (32 fr); **Learning About Money**  
(38); **Learning to Forgive** (44);  
**Learning to Overcome Selfishness**  
(34). Int.

For more information circle 145 on coupon  
**Daily Christian Living II** 4sfs FAMILY sd  
12" LP col \$25.50 fs ea \$6.50 rec  
\$3.50. Modern-day stories for boys  
and girls 8-12. **Learning to Get Along  
Together** (43 fr); **Learning About  
Sharing** (37); **Getting Others To Like  
You** (38); **Learning About Friendship**  
(40). Int.

For more information circle 146 on coupon  
**It Happens Every Day** fs FRIENDSHIP  
58fr si col. Teaches lesson of avoiding  
quick, angry reprisals against people or  
communities for unkind or misunder-  
stood attitudes. JH

For more information circle 147 on coupon  
**Teen-Age Topics for Christian Youth** 4sfs  
FAMILY sd 12" LP col \$25.50 fs ea  
\$6.50 rec \$3.50. Personal guidance  
for the 12-14-year-olds. Consultant,  
Dr. Richmond Barbour, Director of  
Guidance, San Diego Public Schools.  
**First Dates** (40 fr); **Whom Do I Date?**  
(40); **How To Act On a Date** (40);  
**Is It Love?** (40). JH

For more information circle 148 on coupon  
**Teen-Age Topics for Christian Youth** 4sfs  
FAMILY sd 12" LP col \$25.50 fs ea  
\$6.50 rec \$3.50. Personal guidance  
for the 15-17-year-olds. Visualized in  
cartoon style. **Going Steady** (40 fr);  
**Falling In Love** (40); **Conduct on a  
Date** (40); **When Should I Marry?**  
(40). SH A

For more information circle 149 on coupon

### GUIDANCE: Vocational

**Careers in Science Series** 4fs SCRIBNER'S  
si col \$14 ea \$4. Prepared to help the  
schools guide more students into sci-  
ence careers. Each describes and illus-  
trates an area in science and shows  
what scientists in that area do. **Look-**

**ing Ahead to Mathematics, Looking  
Ahead to Physics, Looking Ahead to  
Chemistry, Looking Ahead to Biology.**

For more information circle 150 on coupon  
**Inside Story of an Airline** mp DELTA  
22min sd col free. Follows a Delta  
Airline stewardess through her training  
program and the work of the other vast  
staff of a typical large airline.  
For more information circle 151 on coupon

### HEALTH & SAFETY

**Beginning Good Posture Habits** mp COR-  
ONET 11min sd col \$100 b&w \$55.  
Improvement of posture is made a col-  
lective project for primary graders.  
Good adult posture in professions  
youngsters look up to is shown as ex-  
ample to follow. Pri.

For more information circle 152 on coupon

**Mealtime Manners and Health** mp COR-  
ONET 11min. sd col \$100 b&w \$55.  
Group approach avoids individual em-  
barrassment. The film's central char-  
acter develops friendliness and cheer-  
fulness at mealtime and creates pleas-  
ant atmosphere for himself and his  
group. Int.

For more information circle 153 on coupon

**Rabies** mp MH 14 1/2min sd b&w \$80.  
Symptoms are pictured, instruction on  
what to do if any case of dog bite and  
specifically if rabies are suspected. JH  
SH A

For more information circle 154 on coupon

**Tommy Takes To Traffic** fs EP 33fr si col.  
Traffic rules for good citizenship are  
adopted by a third grader with good  
results. Pri.

For more information circle 155 on coupon

**Whitehall 4-1500** mp ASSOCIATION  
27min sd col loan. Title refers to the  
telephone number of the American  
Medical Association. Commentary by  
John Cameron Swayze. Services of the  
AMA are presented in dramatized case  
histories. HS CA

For more information circle 156 on coupon

### HOME ECONOMICS

**Cows, Milk and America** mp MODERN  
14min sd col free. Cartoon treatment  
of the history of milk in America from  
the Jamestown landing to the present.  
For more information circle 157 on coupon

**Let's Have Lamb** mp UWF 14min sd col  
free. A bewildered housewife wins a  
whole lamb carcass in a disc jockey  
contest. Her local butcher saved the  
day by reducing it to its various "cuts,"  
and their preparation is shown. SH A  
For more information circle 158 on coupon

### INDUSTRY: Transportation

**Great Lakes Transportation** fs UMICH si  
b&w \$3. Progression of vessels from  
canoe to ore carriers and passenger  
steamers. Int. JH

For more information circle 159 on coupon

**People Who Work at Night** mp 13min  
FA sd b&w \$62.50. The many im-  
portant jobs that are done while the  
community sleeps. Columbus Film Festi-  
val first prize in elementary classroom  
category. Int. JH.

For more information circle 160 on coupon

**Products of the Tree Farm** 22"x34" chart  
AFPI free. In full color. Lists many of  
the 5,159 wood products, classifies  
them according to manufacturing pro-  
cesses, and shows how conservation is  
practiced in the mills. Free.

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**Transportation in the Modern World** mp  
CORONET 11min sd col \$100 b&w  
\$55. Variety of transport media and  
their interrelationship as well as back-

ground. Indigenous sound throughout adds realism. Influence of transportation on location and growth of cities. Int. JH.

For more information circle 162 on coupon

**The Forever Living Forests** mp REDWOOD 27min sd col free. Selective logging and tree farming preserves the redwoods heritage. From timber to lumber. New techniques make use of former waste products.

For more information circle 163 on coupon

#### LITERATURE & DRAMA

**Aoi No Uye (The Princess Aoi)** mp CINEMA 16 30min sd b&w r\$20. A unique document, discovered among captured Japanese films, presents an authentic 11th Century Noh drama of jealousy and passion, featuring the distinguished actors K. Sakurama and S. Hohso. Complete English narration explains action, masks, gestures, one of oldest theatre arts on record.

For more information circle 164 on coupon

**A Time Out of War** mp CALIFORNIA 22min sd b&w \$120 r \$10. Award winning documentary (Academy, Venice, Edinburgh, Intercollegiate). Three soldiers, North and South, declare an hour's armistice of their own. Outstanding example of the complete short story on film. Jh, sh, c, a.

For more information circle 165 on coupon

**Bharatnatyam** mp CINEMA 16 10min sd b&w r\$4. In one of the best ethnological dance films, Shrimati Shanta performs the "Natanam-Adinar," a South Indian classical dance with close-ups and explanation of gesture language.

For more information circle 166 on coupon

**Don Quixote** rec NEW AMERICAN 1-12" LP \$5.95. Read by the scholar Walter Starke, translator of the Mentor book of the same title, presents highlights from Cervantes' great classic.

For more information circle 167 on coupon

**Lesson in Mythology** fs E&RG 25fr si col \$7.50. Based on the MGM photoplay "The Living Idol," explaining such myths as the Minotaur, Iphigenia, and others.

For more information circle 168 on coupon

**Uirapuru** mp CINEMA 16 17min sd col r\$12. Offers a visual and musical interpretation of a primitive Brazilian legend, shot among the Urubu Indians of Maranhao. Score based on Indian rhythms and motives.

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#### MUSIC: General

**The Confederacy** rec COLUMBIA RECORDS LP album \$10. Songs and marches, presented by the National Gallery Orchestra under Richard Bates. Robert E. Lee's farewell address at Appomattox and other narration conveys the depth of Southern feeling in the epic struggle between the States. JH SH C A

For more information circle 170 on coupon

**The Union** rec COLUMBIA RECORDS LP album \$10. Music, song and sound effects recreates the spirit of the armies of the North. Especially impressive is the cannonade at Bull Run and the Gettysburg Address read by Raymond Massey. JH SH C A

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**Weill: Johnny Johnson** rec MGM 1-12" LP \$3.98. Kurt Weill's first score for the American Theatre. Play by Paul Green. Cast includes Burgess Meredith, Hiram Sherman, Evelyn Lear, and others. Orchestra conducted by Samuel

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**Around the World in Eighty Days** rec DECCA 1-12" LP. Original sound track from the unique film. Score by Victor Young, late academy award winner.

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**Princess Street Parade** rec LONDON 1-12" LP \$3.98. Edinburgh City Police Pipe Band.

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**Sound on Parade: Austrian Marches** rec VOX. Band of the Army Guard Battalion, Vienna—Gustav Gaigg, conductor.

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#### MUSIC: Vocal

**Claflin: Lament for April 15 and Other Modern Madrigals** rec COMPOSERS 1-12" LP \$4.98. Feature work is an hilarious and timely setting of excerpts from the Federal Income Tax instructions.

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**David-Beg** rec WESTMINSTER LP. An Armenian opera sung in Armenian by the soloists, chorus and orchestra of the Armenian State Theatre. English text included.

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**Glinka: Life for the Tsar (Ivan Susannin)** rec LONDON Complete \$19.92. Soloists, chorus, and orchestra of the National Opera, Belgrade, conducted by Oscar Danon. Russian-English libretto included.

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**Gluck: Orpheus and Eurydice** rec EPIC Complete. First French version. Tenor Leopold Simoneau in the lead and soprano Suzanne Danco and Pierette Alarie. Hans Rosbaud leads the Lamoureux Orchestra and the Roger Blanchard Vocal Ensemble.

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**They All Die in This One** rec CONCORD 1-12" LP \$3.98. Famous operatic death scenes sung with members of the Metropolitan Opera Association and including Albert DaCosta, Sandra War-

field, James McCracken, and others. Scenes from Gioconda, Cecelia, Lucia, Othello, Butterfly, Aida, Carmen, Rigolotto.

For more information circle 180 on coupon  
**Tschaikowsky: The Sorceress** ("Charodejka") rec WESTMINSTER LP. First recording, sung in Russian. English and Russian texts included.

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#### PHYSICAL EDUCATION & SPORTS

**Basketball Rules for Boys** 6fs TAS col Set \$25, not sold separately. I: Definition of Terms; II: The Game; III: Violations; IV: Personal Fouls; V: Technical Fouls; VI: Officiating. Consultants: Int'l Asso. of Approved Basketball Officials. JH SH

For more information circle 182 on coupon

**Softball Rules for Boys** 6fs TAS col Set \$25; not sold separately. Outlines basic essentials of good umpiring, including the most frequently misunderstood plays. Approved by B. E. Martin, Executive Sec'y Amateur Softball Asso., Consultant, George Dickstein, Umpire-in-Chief and Rules Interpreter of the International Joint Rules Committee on Softball. JH SH

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### The Old Testament Scriptures mp CONCORDIA

Series of 13 sd col r \$9; b&w r \$6 each. Abraham, Man of Faith; Jacob, Bearer of Promise; Joseph, the Young Man; Joseph, Ruler of Egypt; Ruth, a Faithful Woman; Moses, Leader of God's People; Gideon, the Liberator; Samuel, the Dedicated Man; David, the Young Hero; Joshua, the Conqueror; David, King of Israel; Elijah, the Fearless Prophet; Solomon, Man of Wisdom. For more information circle 195 on coupon

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### Aedes Aegypti Survey Techniques fs

USDHEW 82fr si col loan (purchase from UWF). Documents techniques used in surveying the status of a yellow-fever-carrying mosquito, showing orientation and briefing of personnel, selection of areas to be sampled, types of equipment used, habitats of Aedes Aegypti, larvae sampling and adult collecting.

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### Animal Kingdom 27sl CBS \$25.

Taken of the new exhibit of the same name at the Chicago Natural History Museum, the set includes 8 slides of the large phylum exhibits and 19 slides of details, selected specimen mounts, paintings and habitat scenes. Complete manuscript file of descriptive and explanatory sheets prepared by the Museum's staff. Set 40MT2 includes only the 8 phylum exhibit slides at \$7.40. Individual slides also available at 95c in Ready-mounts; \$1.20 in plastic and glass mounts.

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**Human Body: Digestive System** mp CORONET 14min sd col \$125 b&w \$68.75. Animation, X-ray, and live action scenes of the major digestive organs give a detailed account of the function of this system—to break down chemically the complex nutrients, carbohydrates, proteins, and fats into simple food materials. Indicates roles played by the salivary glands, esophagus, stomach, pancreas, liver, gall bladder, and intestines. SH.

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**Prehistoric Life — Mural Painting** by Charles R. Knight 38sl GBS \$35.30. Paintings and exhibits from the Chicago Natural History Museum.

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**Story of a Trout Hatchery** mp ATHENA 13min sd col \$135 b&w \$75. The life cycle of various kinds of trout as presented from the time of hatching to the planting in streams; part played by the state in operating fish hatcheries.

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### SCIENCE: General

**Exploration with a Space Satellite** 24sl AMNH Set of 24 2x2 slides \$14.40 r \$1.20. Prepared by American Museum-Hayden Planetarium astronomer Thomas D. Nicholson, the series illustrates and explains the development of the satellite program, the specific design and performance of research satellites, the kinds of studies which satellites can make possible, and the use of the Vanguard rocket in satellite launching. Discusses possibilities for observing satellites in space.

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**Fundamentals of Science** 9fs EYE Set of 9 in color \$25 ea \$4. Deal with science in terms of the youngest children. Helps them to develop skills in making observations, doing simple experiments, interpreting pictures and diagrams, and developing and understanding general concepts in science. **Spring and Summer, Autumn and Winter, Air Wind and Weather, Just Animals, Animals Grow and Change, Plants Grow and Change, Experiences with Water, Sounds Around Us, Rolling Along.** Pri.

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**Asiatic Lands and People** 5fs JAM si col \$25.95 each \$5.75. Each filmstrip has a short preface of background information. There is a colorful pictorial map to locate each land. Titles include: **Japan** (43 frames), **Pakistan** (40), **Burma** (40), **Thailand** (40), **Malaya** (39). Int.

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**Island Hopping in the Caribbean** mp DELTA 12min sd col free. Havana; Montego Bay, Jamaica; Port-au-Prince, Haiti; Dominican Republic; San Juan, Puerto Rico.

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**Tale of Six Cities** mp DELTA 30min sd col free. Six passengers meet in the Sky Lounge of a Delta DC-6 to discuss their home towns. The camera then depicts Dallas, New Orleans, Knoxville, Miami, Charleston, and Chicago.

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**NEW PUBLICATIONS**

**AVE Classroom Teaching Materials Catalogue** folder of color study prints and filmstrips available for sale from Audio-Visual Enterprises.

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**Concordia: The Old Testament Scriptures** 4 pages. Describes the new series of 14 Bible teaching films available from the company.

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**EBF Catalog No. 30** 116 pages. Lists and describes the many 16mm sound films available from Encyclopaedia Britannica Films together with subject correlation chart.

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**Enrichment Filmstrips Based on Landmark Books Published by Random House Inc.** Catalog for 1957-58. Folder.

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**Junior Science Series MH** 6-page folder lists and describes the motion pictures in this new McGraw-Hill series.

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## News in the Trade

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Midwest Visual Equipment Co. has established a downtown branch for rental, repair and sales of A-V equipment at 58 E. South Water Street, Chicago 1, in conjunction with Ideal Pictures Chicago film library.

### MODERN SOUND & TELEPHONE SYSTEM AT QUINCY HIGH

Electronic nerve center of the ultra-modern Quincy, Illinois, Senior high School is this DuKane console, which controls loudspeakers in each classroom, and private telephones throughout the school. Demonstrating operation of the console, at left, is H. A. Wenzel, of H. A. Wenzel Electronic Appliances, Quincy, who installed the system. Seated at console is Mrs. Lillian Bauner, office secretary, and getting his first lesson is Principal R. S. Brackman.



### OZALID OPENS NEW PLANT ON WEST COAST

This new million dollar plant for the manufacture of sensitized materials was formally opened at La Habra, Calif., on April 2, by the Ozalid Division of General Aniline & Film Corporation. Located on the Imperial Highway in Orange County on the outskirts of Los Angeles, the new installation will serve eleven western states and part of Texas, also Alaska, Western Canada and Hawaii. The eleven states to be covered fully are Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

Ozalid is a principal manufacturer and distributor of white print copying machines, paper and other sensitized materials used in the direct copy field. The process was first introduced as a successor to blueprinting but is now an essential system in practically every business office. Machines run from a small desk size "Bambino," to a large "Printmaster" capable of making copies of any translucent original up to 54 inches wide.



New home of the Ozalid operations at La Habra, Calif., just outside of Los Angeles, expands its Western Service.

Advertisement

# HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1954. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arna Wittich and Charles F. Schuller. 570 pp. 249 illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Fraxier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mory Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mory Foley Horkheimer and John W. Diffor. Ninth Annual Edition, 1957. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

### PROJECTOR LEASE PLAN PROPOSED

E. H. Lerchen, president of Technical Service, Inc., Livonia, Mich., announces a plan by which 16mm motion picture projectors, based on the famous Devrylite and combining large screen and built-in screen projection, may now be leased by the month, just as automobiles, railroad locomotives and similar consumable equipment is leased. Leases may be turned into purchase, with liberal allowance for fees paid. Rates vary with the term of the lease, running lower on extended periods.

### DIRECTORY OF LISTED SOURCES

**AFPI:** American Forest Products Industries Inc., 1816 N Street, N.W., Washington 6.  
**AMNH:** American Museum of Natural History, Slide Library, Central Park West at 79th St., New York 24.  
**ASSOCIATION** Films Inc., 347 Madison Ave., New York 17.  
**ATHENA** Films Inc., 165 W. 46th St., New York 36.  
**AVE:** Audio-Visual Enterprises, Box 8686, Los Angeles 8.

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**BAILEY** Films Inc., 6509 DeLongpre Ave., Hollywood 28.

**BFC:** Broadcasting and Film Commission, National Council of the Churches of Christ in the U.S.A., 220 Fifth Avenue, New York 1.

**BUDEK** — Herbert C. Budek, 324 Union St., Hackensack, N. J.

**CALIFORNIA**, University of, Educational Film Sites, Los Angeles 24.

**CINEMA 16**, 175 Lexington Ave., New York

**COLUMBIA RECORDS**, 799 Seventh Ave., New York 19.

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**CORONET** Films, 65 E. South Water St., Chicago 1.

**DAVIS**, Robert, Box 512, Cary, Ill.

**DECCA** Records, 50 W. 57 St., New York 19.

**DELTA** Air Lines, Atlanta Airport, Atlanta, Ga.

**DENOYER-Geppert** Co., 5235 Ravenswood Ave., Chicago 40.

**DSDF** — Dynamic Self-Defense, Visual Aids Films Co., 81-2/11 Naga Building, Prince Street, Colombo 11, Ceylon.

**EBF:** Encyclopaedia Britannica Films Inc., 1150 Wilmette Ave., Wilmette, Ill.

**EGRG:** Educational & Recreational Guides Inc., 10 Brainerd Road, Summit, N. J.

**EFLA** — Educational Film Library Association, 250 W. 57th St., N. Y. 19.

**ELKINS** — Herbert M. Elkins Co., 10031 Commerce St., Tujunga, Calif.

**ENRICHMENT** Teaching Materials, 246 Fifth Ave., New York 1.

**EP:** Educational Productions Inc., Industrial Branch, Box 625, Hillside, N. J.

**EPIE** Records, 799 Seventh Ave., New York 19.

**EYE** Gate House Inc., 146-01 Archer Ave., Jamaica 35, N. Y.

**FA:** Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25.

**FAMILY** Films Inc., 5823 Santa Monica Blvd., Hollywood 38.

**FRIENDSHIP** Press, 257 Fourth Ave., New York 10.

**GBS:** General Biological Supply House, 8200 S. Hoyne Avenue, Chicago 20, Illinois.

**IFB:** International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4.

**IOWA STATE** College, Visual Instruction Service, Ames, Iowa.

**LdR** Louis de Rochemont Associates, 13 E. 37th St., N. Y. 16.

**LIFE** Filmstrips, 9 Rockefeller Plaza, New York 20.

**LONDON** Records, 539 W. 25 St., New York 1.

**MGM** Records, 701 Seventh Ave., New York 19.

**MH:** McGraw-Hill Book Co., 330 W. 42 St., New York 36.

**MODERN** Talking Picture Service Inc., 3 E. 54 St., New York 22.

**MOONEY-ROWAN** Publications, Severna Park, Maryland.

**NEA:** National Education Association, Division of Press and Radio Relations, 1201 Sixteenth St., N. W., Washington 6.

**NEW AMERICAN** Library of World Literature Inc., 501 Madison Ave., New York 22.

**NYTIMES:** New York Times, Office of Educational Activities, New York 36.

**NYU:** New York University Film Library, 26 Washington Place, New York 3.

**RADIO SHACK** Corp., 167 Washington St., Boston 8.

**RCA** Communications Products, Advertising Manager, Building 15-1, Camden, N. J.

**REDWOOD** Association, California; 576 Sacramento St., San Francisco 11, Cal.

**SCREENCRAFT** Pictures Inc., 15 W. 44 St., New York.

**SCRIBNER'S**, Charles, Sons, Educational Department, 597 Fifth Ave., New York 17.

**SING 'N DO COMPANY**, Ridgewood, N. J.

**STANSI** Scientific Co., 1231 N. Honore St., Chicago 22.

**SVE:** Society for Visual Education Inc., 1345 W. Diversey Pkwy., Chicago 14.

**TAS:** Teaching Aids Service, Visual Education Building, Floral Park, N. Y.

**TELEPHONE** Engineering Co., Simpson, Pa.

**USDHEW:** U. S. Department of Health, Education, and Welfare, Public Health Service, Communicable Disease Center, Box 185, Chamblee, Ga.

**UMICH** — University of Michigan, A-V Education Center, 4028 Administration Bldg., Ann Arbor, Mich.

**UWF:** United World Films, 1445 Park Ave., New York 29.

**VEC:** Visual Education Consultants Inc., 2066 Helena St., Madison 4, Wis.

**VOX** Records, 236 W. 55 St., New York 19.

**WARD'S** Natural Science Establishment Inc., 3000 Ridge Road East, Rochester 9, N. Y.

**WESTMINSTER** Recording Sales Corp., 275 Seventh Ave., New York 1.

**YAF:** Young America Films Inc., 18 E. 41 St., New York 17.

Following is a list of the advertisers in this issue and the products advertised. If you wish free booklets and other information about these products, use the coupon below.

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- (3) American Electronics, Inc. — American Concertone Stereo Tape Recorder, page 216
- (4) American Optical Co. — AO Spencer Opaque Projector, page 223
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To EdSCREEN & AVGUIDE, 2000 Lincoln Park West Bldg., Chicago 14, Ill.  
Send me booklets offered by the following advertisers in this May issue.  
The numbers of the advertisers are listed above.

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KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, distributors, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

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Key: Kodachrome 2 x 2. 3¼ x 4¼ or larger

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- Enrichment Materials Inc.** (PD)  
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Check  
these 10 points  
in selecting  
16 mm sound  
projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

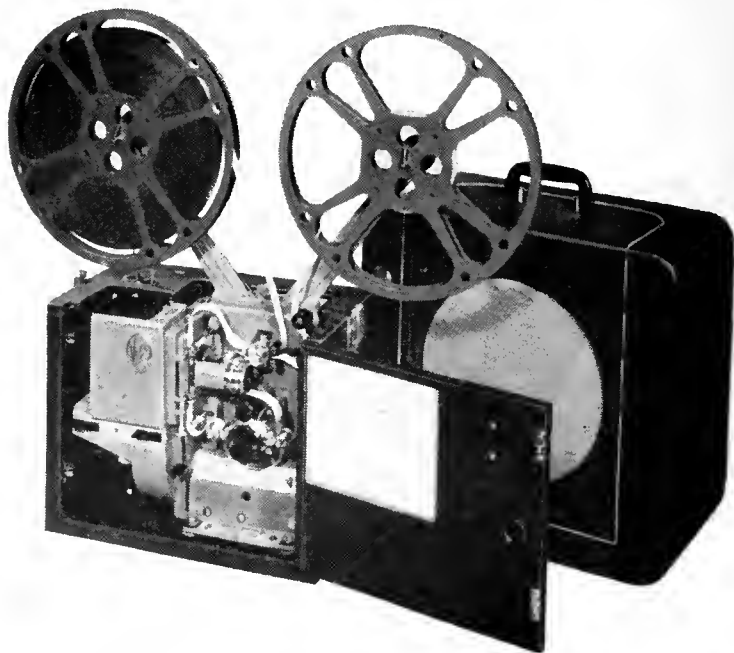
**ONLY VICTOR OFFERS SO MANY IMPORTANT FEATURES**

The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you all of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

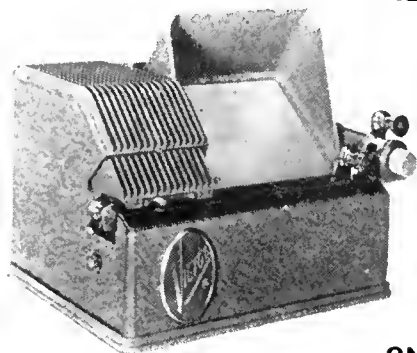
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

**Victor Assembly 10** — Lightweight projector for small audiences. Amplifier operates at 10 watts continuous output, 18 watts peak. Available with 9" speaker, top-mounted and fully baffled—or separately cased 12" speaker as shown.



**NEW VICTOR VIEWER**



The first professional 16 mm viewer with "frame counter" priced under \$100. Large 3 1/4" x 4 1/4" screen is brilliantly lighted by 75-watt lamp. Equipped with f2.8 triplet lens. All optics coated.

**ONLY \$92.00**

**VICTOR** ANIMATOGRAPH CORPORATION  
EST. 1910  
A DIVISION OF **KALART**  
Producers of precision photographic equipment  
PLAINVILLE, CONNECTICUT



EDUCATIONAL  
**SCREEN**  
& AUDIO-VISUAL GUIDE

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TACHISTOSCOPIC TEACHING  
TRANSPARENCIES FOR COLLEGE INSTRUCTION  
MODELS FOR INDUSTRY  
THE POWER OF TELEVISION IN TEACHING  
DO WE NEED DEWEY?

Producer Ray Harryhausen works on miniature set of HANSEL and GRETEL,  
primary film distributed by Baileys Films, Inc.





FILM STRIP

WHATEVER  
"THE PICTURE"

16MM

LEVOLOR A-V  
(AUDIO-VISUAL)  
BLINDS

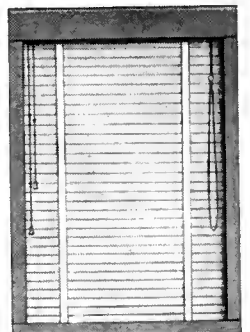
OPAQUE

GIVE YOU  
THE DEGREE  
OF DARKNESS  
YOU NEED

Many factors influence the instructor in determining how dark the Audio-Visual Room should be: the type of equipment in use, the size of the audience, the age level, whether the picture will be in black and white or color, etc. With Levolor Audio-Visual Blinds you can always enjoy the degree of darkness you desire. Furthermore, Levolor Audio-Visual Blinds enable the in-

structor to change the room from maximum darkness to a soft diffused light—in a matter of seconds—all by an adjustment of the venetian blind slats.

It is, therefore, simple to understand why Levolor Venetian Blinds are specified for Audio-Visual Rooms across the nation. *For full details and specifications write to* LEVOLOR-LORENTZEN, INC., 720 Monroe Street, Hoboken, N.J.

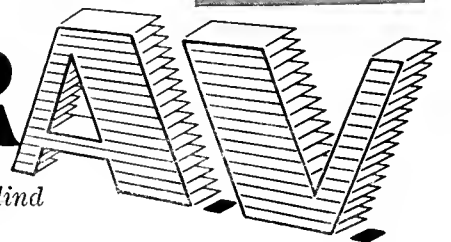


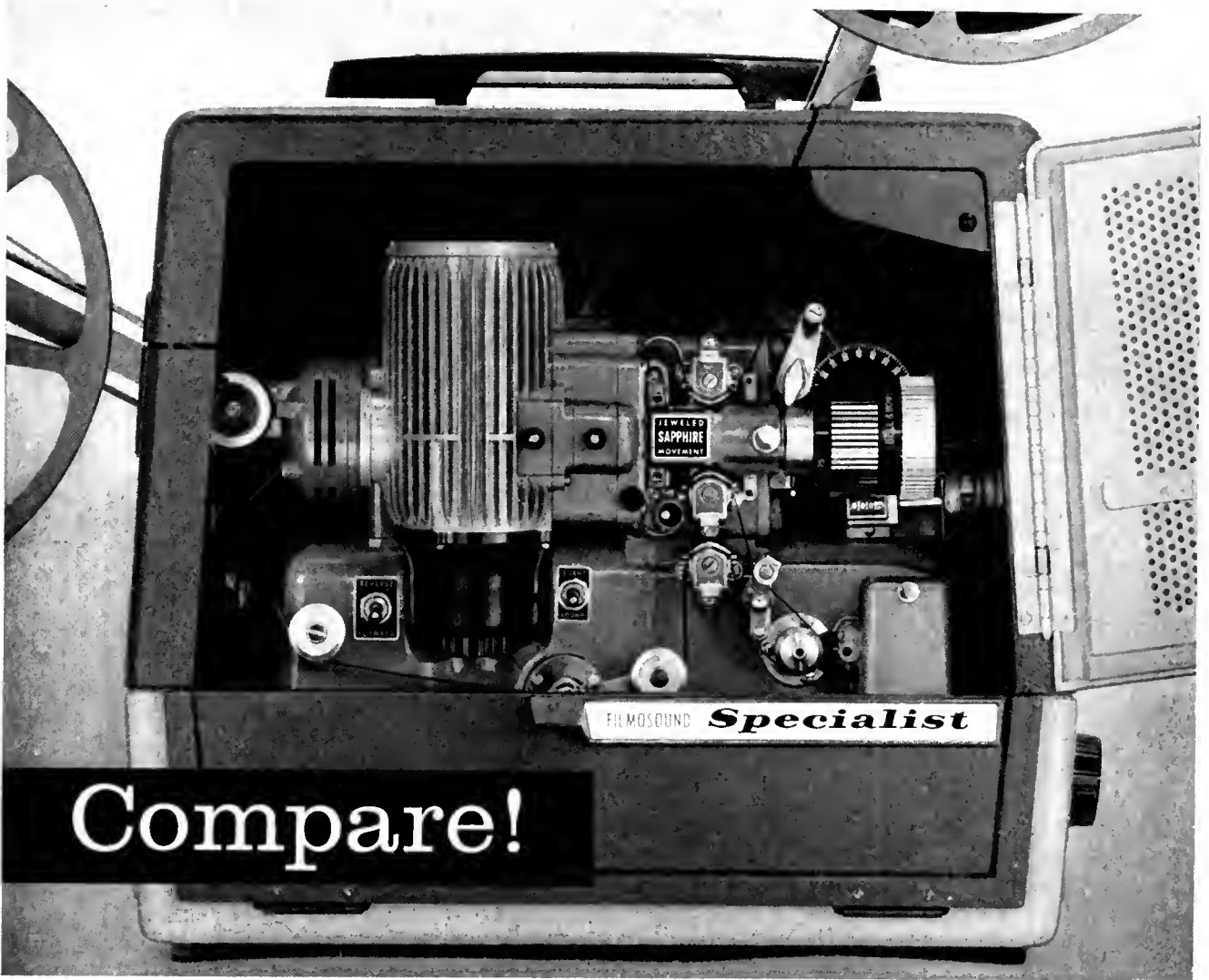
Be sure to specify

**LEVOLOR**

TRADE MARK OF LEVOLOR LORENTZEN

*The Scientifically Developed Audio-Visual Blind*





## NEW FILMOSOUND SPECIALIST 399 OUTPERFORMS ALL OTHER PROJECTORS

This is the only sound projector that "zooms" the picture to fit the screen. It reverses for review . . . threads in seconds . . . shows still pictures . . . requires no oiling. It's the *only* projector with sapphire-surfaced film movement.

Prove to yourself that the 399 offers more advanced features, more exclusive features than any other projector. Ask your A-V dealer to demonstrate, or write Bell & Howell Company, 7117 McCormick Road, Chicago 45, Illinois.

PROJECTOR	ZOOM LENS	FIVE SAPPHIRE MOVEMENT	ELECTRICAL REVERSE	BRILLIANT STILL PICTURES	FACTORY SEALED LUBRICATION	AUTOMATIC REWIND RELEASE	SINGLE FRAME DRIVE AND COUNTER	TOP MOUNTED REELS	HOUR METER	AUTOMATIC LOOP SETTER
399 SPECIALIST	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
BRAND A	No	No	Yes	No	No	No	No	No	No	No
BRAND B	No	No	No	No	Yes	No	No	No	No	No
BRAND C	No	No	Yes	No	No	No	No	Yes	No	No
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by  
Nelson L. Greene

June, 1958

Volume 37, Number 6, Whole Number 364

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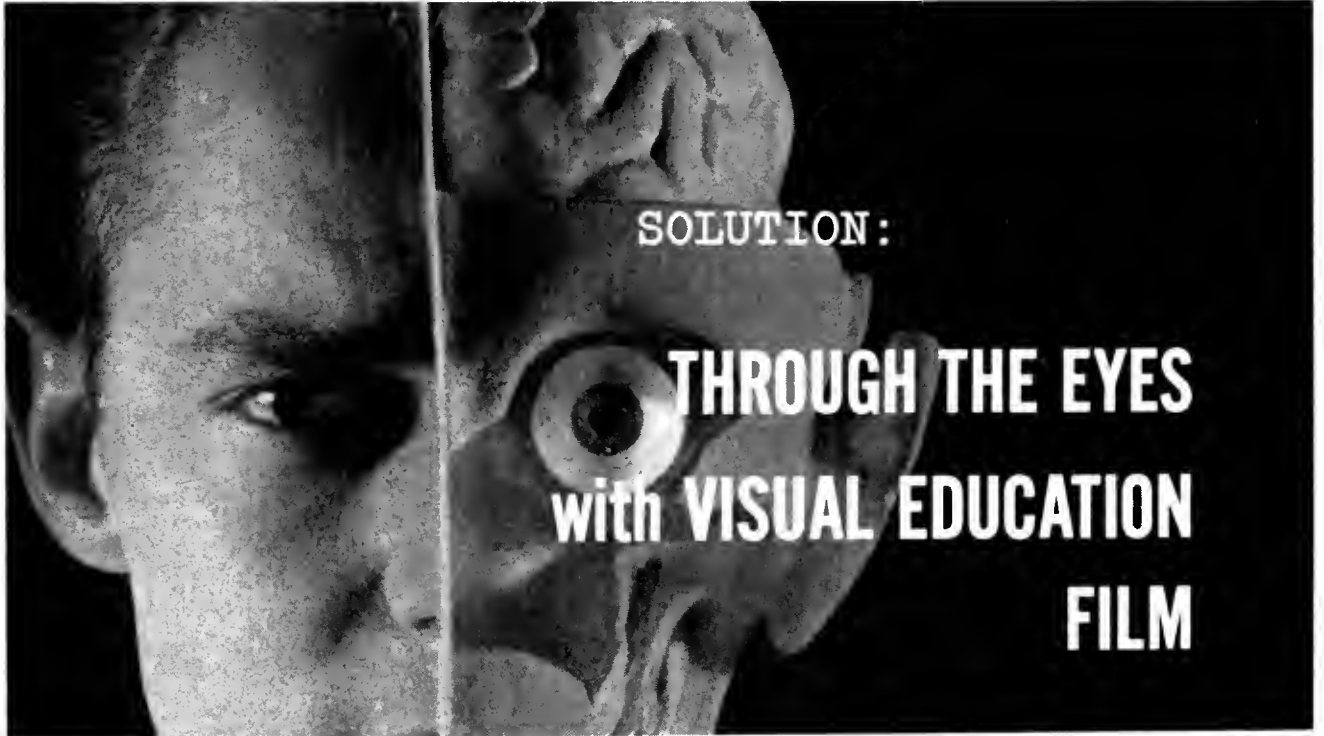
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**LITTLE ROCK AND WORLD OPINION** with Mrs. Vera M. Dean, Mr. Ted Poston, *New York Post* correspondent, and Mr. Vincent Roberts, Institute of International Affairs, Union of South Africa.

**SPUTNIK — ITS IMPACT AND CHALLENGE** with Mr. William R. Frye, Mr. William Laurence, *New York Times* Science Editor, and Mr. Krishnamachari Balaraman, Correspondent for the *Hindu* of Madras, India.

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**THE EUROPEAN COMMUNITY AND GERMANY** with Dr. Saul Padover, Mr. John Scott of *Time*, Inc., and Mr. Theodore Kaghan, *New York Post*.

**AFRICA AWAKENS** with Mr. George Houser, Director, American Committee for Africa, Dr. Marguerite Cartwright, Hunter College, and Mr. Richard Webb, Director of Reference, British Information Services.

**RED CHINA AND THE FREE WORLD** with Mr. William Henderson, Council on Foreign Relations, Dr. Frank Trager, New York University, and Mr. Edgar Snow, author and correspondent.

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## Cover: Hansel and Gretel

The cover study this month shows producer Ray Harryhausen working on one of his miniature sets from the picture HANSEL AND GRETEL, a primary film distributed by Bailey Films, Inc. The puppet characters in the set are from the films Hansel and Gretel and RAPUNZEL. Mr. Harryhausen has produced five films in three-dimensional animation: HANSEL AND GRETEL, RAPUNZEL, LITTLE RED RIDING HOOD, THE STORY OF KING MIDAS and the popular subject MOTHER GOOSE STORIES. Bailey Films distributes them all.

## July "Convention" Issue

This year, we will again bring our readers a large, special July Convention issue of Educational Screen & Audio-Visual Guide that will literally be a *guide-book* of Convention interests and activities. It will be available, as before, around the first of the month so that those many thousands who will be attending the convention, will have ample time to familiarize themselves with its contents and map out a personal program of things to do, things to see, people to meet, etc.

The complete program for all meetings will be published. There will be descriptive articles about all of the groups sponsoring meetings. There will be a complete listing of all Exhibitors at the Convention and companies in the Industry have been invited to submit information about their products which will be compiled in a Product Review similar to that in the July 1957 issue.

This year's National Audio-Visual Convention and Exhibit, long known as the premier showcase for new audio-visual equipment and materials, is expected to reveal a larger list of new items, new products, and new develop-

ments than any exhibit during the past five years.

So be on the watch for the July issue of Ed Screen. You will want to keep it near you during the Convention for constant reference, and long after the event is over for review and remembrance.

This will also be an issue that will appeal to readers who do not plan to attend the Convention, for it will serve as a valuable substitute for actual experience in acquainting them with the latest developments in the A-V field.

## Deliberate Deletion

Last year, the July Convention was a combination of the regular monthly Ed Screen format composed of Editorial, Articles and Departmental coverage, and 22 pages of Convention representation. This year, however, no articles will appear in the July issue. Each of the regular departments will appear as usual. This was decided to give more space to a thorough coverage of the Convention.

## This Year's "Twelfth" Issue

Another "first" appears this year. For the first time in the history of Educational Screen and Audio-Visual Guide, it will complete a twelve-issue a year publication cycle. August will introduce a newer, larger, more complete "Blue Book" edition comprising a round-up and description of all audio-visual materials produced and released between June 1, 1957 and May 30, 1958. It will include descriptions of motion pictures, filmstrips, slides, disc and tape recordings, transparencies for overhead projection, maps and globes. No regular departments will appear in this issue.

— GM

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# The reader's right

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## Points to "Pointing South"

Thanks for the editorial "Pointing South" which appeared in the March issue of EDUCATIONAL SCREEN. We are indeed grateful for the bright a-v spots in the South and wish there were more such places, not only in the South, but in the entire nation.

Walter S. Bell, Director

Audio-Visual Education  
Board of Education  
Atlanta 5, Georgia

## Boosting A-V in Burma

We would appreciate very much receiving a second copy of the April, 1958, issue of Educational Screen and Audio-Visual Guide. We have received our regular subscription issue which we passed on to a member of the Burmese Educational Enquiry Commission which is at present visiting the United States on an Asia Foundation grant investigating and studying

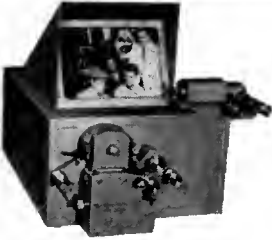
educational policies and practices in this country.

The potentialities of audio-visual aids to education have not been fully explored in Burma, and we therefore felt that an acquaintance with your publication might prove helpful to this Commission.

(Mrs.) Margaret E. Pollard

Organization Relations Division  
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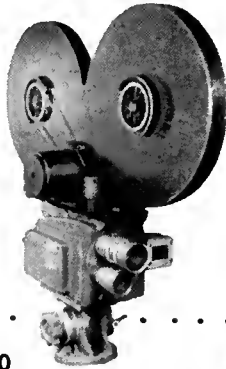
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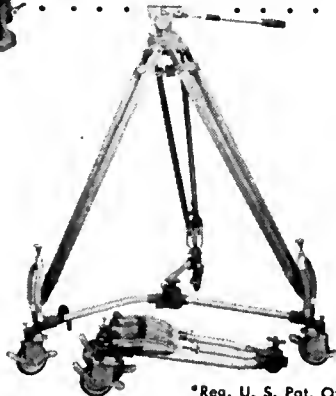
Some companies prefer to make outright purchases. Others, including the top studios, realize that it just isn't economical to buy everything. Every CECO rental is checked out for accuracy and performance by factory-trained experts before you get it. For superior film making, use CECO service for cameras, dollies, tripods, blimps, lenses, viewers, generators, lights, recorders, mike booms—you name it, we have it. For Sale or Rent.



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## A Useful Idea

The National Council of Teachers of English Committee to Cooperate with Teaching Film Custodians, Inc., is preparing a series of articles on using films in classes in the language arts. The Committee asks if teachers, of language arts in the junior or senior high school, wish to share their experiences in using films, with the Committee. What has been, (or what is) your favorite film, and how do you use it?

Send replies to —

Mr. Robert Carruthers

1230 Amsterdam Avenue  
New York 27, N.Y.

## Many Thanks!

Editor: Your publication is proving to be of very great help to use because of its wealth of highly useful information.

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## Dear Editor:

Even as you were writing your June Editorial advocating built-in obsolescence you must have felt my hackles rise. A more durable film stock will only make for better, more often, more easily maintained use. By cutting replacement footage and shelved damaged print costs we will help put more films into circulation, more effectively and more dependably.

Book paper today is more durable than that used a century ago, at least for popular editions . . . but this has not been the determining factor in improving texts . . . or in bringing out re-issues.

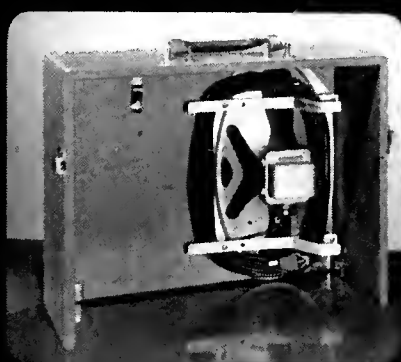
Leading producers have, of their own volition, brought out revised editions of their early films.

Bill Kruse

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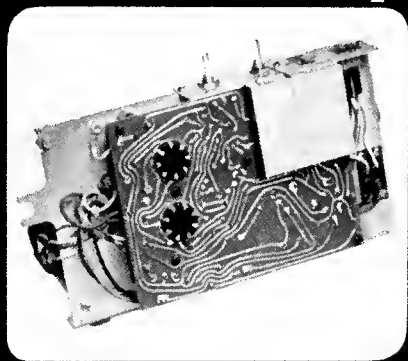
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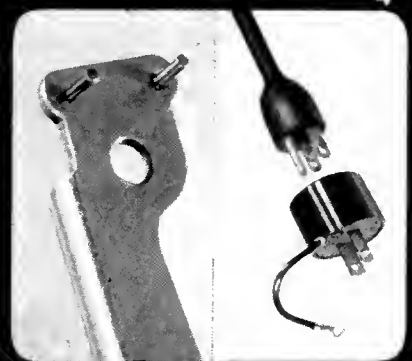
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# Have you heard?

## Larson Chosen by SFC

The School Facilities Council, industry-sponsored joint effort of architects, educators and industry to foster school design better suited to the use of modern teaching tools, has chosen as its president for 1958 Dr. Jordan Larson, superintendent of schools at Mount Vernon, N. Y. Dr. Larson served as president (1954-5) of AASA, and has been at his present post since 1946. In cooperation with DAVI the Council is conducting a nationwide survey on "the growth of new and improved instructional practices, particularly as they relate to the use of equipment and materials."

Two 16mm sound films are in the planning stage. One, tentatively titled "The School Bond Issue," is to be directed at the taxpayer who normally represents the "undecided but balance-turning" block of voters. The second, "What Is a Good School Facility?" is to be directed to community and building planning groups who are in the process of developing or enlarging school facilities.

Art work and script for a filmstrip on "Do Our School Buildings Aid Education?" have already been edited, and the committee in charge is currently reviewing supplementary matter. The SFC address is 26 Washington Place, New York 3.

## Animated Films in University A-V Program

Noted for outstanding work in the field of mass communications, Indiana University, Bloomington, recently installed an Oxberry stand and camera in order to facilitate the production of animated films.

Animated films are acknowledged to be one of the most effective methods for putting ideas across to people quickly and economically. This has proved to be true not only for television commercials and for school problems, but also for industry and the armed services in orienting personnel for new tasks.

Animation activities at Indiana University is an important part of a many-sided program of teaching, production and distribution. In film production, the student works with the most modern equipment and with staff experts who are well qualified to train audio-visual communications specialists.

## Color TV at Fair

The U. S. Dept. of Agriculture is represented in the World's Fair at Brussels with twelve of its films in the elaborate color television exhibit sponsored by NBC.

## Interest Mounts in NAVA Convention

Booming interest in audio-visual materials and techniques is building record interest in the National Audio-Visual Convention and Exhibit in Chicago's Morrison Hotel July 26-29.

More activity than in many years past has been shown and sales of exhibit space are running well ahead of last year at the same date, according to Wm. W. Birchfield, president of NAVA, chief sponsor of the event.

Many important groups in the nation are finding that audio-visuals offer them an outstandingly efficient way to solve their communications problems, and as a result interest in the application of these modern learning-teaching tools is mounting, Birchfield said. He pointed to developments in the church field, in enlarged government uses of audio-visuals, in increased activities by industry and business, and to the steady growth of educational utilization.

Information about the Convention and about exhibit arrangements can be obtained from the National Audio-Visual Association, Fairfax, Va.

## "Better Schools" Spotlights A-V's

*Better Schools*, the monthly newspaper of the National Citizens Council for Better Schools, carried a two-page "Spotlight Report" on audio-visuals in a recent issue.

The Report contains articles by Mary C. Welch, of DAVI; Dr. Charles Schuller, Director of the Audio-Visual Center, Michigan State University; L. C. Larson, Director, Indiana University Audio-Visual Center; Harry W. Gross, district school superintendent, Merrick, N. Y.; and Hank Ruark, NAVA Director of Information.

The Spotlight Report was an Audio-Visual Commission for Public Information project, conceived by Hank Ruark and carried out by members of the Commission; final collation and editing of the materials was done by Harold Highland, now president, Graphics Communications Center, Long Island City, and Hank Ruark.

Copies are available from *Better Schools*, 9 East 40th St., New York 16, at \$1.00 per hundred.

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## A-V Convention Line-up

Six national meetings of audio-visual education specialists in the fields of education, religion, industry, medical science, agriculture and the A-V "trade" will be centered in Chicago's Hotel Morrison, July 25-29. More than 150 exhibit spaces will be devoted to displays of the latest equipment and materials for modern education. Attendance will be limited to the anticipated 2,000 participants in the six special fields.

The program of the Educational Film Library Association gets under way with registration at 9 a.m. Friday, 25th; sessions all day from 10 on, film screening at 7:30 to 10, followed by the EFLA reception. The sessions continue all through Saturday, with the official luncheon being held at 12:30. Miss Emily Jones, 250 W. 57th St., New York 19, is in charge.

National Audio Visual Association registration starts Wednesday, July 23, at 9 a.m., exhibit installation and rehearsals take up all Thursday and Friday for the big exhibition that opens Saturday noon. The first NAVA general session is a breakfast meeting on Saturday, July 26, from 8 a.m. 'til noon, in the format so popular last year in its combination of food, frolic and rear-projection visualized business-building presentations. A similar morning session is held Monday. An extensive and varied ladies program starts Saturday at 11 a.m. with a Sherry Party. The Exhibits, featuring \$1½ million worth of equipment and materials, are open from noon until 6 p.m. Saturday, Sunday and Monday, and from 9 until final closing at 1 p.m. Tuesday. In general charge is Don White, Executive Vice-president, NAVA, Fairfax, Va.

The Religious Audio-Visual Conference starts Sunday with a service at 11 a.m. in charge of the Rev. Alva Cox, director of the Department of Audio-Visual and Broadcast Education, National Council of Churches. (257 Fourth Ave., New York, N. Y.) The afternoon program starting at 2 p.m. will send quiz groups into the exhibits to find and report back answers to questions raised at the outset in the general meeting. The evening session starting at 7 p.m. will hear the Rev. S. Franklin Mack and William S. Hockman speak on the topic of "Challenge to Religious AV." Rev. Mack from the point of view of the churchman producer, Hockman from that of the consumer and critic. In charge is Mrs. Mae Bahr, Religious Film Libraries, 220 W. Monroe St., Chicago.

The A-V Workshop for Industrial Training Directors meets from 9 a.m. to 1 p.m. on Monday, July 28. Lee

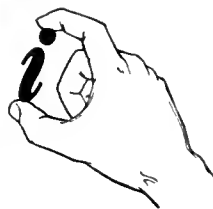
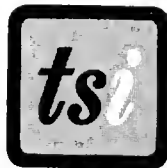
Kilbourne, Industrial Relations Dept., U. S. Naval Training Station, Great Lakes, Ill., is in charge. The regional meeting of the Industrial Audio-Visual Association will be held concurrently from 9 to 5, with a luncheon at noon. In charge is Frank B. Greenleaf, Supervisor of Film Distribution, U. S. Steel Corp., 208 S. LaSalle St., Chicago 90.

The Agricultural Audio-Visual Workshop will meet from 9 to 5 on both Monday and Tuesday. Gordon Berg, of County Agent & Vo-Ag Teacher Magazine, 317 N. Broad St., Philadelphia 7, is in charge.

On Monday, all day and evening, the Audio-Visual Conference of Medical and Allied Sciences will conduct its program under direction of Daryl L. Miller, American Medical Association,

535 N. Dearborn St., Chicago.

Many of the leading manufacturers of A-V equipment and producers of materials are holding national sales conferences for their dealer representatives. These include, according to tentative arrangements, Bell & Howell Friday 12-7; Victor Animatograph Friday 3-6; Cathedral Films Friday 6:30-9:30; EDL Saturday 5-6:30; Califon Saturday 5-7; Family Films 10th Anniversary Dinner Saturday 6:30-9; Beseler Sunday 10-11; Coronet 8-9:15 breakfast (tentative); Eastman Sunday 5-6:30; Ozalid Monday 2:30-3:30; Moody Monday 6:30-8:30. In addition there will be many committee meetings and special events, such as the NAVA Dance Party Saturday evening at 9 p.m.



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State \_\_\_\_\_

### People in the News

Orton Hicks, founder of Films, Inc. and a 16mm distributor pioneer, has joined Dartmouth College as vice-president and will be Dartmouth president John Sloan Dickey's associate for public relations, development and alumni activities.

\* \* \*

Walter Scott, 83, died April 9. He was chief of the Motion Picture Service of the U. S. Dept. of Agriculture from 1952 through 1955, and in the motion picture field since 1911, as actor, cameraman and producer.

\* \* \*

Mrs. Mabel Sihler was recently appointed supervisor of the Films Department of Augsburg Publishing House, Minneapolis, replacing Mrs. O. G. Malmin, who had been serving on an interim basis. Mrs. Sihler was formerly an administrative assistant in the department of education of The Evangelical Lutheran Church. The Films Department, part of Augsburg's organization since early in 1956, now carries a library of films and filmstrips numbering more than 1000 titles.

### School Building Booming

More money was spent on the construction of new educational buildings in the U. S. during 1957 than in any previous year. The total was about \$3½ billion.

The number of new buildings constructed in all categories was 9,689, the second largest total in history. Of this total, 7,841 were public school buildings, costing \$2,650,000; 721 were private school buildings, costing \$170,000,000; about 100 were college classroom buildings, costing \$56,000,000.

These facts, culled from a recent study by The School Executive magazine, certainly indicate a tremendous potential audio-visual market in our country.

### NEA Council on Instruction

The National Education Association has announced its decision to undertake an evaluation of present-day education on the elementary and high school levels. The evaluation, according to NEA officers, will be concerned with education in a broad sense rather than with the schools as institutions. This will be the first project of the NEA's newly organized Council on Instruction.

The forthcoming evaluation project, said Dr. Lyle W. Ashby, assistant executive secretary for educational serv-

ices of the NEA, will be under the direction of Doak S. Campbell, former president of the University of Florida at Tallahassee. Dr. Campbell, who has also been director of the Senior College and Dean of the Graduate School of Peabody College, Nashville, Tenn., is widely known for his work in the field of curriculum development.

### Sales Institute Draws Leaders

The Tenth Anniversary session of the National Institute for A-V Selling, to be held July 20-24 at Indiana University in Bloomington, will have again this year outstanding leaders of the A-V industry to guarantee practical and valuable Institute instruction. Institute Chairman Frank Creasy, of W. A. Yoder Co., Richmond, Va., has named Course Chairmen for the Institute as follows: SALESMANSHIP, Howard Holt, Audio-Visual Film Sales, Inc., Birmingham, Ala.; APPLIED SELLING, Howard Kalbfus, Director, Kodak Sales Training Center, Rochester, N. Y.; SALES & BUSINESS MANAGEMENT, Joe Meidt, Cousino's Inc., Toledo, Ohio; and PREPARATION AND USE OF A-V MATERIALS, Russ Yankie, regional manager, Beseler-Viewlex, St. Petersburg, Fla.

### Coming Events

*A Regional Conference and Workshop on Instructional Materials* is being held at Florida Southern College, Lakeland, Fla., June 16-July 5. A two-day Conference June 17-18 will open the Workshop, which is under the direction of Dr. H. Ted Grace. For further information write Dr. Grace at the Audio-Visual Center, Florida Southern College.

An A-V Educational Conference will be held at Indiana University, June 23-27.

The conference planned around the theme "Improving Communication Through Audio-Visual Materials" includes lectures, panel discussions, practical demonstrations, and group participation. It is designed to interest audio-visual coordinators and directors and all others interested in the educational use of audio-visual instructional materials in formal and informal education. Four distinguished national leaders have been scheduled as lecture-consultants: William H. Allen, Edgar Dale, Adrian TerLouw, A. W. VanderMeer.

Anyone interested in receiving further information concerning the conference should write to: Dr. Carolyn Guss, Audio-Visual Center, Indiana University, Bloomington, Indiana.

The Vancouver International Film Festival will be held July 20 to August 3, 1958. Classes to be screened include documentary films, children's films, and experimental films. Certificates will be awarded. For information, write c/o Audio Visual Services, University of British Columbia, Vancouver 8, B. C., Canada.

The Brussels International Exhibition will include a Presentation of the Best Films of All Time, under the guidance of La Cinematheque de Belgique. For information, write the Cinematheque at the Palais des Beaux-Arts, Brussels, Belgium.

The California State Fair and Exposition and the Sierra Camera Club of Sacramento announce August 27th through September 7th, 1958, as the dates for the Eighteenth North American International Photographic Exhibit.

The closing date for entries of prints is July 25th, and for color slides August 8th. Write to the California State Fair and Exposition, Box 2036, Sacramento 9, California, for entry blanks.

**PHOTOKINA 1958:** The world's outstanding photographic event of 1958 will be the International Photo and Cine Exhibition to be held in Cologne, Germany, September 27 to October 5. It promises to be the most important and biggest event of this kind ever held with more than 300,000 visitors expected to converge on Cologne.

Those hoping or expecting to attend the exhibition should contact the Karl Hardach Travel Service at once, at 11 West 42 Street, New York 36, New York (time is running short). This Agency has successfully handled the Photokina in previous years and is prepared to make all transportation and hotel reservations for you.

The Fourth Annual Robert Flaherty Seminar will be held August 18-28, 1958, at the Flaherty home in Dummerston near Battleboro, Vermont. As before, it will bring together film workers and students and lovers of film, for an exploration of the film medium and a searching look into its future.

The fee for the ten-day seminar — including luncheons, lectures, film showings, evening meetings and use of the conference room and reference library, is \$100.00. Inexpensive accommodations are being arranged.

Those planning to attend should get in touch with the Robert Flaherty Foundation, Inc., RFD 1, Box 94, Battleboro, Vt., immediately for early reservations.



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## Looking at the Literature

### AV INSTRUCTIONAL MATERIALS MANUAL.

Edited by James W. Brown and Richard B. Lewis. 191 pp. Illustrated. Published by the Spartan Book Store, San Jose State College, 1957.

Ten men, all active in the training of teachers at San Jose State College, have pooled their talents and experience to prepare a manual for teaching audio visual methods. Their team product is a thorough job; it has broad coverage of diverse subject matter, organized chiefly under the headings — "Creating Instructional Materials," "Selecting and Appraising Materials," and "Equipment Operation." Selection and appraisal are applied to periodicals, textbooks, and encyclopedias as well as to the usual audio-visual categories. Anyone who completes all of the assignments in the manual will have had a 360 degree panoramic view of instructional materials.

The manual is well and profusely illustrated, as becomes an AV publication. It is constructed like a notebook so that pages or sections can easily be moved, taken out or replaced. This arrangement, plus the variety of content, suggests the use of the manual for more than one AV course, and/or as an aid in both general and special subject methods courses in an "integrated" program of teacher education.

The authors recommend reading in basic audio-visual textbooks (Dale, Kinder, Wittich and Schuller, and others) and exercises are keyed to such references throughout the manual. Some self-teaching is feasible with the manual; a good textbook, and access to instructional materials and equipment. For the most part, however, a good instructor is essential to successful and economical completion of assignments. The exercises are really very detailed lesson plans, expertly organized and designed to avoid waste of time and effort.

This manual has many uses, including one the authors may or may not have intended. It makes the reader want to enroll in the nearest workshop or summer course; there is still so much to learn. —M.M.

*AUDIO VISUAL INSTRUCTION*, by Paul R. Wendt. No. 14 of the series, "What Research Says to the Teacher," American Educational Research Association of the N.E.A. 32pp. 25c.

This pamphlet summarizes briefly the case to date for the use of audio-visual materials where and when they will enhance and accelerate learning. Wendt's candor is persuasive even without footnotes or identification of specific research studies.

If research on the effectiveness of certain materials is not extensive or not conclusive, the author so states. If the evidence is strong, Wendt presents the findings with conviction.

After explaining the communication process and its relationship to audio-visual instruction, the author interprets research for the classroom teacher so clearly and cogently that each point is usually well made in two paragraphs. In conclusion, Wendt discusses the need for putting research evidence into practice. Wide reading of this excellent pamphlet will help to do just that, for as Wendt says, "Research amply justifies the use of audio-visual instruction to a very much greater extent at all school levels. Although there is need for both more specific and more basic research, we have enough evidence now to warrant much greater expenditures for equipment and materials. Every teacher should know that each kind of audio-visual resource, when used to its fullest for purposes where research has shown it can help, results in greater learning in a shorter time with more retention."

by Mary Mainwaring

Audio Visual Director  
Chicago Teachers College  
and Wilson Junior College

*PRODUCTION OF 2 x 2 INCH SLIDES FOR SCHOOL USE*, Joe Colthorpe. University of Texas, Visual Instruction Bureau, Austin 12. \$1.00. This seventh in the "Bridges for Ideas" series (earlier titles included "Tear Sheets," "Bulletin Board," "Lettering Technique," etc.) is a very practical manual for better production and use of a medium well within reach of any teacher. Text is concise, graphics are abundant and interest-compelling. The book is not copyrighted and widest possible use is sought. Excellent list of commercial sources of the materials called for, and a helpful bibliography.

*KEY AUDIOVISUAL PERSONNEL IN PUBLIC SCHOOLS AND LIBRARY SYSTEMS IN STATES AND LARGE CITIES, 1957-8*. Prepared jointly by Seerley Reid, Chief, Visual Education Service, and Ralph M. Dunbar, Director, Library Services, in the Office of Education, U. S. Department of Health, Education and Welfare, Washington 5, D. C. Free. An important directory giving name, address and title of 639 individuals with key responsibilities for the circulation and use of audio-visual educational materials. This list includes 47 state educational departments, 38 state library agencies, 225 city school systems and 174 city library systems.



# About DAYLIGHTING Again

Once again we must comment about companies that are hard-selling DAYLIGHT to school taxpayers without sufficient concern for the instructional programs that must be carried on in the schools.

You may recall that we spoke out editorially with some feeling a couple years ago about a company advocating the use of glass blocks in school construction. We urged you to write and tell them about the importance of projected pictures in today's classrooms.

Now let me tell you about another advertisement in current educational journals. It's a gorgeous four page ad in live natural color. It's most attractive, and intriguingly titled ENVIRONMENT AND DAYLIGHT. Let me quote you some of the things it says: "Put students in a classroom short on window area and they will feel closed in . . . restless . . . long to be outdoors. But give them a classroom flooded with daylight . . . let them see the grass, the trees and sky around them . . . and their whole attitude improves. They are more alert, more interested, more eager."

Now what do you think of that? No reference is given to the research that disclosed that this is true. It's just stated as truth. And even if it is true, how in the world could you ever use modern communications tools for teaching in such a room "flooded with daylight?" From rooms like that, children may be able to see the grass and trees, but they certainly could never see a picture on a projection screen!

Let's read on further. "So we need the largest possible areas of glass to gather in this light . . . clear glass from floor (or low sill) to ceiling, and room wide. Daylight Walls, they are called. Only on rare occasions is daylight too bright for comfort. . . Nothing brings in more daylight than clear, flat glass."

You see what we're up against — we who know that some of the most significant and worthwhile learning experiences in the classroom cannot possibly occur with daylight streaming through "clear, flat glass." The problem is especially acute because those who know this do not have the funds to buy four

page color advertisements in magazines that influence the school architects and school superintendents.

Nevertheless, we just will not permit ourselves to believe that the glass making companies are knowingly trying to harm the instructional program in our schools. Maybe they just don't know what kind of experiences and activities must take place in a classroom if learning is to be most effective. Maybe in their zeal to sell Daylight through clear glass they have written their ads before they had all the facts.

Once before we suggested that you write to a company to tell them some of the facts about the importance and place of audio-visual materials in the instructional program. May we suggest that you write again; this time to Libbey•Owens•Ford Glass Company, 608 Madison Avenue, Toledo 3, Ohio. If you want to, ask them for a free copy of their book, "How to Get Nature-Quality Light for School Children." But far more important than your getting that book is for you to tell them why it is of the utmost importance to keep "nature-quality light" from interfering with the education of school children.

May we repeat here what we said more than two years ago:

*"Companies in the business of selling Daylight must be helped to understand that there's more to learning than reading a book. . . . One of the best ways for providing seeing-learning experiences is to project pictures.*

*We feel sure that if the daylight companies recognize this real need in classroom design, they will do something about it. Genuine light control should be a relatively simple next problem for their research divisions to tackle and solve. They need to be convinced that it is a real need; that audiovisual instruction is essential, and not just the notion of faddists; and that best teaching requires the projection of pictures in every classroom. You can help convince them."*

So why don't you immediately "pick up your pen, uncover your typewriter, call in your secretary, or take whatever is your first step in writing a letter"?

*Paul C. Reed*

by Jerrold E. Kemp

Audio-Visual Center  
San Jose State College

**M**UCH attention is given to the development of all phases of an audio-visual program in elementary and secondary schools. But what about programs on the college level? Should there not be similar emphasis and encouragement in our institutions of higher learning?

Consider the major roles of a college professor. He has two primary interests—his laboratory or other research activity, and his classroom. In the laboratory he uses the most modern equipment and develops techniques for increasingly greater success in his investigations.

Then what happens when this modern prospector leaves his laboratory and enters his classroom? Here he usually limits himself to the most ancient technique of communications—the lecture. Fortunate is the class whose instructor may also use a chalkboard to clarify an abstraction!

Should this disparity exist? Should not the professor want to make use of equally modern methods in his classroom as he does in his laboratory?

### Place for Production

Many college instructors, realizing a need for making their teaching more effective are using audio-visual materials as an integral part of their classroom activities. But all too frequently this utilization is limited to showing commercially prepared films and slides.

College teaching has a freedom that lends itself to another growing phase of audio-visual activity—the use of locally prepared instructional materials. The college instructor usually develops his own course of study and individualizes his instruction to a much greater degree than do teachers in public schools. Why then, should he not develop some of his own instructional materials to fit his specific instructional needs?

Under the guidance of audio-visual personnel with experience in production techniques and an understanding of good utilization practices, college professors realize some of the many values inherent in their own locally prepared materials. They, and their assistants, become enthusiastic, and devote time to the preparation of slides, larger transparencies, recordings, display materials, and simplified motion pictures.

Here is how one instructor was assisted in developing some of his own teaching materials.

# Producing Transparencies For College Instruction



The instructor makes drawings on the tracing paper with black ink. Lettering was added with a mechanical device.



Overlays on phases of a process were prepared on separate sheets and aligned with the base drawing. Dimensions were 6" x 6".

From these translucent copies, each tracing paper original was contact-printed non-photographically on ammonia sensitive diazochrome film.

### Planning Materials

The professor, teaching an undergraduate course in bacteriology, felt a need for a series of visuals to supplement his presentation of certain fundamental concepts. The author met with him and discussed the general subject content, suitable types of visuals, and methods of classroom presentation. It was decided that the overhead projector with appropriate transparencies would best serve the content and de-



sired method of presentation. This would permit the instructor to face his class, to refer directly to significant features on a transparency, and to add overlays while developing complex processes.

The instructor carefully studied the related subject matter to clarify his own thinking and to systematically organize details. He made rough sketches of diagrams and he selected line drawings from books and journals to supplement his own materials. After examining all materials it was decided to use two techniques for preparing transparencies.

### Preparing Materials

The instructor made drawings on thin tracing paper with black ink. Lettering was added with a mechanical device. Overlays on phases of a process were prepared on separate sheets and aligned with the base drawing. Dimensions were limited to a 6"x6" size, thus directly suitable for the projector to be used. To prepare transparencies from these translucent copies, each tracing paper original was contact-printed non-photographically on ammonia sensitive diazochrome film.<sup>1</sup> Overlays prepared in specific colors enhanced the instructional effectiveness of the visuals.

The materials selected from other sources were copied photographically on high contrast film. This process permitted a change in the size of materials and required the use of lights, a view camera, and a darkroom. The film was handled under red light and for general use the exposure was not critical. Furthermore, it required no exact temperature controls during processing. After developing, fixing, and washing, each 4"x5" negative was projected in an enlarger onto a 7"x7" sheet of the same film. The resulting positive transparency, after processing, was ready to use.

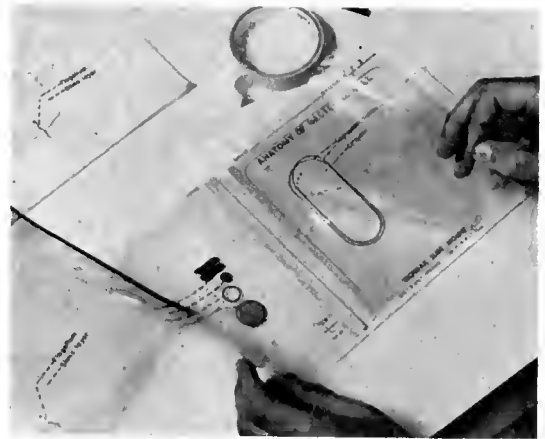
### Using Materials

Only half the job was considered completed when the visuals had been prepared. Realizing the value of an effective presentation, the instructor briefly rehearsed the way in which he would use the transparencies. When this showed one relationship not previously realized, he made a slight revision in the order of use.

In class use, as part of regular lecture-discussion periods, the materials were not only accepted readily by the students, but many came up after class to comment on their quality and effectiveness.

<sup>1</sup>For details of this process see *Instructional Materials* (DAVI) 1:40-41, March-April 1956.

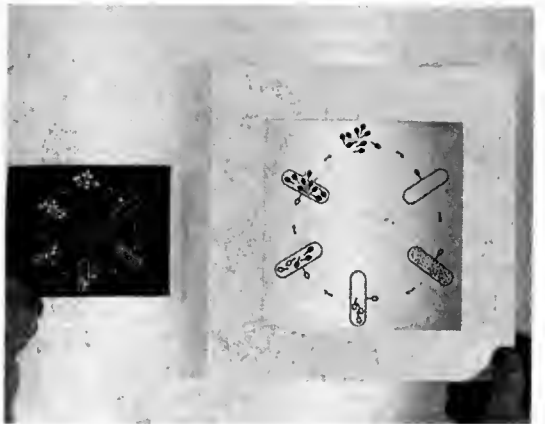
Overlays prepared on specific colors enhanced the instructional effectiveness of the visuals.



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The resulting positive transparency, after processing, was ready for use.



At first the instructor was worried because very few questions had been asked during the presentation and the class time taken to explain the visualized subject matter was significantly less than taken in previous years. A quiz revealed, however, that more students gained a broader understanding of the concepts presented and grasped more details than had previous groups. The efforts seemed entirely justified!

More learning in less time . . . could more be asked?

# Tachistoscopic Teaching



The "Tach-X" is used to demonstrate group work with an entire class. Teachers learn techniques and practice on each other before introducing these methods in the classroom.

by Rolland A. Alterman

Director, Audio-Visual Services  
Kansas State Teachers College  
Emporia, Kans.

## Time Element Important

In most cases it is wise to start with non-verbal material and flash it on the screen at a slow rate of speed. Use drawings or objects that have been a part of the experience of the learner. This introductory period builds up confidence and allows the pupils to relax. At the outset, fifteen minutes a day should be ample time for use of this material. It has been found that the attention span of young children is much longer when this method is used. One explanation of the increased attention span is the fact that they consider this type of activity a game and their attention and enthusiasm is high. Margaret D. Kithau, a fourth grade teacher, Bethpage, New York, reports a by-product of importance through the use of this procedure. She states:

*Enthusiasm was high, and here was an activity that COMPELLED attention and a high degree of concentration. The work habits fostered by such a lesson set the attitude for the work to follow in other areas during the day.<sup>6</sup>*

Non-verbal material should be replaced by simple words, word phrases and, finally, complete sentences. For advanced adult groups short paragraphs should be used.

<sup>6</sup>Margaret D. Kithau, "A New Instrument Helps in Reading Improvement," *Teaching Tools*, Vol. 11, No. 2, 1954-55.

THE use of tachistoscopic techniques is not new. A form of tachistoscopic classroom training was used as early as 1895. Catherine Aiken, a classroom teacher, improved memory by writing on a blackboard and then rotating it. Samuel Renshaw used a camera shutter and projector during World War II in developing a recognition program for the navy. The program focused wide attention of the possibilities of this form of developmental training.

## Definition of a Tachistoscope

A tachistoscope is a still projector or some device equipped with a shutter for timed exposures. This device is sometimes referred to as a "Speed-i-oscope" or "Flashmeter." This device allows material to be projected on a screen for controlled lengths of time.

## Materials for Tachistoscopic Training

Several firms have commercially prepared materials on slides and filmstrips. The most common materials are in the areas of reading, mathematics, and spelling. These materials are prepared for different grade levels and are

usually correlated with generally accepted teaching materials. Probably the best results would be obtained through the use of teacher-prepared materials directly related to the curriculum. The teacher may prepare material by writing or drawing on etched glass, then project the material for immediate use. The lines are easily erased or washed off and the glass can be used over and over again. For permanent use, the teacher can type cellophane slides of any size then bind the cellophane between clear glass or plastic. The emulsion of outdated 35mm film can be removed and slide ink or india ink can be used to prepare a strip film for tachistoscopic training.

## Using the Tachistoscope in the Classroom

A good procedure to follow with any group, primary or adult, is to start where the students are. After all the clinical information and test results have been tabulated, it would be wise to administer reading tests before work is begun. At the end of a twelve or fifteen week period the group could be retested and the progress charted.

## Grouping Is Important

The tachistoscope may be used in large groups where certain minimum goals are required. An example was the rapid aircraft recognition program during World War II. For best results, homogeneous groups of five or six pupils offer the best climate for rapid improvement. This program can be integrated into the regular reading program or it may be set up on a school wide basis.

## Vocabulary and Spelling Improvement

Spelling and vocabulary may also be improved with the tachistoscope. In general, the procedure would be for teacher and pupils to select twenty to thirty words from the week's work. The first day's work would consist of exposing the words for a long enough time to discuss them. Meaning, origin, usage, and pronunciation would be included in this lesson. Depending upon the time available, the words would be exposed each day at shorter intervals. The last day, a test and final discussion would decide if any of the words should be carried over to the next week for further study. Francis M. Benson, an elementary teacher, worked out the following plan<sup>7</sup> for improving spelling in her classroom:

*1st Step.* Selection of 20 spelling words for the week. (Prepared by the teacher on etched glass slides.)

*2nd Step.* The children copied the spelling words on a sheet of paper with five columns to the right of each word, one column for each day

of the week.

*3rd Step.* Monday, each word was shown and discussed. Then each word was flashed at one-fifth of a second in different order. The children would keep record by the day.

*4th Step.* Tuesday, the speed was increased and the words were shown in different order.

*5th Step.* Wednesday, the speed was increased to one-eighth of a second and the words were shown in different order.

*6th Step.* Thursday, the speed was increased to one-tenth of a second and the words were shown in different order.

*7th Step.* Weekly test and discussion.

Throughout the year the speed was gradually increased up to one twenty-fifth of a second for the entire group and up to one hundredth of a second for some of the pupils. This teacher reported results so amazing over a three year period that this procedure was included as a regular part of her classroom work.

## Specialized Tachistoscopic Devices

There are many types of tachistoscopic devices available on the market. Prices range from an inexpensive cardboard type that fits on any slide projector at five dollars to a complete package of equipment and material at over one thousand dollars.

The Tach-X tachistoscope differs from the regular machine in that light is constantly projected on the screen reducing the "after image" effect following the exposure. This company also has a large library of prepared

material at all grade levels.

The "controlled Reader" is a companion reading instrument that provides left-to-right control or line-at-a-time projection at a variable range speed from 0 to 1000 words per minute. This machine makes possible the development of the total reading activity. Materials are available from the reading readiness level to the adult level. Individual differences usually require the controlled reader to be used with small groups. Language arts or social studies materials may be used in a correlated program in an activity-type classroom.

There are other devices that may be utilized in a training program. These devices are not tachistoscopes, but are closely related in accomplishing the end result desired:

1. **Ophthalmograph.** This machine photographs movements of the eyes. This is a binocular eye-movement camera which photographs reflected beads of light from the eyes. Fixations, regressions, recognition span, recognition time, comprehension rate, and certain emotional factors may be determined by the ophthalmograph.
2. **Junior Metronoscope.** The claims for this device is that it is used to overcome muscular laziness.
3. **Senior Metronoscope.** This device is used to help students study with little waste motion.
4. **Individual Acceleration Devices.** There are many individual reading devices that aid in reading. **Reading Rate Controller**—Stereo Optical Company  
**The Reading Accelerator**—Science Research Associates  
**The Reading Pacer**—Keystone View Company

(Continued on page 293)

<sup>7</sup>Francis M. Benson, "We Improve Spelling with the Tachistoscope," *Educational Screen and Audio-Visual Guide*, Vol. 35, No. 9, 1956.



A high school coach and an English teacher work together with the Speed-i-o-scope.



Mrs. York, an elementary teacher, and wife of a school superintendent (Lyndon), learns to use the "flash meter."



# The *POWER* of Television in TEACHING

**W**E HAVE always employed tools in the educational process. Doubtless, primitive diagrams drawn in the sand would now be referred to as visual education. They would be given credit points accordingly. Clay or paper, something to mark with, and somebody to act as master or moderator—these familiar trappings of the classroom go back thousands of years. Teachers from ancient times could step to the blackboard, sense what chalk and eraser are for, and proceed to expound upon language, literature, philosophy and ethics.

The fundamental principles have changed little over the years. Is not all vision (vision at a distance, that is) television? It is easier to see a star than to touch it, either literally or figuratively. In fact, new illusions of sight, sound, and surroundings may so merge studio and classroom in future that the world of writing and speech will often be presented in three-dimensional visual style. In our eyes, only the image is present, and our brains must accept, reject, reform, and make sense out of a welter of physical impressions.

But from the standpoint of technology there will be changes in method, and they are upon us. The question is: How may machines help us in the profession of teaching? How much longer will the standard classroom procedure remain relatively unaffected by the technology of audio and visual aids, by the sociology of a division of labor, by the application of the fine arts to basic problems?

For teaching is at once a science and an art. Its great principles rest upon a scientific base in anthropology, psychology and sociology. There are modes of learning and of failing to learn that can be studied in laboratories under controlled conditions.

In a prelearning situation, there may be the one-to-one accord between teacher and pupil so many educators yearn for—Mark Hopkins and the student sharing the proverbial log. But at the precise moment of learning, even Mark Hopkins disappears, for at

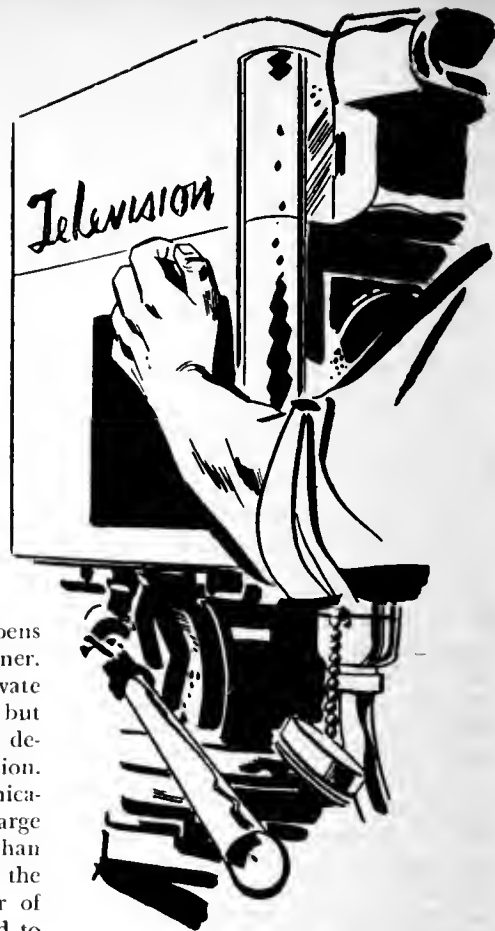
**By George D. Stoddard**  
Dean, School of Education,  
New York University

that moment everything that happens takes place in the mind of the learner. Learning is thus a special and private experience—an art if you will—but learning, in turn, makes a heavy demand upon the art of communication.

The newest medium of communication is television; to say that it is large or small does not mean any more than to say a book is large or small. For the book, the audience is the number of persons who read it or have it read to them—and so it is for television. The television audience, apart from this statistical concept, may be one person watching one presentation and getting something from it. This may be one way of discovering the nuggets in science, philosophy or the social studies and is, therefore, a really conservative approach to an educational problem.

The immediacy of the TV experience is an intriguing matter. Things are getting to be so illusory that there could come a time when an audience in a darkened room could not tell later whether it had actually seen persons. It is all illusion: for one thing, the images have been reversed; the images strike our optic nerves upside down and some other neural events fortunately turn them right side up again! So, in communication, nothing comes from me to you, or from you to me, except through the sound and light waves. These waves are not a part of us; we merely respond to them. What is illusion and what is real about seeing or listening will never be a simple problem in physics.

Thus the illusions that are created by art, especially by art wedded to a massive communication system as in printing, radio, or television, may be more “real” than the reality of seeing a single person, and for a very good reason. We form a concept in a kind of statistical average; we see persons



who do not really represent *man*. It takes an artist, a philosopher, a saint, to represent *Man* with a capital M; the phenomenon is given to art and not to any direct physical experience.

Television, like other art and teaching forms, takes advantage of this great dramatic power—this power to create impressions in a studio or classroom. It gets beyond the person and the things to the ideas and the embodiments and, in so doing, gives us something permanent. The best TV programs will live as the best books have lived.

Another great power of television lies in its flexibility. It is literally available all the time. With the perfecting of kinescopes and motion pictures, you may in the near future get any program at any time of the day for any sort of audience.

But there is an obvious difficulty. No matter how generous broadcasting stations may become, they cannot carry the load of educational television, and they cannot be expected to do so. They have to reduce everything to the common denominator of a mass audience for a particular performance and then add all the mass audiences in order to get their commercial ratings—from the standpoint of education, a hopeless task.

Under that system, how many books would have been published? How many books sell 10,000 copies or more? Relatively few. For centuries some of the finest works have scarcely produced more than 10,000 copies per decade, and yet they are among the great treasures of our culture. Eventually they get read by large numbers, if only as textbook items. Plato may be read by only a trickle of scholars down through the centuries, but if you put him into a "pocket book" he gets around. If you put him into television, as Shakespeare has been treated by Frank Baxter, what was intended for the elite only will now be understood and appreciated literally by the millions. The essential mental ability is there, and it is not highly correlated with family and social status.

The best illustration of that potentiality lies in the public school system of the United States—a wonderful example to the whole world. A good teacher ought to make a good motion picture or TV broadcast. Television may subtract something, but if the teacher has the dramatic power, if his voice carries, if you like to listen to him, if your intuition says this is a person of insight, sincerity and originality, the effect will come through. Probably television is as sensitive as any other physical medium. You will be able to spot the "phony" or the teacher who doesn't believe in his work. For example, in films (and films on television are practically the same) on the work of Galileo, it is a moving experience to see men humbly learning, revising and testing, keeping to some fundamental formula, as for gravity or inclined planes, to come out finally with some concepts that are now household words.

Perhaps the reproduction under good stage conditions of great experiments and the elucidation of great ideas alone would justify the use of television, for those are the things that may be lost in the textbooks. Something happens to the textbook-makers when they deal with a really great man, a great idea, or a great picture. Sometimes the results of fragmentation and scholastic treatment are ruinous: scarcely anything artistic and dramatic comes through. One of the things that television can restore is the sense of the unity of ideas that are of themselves organic.

As far as television is concerned, the smaller technical difficulties that we are all confronted with will disappear. Could anybody looking at the early Charlie Chaplin films, for example, have foreseen the technical developments leading up to Cinemascope in color? It was beyond imagination at

the time. If you take the genius of the writing and acting away from those early pictures, all you have is a set of "flickers": the genius has gone out of most of our Cinemascope productions, leaving a sort of tapestry not to be long remembered. But when we get talent and technique together—get our great men, get our great plays, and our great ideas working through striking techniques—then something memorable will happen.

What about the educational impact of all this? We have some strong evidence of the effect of visual aids on learning, and a few items on the effect of television, but it is true that we have not had the "all-out" experiment. Perhaps it is unreasonable to ask for it at this stage. It is the old hen-and-egg question; we have a few data to analyze. But, in my opinion, we should not hold up a movement because we lack the data that characterize doctoral dissertations. Dissertations rarely create anything. The artists, teachers or musicians who will use this new medium will respond to it; they will do work which perhaps they could not have done before. Here is something new in its reaching out to an audience. If it is good, a special inspiration may come from the knowledge that such an audience could not be reached in any other way.

Presently we cannot expect to get research of the kind that will satisfy the research expert. I think we must have faith, and it is not at all an irrational faith. It is a faith based on the uniformity of nature, on the similarity of teaching and learning experiences. Fortunately, we did learn something about radio. We know the effect of voice. We know that effective teaching can be done by radio alone. Also, we have had a fairly substantial series of studies (I was co-author of one of the books) on the effects of motion pictures on learning. In that series—the Payne Studies, directed by the late Prof. W. W. Charters—the committee established that children learn an immense amount from the sound picture, and they do also through other types of audio-visual aids. Television psychologically is not so far from the radio or audio-visual aids, such as the motion picture, that we can say it is a brand-new experience.

I should say that to close off any medium at all—printing, speaking, travel, demonstration, classroom, recording, radio or television, that is useful in opening the minds of persons from kindergarten ages up—is a calamity. It is not true that nursery education (which scarcely exists except in the minds of a few educators) is now being performed vigorously,

and very badly, by television in the home? Our children are born seeing, and they are going to look at television. Before they know what a penny is, somebody will try over and over to sell them something, at a range of ten feet. So, whether we like it or not, we have not only kindergarten education, we have infant education and right in our home for almost every child.

It is no longer a question of *whether* we shall have "educational" TV. It is a question whether the educators—detached people who have nothing to sell, who try to put across the straight goods, to get a sense of balanced living—will have a chance to use this great medium.

Few people realize what a short amount of time a child spends in school. In most of our states we have the children in school 180 days of the year—that is, for half the calendar year. For these 180 days, they spend only half their waking hours in school or on schoolwork. Small wonder that other enterprises, year after year—activities in home, neighborhood or gang—often appear to dominate the life of the growing child! What the school needs, in order really to be effective in setting the patterns of growth, learning, and adjustment, is a constant re-enforcement. Its influence may be markedly diminished by mental or social impacts that run counter to the cardinal principles of education.

To educational television, this need for educational enrichment presents a great opportunity. It can be a transition between the standard classroom situation and the physical participation in outdoor events that yield both pleasure and social experience. If we are to provide schooling for children on the basis of a longer day and a longer year than in the past, we need to get beyond the standard classroom situation. In so doing, we may be able to give help on the problem of juvenile delinquency.

I believe that many children become delinquent out of sheer boredom and frustration. They must do something; they must work out their energies. There is no inspiration at home for many of them. There is no place on the streets. The schools are closed, and, even if they were open, they might not look inviting to children in search of excitement. By spreading what is done in our best schools (or our very best cultures, for that matter, for there is no space or time limitation on television) we can bring in new experiences. Thus I can visualize school board members getting ideas by watching television programs for the children—ideas regarding school design,

(Continued on page 289)



A prime example of the use of visual aids in industry is this working model of the Convair F-102A interceptor and 41 separate pieces of ground support equipment designed to illustrate ground operations. The 1/32 scale set has already figured in six distinctly different types of uses.

by R. W. Seehorn

Assistant Supervisor Training Devices  
Section  
Engineering Service Publications  
CONVAIR (San Diego)  
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Corporation

# MODELS for Industry

**T**HE use of scale models in industry is a good example of how the efficient, utilitarian approach of industry can give a new perspective to the making and using of visual materials.

Recently, the Washington, D. C., office of Convair wired the San Diego plant manager for rush delivery of a 1/32 scale model of the F-102A interceptor and detail models of 41 separate pieces of ground support equipment to be made to the same scale. At one time it would have taken a master craftsman many months to turn out such an order. The San Diego plant allowed just 500 man-hours for the job—and it actually only took 177 man-hours. This speed of production was only made possible by the application of new materials and new methods to the old craft of model-making. Much of the model work was done using a fiberglass casting process which not only renders a superb job fast, but also permits the maker to produce as many copies as he wishes with very little extra time or effort.

If speed is a by-word in industry, maximum utility is its motto. Here are some of the uses this 1/32 scale

F-102A Ground Support Equipment has been used for:

## I. Organizational Possibilities

Engineering Operational Support Group used the set to experiment with all the possible support equipment maneuvers and combination of maneuvers in order to find the best places to spot the equipment for quick turnaround procedure.

## II. Table Top Photograph

The Illustrations group used the model aircraft and the model equipment as a set and as individual units for photographs to illustrate brochures, training manuals, flight handbooks, and maintenance manuals.

## III. Artist Reference

The set was also useful as a handy reference for artists working on original illustrations.

## IV. Training Program

Service Engineering representatives used the set on nation-wide tours of Air Force bases to introduce and familiarize military personnel with the aircraft before arrival of the real airplanes.

## V. Contract Reference

Sales representatives used the set in completing contract negotiations with Air Force headquarters in the Pentagon.

## VI. Budget Presentation

The set was used by the military as a visual aid when presenting the nation's ground support equipment budget to Congress. This method of presentation was so effective that the Pentagon has decided that henceforth this model set will be used exclusively to defend the ground support equipment budget to Congress on all century series aircraft.

Remember, these uses were all made of one particular model project and thus exemplify how an industrialist can get the most out of a single visual project. Many other models of the F-102A have been created to handle different presentation problems, and each of these models has ended up fulfilling multi-purpose jobs, so that expensive as some of these projects are, when the cost is defrayed in so many directions, the expense becomes most reasonable.

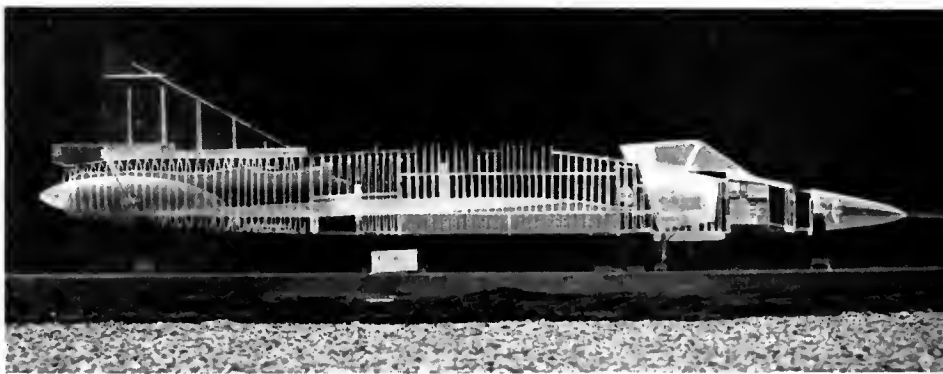
Various things determine the scale

of a model to be used as an industrial aid. If a model is to be viewed by a large group at one time, such as at an air show or lecture hall, it must not be too small, for instance a 1/10 scale F-102A is considered a good size. At this scale, wing spread of the F-102A is about five feet. On the other hand, a large-scale model is cumbersome in small groups or where table-top demonstration of ground maneuvers is anticipated.

The model maker himself sometimes has a certain amount to say about the scale. If the engineer wants a 1/100 scale diorama, the model maker may suggest 1/87 scale, because that is the HO model train scale and many items such as people, wheels, etc., can be bought ready-made at the hobby store in this size.

The amount of detail to be shown also affects the scale decision. Minute detail on small scale models would be microscopic. On the other hand, if detail is not important, its absence is less noticeable when the model is to a small scale.

One model of the F-102A is a skeleton affair consisting of 1,325 pieces of plexiglass cut and formed to 0.010 inch tolerance. Loft lines and other engineering information were photographed on the face of all major structural components such as bulkheads and frames. The cockpit is in detail, the pilot's canopy is removable and seat ejection is manual. This model was built primarily to take angle photographs for use in drawing



Full view of Plexiglas F-102A skeleton model shown completed in first photo.

layouts for parts catalog illustrations and other technical publications.

Sometimes a single component or a small section of the aircraft becomes the subject of a model project. Thus, the F-102A cockpit was reproduced to 1/4 scale for pilot familiarization at bases where no aircraft were available for a training check out.

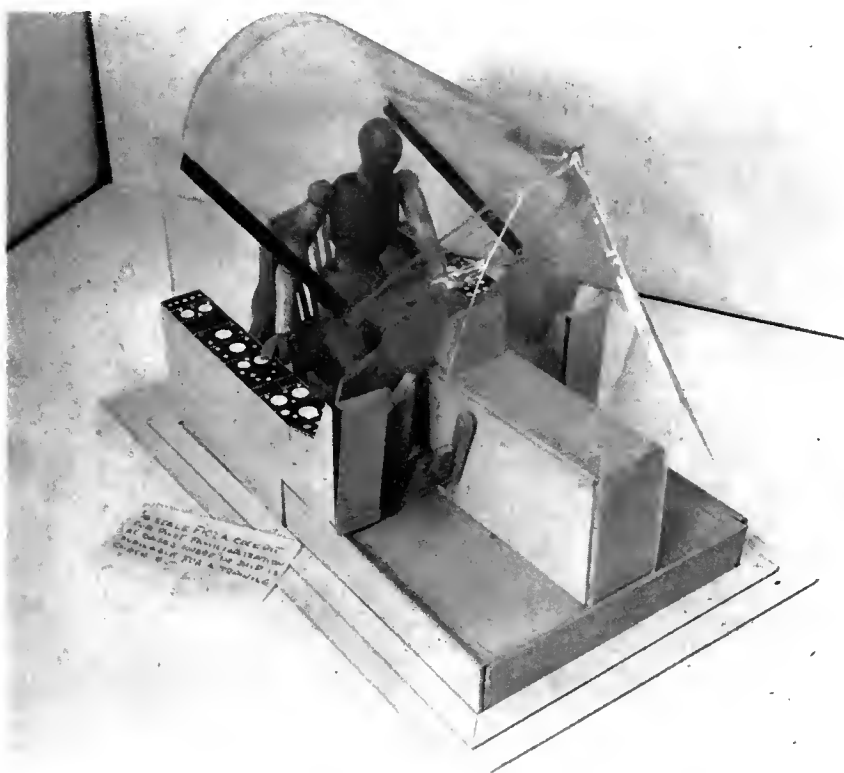
The changes in the art of visual presentations through the use of models has just begun, however. The Convair 880 is just beginning to come off the drawing boards and already numerous models have been created from the blueprints and specifications. For example, a 1/4-scale plastic model of the cockpit will be used for pilot training and familiarization. Some are small, but others are life-size. Such life-size models are called mockups.

There are mockups of such things as cabin arrangements, jet engine pylons and ground support equipment, in addition to the complete full-size Convair 880 mockup which even duplicates the major hydraulic, pneumatic, and electrical components. This gigantic model stands 37 feet 5 inches high.

Going from the gigantic to the tiny, another Convair 880 model is built to the HO scale of 1/87. This model is used to demonstrate the streamlined turnaround capability of the Convair 880. To illustrate the ease with which the aircraft can be serviced and loaded, a jet airport diorama has been built around this model of the airplane.

As the products of industry become more and more complicated, the problem of communicating in the buying and selling world becomes increasingly difficult. To aggravate this communication difficulty, the time allotted to telling the story is cut and cut again. Words alone are not enough to tell it fast and well. The obvious tools are visual materials for the graphic interpretation of the blueprint requirements.

The spontaneous demands of industry have already directed many new applications of visuals, but the opportunities of the future seem only limited by the use that industry makes of the imagination and skill of the visual aids expert who can wed artistic and effective expression in three dimensions to the need for fast, practical communication of complex ideas.



Plastic 1/4 scale model of F-102A cockpit is used for pilot training and familiarization.

# DO WE NEED DEWEY?

*Olwyn M. O'Connor*

Assistant Audio-Visual Department  
Schenectady Public Schools  
Schenectady, New York

**T**HE ideal staff of any A-V department, should obviously, include persons with varying backgrounds and experience in order that each may contribute his or her particular aptitudes to the whole program.

A basic prerequisite for at least one professional A-V staff member should be a working familiarity with library policies and procedures.

I became assistant in an A-V department with several years of teaching behind me as well as a new library degree. While I have no intention of minimizing the classroom experience upon which any A-V worker draws heavily, in this article I choose to emphasize the need for library know-how in establishing an A-V department.

Many of the problems facing the administration of an A-V department are basically similar to those of libraries everywhere — acquisition, selection, cataloging, processing, shelving, etc. If we (A-V'ers) familiarize ourselves sufficiently with those Library Standards which have grown out of years of trial and error, we can eliminate an appreciable number of our growing pains. Adaptation of these methods to our special needs is often a simple and most rewarding task.

Frequently we find that this elder profession has gone a step further in making the transition for us. Library of Congress is currently preparing printed cards for films, filmstrips and recordings. Libraries in this electronic age are circulating all types of "knowledge" materials ranging from symphony recordings and art masterpieces to educational toys.

Much of the library science curriculum is directly or indirectly applicable to the behind-the-scenes activities necessary for successful A-V operation and maintenance.

Without proper insight and realization of the pitfalls which result from top layer emphasis, we tend to minimize the importance of activities that don't show. A course in cataloging, classification and processing is the best

insurance against such an error in judgment. The library student learns that records and routines of this nature are the foundation upon which the entire collection is based. If the instruction has been adequate, the student will emerge with a new respect for the challenging task of making materials readily accessible to the potential user.

In retrospect, I come to full realization of the part the technical and mechanical procedures learned in library school have had in building the foundation upon which we have built our A-V Department and Curriculum Materials Center. The following covers but a few areas where knowledge of library techniques has been helpful or has formed a basis for decision:

## 1. Selection of materials and equipment

- Theory and philosophy of selection is the same for any collection of materials.
- Vendors often serve both library and A-V fields (Encyclopaedia Britannica, Remington Rand, etc.)
- Order routine is basically similar to accepted library one.

## 2. Classification and Cataloging

- Our classification obviously stresses type of material (filmstrips, films, tapes, etc.) and grade level. Shelflist and catalog cards are prepared and filed in a card catalog. Cross reference needs are determined and made.
- Our classification scheme for curriculum materials made was devised in order to allow for future expansion and provide for teacher browsing of our shelves.
- The assigned "call number" appears on each piece of material for identification and shelving purposes.

## 3. Discarding

Provision for withdrawals and replacements is "library born."

## 4. Organization of materials

Filing and indexing procedures contribute to sensible organization of materials for inclusion in the Curriculum Materials Center.

Above all, I think a reputable library school places emphasis on the importance of standardizing methods in so far as is possible in order that those who follow us will readily understand them and be able to build upon what has gone before.

The librarian who directed the cataloging portion of my practice work was ever cautioning her assistant to "look at the complete picture" and view their efforts in terms of posterity as well as immediate need.

Her emphasis on long-range thinking has more meaning than is immediately evident for it proves most costly in terms of time and effort, and money when one has to back up and build a foundation under an existing structure.



"Your father and I both feel that these "NOTES" from your teacher are becoming altogether too long and too frequent, Roger."



playgrounds, creative arts, or social activities.

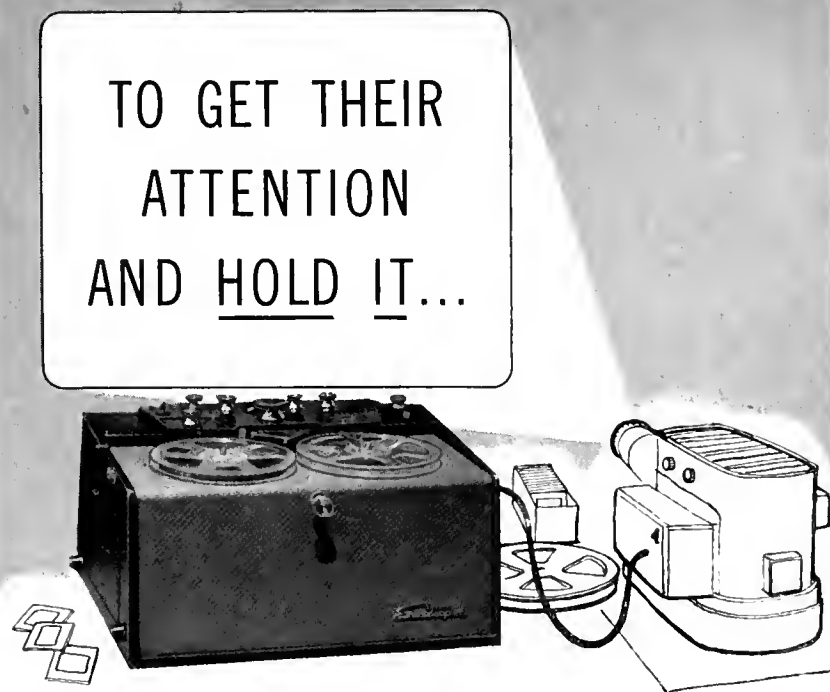
Delinquency is, of course, one part of the larger problem of mental health. When Governor Robert Meyner of New Jersey laid the cornerstone for a new institution for the psychopathic he said feelingly, "How many of these stones do we have to lay in order to take care of this problem? Is there no end to it?" We may well ask, Are the psychologists, physicians, ministers, and parents ever going to catch up with this problem? My guess is that, following our standard methods of education, they are not. But educational television is not bound by any textbooks; it comes squarely into the home or school or boys' club, frequently in terms of a program for children or youth but teaching the parents something, too. It gives us a new and wonderful opportunity to demonstrate principles by means of case studies and dramatic showings that will be hard to ignore.

One of the secret, silent partners of education by television is this: it is free from the prejudice which classroom, textbook or teacher sometimes arouses in adults. Adults like to be educated without the paraphernalia of their childhood school experiences. In the fundamental education (literacy) programs of UNESCO, one of the first words written on the board (this was in Mexico) was not *cat* or *dog*, but the word *pity*. The adult pupils knew the meaning long before they had seen the word. Perhaps educational television for adults likewise may skip the little immature steps.

Television is a public affair, not simply a contribution to our social institutions, but a new social institution in and of itself. In the United States, although we rarely mention it, there is a massive adult illiteracy in regard to economics, human behavior, philosophy, religion, art, public affairs and foreign cultures. Still we get nowhere by trying to lead adults back through the textbooks and the little tests that may not be particularly suitable even for children. Why not skip all that and introduce adults to the dramatic and powerful learning device of TV?

Truly, television may be regarded as the greatest development of the area of communication since the invention of printing.

*This excellent dissertation on television is published here with Dr. Stoddard's express permission. Originally it was presented as a talk, and has been quoted in WASHINGTON EDUCATION under the title "The Drama of the Visual Arts."*



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# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Assistant Professor, School of Education  
Indiana University

## CONFLICT

(McGraw-Hill Book Company, Text-Film Department, 330 West 42nd Street, New York 36, New York) 18 minutes, 16mm, sound, black and white, 1956. \$110.

### Description

Using frequent references to human behavior and the activity of rats in a maze this film analyzes and discusses the nature and different types of conflict.

To illustrate the common incidence of conflict, opening scenes reveal three separate instances in a day's experiences of Charlie, a university student: the alarm clock presents the need for a decision between rising to attend class and remaining in bed for a while longer; later, there is time for *either* a shave *or* a breakfast, not both; finally, he is urged by the dean to improve his studies by giving up *either* basketball *or* boxing. Such conflicts are then grouped into four types—approach-approach, avoidance-avoidance, approach-avoidance, and double approach-avoidance.

Succeeding scenes describe these types of conflicts and illustrate them with behavior of rats in a "T" maze and the actions of human beings. The first type of conflict, approach-approach, seems hardly a conflict since a choice is required between two equally desirable alternative destinations. Except for a moment's hesitation at the decision point, a thirsty rat in a maze quickly selects one or the other end where water is made available. Likewise, Charlie easily decides on a particular tie from among a number on his rack.

Avoidance-avoidance conflict, however, appears more severe. A naive rat that, prior to shock, spends approxi-

mately equal amounts of time in both ends of a maze, now moves left, then right, and back again, following the application of electric shocks at the respective ends. Escape is available through an outlet leading from the maze. The consequences of this conflict are seen as indecision and relapse into immobility at the point of choice. In the same manner, Charlie finds himself in an avoidance-avoidance conflict by having to give up either boxing or basketball.

In approach-avoidance conflict the same area or destination is both attractive and repugnant at the same time. A rat, approaching water at the end of the maze, is given a continuous shock through the grid. What the rat does—approach or avoid—the area will depend on the strengths of the behavioral tendencies involved. Vacillation leading to baffled resignation in severe frustration is a characteristic behavioral response. A young child alternately running toward the sea waves on a beach and then away from them exemplifies this conflict in human behavior.

The fourth type of conflict, double approach-avoidance, is a complex form of all three types. A rat is both attracted and repelled by both ends of the "T" maze. Charlie who has begun an evening of study is invited to a fraternity dance by a friend where a girl companion is waiting for him. He is beset by a double approach-avoidance conflict—he is attracted to his studies but wishes to avoid giving up the girl's companionship; he is attracted to the dance but fears failure in his studies. This type of conflict is identified as potentially the most severe of all types, predisposing the organism to neurosis should the conflict defy resolution over a given period of time.

The film concludes that it is only through such systematic study of conflict and observation of animal behavior that a better understanding is achieved of those forces that "determine the complex behavior of the most complex of organisms—the adult human being."

### Appraisal

Since to live precludes the necessity to choose among alternate means and

ends, conflict in varying forms and degrees is an inevitable manifestation of human experience. Of particular significance is the point that any instance of human conflict is often a consequence of preceding attempts at resolving other conflict situations. Charlie, for instance, by deciding that he could not afford to increase his chances of failure in his studies (resolution of one conflict), establishes those conditions that result in further conflict—having to decide *between* basketball and boxing and also *between* going to the dance and studying.

Seen in terms of the probable frequency and potential severity of conflict as characterizing the lives of both youngsters and adults, this film could be used to good advantage in programs of teacher training as well as parent education to promote understanding of pupil behavior in school and child behavior in the home and community.

While the film may move rapidly at times for the beginning student in psychology on both the high school and college levels, it, nevertheless, makes good use of rat behavior and examples of human conflict situations and succeeds in illustrating and clarifying the determining conditions and various types of conflict.

Advertisement

## Protoplasm

T. H. Huxley's "stuff of life" is always in motion, ever maintaining its mysterious organization, responding to stimuli, adapting if possible for survival. How it does so is one of the questions explored by the late William Seifriz in the extraordinary film "Seifriz on Protoplasm," now going into its fourth year of distribution. Already regarded by many as a classic among science teaching films, this is a film no one concerned with the teaching of biology should miss. In fact, of the school systems, colleges, libraries, and other organizations that have previewed "Seifriz on Protoplasm" since its release, **two thirds** have purchased one or more prints. 26 min., b&w, sound, guide. \$105. Preview print without obligation—write Educational Film Library Assn., 250 W. 57th St., New York 19, N. Y.

## FLANNEL BOARDS AND HOW TO USE THEM

(Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, California) 15 minutes, 16mm, sound, color, 1958. \$150. Teacher's guide available.

### Description

By presenting four groups of ideas, *Flannel Boards and How To Use Them* demonstrates a variety of ways to construct and use a flannel board.

The first sequence shows how flannel boards—quickly made and economical visual media—provide for arrangement and rearrangement of illustrations, building a logical sequence of ideas, 3-D build-ups, and animation and action.

Secondly, a demonstrator shows how to construct many kinds of flannel boards using such materials as plywood, cardboard, cigar boxes, and wall-board which can be attached to the board with masking tape, thumb tacks, staples, ironing board cover clamps, needle and thread, and pillow-case construction to make folding, portable, and pocket-size flannel boards.

Another portion of the film points out the many types of material which will cling to flannel including felt, flannel, construction paper, masonite, balsa wood, yarn, blotters, sponges, cotton, pipe cleaners, and commercially prepared pieces.

In conclusion, many uses for the felt or flannel board are demonstrated in such areas as art, English, social studies, mathematics, home economics, chemistry, general science, business education, physical education, safety, and audio-visual instruction. The many ways teachers can use their own ideas in creating teaching devices to fit their own purposes are emphasized.

### Appraisal

The wealth of ideas presented in this short film suggests wide application for persons in instructional situations including educators, churchmen, industrialists, and civic leaders. Certainly, in-service and pre-service teachers will find the content in *Flannel Boards and How To Use Them* effective in stimulating interest at all levels from kindergarten through college. The simple, how-to-do-it instructions as presented by E. Milton Grassell of the Oregon State System of Higher Education reduce questions to a minimum and encourage the viewer to "try it out" for himself. In fact, there are so many new and exciting suggestions for using and making a flannel board, the film will require several viewings before its proper impact can be appreciated.

— O. E. Bissmeyer, Jr.

## MUSIC FROM OIL DRUMS

(Folkways Records and Services, 117 West 46th Street, New York, New York) 15 minutes, 16mm, sound, black and white, 1956. \$85. Filmed by Toshi and Peter Seeger.


### Description

*Music From Oil Drums* is a how-to-do-it documentary showing the way steel drums are made and played in Trinidad and showing the way a group of American children duplicate the drums as a school project.

Mr. Seeger plays a musical scale and a short selection on a steel drum and then invites us to go with him to Trinidad to see how this drum was made and played. He takes us on a

short interpretive tour of the island and the Port of Spain, pointing out the contrasts between the old and the new and the indications of the many cultures which make up the Trinidadian way of life. The search for one of the steel drum bands which plays at the yearly Carnival Season leads us into one of the overcrowded areas of town where we hear teenage musicians rehearsing. This is the Highlander Steel Band and their leader Kim Wong agrees to make a set of steel drums for Mr. Seeger to bring back to the United States.

Kim Wong carefully selects a few fifty-five gallon oil drums from the local junkyard and begins the process of making a set of musical steel drums. He cuts a top section from the drum,



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heats and "sinks" the disk to a shallow smooth basin. We follow him as he traces the pattern of the "ping pong" or soprano scale on the concave surface of the disk, nail-punches the grooves to isolate the notes and "buckles" the individual sections which produce the tone. While the young man is tuning the drum Mr. Seeger reviews the origin of the steel drum bands, their relationship to the Carnival Season, and the creative spirit of the young people who originated the new form.

The teenage craftsmen finish four different drums or "pans" which are tuned together to form the basic elements of the steel drum band. The "ping pong" pan contains twenty-four notes on which the melody is played with a rubber tipped drumstick. The second pan (alto), the "guitar pan" (tenor), and the bass pan have progressively fewer notes and play harmony and establish the rhythms of the selection. Additional rhythmic variations may be achieved with a "cutter" or "iron" (usually a brake drum struck by a stick or piece of metal) and possibly a maraca.

Mr. Seeger brings the drums back to the United States and teaches his pupils how to make their own drums. The fruits of this project conclude the film as we see children and adults of all ages playing together in their own steel drum band.

### Appraisal

The novelty of the subject matter, the enthusiasm of the performers, and the genuine interest of the narrator provide an authentic educational and motivational film. Music educators and recreation leaders should find it useful with upper-elementary, high school, and college students both in regular classes and summer workshops. Although the technical quality of the film is not of professional standards, it does not detract from the vitality and spontaneity of the film story.

—Bruce R. Buckley

## CRISIS IN LEVITTOWN, PA.

(Dynamic Films, Inc., 405 Park Avenue, New York 22, New York) 31 minutes. 16 mm, sound, black and white, 1958. \$150. Teacher's guide available.

### Description

This film consists largely of interviews of men and women who live in Levittown, Pennsylvania, situated between Trenton and Philadelphia and composed of young families with veteran and college backgrounds whose chief investments are in homes and

automobiles purchased on time. These interviews were conducted and recorded by Dr. Dan W. Dodson, Director of the Center for Human Relations and Community Studies, School of Education, New York University, in August, 1957, just after the outbreak of violence occurring when a Negro family moved into this all-white community of 60,000. The William Myers family is close to the norm of Levittown in all respects but one.

The first person queried by Dr. Dodson expresses surprise and disappointment over the violence. She believes that in time information will quiet the rumors; they might have been avoided altogether had the minister-sponsored Human Relations Council had more time before the Myers' arrival to prepare for integration. The second woman interviewed predicts that the Myers can never live comfortably in Levittown. She feels that as a result of their coming property values will decline just as they did in Washington, D. C., and she is convinced that negroes are counting on intermarriage rather than education of their own as a means of gaining equality with the whites. Here, Dr. Dodson points out, is evidence of frustration and deep fears; dreams of middle class respectability and white superiority seem in jeopardy when negroes can afford the same things as whites. Three other mothers, who draw upon their children's experience with negro youth, are convinced that integration means crime and violence in Levittown as well as loss of status for the whites. A man, on the other hand, asserts that the majority of citizens do not oppose the Myers' coming, and sees no reason why in a democracy things will not work out for the new family in Levittown. Taking an opposite view is a car salesman. He is willing to do business with anyone who has money to spend and claims not to be involved in the controversy personally. But he is fearful for neighboring families where tensions have developed over the question of intermarriage and other threats posed by the presence of negroes in the community. Fully one-third of the whites will leave their homes in Levittown, he claims. Contradicting all he says is a woman who wants her children to experience integration and who tells Dr. Dodson, "I don't think that the Myers have anything to do with property values decreasing or increasing. . . . I think it is the feeling of the majority group that will influence the property. . . ." Finally the interviewer talks with a mother immediately concerned with overcoming fears planted in her children's minds that they "will have to

marry niggers." Nevertheless she still wonders whether William Myers was paid and sent to Levittown to cause trouble, and this despite her avowed sympathy with the handicaps faced by a negro mother whom she had known from girlhood days in Kentucky.

His interviews completed, Dr. Dodson summarizes the opinions expressed by the various people, and examines briefly the fallacies therein regarding integration and its effect on property values, crime and intermarriage. Then he refers to the increasing number of middle-class negroes who are determined and economically able to leave the slums, and asks whether other communities must be split by this development as was Levittown. Meanwhile William Myers is seen standing in front of the home which he and his family occupy there.

### Appraisal

This film is recommended for use by community groups and high school classes in sociology, psychology, and American problems. A study guide provides excellent statistical, case study, and bibliographical material as well as commentary on and from the film. It deals with such matters as why negroes seek to move into white neighborhoods; their actual effect on property values, delinquency, crime and violence; the ability of negro families to buy their way out of the slums; and the nature and source of prejudice. The evaluating committee noted the somewhat heavy hand of the interviewer in the film and sensed a possible bias in its sampling. In every case but one there was some cue as to the national background of the interviewee. Among the many social implications of the film one of the most significant and dramatic is the fact that William Myer or no other negro is heard actually speaking. There is another excellent title in this same series on the changing neighborhood called *All The Way Home*. It is similarly concerned with the problem of white property owners selling to negroes, and dramatizes a crisis that is impending rather than documenting one that has actually materialized.

— Kenneth B. Thurston

## WILD ANIMAL FAMILIES

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## Tachistoscopic Teaching

(Continued from page 283)

The Rateometer — Audio-Visual Research Company

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## Tachistoscopic Arithmetic Training

A progressive system is just as necessary to effectively improve arithmetic instruction as it is in reading or spelling. It is wise to start with number recognition. The concepts that the children have may be improved by associating number symbols with number names through the single digit. Transition is made to two or more digits as comprehension and speed is improved.

From number recognition, the pupils advance to combinations which include addition, subtraction, multiplication, and division. Various methods, such as those described in the above sections, can be worked out by the individual teacher. For example, some pupils may improve through combination work of writing, hearing and seeing digits. A plan for initial teaching, retention practice, and testing and reviewing, is essential in training of this type. Materials are available at every grade level. The teacher will probably want to prepare classroom material to supplement prepared material which may not apply to every individual or class.

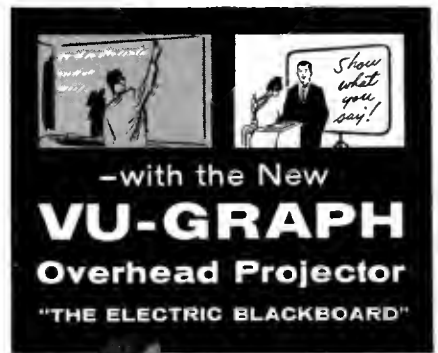
### Summary

Mechanical devices cannot and should not take the place of the teacher. In this rapidly moving world, the school and the teacher are expected, yes and required, to provide more learning about more things in a shorter time. The teacher needs all the help available that will enable her to guide her pupils to a fuller potential.

Tachistoscopic methods cannot increase the natural capacity of the individual, but these methods allow development within this capacity at an accelerated rate. It should be pointed out, that methods described here will not fit all situations. Emphasis should be placed upon clinical diagnosis of problems. A complete testing program should be a prerequisite for any type of tachistoscopic training.

Teachers would do well to attend a college or university and take special work in this type of visual education before undertaking a major program in public schools. Using a scientific approach, teachers should be encouraged to try various techniques in their own classrooms.

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# SOUND advice



about audio materials  
and equipment

by **MAX U. BILDERSEE**

### Rarity

It isn't often that audiovisualists adopt their own media for their own public relations purposes, but "THE CASE OF THE CURIOUS CITIZEN" is the happy exception which should, if properly used, do a great deal to dispel the "fallacy of frill" which has surrounded audiovisual education for too many years.

The Audio Visual Commission on Public Information has rendered an exceptional service to education generally and to audiovisual education particularly in the preparation and publication of this set of slides accompanied by a recording designed specifically for informing your parents-teachers-and-civic-groups concerning the fundamental contributions of the audiovisual program to learning.

Filmed in the Penfield (N. Y.) schools, and recorded at the Eastman Kodak Company in Rochester, "The Case of the Curious Citizen" follows a child's parents as they discover, with the help of the principal, the variety of functions served not only by the audiovisual center but by materials, equipment and personnel in the improvement of instruction. Among the

simpler devices demonstrated are flash cards, the flannel board and the flip chart. Motion picture projectors, recorders and record players, the opaque projector, maps and globes, slide and filmstrip projector utilization are also shown as is the controlled reader with a large group and the reading pacer with individuals.

The guide through the tour appropriately is the principal who explains that modern education requires the effective utilization of these devices and others such as solar system models, overhead projectors, dioramas, "take-apart" models and the bulletin board. The complete survey emphasizes, appropriately, student participation and learning—not the machines. The audiovisual gadgeteer will find little solace in this summary of the effective audiovisual program, but the modern schoolmen who are devoting their efforts to instructional improvement will profit from knowing and from using this publication with school and with community groups.

The Audio Visual Commission has done an exceptional job in preparing and producing this effective presentation, and in so doing has honestly represented the best in audiovisual thinking.

Distribution of "The Case of the Curious Citizen" has been undertaken by AVCOPI through their national office, Room 2230, 250 West 57th Street, New York 19, N. Y.

### A New Dimension

Folkways Records offers a new dimension in journalism in two recent recordings, "Interview with Dr. Robert M. Hutchins" (Folkways FC 7351) and "Interview with Margaret Chase Smith" (Folkways FC 7352). These informal discussions with reporter Howard Langer reveal directly and by suggestion the points of view of these two American leaders. Coupled with "Veep" (Folkways FS 3870) which is a series of interviews with Alben S. Barkley, and "William Douglas — Supreme Court" (Folkways FC 7350) which is

Civil War

## UNION, THE

**Synopsis.** Favorite Northern songs of 1861-18 night on the Old Camp Ground," "Just Be Comes Marching Home," "Tramp! Tramp! Tramp!" and "The Battle Cry of Freedom." Lincoln's "Massey. Educationally significant, authentically, and special essays by Bruce Catton, Clifford recording.

**Appraisal:** Exceptionally valuable historical document.

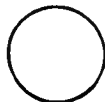
**Utilization:** Junior and senior high school classes individuals for study of Civil War, Gettysburg Address and for insight into mood of nation at war with self.

**Rating:** Poor Fair Good Very Good Excellent

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**Record Label:** Columbia DL 244

1. Title
2. Civil War
3. Lincoln, Abraham
4. Gettysburg Address



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an interview with that distinguished jurist and traveler, these recordings open a new avenue for studying not only current problems but also the people who are dealing with them.

In the interview with Dr. Hutchins Mr. Langer leads the discussion through an exploration of the purposes of the Fund for the Republic and its personnel. There is considerable discussion of the meaning of the Constitution and the conditions under which it was adopted—as well as the conditions to which today it is being adapted. Consideration is given to the manifold problems of maintaining a free society in the second half of the twentieth century, despite the pressures of modern living.

Dr. Hutchins reviews the report of the Commission on the Freedom of the Press and restates vigorously his convictions in regard to American journalism. Modern education does not go unscathed, but rather is reviewed by Dr. Hutchins with particular stress, of course, on his particular point of view regarding public education. He refers to educational television and teachers' aides, mentioning them only as partial possible solutions to the variety of current educational problems. Further, Dr. Hutchins compares the socio-economic atmosphere of 1958 with those of earlier years, both depression and prosperous.

Senator Margaret Chase Smith deals more directly with her personal reaction, as a Senator, to her membership in the most exclusive gentlemen's club in the world. Mrs. Smith recites her daily schedule, reporting the hours of work which she, as a Senator, undertakes both "in" session, and "out." She describes her reaction to lobbying and letters and calls upon women, as America's "house cleaners," to improve the American political climate and to maintain progress so that the people may be better served by their elected representatives in the Congress as well as in State and Community law-making bodies.

Mrs. Smith further discusses her own political ambitions, needed legislation, and closes with advice to young people concerning the subjects most important for them to study and the values of application in the pursuit of learning.

All of the recordings cited may be used as models in high school and college journalism classes for studying the interview procedures, and further, guidance instructors may find the material valuable in discussing political and educational careers with students. There are obvious uses, too, in modern problems classes as a strong stimulus to discussion. The points of view of each interviewee are strongly expressed, and

there is bound to be disagreement and consequent discussion in class.

### 'Charming'

"Charming" is the word to describe "The Reluctant Dragon" (Caedmon TC 1074). Boris Karloff reads this delightful tale by Kenneth Grahame and, before he is through with his presentation, your sympathies rest entirely with the monster and you fear for his well-being at the hands of St. George.

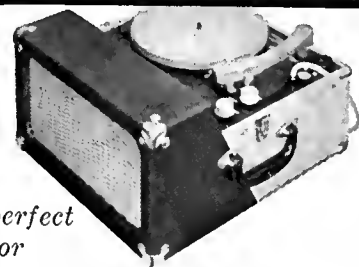
Of course, this is no "ordinary" dragon. In fact, it is an "ornery" dragon (by dragon standards) because instead of engaging in typical dragon pursuits such as fire breathing and maiden snatching, our hero reads poetry and is known to dash off an occasional sonnet, "just for kicks."

Boris Karloff's artistry as a reader neatly complements the equally artistic writing of Kenneth Grahame and the result is pure pleasure. This is adult pleasure—requiring maturity of experience and learning to accept the dragon's foibles and to recognize that the author and the reader are leveling the lance at all those who insist on conformity for its own sake. It is said that satire is hardest, as a form of writing, to bring off successfully, and herein it is accomplished.

### "Many Voices"

We have many times urged book publishers, especially publishers of English text-books, to enter the recording field and to publish recordings specifically designed to accompany texts. Harcourt Brace has recently published a set of records designed to accompany their texts, and are publishing their records under the title of "Many Voices." "Many Voices—1" is designed to supplement "Adventures for Readers: Book 1." It is narrated by Cyril Ritchard and includes readings not only by the narrator, but also by Alexander Scourby, Nancy Wickwire, Hiram Sherman, and a group from the Millburn (N. J.) Junior High School, directed by Virginia Chilver. Among the poems included on the recording are "The Highwayman" (Noyes), "Annabel Lee" (Poe), "Poor Tired Tim" (de la Mare), "The Road Not Taken" (Frost), "Lord Randall" and "The Broncho That Would Not Be Broken" (Lindsay), "The Landing of the Pilgrims" (Hemans), "The Young Washington" (Guiterman), "In Flanders Fields" (McCrae) and a short, humorous verse under the heading "Laughs and Chuckles." For oral prose, "A Miserable Merry Christmas" (Lincoln Steffens) is read by Hiram Sherman.

This is a very creditable presentation, and can be used readily in junior high schools in English and literature.



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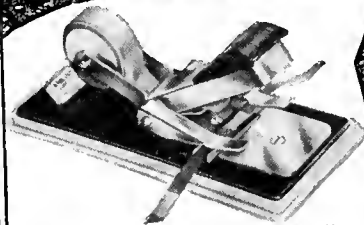
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# Church department



by WILLIAM S. HOCKMAN

## A-V Training For Teachers

Keeping this little piece quite elementary, there are three phases in training the church school teacher in the use of audio-visual aids: a) telling and showing her what is available; b) showing her how to use equipment and letting her practice; c) telling and showing her how to wring the educational juice out of an audio-visual aid. A word about each of these.

### What's Available

Everything starts here. Teachers can't use what they don't know about. They won't use things right under their noses, right there in your A-V library, unless you show them and tell them what IS there. How is this done?

In two ways: tell and show. I put telling first. This is done by the printed (mimeoed) page. I like to circulate a list, giving brief descriptions, of filmstrips which relate to the themes under study in the church school; which refer to special days or seasons of the church year. This starts the process; makes them want to see.

Now comes the second way: showing. How is this done? The best way I have found is to put it right out in the open and ask them to come in and take a look for themselves at their own convenience. "At their own convenience" is of great importance, I find. This is the principle of availability, of proximity, of touch, and feel, and see—which sells so much in the "dime" stores and supermarkets. Stuff that's locked up and can't be seen, and touched and handled, will not stimulate many people to use it.

Listen to this: "Mr. Hockman, when I was in the other day I got the key and looked over some filmstrips. Gee, that filmstrip previewer on the table is a great convenience!"

"Did you find what you were looking for," I asked.

"Yes, and a lot more. I saw a number of things I'd like to use some time."

There it is: Seeing motivates use. People see the stuff and get ideas. They

get notions about how it will fit into what they are trying to do. That's what we want.

Make your filmstrips available if you want them used. And let me add this: These leaders and teachers will spend more time with those filmstrips if you are not breathing down their necks, ladling out advice and comments. That bothers them; makes them uncomfortable; and they get out as fast as they can. (More on this later.)

### Getting On To New Equipment

This is a tricky one. Many teachers are scared of mechanical gadgets. They think they have no aptitude in this direction. Most do. It's a matter of motivation.

Here's the secret: They will learn best and fastest when their motivation is at its highest. Could anything be older or more obvious than that observation, and more often ignored?

Yesterday a co-principal of the Primary department phoned me. She wanted to know if I would show her how to run a filmstrip projector, that the principal was away and she had to take over on short notice and that a filmstrip was scheduled.

Now I could have said, to myself: I'm busy; after all there are teachers in that department who can run that projector for her; let her ask them. That would have been the easy and un-wise way out. Her high-voltage motivation could not go to waste. Not now. There was a time when I would have told her to get help and attend

the next course we put on. Not now; I've learned better.

I met this worker — at the time she named. She was right on time. We went right to work — in the room where she would use the filmstrip. Her interest was intense; her attention concentrated, and her determination to learn very tense. I showed her the basic operations, and then watched her go through it all. One or two little corrections, and explanations, and she did it all again. In eight minutes she announced that she had it licked — and she did. As we walked out of there, I had another person in that department who could operate a filmstrip projector. No high school boys, out of their classes, and under foot! On Sunday morning she would come a little early and do another practice run, and she would bring off a pretty good "performance."

While "courses" at institutes and workshops on the operation of equipment have their place in the total program of training, they have their limitations and can never be considered a substitute for this hitting of the iron while it is hot.

### Educational Juice

While a full-length discussion of this important subject must be put off to a later issue, this much can be said now and in this context.

If you can't use what you don't know about, you can't use effectively what you don't know well. This means preview and study. This is where much utilization fails: teachers trying to use what they know poorly.

To know is to see, and it is the seeing that must be made easy. That's the reason the table filmstrip previewer is such an important tool. With it, preview and study are made easier: helpful in making selections, it is basic to study. This is the first step in getting the educational juice out of any visual aid.

The next is not unlike it: total preparation of the materials, of the program, and of those to be "taught." While all three are important, it is the

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last that gets neglected. To do so is to squeeze oil out of peanuts with your bare hands. Total preparation calls for making the group ready to learn what it is supposed to learn. To leave out the creation of this readiness-producing material is to wipe up spilled cream with a dry sponge because you lack the wit to dampen it.

How is this done? In one sentence, it is done in two ways: by showing the teacher *how* it is done and by helping her to get ready to do it. Teaching by showing is hard only if you don't know what to do yourself. Too many A-V leaders can talk a good performance, but turn out to be hollow gourds in front of the children. Showing is the first essential.

The second is related to it: helping the teacher get ready to do the job, and then later on going over with her how the whole thing came off. And here again, she must be motivated to learn or else both of you work almost in vain.

Right across the A-V landscape here is our weakest spot: the failure to create readiness in those whom we would teach. We even have one school of thought that's opposed to the idea. You can entertain without it but you can't teach without it—and that's announcing the existence of a law and not dogmatizing it into existence.

## A Needed First

The First National Executive Consultation on A-V Christian Education will get under way at Penn State University on Friday, August 15th, under the general auspices of the National Council of Churches. Already into the middle of the Second Decade of the A-V movement in the church field, we believe that the date is late for this top-brass gathering, and let it be fervently hoped that they turn out for it. Having gotten its feet somewhat off the ground of effective contact with the local church, and having failed to penetrate the top echelons of denominational leadership, the A-V movement in the church field has been a middle-class movement involving some mighty fine people with heavy work-loads and lots of responsibility but without much ultimate say about policy. We hope the denominational generals and admirals will scramble aboard for this three-day consultation. There is much they can learn.

For these three days two themes with variations will be heard. The first will be "Learning Theories, Research Findings, and Their Application." The variations will be 1) "To Attitudes"; 2) "To Concepts"; 3) "To Skills." The performers will be members of the

Penn State faculty and we are assured that some of their "music" will come out visualized.

The other theme will be on "Design," and the variations will be on "New Designs in Production," "New Designs in Utilization," and "New Designs for Research." On the podium for the first performance will be Alex Ferguson, and wielding the baton for the last two will be Leslie Greenhill of the PSU faculty.

The kick-off speech Saturday morning will be made by Professor D. Campbell Wycoff. He will discuss "Christian Education Curriculum Thinking Today." On the following Tuesday he will again address the consultation on "Where Can We Go From Here?"

Designed, perhaps, to get us all there by the first evening, Orville Kuhn and Earl Waldrup will co-chair a preview of what IS coming and lead a discussion of what SHOULD come. And, let it be recorded here, after seeing and using for some time now what HAS come, many A-V users will be eager to know about what IS coming. Let us hope that there is some solid engineering and creative design on the way. Fancy sales jargon and tail-fins on the old fenders can't be relied on much longer.

After the Consultation will come the Fifteenth International Conference on A-V Christian Education, August 19-23. Structured somewhat like former years, there have been many improvements in the schedule: a panel presentation begins the day; then the 11 Study Groups fill the morning up to lunch. In the afternoon there will be free time (?); denominational meetings; private and group previews.

The evening presentations will be geared to some phase of "Instructional Materials,"—using, evaluating, getting them to the consumer and such.

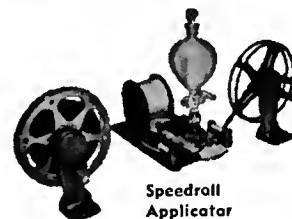
In closing, how can you have a conference "On A-V Christian Education"? What is "A-V Christian Education"? "Christian Education" is something understandable; but that "A-V" variety is a little puzzling, especially to an old timer in this work. But, I begin to see the light! It is parallel with "Blackboard Christian Education"; or, brought up to date, "Chalkboard Christian Education"! Or, am I still confused?

## Music Films

I enjoyed the little (13½ minute) color film, *Handel and His Music*. If I liked it, children and boys and girls will like it also. It is nicely structured. The photography is a good approach to authenticity, and the musical selections are acceptably presented. It deals with his life, his compositions, and the

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world in which he lived. It does this with insight, conciseness, and fine feeling. I recommend it heartily for Juniors and up in the church school, and also, for use in choir schools. Almost any group in the church, young people or adults, will enjoy this film. Many excerpts from the composer's vast creations are heard, and the film ends with the Messiah "Hallelujah Chorus."

Other films in Coronet's "Famous Composer Series" give a similar treatment to Beethoven, Brahms, Liszt, Mozart, and Schubert. Not having previewed these, I assume that similar film-standards prevail in these, making them just as useful to music teachers and educators as *Handel*. (For rental sources and rates, write to Coronet Films, Coronet Building, Chicago 1, Ill.)

## Ali's Camel

It is altogether possible that no films especially for children will be produced in connection with the church's study of the Middle East in the fall 1958. Year after year we have a deficit of films for children in connection with these study themes, and little seems to be done about it. Why should films be made for adults only? It just so happens that several years ago Atlantis Productions, Inc. (7967 Sunset Blvd., Hollywood 46, Calif.) made an 11-minute color film, *Ali and His Baby Camel*, which can be used to supplement the books and filmstrips which will be produced on the '58-'59 mission study overseas theme.

This film shows Ali and his camel in an authentic "Middle East" setting. It shows adult camels, too, as they work in the city, on the caravans, and at wells and water wheels. The keen eyes of a good teacher will see in preview many of the things she and her Primary and Junior boys and girls will want to talk about, read about, and work out, perhaps, in projects. Highly recommended to all those with a dab or two of educational sense and imagination. (Inquire concerning rental rates.)

## D.C.E. Filmstrip

The 110-frame, photographed-in-color filmstrip, *Meet Bill Hayden, Director of Christian Education*, tells acceptably and in very good technical form, the story of the work of a director in a certain church, but it does not present a satisfactory view of the vocation of the Director of Christian Education.

This filmstrip details Bill Hayden's story across the first five years of his ministry, but it does not show what a director IS and what he does in the

large categories of this vocation. To this reviewer, a Director for more than three decades himself, we see Bill Hayden making educational gestures and not taking a strong educational stance. In presenting the story of one DCE, as the producer and his advisors conceived it, the directorship as a vocation and as a ministry did not get adequately presented.

While this filmstrip will have considerable usefulness in telling the story of a certain Director, it falls short of the higher goal of showing what the vocation of Director is, what it requires in terms of personality, education, directional skills, and educational philosophy. Now that we have a filmstrip about a Director, we need a companion filmstrip about the directorship.



A frame from the filmstrip, *Meet Bill Hayden, Director of Christian Education*, where he and members of the recruitment committee call on a prospective teacher.

(Produced by Frank Bear Film Productions, Inc., 3426 Bay Front Place, Baldwin, N. Y., for the Directors' Section of the National Council of Churches, 257 Fourth Ave., N. Y. 10, and available from the Producer at the price of \$12 which includes the filmstrip, a comprehensive script-guide, and LP recorded commentary.)

## More O. T. Films

Since copy went in for the May issue, four additional titles in Concordia Film's "Old Testament Teaching Films" series have come along—*Joseph, The Young Man, Joseph, The Ruler, Moses, Called of God*, and *Moses, Leader of God's People*.

Taken as a whole, there is no improvement in general qualities over the first four titles commented upon in May. I did have one agreeable surprise. In the black and white version the costuming and make-up does not seem nearly so inadequate. Since color has nothing or very little to do with what these films try to teach, it would seem to this reviewer that the B&W is the more useful version. He is prompted also to ask how color can be justified when color has no essential and inherent relationship to the material under treatment? What has color to do with narrative or dramatic material which

has no inherent or unique color characteristics? (More of this at a later time.)

These films, as those which preceded them, are characterized by Biblical literalism and externalism. They do not go beyond form to meaning. They do not deal with the religious or spiritual meaning of these great narratives. And there is no creative imagination to redeem this externalism. Thus, we are given the prose of film concreteness for the poetry and imagination of the literary account. As literature, the Biblical account always towers over these films because they are not spiritually sensitive and artistic creations. They embalm the externals. They pass out the cobs, not noting that the corn or religious meaning got knocked off in handling. When will we think enough of the Bible to leave off filming it until we can bring spiritual understanding, spiritual sensitivity and artistic creativeness into the job in full enough measure to save our efforts from mediocrity? (From Concordia Films, 3558 S. Jefferson Ave., St. Louis 18, Missouri; running time 17 minutes; rental, color \$9.00; B&W \$6 00)

## A-V Bible — Latest Edition!

Beginning with September I am going to send a form letter to all and sundry who write asking me to tell them about two or three of the best films on this or that subject. It will go something like this:

Dear Brother Brown:

You are right, I am a busy man. You, too, are busy. The busier you are the greater your need for the latest edition of the AUDIO-VISUAL RESOURCE GUIDE. This is the "bible" of the busy pastor, the church school superintendent, the director of education, and the advisor of the youth fellowship, to say nothing of the program chairmen of your clubs and women's work.

I regret that I cannot take the next two hours and copy out of the AVRG the titles of all the fine films on the subject you mention. If you will send \$10 to the AVRG, 257 Fourth Ave., N. Y. 10, you will receive a handsome book which will give you more than 2500 indexed and classified evaluations of church-useful films, filmstrips and recordings.

BILL HOCKMAN

Of course I shall be delighted to have letters which react pro and con to this Department, and shall welcome ideas, and comments, and criticisms of all kinds. I just don't want to compete any longer with the AVRG!



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# Audio-visual trade review

For addresses of the sources supplying information on which these listings are based, refer to **Directory of Listed Sources**, page 306. For more information about any of the equipment announced here, use the **Readers' Service Coupon** on page 304.

The following announcements of recent releases are based on information supplied by producers and distributors. Audio-visual materials of all kinds are listed under the same general subject headings. The producer or primary distributor for each item is indicated by name or coding appearing in CAPS following title and classification of material. Addresses of listed sources are given in the **Directory of Listed Sources** at the end of this department.

## KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
R—rent  
b&w—black & white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult

## AGRICULTURE

**Farm Fathers** 5fs LONG si col \$22.50 ea \$4.80. Work on wheat, truck, fruit, cotton and dairy farms as seen through the eyes of children living there. Pri Int  
For more information circle 101 on coupon

## CINEMA ARTS

**The Chinese Village** mp COLWIL 11min sd col \$65 r\$3. Filmograph technique, with antique Chinese wallpaper characters as subject matter, presents legend of the mountain town where stands the lotus tree, symbol of peace. SH C A  
For more information circle 102 on coupon  
**Dramatic Arts** fs WED 5 series si col  
**Scenery Construction** 7 fs \$38.50;  
**Lighting for the Theatre** 3 fs \$16.50;  
**Working Aids for the Theatre Technician** 3 fs \$16.50; **Greek and Roman Theatres of the Ancient World** 5 fs \$32.50; **History of Costume** 2 fs \$11 HS C A  
For more information circle 103 on coupon

## EDUCATION

**Dickie Builds a Truck** mp WED 11min sd col \$100. Six-year-old's use of basic hand tools in making a simple truck in school, in furtherance of primary grade unit on transportation. Pri. Teacher Tr.  
For more information circle 104 on coupon  
**Taking Care of Myself** mp WED 12min sd col \$110. Physical, mental and social achievement level for well-ad-

justed 5-year-old; role of home environment. Pri Teacher Tr.

For more information circle 105 on coupon  
**Profiles of Elementary Physical Education** 3mp CORONET total length 32 min. sd col \$300 b&w \$165. Teaching Phys. Ed. in kindergarten and elementary grades, based on program of the Cleveland public schools. C

For more information circle 106 on coupon  
**Teachers?** mp DAWSON 13min sd col b&w. Contrasts attitude and techniques of four types of classroom teachers. Satirical. Provocative.  
For more information circle 107 on coupon

## FEATURES

**Brandon Features Releases** include three Academy Award winners: **High Noon** (Gary Cooper), **Cyrano de Bergerac** (Jose Ferrer) and **Bells of St. Mary** (Bing Crosby, Ingrid Bergman). Also **Ordet** (The Word) (Carl Dreyer), Venice International Festival Grand Prize winner.

For more information circle 108 on coupon  
**Educational and Recreational Guides** for motion picture appreciation and discussion of important feature films. fs ERGI col @\$7.50, some b&w \$3.50-\$6. Among newer titles: **Adventures of Robinson Crusoe**, **Alexander the Great**, **Columbus**, **The Glass Slipper**, **Greatest Show on Earth**, **Hansel & Gretel**, **Knights of the Round Table**, **A Lesson in Mythology** (The Living Idol), **Richard III**, **Romeo & Juliet**, **Ulysses**, **Sunrise at Campobello**, **The Vikings**. SH C A

For more information circle 109 on coupon  
**On the Bowery** mp CONTEMPORARY 65min sd apply. Documentary study of three men living on New York's skid row.  
For more information circle 110 on coupon

## HEALTH & SAFETY

**Healthy Feet** mp CORONET 11 min sd col \$100 b&w \$55. Importance of the feet, functional structure, causes of common types of foot distress, hygiene. Int. JH

For more information circle 111 on coupon  
**Healthy Skin** mp CORONET 11min sd col \$100 b&w \$55. Importance of clean and healthy skin, structure and functions, pores, sweat and oil glands, blood vessels, nerve endings. Int. JH  
For more information circle 112 on coupon

**How's Your Hearing** tape MRP 30min 7½ ips, dual track \$9.95. Music by Lenny Herman provides tests for hearing level and tone and word pairs to test speech and music distortion. Guide.  
For more information circle 113 on coupon

## INDUSTRIAL ARTS

**Drill Press—Basic Holding Techniques** mp WED 7 min. sd col \$75 b&w \$37.50. Accepted shop practice and safety techniques in school and home workshop beginner use of drill press. JH SH A

For more information circle 114 on coupon  
**Soft Soldering** mp WED 11min sd col \$110. Basic steps in use of soldering tools and materials for beginning vo-

catinal students. Safety precautions. JH SH

For more information circle 115 on coupon

## LANGUAGES

**Say It Correctly in Modern Greek LP** DOVER \$1.00. Sentences and expressions useful to an American visitor in Greece.

For more information circle 116 on coupon

## LANGUAGE ARTS & STUDY SKILLS

**Grammar: Verbs and the Ways We Use Them** mp CORONET 11min sd col \$100 b&w \$55. Animation illustrates different verb forms and uses, active-passive, transitive-intransitive, mood, tense. JH SH

For more information circle 117 on coupon  
**Using Good English** 6fs SVE si col \$28.50 ea \$5. The how and why of correct usage graphically demonstrated. Int. JH

For more information circle 118 on coupon

## LITERATURE & DRAMA

**American Authors** 6fs EBF av 51 fr b&w 18 ea \$3. **Washington Irving**, **James Fenimore Cooper**, **Henry Wadsworth Longfellow**, **John Greenleaf Whittier**, **Oliver Wendell Holmes**, **Louisa May Alcott**. Parallels series of motion pictures with same titles, and interrelates with six color filmstrips on later poets, and five favorite story strips.

For more information circle 119 on coupon  
**Chaucer's England** mp EBF 30min sd col \$390 b&w \$195. **Canterbury Tales** manuscript blends into dramatization of **The Pardoner's Tale** of the three rogues who, seeking out Death to slay him, came to their own end through avarice. SH C A

**Coleridge: The Rhyme of the Ancient Mariner and Cristabel**. Tape Dual-track PHONOTAPES \$6.95. Read by David Kurlan. C, possibly SH.  
For more information circle 120 on coupon

**Don Quixote** rec MENTOR Reading by Walter Starke from his own translation of the Cervantes classic. SH C  
For more information circle 122 on coupon

**Heroes of Greek Mythology** 6fs JAM col \$32.75, ea \$5.75. **Ulysses in the Cave of the Cyclops**, **Jason and the Golden Fleece**, **Golden Apples**, **Orpheus and Euridice**, **Pegasus and Bellerophon**, **Daedalus and Icarus**. JH SH

For more information circle 123 on coupon  
**The Man Who Discovered O. Henry** mp CAR 26min b&w \$135. Will Porter, serving time as a convicted felon, makes the name O. Henry known throughout the world of literature. "Now It Can Be Told" TV series. sh  
For more information circle 124 on coupon

**Many Voices** rec HARCOURT LP. Six albums of literature readings by Carl Sandburg, Winston Churchill and other top personalities. SH

For more information circle 125 on coupon  
**Mr. and Mrs. Browning** mp CAR 26min b&w \$135. Romantic story of how Robert Browning won Elizabeth Browning, and the influence of the two poets, each upon the other. Leora Dana, Scott Forbes. sh  
For more information circle 126 on coupon

## MENTAL HEALTH & PSYCHOLOGY

**The Bright Side** mp MHFB 23min sd b&w \$125. Emphasizing the pleasures rather than the chores of parenthood, this excerpt from the longer film, *The Lonely Night*, shows a typical family at home, during work and play, where everyone has a chance to help, to be needed, to share in and contribute to the happiness of family living. sh c a  
For more information circle 127 on coupon

## MUSIC: General

**Grand Opera** mp SELECT 25min sd \$100 each. Sung by Tito Gobi, Cloe Elmo. **Barber of Seville, Marriage of Figaro, Don Pasquale, William Tell, Carmen, Fra Diavolo, Lucia Di Lammermoor.** HS C A

For more information circle 128 on coupon  
**The Great Mr. Handel** mp UWF sd col r. London Philharmonic Orchestra and chorus enriches this feature-length film about the great composer, out of favor at the British court, is inspired to write "The Messiah."  
For more information circle 129 on coupon

**Handel and His Music** mp CORONET 13½min sd col \$125 b&w \$68.75. Re-enactments of salient events in the composer's life, authentic locale background and a half-dozen excerpts from his works convey to students the contribution of this master of the baroque style. hs c a

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**Note and Staff Set** Flannel Board. MILLS \$2.50. Plastic notes, sharps and flats, 51 pieces plus flocked treble and bass board.

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For more information circle 132 on coupon  
**Square Dance Record Album** rec MILLS \$3. Two 10" records with illustrated book designed to teach primary through junior high.

For more information circle 133 on coupon  
**Uirapuru** mp CINEMA 16 17min sd col r\$12. Offers a visual and musical interpretation of a primitive Brazilian legend, shot among the Urubu Indians of Maranhao. Score based on Indian rhythms and motives.

For more information circle 134 on coupon  
**Weill: Johnny Johnson** rec MGM 1-12" LP \$3.98. Kurt Weill's first score for the American Theatre. Play by Paul Green. Cast includes Burgess Meredith, Hiram Sherman, Evelyn Lear, and others. Orchestra conducted by Samuel Matlowsky; choral direction, Joseph Liebling.

For more information circle 135 on coupon

## PRIMARY GRADE MATERIALS

**Animals Move In Many Ways** mp FA 10min sd col \$100 b&w \$50. Starting with children, who run on two legs (or hop on one), the film ranges from the kangaroo of the millipede, with birds, fish and insects not forgotten. Pri.

For more information circle 136 on coupon  
**Children in Summer** mp EBF 11min sd col b&w \$120-\$60. Boy visits farm, goes fishing with dad, plays with dog, learns about insects — and rain, then back to school and colorful drawings. Pri.

For more information circle 137 on coupon

**Children in Winter** mp EBF 11min sd col \$120 b&w \$60. Boy and girl watch seasons change, enjoy snow and ice, choose a Christmas tree, make snow man, pop corn, and wait for Spring. Pri.

For more information circle 138 on coupon  
**The Community Bakery** mp WED 11min sd col \$110 b&w \$55. Making of bread in a modern neighborhood bakery. (Set 12 b&w study prints 11x14" correlated, \$3.) Pri.

For more information circle 139 on coupon  
**Spring Comes** 5fs JAM si col \$23.50 ea \$4.95. Birds, animals, insects and finally the activities of children as spring returns. Pri.

For more information circle 140 on coupon

## RELIGION & ETHICS

**Charles Laughton Reading From The Bible** rec DECCA 12" LP. Four selections: **Garden of Eden, The Fiery Furnace, Noah's Ark, and David and Goliath.** JH SH C.

For more information circle 141 on coupon  
**Christian Home and Family Life** 4sfs FAMILY sd 12" LP col \$25.50 fs ea \$6.50 rec \$3.50. Script by Dr. Richard Lentz, former Director of Family Life, National Council of Churches. **Family Worship** (40 fr); **Family Recreation** (40); **Family Give-and-Take** (40); **Developing Family Togetherness** (40). JH SH A

For more information circle 142 on coupon  
**The Christmas Riddle** sfs FAMILY sd 12" LP 35fr col \$10. Engrossed in Christmas preparations, 8-year-old girl is puzzled over Sunday School riddle: "What Is The Greatest Gift?" Color photographs parallel the motion picture "God's Christmas Gift." All ages.

For more information circle 143 on coupon  
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For more information circle 144 on coupon  
**God's Christmas Gift** mp FAMILY 15min sd col r\$8 b&w r\$5. A little girl, puzzled by Sunday School teacher's "riddle," realizes that God's great Christmas gift is the birth of Jesus. JH-A

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**Literacy** 6fs LITERACY col reading scripts ea \$6-7.25; r \$2.50. Committee on World Literacy and Christian Literature. **Thailand Finds the Way** (60fr), **Literacy Comes to New Guinea** (60fr), **Literacy Unlocking the Bible** (53fr), **Literacy Opening Blind Eyes** (58fr); also **The Story of Anand** (78fr), and **Africa Goes to School** (84fr), rental only.

For more information circle 148 on coupon  
**Meet Bill Hayden** sfs BEAR 110 fr 33rpm sd col \$12. Interdenominational presentation of the role of a Director of Religious Education in the local church. Made for RE Directors' Section, NCCC. For more information circle 149 on coupon

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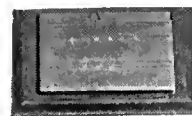
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Our Christmas Traditions (sfs FAMILY sd 12" LP col \$14.50 with **Our Christmas Carols** fs and flip side of rec); single fs \$7, rec \$4. As a family gets ready to celebrate Christmas the origin and meaning of the decorated tree, evergreen, candles, holly, mistletoe, poinsettias, gifts, the Yule log, crèche, etc. are discussed. 55 fr. Visualized in color drawings. All ages.

For more information circle 150 on coupon

**A Pony For Christmas** sfs FAMILY 7 fr sd 12" LP col \$10. Stableman, embittered over death of soldier son, regains love and faith through selfless love of small boy who seeks to share his Christmas gift with his younger stepbrother. Color photographs paralleling motion picture "The Christmas Spirit."

For more information circle 151 on coupon

**Top Secrets** mp NEW LIFE 20 min sd col r\$9. Jim Schreiber uses his unique prowess as a top spinner to illustrate spiritual truths. True life story of his activity as a northwoods pioneer missionary. Family.

For more information circle 152 on coupon

### SCIENCE: Biology

**The African Lion** 6fs EBF si col \$36 ea \$6. Scenes from Walt Disney film of African animal life and environment. JH SH C

For more information circle 153 on coupon

**Animal Habitats** mp FA 10min sd col \$100; b&w \$75. Shows specific adaptations of animals to varying conditions in desert, deciduous and evergreen forests, prairie, Arctic-tundra and mountain timberline areas. Award, Cleveland Film Festival. Int., JH, SH

For more information circle 154 on coupon

**The Arctic Wilderness** 6fs EBF si col \$36 ea \$6. Scenes from Walt Disney motion picture of same title make a most impressive account of animal and human life in the Arctic. JH SH C

For more information circle 155 on coupon

**The Basic Nature of Sexual Reproduction** mp INDIANA 15min sd col. Brief review of sex in plants and animals. Nature of the gametes (size, shape, mobility differences between male and female). SH, C.

For more information circle 156 on coupon

**Flat Pictures** 3 sets DODSON col \$1 per set of 22 pictures 7x9". a) Birds, b) Flowers, c) Animals.

For more information circle 157 on coupon

**The Living Desert** 6fs EBF si col \$36 ea \$6. Based on Walt Disney motion picture classic, the life and environment of the desert is portrayed very clearly. JH SH C

For more information circle 158 on coupon

### SCIENCE: General

**Astronomy** 2fs UWF si b&w ea \$3.50.

**The Planets, The Stars.** JH SH

For more information circle 159 on coupon

**Electronics** fs CUA 37fr si b&w. Apply Radio, Hi-Fi, radar, TV, and calculators examples of electronics application. History—1906, 1920, World War II. Look into the future. SH

For more information circle 160 on coupon

**Elementary Science Series** fs VISUAL si col. Teacher-made productions in biology, physics, chemistry, safety, JH SH

For more information circle 161 on coupon

**Energetically Yours** mp SONJ 13min sd col free. Animated cartoon treatment of evolution of power sources from human muscle to atomic fission. JH SH A

For more information circle 162 on coupon

**The Geophysical Year** fs CUA 42fr si b&w apply. Purpose and international participation. Arctic bases. Electronic

calculators. Rockets, earth satellites. JH SH

For more information circle 163 on coupon

**Primary Science** 6fs EBF si col \$36 ea \$6. For grades 2-3-4. **Night and Day, The Seasons, Our Weather, The Air, The Earth, The Night Sky.** Prim. Int.

For more information circle 164 on coupon

**Russian Rocket to the Moon** mp BRAN-DON 8min sd b&w \$30. Animation treatment of unmanned baby tank, shot for a 3-stage rocket launched from a cosmic space ship, refueled by another guided rocket in outer space. The tank lands on the moon and radios back its findings. JH SH C A

For more information circle 165 on coupon

**Science Adventures** 6mp MOODY 12-15min sd col r\$6. Each film deals with young students' reaction to some natural science phenomenon, and relates science and religion by making God the ultimate reference for both. JH SH

For more information circle 166 on coupon

**Voice of Sputnik** rec MRP 45rpm \$1 with booklet "The Earth Satellite." Actual signals from Sputnik I; reverse side gives imaginative dramatization of carrier rocket. JH-SH-C.

For more information circle 167 on coupon

**Understanding Our Earth: Rocks and Minerals** mp CORONET 11min sd col \$100 b&w \$55. Detailed description of three main classes of rocks and their origin. Many varied uses of rocks and minerals.

For more information circle 168 on coupon

**The Whys of Elementary Science II** 4fs FH si col \$20 ea \$6. Simple machines: levers, wedges, wheels, inclines, screws, shown by stick diagrams. Pri.

For more information circle 169 on coupon

### SCIENCE: Physics & Chemistry

**The American Engineer** mp JAM col free. Panorama of achievements of 129 engineers, including atom-powered submarine, TV-phone, hunting uranium with helicopters. JH SH

For more information circle 170 on coupon

**Atomic Physics** (series) 5fs UWF si b&w series \$17.50 ea \$4.00. **The Electron, The Positive Particle, The Nucleus, Atom Smashers, Uranium Fission.** HS C

For more information circle 172 on coupon

**Sound** (series) 3mp UWF sd b&w.

**Sound Waves** 16min \$90; **Musical Notes** 12min \$75; **How Television Works** 12 min \$75. JH SH C

For more information circle 171 on coupon

### SOCIAL STUDIES: Economics

**Marketing in Mexico** mp FAYERWEATHER 20min sd col \$150 r\$15. Analysis of economic classes, buying psychology, distribution channels, advertising, problems of marketing policy. Made for use in Harvard School of Business and by businessmen. C A

For more information circle 173 on coupon

### SOCIAL STUDIES: Geography

**Canada: The Industrial Provinces** (Second Edition) mp EBF 17min sd col \$180 b&w \$90. Regional geography, Ottawa

Top honor award, 1958; Nat'l Com. Films for Safety

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A new animated cartoon film which uses vivid, concise graphic design to help motivate safe attitudes in traffic.

portafilms Orchard Lake, Michigan

wa, Toronto, Quebec, lumber, nickel, mills and factories, hydro-electric power, world trade. Int. JH SH

For more information circle 174 on coupon  
**Epic of Man** (Series) 5fs LIFE col \$6.  
Five additional titles: **The Growth of Society** (59fr); **Discovery of Agriculture** (55fr); **Neolithic Folk Today** (65fr); **Coming of Civilization** (79fr); **Sumer—The First Great Civilization** (60fr). SH C

For more information circle 175 on coupon  
**Germany, People of the Industrial West** mp EBF 16min sd col \$150 b&w \$75.  
Orientation map, the Rhine, major cities, political division East-West, lumber, vineyards, farms, handicrafts, the Ruhr, industry. Life of an individual mill worker. West Berlin. JH SH

For more information circle 176 on coupon  
**Israel—The Land and Its People** 7fs DECJA si col. The titles: **This is Israel** (65fr), **Galilee** (54fr), **Haifa and Emek** (68fr), **The Jordan Valley** (58fr), **The Land and Its People** (62fr); **The Drom and the Neger** (66fr), **Tel Aviv and the Coastal Plain** (70fr) SH A

For more information circle 177 on coupon  
**Japan** mp IFF 25min sd col \$250 r\$10.  
Julien Bryan's comprehensive, thoroughly human documentary of life in post-war Japan. Family life, beautiful scenery, and the warm human touch that distinguishes this master picture maker. JH SH C A

For more information circle 178 on coupon  
**Kimiko of Japan** fs FRIENDSHIP 63fr si col. Customs, clothing, homes and activities of children in a foreign land. Discussion in test showing indicated that boys and girls get the idea that their opposite numbers in other lands are pretty much the same as they are. JH

For more information circle 179 on coupon  
**Letter from Alaska** mp NORTHERN 20min sd col \$175. The northern territory as it is today, covered by veteran author-photographer. Alcan Highway in winter. Dog-sled races at Anchorage. Salmon fishing at Aniak. Glaciers, volcanoes, wildlife, lumber and the fertile farms of Mantanuska Valley. JH

For more information circle 180 on coupon  
**Living Wilderness** mp NORTHERN 11min sd col \$95. Family visit to Olympic National Park 850,000 acre wilderness reserve. Influence of climate. Indian residents. Squirrel, jays, deer, a herd of Olympic elk, hot springs, waterfalls, the ocean shore. Int. JH A

For more information circle 181 on coupon  
**Mexico, Yesterday and Today** 6fs JAM col \$31.50 ea \$5.75. **The Aztecs, Cortez, Indians Today, Town and Country Life, Native Handicrafts, Mexico City.** Int. JH

For more information circle 182 on coupon  
**Modern Mexico** mp FAYERWEATHER 20min sd col \$150 r\$15. Comprehensive survey of political, social and economic conditions by Harvard Business School professor. JH SH C A

For more information circle 183 on coupon  
**The New Japan** fs CUAF si b&w apply. Maps, diagrams, exports, imports, after-effects of war. Limited arable land. Industry. Trade barriers. New democratic constitution. JH SH

For more information circle 184 on coupon  
**Peace Loving Switzerland** mp FRITH 16min sd col \$160. Surrounded by larger powers, Switzerland has preserved its neutrality for past 150 years. We accompany a class of teenage girls on several interesting field trips, rural and in town. JH-SH

**Peruvians at Work and Play** mp WED 11min sd col \$100. Harvey Cheesman contrasts old and new, urban and rural ways of life; occupations, recreation (including fiesta and a bloodless bull fight), native animals. Int. JH

For more information circle 186 on coupon  
**Physical & Mathematical Geography** (series) 8fs UWF approx 25fr ea \$27.50 (3 b&w 4 col) ea b&w \$3.50, col \$4.50. **Latitude & Longitude** b&w; **Longitude & Time** b&w; **Day & Night** b&w; **Great Winds—Principles** col; **Great Winds—Pressures** col; **Seasons—Earth & Sun Rays** col; **Seasons—Movement of Earth Around Sun** col.

For more information circle 187 on coupon  
**Profile of Pakistan** fs TAS 50fr col \$6. East and West areas, land, people, work, recreation, government, religion. Dr. Leonard S. Kenworthy stresses progress made since independence was achieved. JH SH

For more information circle 188 on coupon  
**Profile of Puerto Rico** fs TAS 50fr col \$6. Dr. Leonard S. Kenworthy stresses progress made in recent years, largely through "Operation Bootstrap." JH SH

For more information circle 189 on coupon

**Russia** mp IFF 25min sd col \$250. Modern Russia set in its historical and geographical background. Agriculture, housing, industry, education, science and religion. Narrated by Julien Bryan. JH SH C A

For more information circle 190 on coupon

**Russian Life Today—Inside the Soviet Union** mp BAILEY 21min sd col \$195; b&w \$100; r (3-day base) \$10—\$5. Uncensored, authentic photography by Mr. and Mrs. Frederic Christian. Urban and rural life, homes, hospitals, theatres, schools, stores, farms, inside Kremlin, JH, SH, C, A

For more information circle 191 on coupon

**Yosemite High Sierra Trails** mp YOSEMITE 27min sd col free loan. The exhilarating experience of the high places in the Sierras, crowning the nation's most varied national park. JH SH C A

For more information circle 192 on coupon

#### SOCIAL STUDIES: Government

**The Living Constitution** rec KAYDEN \$5. Dramatic reading (Marvin Miller) of Constitution, Bill of Rights, Amend-

#### Advertisement

## HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgor Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1954. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgor Dale. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare.

By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Holsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**TAPE RECORDERS AND TAPE RECORDING.** By Harold D. Weiler. 192 pp. Radio Magazines, Inc., P. O. Box 629, Key ES, Mineola, N. Y. 1956. \$2.95 or \$3.95 (hard cover). Written for the amateur and semi-professional tape recordist, the book gives special emphasis to the use of tape recording in education.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.



ments, choral and musical background. Int. J-SH

For more information circle 193 on coupon  
**The Constitution and Employment Standards** mp INDIANA 28min sd bGw \$125. The American governmental system of checks and balances is illustrated in the test of the constitutionality of the 1938 Fair Labor Standards Act. (U. S. vs. Darby) A Georgia mill owner challenges the law on grounds of States Rights and 5th Amendment. He wins in the lower court but the Supreme Court upholds Congress under a broader interpretation of "interstate commerce." HS C

For more information circle 194 on coupon  
**This is TVA** mp TVA 29min sd col free. The 25-year-old resources development program in the Tennessee Valley. How dams operate for flood control, navigation and power production. JH SH

For more information circle 195 on coupon

## SOCIAL STUDIES:

### History & Anthropology

**Abe Lincoln and His Stepmother** mp CAR bGw 36min \$135. Sally Bush Lincoln senses the boy's latent greatness and wins his trust. Ronnie Lee and Rita Lynn. JH SH

For more information circle 196 on coupon  
**Africa: Explosive Continent** fs NYTIMES bGw \$2.50 60fr. Strategic importance to West, resources, receding pattern of colonialism, disease and ignorance, tribal slavery, racial conflict, Nasser's ambitions, Russia's foothold. SH

For more information circle 197 on coupon  
**Builders of America** fs (series) TAS col. \$6 ea. Now ready: **George Washington; Abraham Lincoln.** Gertrude Jacobs, teacher; Henry Kiefer, illustrator. Int.

For more information circle 198 on coupon  
**Canadian History** 6fs. BOWMAR si col \$5 ea. **Lord Selkirk, Colonizer; New France; Gen. James Wolfe; La Verendrye; Jacques Cartier; Samuel Champlain.** The Story of the Confederation, bGw \$3. Int. JH

For more information circle 199 on coupon  
**Castle Dangerous** mp CAR bGw 26 min \$135. French Canadian 14-year-old hoodwinks attacking Iroquois into belief that an all but empty fort is manned by large force. Susan Luckey, Walter Woolf King. One of the "Now It Can Be Told" TV programs. JH

For more information circle 200 on coupon

**The Consort** mp CAR bGw 26 min \$135. Albert, prince of Saxe-Coburg-Gotha, becomes consort to England's Queen Victoria, and eventually wins respect for his intelligence and ability. From "Now It Can Be Told" TV series. Robert Vaughn, Judi Boutin. SH

For more information circle 201 on coupon  
**The Erie Canal** rec ENRICHMENT. Based on Samuel Hopkins Adams Hallmark book, this recording tells of the tribulations and final success in the building of the canal. Flip side carries similar treatment of **The First Overland Mail**, a 23-day cross-continent trip. JH

For more information circle 202 on coupon  
**The Gadfly** CAR bGw 26 min \$135. Thomas Mitchell in the role of Socrates, stinging a lethargic Athens into action and paying for his non-conformism with his life. SH

For more information circle 203 on coupon  
**The Gingerbread Man** mp CAR 26min bGw \$135. George Washington's personal baker, Christopher Ludwig, American spy, persuades many Hessian soldiers to lay down their arms and come over to the side of the colonial freedom fighters. Played by Hugo Haas. JH SH

For more information circle 204 on coupon  
**Golden Anniversary** mp LEWIS 60min. sd bGw r\$10. Compendium of historic news-reels includes World War I, the giddy '20's, depression '30's and the whole panorama of the 20th century's first half. Exclusive source. JH SH C A

For more information circle 205 on coupon  
**Grandpa Changes the World** mp CAR 26 min bGw \$135. Hollywood stars Thomas Mitchell and Reginald Denny dramatize the famous Peter Zenger trial that established freedom of the press. One of CBS "Now It Can Be Told" programs. JH SH

For more information circle 206 on coupon  
**Plains Indians Culture** 6mp EFLA sd col. **Old Chief's Dance** 9 min \$75. **Talking Hands**, 20 min. \$190. . . universal sign language.. **War Dance** 12 min. \$125. **Indian Musical Instruments** 13 min \$130. **Story of the Peace Pipe (Ceremonial Pipes)** 16 min \$160. Also **Tipi-How** mp 12 min col \$100, bGw \$50 — how Plains Indians erected their tipi. JH SH C

For more information circle 207 on coupon  
**Stars and Stripes on Display** mp INDIANA 14 min sd color. Proper method of displaying and paying respect to the flag. Int. JH SH

For more information circle 208 on coupon

**United States in a Troubled World 1920-1945** 9 fs. EYEGATE si col \$25 ea \$4. Covers period from end of World War I to Japan's surrender. Boom, Depression, International Cooperation. Int JH SH

For more information circle 209 on coupon  
**World History — The Classical Age** fs SVE col Series of 4 — \$23; each \$6. Individual titles: "The Hellenic Greeks," "The Hellenistic Greeks," "The Roman Republic," "The Roman Empire." Maps, photos, drawings, quiz. JH

For more information circle 210 on coupon

## SOCIAL STUDIES: Social Problems

**All The Way Home** mp DYNAMIC 30-min sd bGw \$150 with 50 discussion guides and sfs **The Good Neighbor.** Dramatic documentary of community thrown into panic when a family stops in front of a "For Sale" sign. Responsible community leadership exposes "property values" fallacy and makes strong appeal to democratic decency. Guide by New York University Center for Human Relations. SH A TV

For more information circle 211 on coupon  
**Crisis in Leavittown**, Pa. mp DYNAMIC 30 min sd bGw \$150 with 50 discussion guides and free sfs "The Good Neighbor." Interviews pro and con on integration of first Negro family to move into that community. Comment, analysis and discussion guide by New York University Center for Human Relations. Community groups only.

For more information circle 212 on coupon  
**Crossroads at Cedarport** fs FRIENDSHIP 64fr si bGw \$3. Negro family moves into town where they had reason to expect they would be accepted without incident. The church as well as the community at large has mixed reactions. Open end contributes to further discussion. JH SH C A

For more information circle 213 on coupon  
**Mid East Crisis** mp BFC 29 min sd col \$180. Presents in documentary style — clearly and graphically — the problems plaguing this area and the Christian viewpoint about them. SH A

For more information circle 214 on coupon  
**Not Left to Chance** mp EFLA 20 min bGw \$100. Indiana University role-playing techniques demonstrate road to concerted action on community projects. SH C A

For more information circle 215 on coupon  
**Unlearning Prejudice** mp ADL 30 min sd bGw r \$1.00. Kinescope of "Open Mind" TV show featuring Elmo Roper, Marie Jahoda, Benjamin R. Epstein, Richard D. Heffner, moderator. ADL audio-visuals used. A discussion starter. Sh, C, A.

For more information circle 216 on coupon

## NEW PUBLICATIONS

**Bailey Films 1958 Catalog** lists over 100 educational films, many not previously announced. Preview or rental. Free.

For more information circle 217 on coupon

**Blue Print for An Audio-Visual Program.** Helpful suggestions on types of films available, where to get them, how to use them effectively, and how best to set up A-V equipment. Victor Animatograph Corp., Plainville, Conn., or any Victor dealer. Free.

For more information circle 218 on coupon

**Art Slides Catalog** illustrated, free. Art Council Aids.

For more information circle 219 on coupon

**Complete Numerical Catalog of Columbia Records.** \$3 including monthly supplement service. Columbia Records.

For more information circle 220 on coupon

## FREE INFORMATION SERVICE COUPON

To EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

I am interested in receiving more information or a demonstration of the item or items I have indicated by encircling the code numbers corresponding with code numbers on listings of new A-V materials and equipment in your June 1958 issue:

101	102	103	104	105	106	107	108	109	110	111	112	113	114
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Name .....

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**Coronet Films 1958-9 Catalog.** Colorful detailed description of over 800 Coronet productions, indicating grade level and subject matter utilization, and giving an account of Coronet research, production and service resources and policies. 96 pages. Free.

**For more information circle 221 on coupon**  
**Denoyer-Geppert 1958 Catalog** includes such completely new additions as Earth-Curved Maps; mathematical geography materials applicable for study of science in world of space; visual relief and relief-like maps; and a series of world history maps. Also school year map calendar featuring 17x11" Visual Relief Map of North America. Free.

**For more information circle 222 on coupon**  
**Familiar Hymns and Favorite Bible Verses.** 35 mm color slides. Catalog and sample 10c. Inter-American Features.

**For more information circle 223 on coupon**  
**Film Associates:** "Films for the Kindergarten-Primary Grades," describes 6 films in novel, attractive booklet.

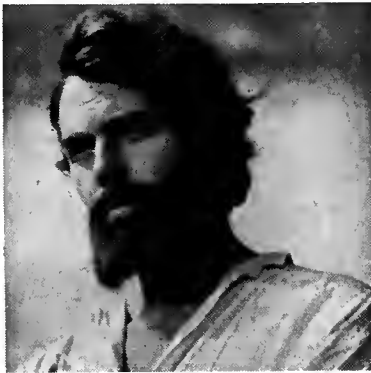
**For more information circle 224 on coupon**  
**Magnetic Camera Catalog,** illustrated, free. Berndt-Bach, Inc.

**For more information circle 225 on coupon**  
**For a better-read, better-informed America.** Series of three pamphlets promoting recognition of library services. American Library Association. 50 E. Huron St., Chicago 11, Ill.

**For more information circle 226 on coupon**  
**Good Bulletin Boards Can Improve Human Relations** 21 p mimeo, 50c. Attractive, well-illustrated how-to-do-it book, punched for 3-ring binder, excellent source list of materials. National Conference of Christians and Jews. 150 W. Boston Blvd., Detroit 2, Mich.

**For more information circle 227 on coupon**

## Color Filmstrip Service for Educational Producers



A scene in the Monhotton Color Lob filmstrip on "Robinson Crusoe," processed for Dr. William Lewin's series of Photoplay Filmstrips.

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## News in the Trade

### TRANSFILM WINS AWARD

Transfilm Incorporated (N.Y.) recently received an award for its motion picture "A Moon Is Born," when Scholastic Teacher Magazine presented its eighth annual sponsored film awards at the Advertising Club of New York. Produced for the International Business Machines Corporation, the animated film was the first motion picture visualization of the launching and tracking of the Project Vanguard earth satellite. It has been shown widely on television and in motion picture theaters in more than twelve countries.

### COLBURN MAKES CHANGE

John Colburn and Henry Ushijima have acquired full ownership of Colburn Film Services, Inc., and have changed the name to John Colburn Associates, Inc.

The present company is divorced completely from the film Laboratory John and his brothers originally owned.

Under the present reorganization plan, John E. Colburn as President, will continue as the active business and financial head while Henry Ushijima, in addition to his duties as Vice President, becomes Executive Producer for the firm.

### SVE OFFERS BONUSES

A Special Summer Promotion — "BUY NOW — PAY IN SEPTEMBER" of interest to all purchasers of filmstrips and slides has been announced by the Society For Visual Education, Inc., Chicago.

This special and unusual event provides a \$64.50 Graflex "Century 35" camera, complete with carrying case and flash attachment, free of extra cost, with each \$190.00 order for SVE filmstrips and/or slides and a \$17.95 Radiant 40" x 40" tripod "Leader" screen with each order totaling \$75.00. The offer expires July 31, 1958.

### MARCELLUS BUYS MIRACLE 16MM

The Marcellus Mfg. Co. of Belvidere, Ill. has purchased the Miracle 16mm sound projector from the C. O. Baptista Co. of Wheaton, Ill. and plans to promote the unit on the commercial market, via AV dealers.

### ADDRESS CHANGES

**Compeco Corporation,** now at 1800 N. Spaulding Ave., Chicago 47, Ill. Telephone unchanged: EVERglade 4-1000. Almost twice as much space and greatly improved facilities.

**Audio-Visual Research,** now at 523 S. Plymouth Court, Chicago 5, Ill.

### FERGUSON & LANTZ RETURN

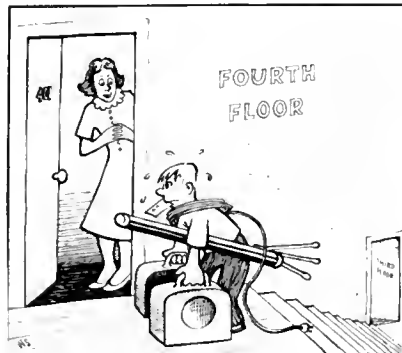
Alexander Ferguson and Donald Lantz have just returned from a stay of several months in the Holy Land, where they made motion pictures and stills for filmstrips, in a series tentatively titled "Shepherd Life in Biblical Times," "Homeland of Jesus," and "Jerusalem." Two further series will deal with the geography and archeology of Palestine.

### BESELER BUYS POC

Projection Optics Co., Rochester, N. Y., has been bought by the Charles Beseler Co., East Orange, N. J. The Rochester plant will continue in the production of lenses and precision optical equipment, under direction of Philip Berman, who has been named president.

### GRUBER APPOINTS DISTRIBUTOR

Jack C. Coffee Co. (710 Seventeenth St., N. Chicago, Ill.), has been appointed exclusive distributor for the Gruber Products Co. line of Wheelit mobile projection stands.



"OH — tell Mr. Rodney I'm sorry ... I MEANT tomorrow morning."

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Brittle Film Rejuvenated  
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# Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

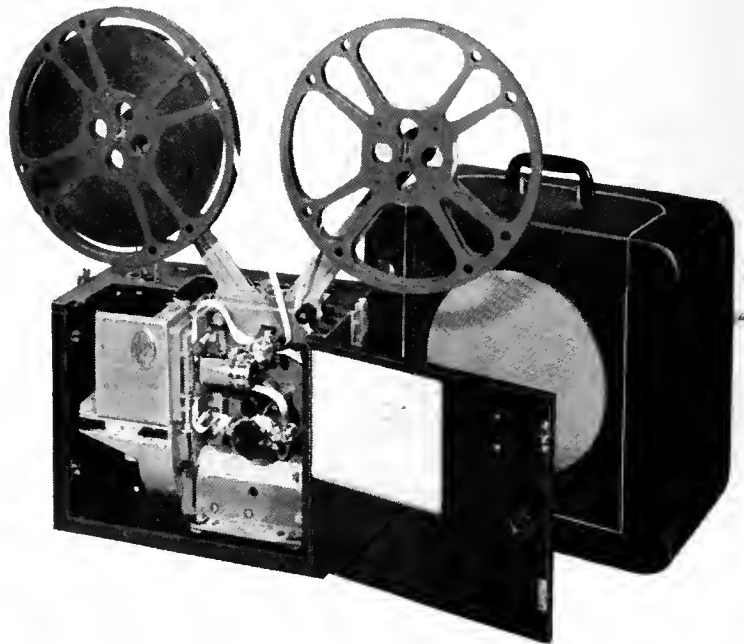
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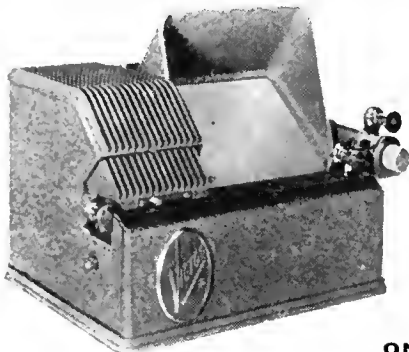
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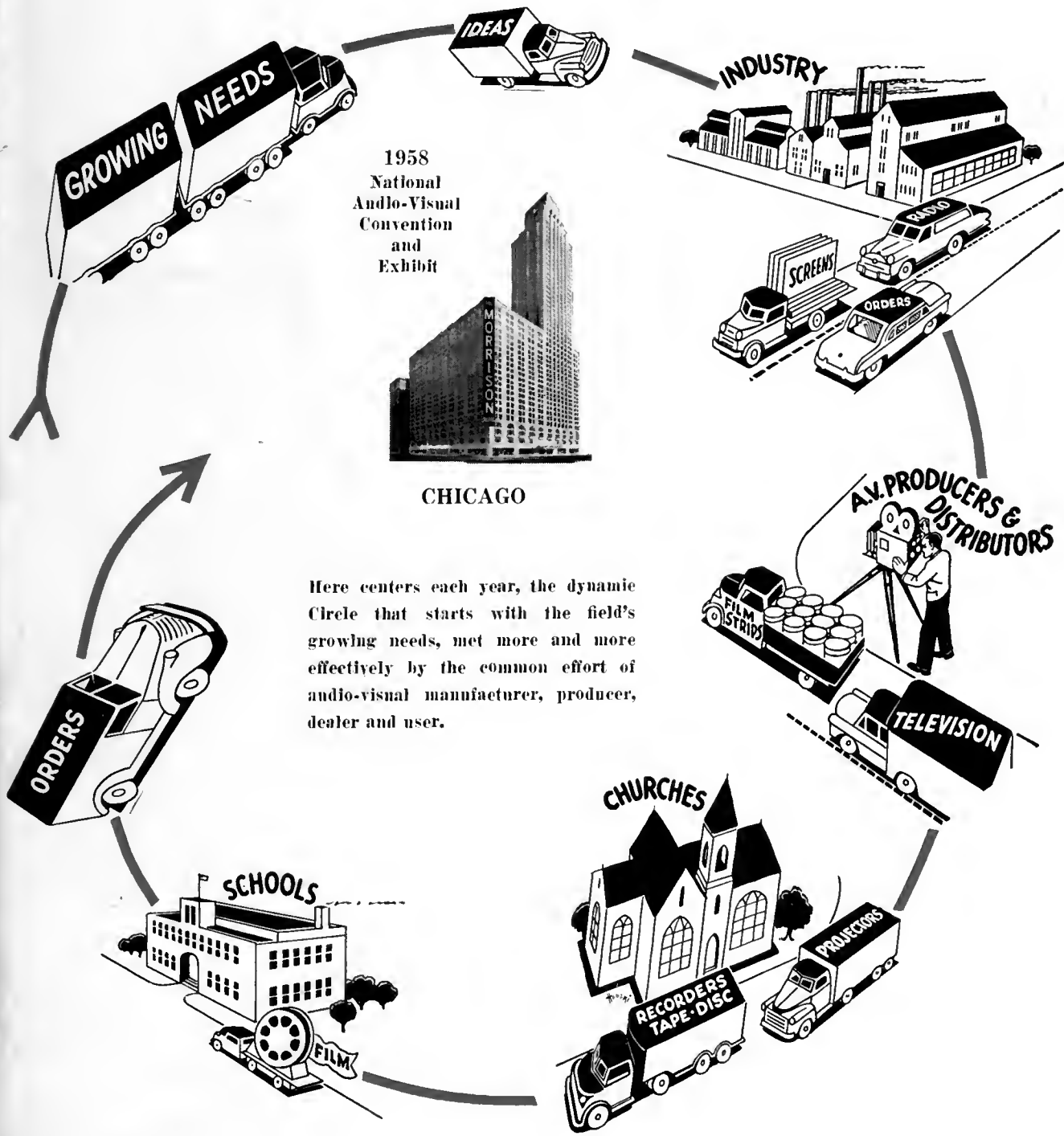
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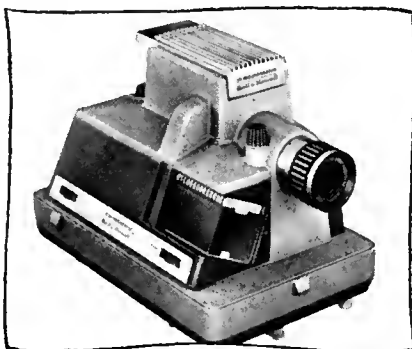
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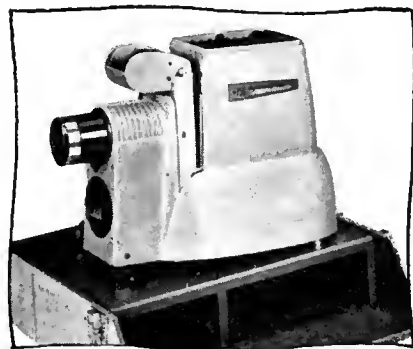
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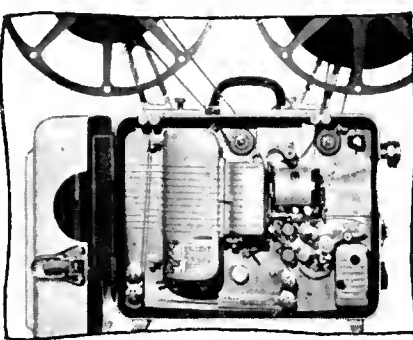
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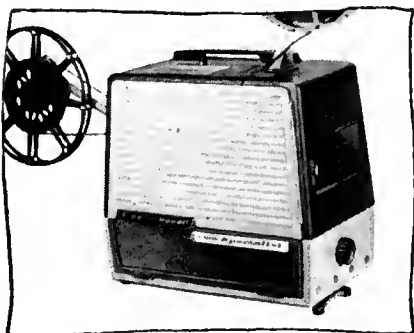
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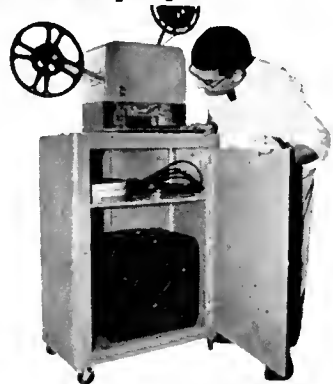


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# EDUCATIONAL SCREEN

## & AUDIO-VISUAL GUIDE

July, 1958

Volume 37, Number 7, Whole Number 365

Founded  
in 1922  
by  
Nelson L. Greene

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## On Two Special Issues

### National Audio-Visual Convention and Exhibit

Here it is—our Special Convention Issue we told you about last month. This Convention issue (as we are pleased to refer to it) is Special in many ways; because this is only the second year of its publication, because such a great part of it is devoted to Convention news, meetings and activities, and because we have endeavored to make it specially different in format, interest, and value to its many thousands of readers. It is Special, too, in being larger than our regular issues, although it carries no articles such as we customarily publish, and the Trade Review department has been dropped due to the extended Product Review section that begins on page 344.

We are specially proud of this issue because we think—and we feel you will agree, that it is a vast improvement on the first Convention issue published in July of last year.

In this issue we give you a broader coverage of each of the six Audio-Visual groups that gather together each year and combine their efforts to make this National Convention and Exhibit an increasingly important event.

You are offered a biographical sketch on each group, telling what they have done, what they are doing and what they plan to do to further the use of Audio-Visuals in the fields of Industry, Agriculture, Science, Church and School.

To further acquaint you with all of the newest developments in the Audio-Visual field, study the lists of Exhibitors beginning on page 325.

This is just a sample of why you should keep this book with you at all times during the Convention and enjoy its Special benefit.

### Annual BLUE BOOK Edition Of Audio-Visual Materials

Next month you will be treated to another Special issue of Educational Screen and Audio-Visual Guide.

As we told you last month, this will be the first time we will have published an August issue, and the first time our Annual BLUE BOOK OF AUDIO-VISUAL MATERIALS has appeared in August.

Last year, you will remember, the Blue Book appeared in December as a sort of end-of-the-year summary, but this year we are switching it to August in response to recommendations from the field that the BLUE BOOK, now in its 33rd annual revision, be timed to hit the start of the school year, rather than the calendar year as heretofore.

This is the book that is referred to constantly throughout the whole year and beyond, by thousands of buyers and renters of AV materials. In it you will find listed, described, classified and indexed . . . new films, filmstrips, slide sets, non-projected materials (visuals), disc or tape recordings, transparencies for overhead projection, maps and globes, for church or school use, that have been announced during the past eight months, from October, 1957, to June 27, 1958, inclusive.

Our hope is—that you will find this August issue something Special in the way of an annual BLUE BOOK OF AUDIO-VISUAL MATERIALS, and that you will approve our timing it to appear in the Summer instead of Winter.

Our intention is—to continue to publish an August issue from this point on, and unless we are proven wrong—it will continue to be our BLUE BOOK.

### EDUCATIONAL SCREEN & AVGUIDE

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# A Neglected Phase of Audio - Visual Education - -

Should Audio-Visual Directors be interested in children's movie habits?

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1. A basic text, STANDARDS OF PHOTOPLAY APPRECIATION, by Lewin and Frazier, \$4.75 a copy. Postage and insurance free if check accompanies order.
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# The reader's right

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## Editorial Appreciation

For some reason I missed your editorial, "Pointing South," in the March, 1958 issue. It has recently come to my attention, however, and I wanted to say thanks.

We very much appreciate that recognition of the things that are going on in this region in educational television. I hope you realize that some of the credit for that program goes to you.

Robert G. Anderson

Director  
Southern Regional Education Board  
Atlanta 9, Georgia

## Texas U. says "Thank You"

We wish to take this opportunity to thank you for your fine review of our handbook, "Production of 2 x 2 Inch Slides for School Use" in the June issue of your publication.

We are indeed grateful for this coverage, for it is only through professional magazines such as yours that we inform others of our handbooks.

Ellen Schmidt

Publications  
The University of Texas  
Austin 12, Texas

## Wants "Daylighting" Distributed

I read with considerable interest your June editorial "About Daylighting Again." It points up what we have been trying to impress on our customers for several years—re: that daylight projection is not feasible and that the construction of one A-V room is sheer folly.

We are engaged in the manufacture of window shades, primarily for the school market. It is our contention that all windows in a school building need some type of window control and every room should be equipped with some device that will enable the instructor to readily darken it. At the present time we feel that a simple roller type darkening shade is the most satisfactory and economical means of accomplishing this goal.

Do you have reprints available of your editorial? We would like to distribute it to our 300 dealers in 44 states and Canada. If reprints are not available, may we have permission to reproduce your editorial in its entirety for this distribution?

Richard P. Franklin

General Manager,  
The Oliver C. Steele Mfg. Co.  
Spiceland, Indiana

## In Defense of New Films

We have read with interest your fine editorial in the May issue of Educational Screen. Would it be possible to obtain 250 to 500 reprints of this editorial at our expense?

E. N. Nelsen

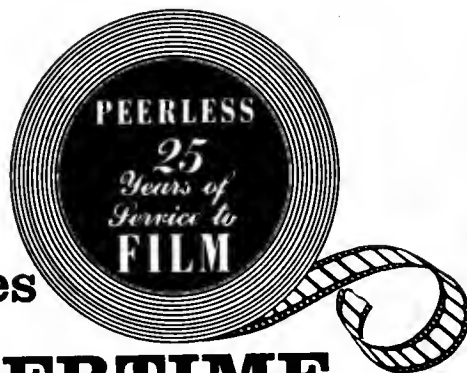
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Chicago 1, Ill.

## Topnotch U. S. Film Showing at Venice

Twenty-five films—labeled "first rate" by the newly formed Committee on International Non-Theatrical Events (CINE)—are expected to boost America's prestige abroad when they are shown at the Venice Film Festival, July 17-27, according to an announcement today from the National Education Association.

The committee chose appropriate films for special categories set up by directors of the Exhibition—such as short feature films, documentaries, animated cartoons and puppet films, scientific and technical films, etc.

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# How to make your A-V budget buy MORE PROJECTORS

The new Kodak Pageant Sound Projector, Model AV-085, is a 1958 machine that rolls prices back to 1955 levels. It lists for only \$439!\*

In simple terms, it means you can buy *more 16mm sound projectors* on a given budget without sacrificing picture or sound quality. Or, pay less for a single machine and have money left over for other purposes.

*Many "high-priced" features*—The AV-085 is a first-line machine in every sense. Sound reproduction is clear, natural, resonant. The exclusive Kodak Super-40 Shutter provides a brilliant screen image that's sharp from edge to edge. Its operating quietness makes it an ideal projector for classroom and small-room shows.

Ask your Kodak audio-visual dealer to demonstrate the new Kodak Pageant AV-085 soon. Even if you don't plan to invest in more projectors immediately, it's a machine you should know about.

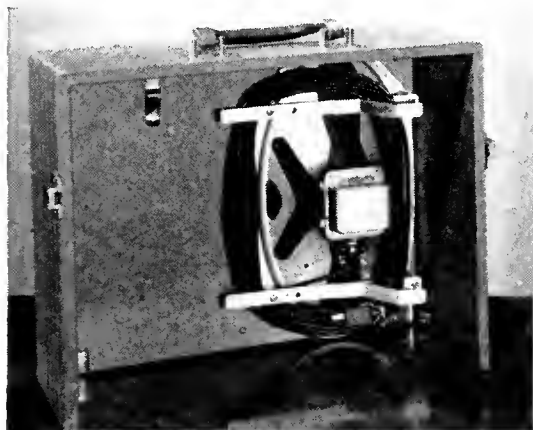
Meanwhile, the pictures and captions show some of the many reasons why the AV-085 is a remarkable buy. And Bulletin V3-22, yours for the writing, gives full details. No obligation, of course.

*\*List price subject to change without notice.*



1. More projectors for your A-V dollars. New Pageant Sound Projector, Model AV-085, is budget-priced, yet has regular Pageant features: folding reel arms, attached belts, Kodak Super-40 Shutter for brilliant screen image, takes 750 or 1000-watt lamps.

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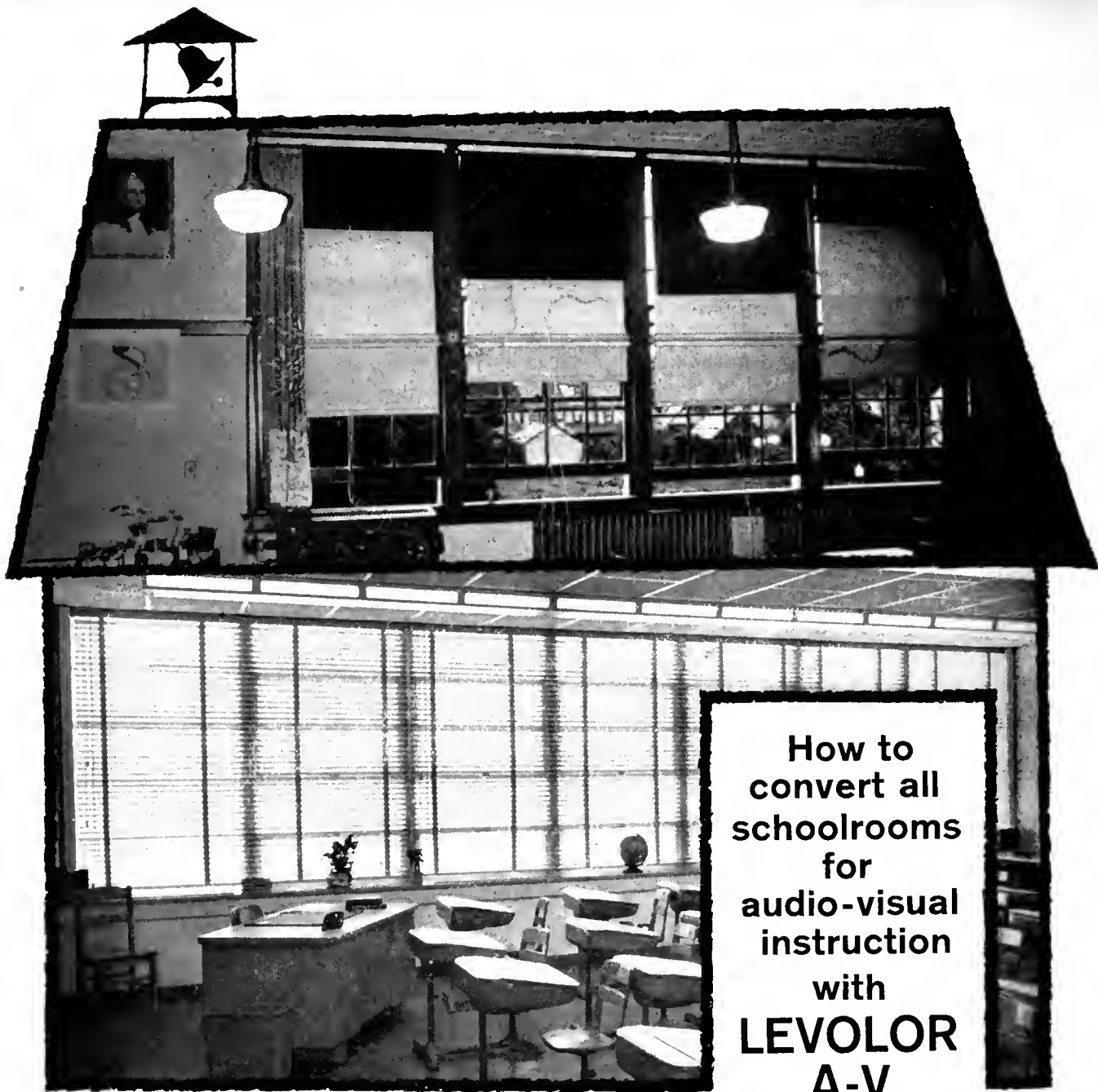
2. Natural sound, good bass response with new 11-inch oval speaker in baffled enclosure. The Pageant's powerful, sensitive 8-watt amplifier provides clear, resonant sound reproduction.



3. To meet all electrical codes, AV-085 has new 3-wire power cord, adapter for 2-wire outlets.



4. All Pageants are lubricated for life to insure long, trouble-free operation. Another long-life feature is the virtually wearproof pulldown tooth of tungsten carbide.



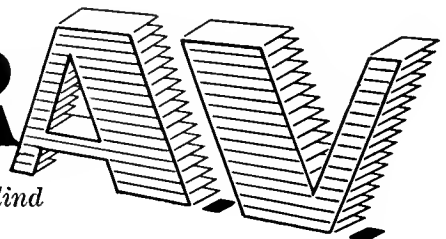
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# TOGETHERNESS

If we were to have the privilege of writing the dictionary definition for "togetherness," it might look something like this:

**to-ge-th'er-ness** (too-ge-th'er-ness), n. [AS. fr. *to*, *to*, plus *geador* together.] A state or condition of feeling and working in close harmony, as for instance the audiovisual field; esp. as exemplified in National Audio Visual Convention and Exhibit.

Certainly "togetherness" (even if it isn't in our 1956 dictionary) is a most appropriate word for the audiovisual industry; and it's been that way for a long time. Audiovisual dealers have worked together to achieve common goals. Audiovisual manufacturers and producers have discovered ways to work with one another and to work in close harmony with dealers. And the consumers—the audiovisual educators and trainers—have worked closely with the industry in developing and using the products that are continually making learning more efficient and effective.

Togetherness will continue to be exemplified in the great National Audio Visual Convention and Exhibit of 1958. The two largest convening groups will, as for many years past, be the National Audio Visual Association and the Educational Film Library Association. In addition to these, there will be four other important conferences and workshops for specialized groups during the four days of meetings. Although people will be meeting in various groups, working on specialized problems, all participants will be working together toward a single common goal:—finding ways to make the best possible use of audiovisual materials and equipment in the different tasks of communicating knowledge and ideas.

This special Convention Issue of EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE serves many purposes. It brings together for you, all the pertinent information of the 1958 Convention and Exhibit. It provides the complete program of all of the meetings well in advance of the conference dates. In exclusive background stories, it tells

you about the various groups that are holding meetings and workshops. It provides you with a complete guide to all exhibits, telling you who's who and what's what. In addition, there is a complete round-up of all the new products of the audiovisual industry.

This special issue is an indispensable guide for the two thousand and more specialists and workers in the audiovisual field, attending the meetings and Exhibit. Also, because of the wealth of information about new products in this issue, and because of the information about organizations and activities, it will be an equally useful reference tool for the thousands of regular subscribers unable to be at the Chicago meetings.

In publishing a special Convention Issue of the magazine, the SCREEN staff feels that this is but one more example of the contributions we have traditionally made toward bringing about clearer understandings and bringing all parts of the audiovisual field closer together. From its 1922 beginning EDUCATIONAL SCREEN has endeavored to interpret the needs of educators to those who could fill those needs. It has constantly brought information about new audiovisual products and methods to those who could use them and who have used them. It has served as a bond to hold together all the diverse elements that must work together to achieve successfully.

TOGETHERNESS is a good word to describe the state or condition of the audiovisual industry at convention time in 1958. We're proud that this magazine had something to do with bringing this great convention together for the first time back in 1947. We are still more proud of the distinguished part we've played in bringing about the togetherness that is exemplified by the audiovisual field. You can be sure we'll continue to do our part.

*Paul C. Reed*

# The National Audio-Visual Association

Nineteen years ago, a pioneering group of audio-visual dealers formed the first trade association in their uniquely service-oriented business.

From that meeting has grown the National Audio-Visual Association, a vigorous and growing force in the audio-visual world.

The first organization, the National Association of Visual Education Dealers, joined hands with the Allied Non-Theatrical Film Association in a merger in 1949.

One of the most significant developments in the audio-visual field during the decade since that merger has been the steady growth of a nationwide system of professional audio-visual dealers—local business firms who specialize in the sale, rental and servicing of audio-visual equipment, and the distribution and rental of films, filmstrips and other audio-visual materials.

During that same decade the specializing audio-visual dealer has become more and more an expert in communications tools and techniques, ready to bring to bear his wide experience and knowledge on any communications problem involving sight and sound.

This month the National Audio-Visual Association, usually called \*NAVA, will sponsor the National Audio-Visual Convention and Exhibit, in Chicago's Morrison Hotel, July 26-29. More than 2,400 persons professionally interested in audio-visuals, from every segment of the A-V field, will attend this world's largest A-V convention to take part in the concurrent meetings and workshops of educational, agricultural, religious, industrial and business A-V groups, and to visit the Exhibit where more than \$1.5 million worth of A-V equipment and materials of every kind and type will be displayed.

But the Convention and Exhibit, important as it is, represents only a small part of NAVA's activity in the audio-visual field. Working from a complete and efficiently planned national headquarters building recently constructed in Fairfax, Va., just a few miles from Washington, D. C., the National Audio-Visual Association carries on a wide range of activities on behalf of its own membership and the audio-visual field in general.

Founded for the express purpose of stimulating more widespread and effective use of audio-visuals, and to improve professional and business practices in the audio-visual industry, NAVA has always worked to build better cooperative relations among manufacturers and producers, distributors, and consumers of audio-visual materials and equipment.

Fortunate in its choice of leadership which has adopted a farsighted and effective "service" approach, NAVA has taken a leading role in national public relations work for the A-V field. One of the founding groups of the Audio-Visual Commission on Public Information, NAVA has in the last year helped produce, print, and distribute nearly 100,000 copies of GATEWAY TO LEARNING, the effective AVCOPI photo-story about the A-V idea, and nearly 50,000 copies of A CRISIS IN EDUCATION, the simple graphic summary of A-V research. In addition, NAVA staff and NAVA members have aided in the design, production and distribution of other AVCOPI materials and projects. NAVA's own public relations program provides materials and information to national and trade magazines,

periodicals, and other publications, as well as supplying information and aid to others working in the audio-visual public relations field.

Ever since its founding, NAVA has worked in the field of legislation, and was instrumental with other cooperating groups in bringing about passage of the postal legislation permitting shipment of audio-visuals under the library book rates; more recently, NAVA has aided in neutralizing efforts to require permits for shipments of audio-visuals to non-profit organizations.

Since establishment of its Fairfax, Va. headquarters, NAVA has exerted more and more effort to provide information, demonstration and testimony concerning the audio-visual field and the effects of audio-visual techniques in education and training to Congressional committees and other influential and important groups. It was through these efforts, coupled with those of others, that a comprehensive definition of audio-visual equipment and materials was included in the revised version of the Elliott bill (H.R. 12630), which proposes multimillion dollar federal support of special programs in education using expanded and improved modern teaching facilities.

NAVA has long had an Educational Committee which works closely with all state groups seeking audio-visual programs and appropriations, and the NAVA headquarters staff does everything possible to support the work of such groups.

NAVA has an Audio-Visual Service Council for Business and Industry which provides a channel for liaison projects and a source of information on audio-visual applications in business and industry, for individuals and groups in that area of audio-visual activity.

A Committee for Relations With The Religious A-V Field, and other important committees, provide for activities of service and cooperation with every major audio-visual group.

Among the most useful and most authoritative publications in the A-V field are the NAVA *Membership Directory and Trade List*, and the *Audio-Visual Equipment Directory*, presently in its fourth edition. The *Membership List and Trade Directory* provides a comprehensive, coded geographical listing of every NAVA a-v dealer in the nation, showing his services and the types of equipment available for rental from him; it also contains names and addresses of all NAVA Advisory members, including practically every major a-v producer, manufacturer and supplier.

The Audio-Visual Equipment Directory furnishes full information, technical specifications and photographs of more than 500 models of A-V equipment, and contains descriptive listings of a large number of other accessory a-v items. Material for the Directory is collected from all a-v manufacturers and suppliers annually, carefully edited, and published in a plastic-bound 8½x11" book which lies open for easy use of the authentic, authoritative data contained in its more than 200 pages. The Equipment Directory is available for purchase at \$4.25 per copy.

The National Institute for Audio-Visual Selling, a unique professional A-V sales training institution, is sponsored by NAVA in cooperation with Indiana University every year just preceding the Convention. The Institute calls on leaders in the A-V industry and business worlds to combine their talents with the skilled instructors from the University School of Business and Economics and the University

\*The first "a" in NAVA is pronounced as in "have"



**Ainslie A. Davis**



**William W. Birchfield**



**William C. Kirtley**



**Don White**

Audio-Visual Center, providing professional A-V background and sales understanding and skill for NAVA dealers and salesmen. One of the strongest factors in the recent A-V "local production" movement has been the practical and productive course in A-V utilization and preparation offered by Harvey Frye of the A-V Center and others during recent NAVA sales institute sessions.

The *NAVA NEWSletter*, published twice monthly, is widely read and highly valued within the industry and among audio-visualists everywhere for its terse reporting of news, information and the latest developments in the A-V world.

NAVA officers and directors are elected annually through a completely democratic mail ballot system; only dealer members vote. The activities of the Association are governed by an 18-man Board of Directors which meets during the Convention and again in October yearly to plan and design the work of the Association. An Executive Committee is empowered to act as occasion warrants during the year.

Present officers of the Association are: Chairman of the Board, Ainslie A. Davis, Davis Audio-Visual Co., Denver, Colo.; President, William W. Birchfield, Alabama Photo Supply, Montgomery, Ala.; First Vice-President, P. H. Jaffarian, The Audio-Visual Center, Seattle, Wash.; Second Vice-President, William G. Kirtley, D. T. Davis Co. of Louisville, Louisville, Ky.; Secretary, P. Ray Swank, Swank's, Inc., St. Louis, Mo.; Treasurer, Harvey Marks, Visual Aids Center, Denver, Colo.

Members of the Board of Directors besides the officers include, as Directors-at-Large, L. C. Vath of Vath Audio-Visual Aids, Sharpville, Pa.; H. A. Fischer, Photosound of Orlando, Orlando, Fla.; Mahlon Martin, M. H. Martin Co., Massillon, Ohio; and E. F. Burke, Burke's Motion Picture Co., South Bend, Ind. Regional Directors are Harrison Harries, Harrison Harries Co., Hartford, Conn., New England; James W. Bell, Jr., the Calhoun Co., Atlanta, Ga., Southeast; Mrs. Eleanor Bell, Kansas City Sound Co., Kansas City, Mo., Plainsregion; Ty Sidener, McCurry-Sidener Co., Sacramento, Calif., Western; Robert P. Abrams, Williams, Brown and Earle, Inc., Philadelphia, Pa., Middle Atlantic; Larry Skeese, Films Unlimited, Mansfield, Ohio, Midwestern; M. G. Gregory, Sound Photo Equipment Co., Lubbock, Texas, Southwest; and Bernard Tessier, Centre Audio-Visuel, Inc., Trois-Rivieres, Quebec, Canada.

The NAVA national headquarters staff is headed by Executive Vice-President Don White, who joined NAVA in that post in 1946. White is a former University of Georgia a-v specialist who served as an audio-visual training officer and as a photographic officer during World War II.

Henry C. Ruark, Jr. is NAVA Director of Information, answering professional queries in the a-v field and working with various projects of the Association as well as with the NAVA public relations program. Ruark edits the Audio-Visual Equipment Directory, NAVA News, and other NAVA publications. He is a former newspaper writer and college teacher, having experience as a college audio-visual director and as a staff member of the Audio-Visual Center at Indiana University.

Mrs. Bryce Moore is NAVA Business Manager, handling the administration of the NAVA headquarters office and coordinating work of other personnel, including several secretaries and the NAVA printing operations, which are carried out in a complete offset-printing shop at the national headquarters building.



**P. H. Jaffarian**



**P. Ray Swank**



**Harvey Marks**



**Henry C. Ruark, Jr.**

# Condensed Program of Events

## Sunday, July 20

Five-day National Institute for Selling opens at Indiana University, Bloomington, Ind.

## Friday, July 25

Educational Film Library Association, 9:00 a.m. to 10:00 p.m. Venetian Room. EFLA Reception 10:15 to 11:00 p.m. Parlors F & G.

National Audio-Visual Association, Board of Directors; Educational Committee.

## Saturday, July 26

Educational Film Library Association Concurrent Sessions 9 a.m. to 12 m. EFLA Luncheon 12:30 to 2 p.m. Venetian Room. 2:15 to 3:30 concurrent sections on topics related to the work of contiguously meeting groups; 3:45 to 5:45 p.m. Production workshop for non-professionals; 7:30 to 10 p.m. 15th Anniversary Film Evaluation. Madison Room.

National Audio-Visual Association, 8 a.m. Terrace Casino. Breakfast and First General Session. 11 a.m. Open meeting on entertainment film matters. Exhibits Open, 12 noon to 6 p.m. 9:30 p.m. NAVA Dance Party, East Area 3rd Floor (dancing 10 to 1). 11 a.m. Ladies Sherry Party, Parlor F.

## Sunday, July 27

Educational Film Library Association, 9:30 to 10:15 EFLA 15th Anniversary Observance; Business Meeting. 10:15 to 11 a.m. Debate.

Joint Audio-Visual Church Service 11 a.m. to 12 m. Terrace Casino.

National Audio-Visual Association, noon to 6 p.m. Exhibits Open. Luncheon, Institute Board of Governors; meeting, Business and Industry Council.

Religious Audio-Visual Conference, 2 to 3 p.m. Quiz session on "What We Want to Know"; 3 to 4 p.m. group tours of the exhibits seeking the answers; 4 p.m. Coffee Break; 4:30 to 6 report session. 7:30 to 9:30 p.m. Symposium and discussion on "The Challenge of A-V."

## Monday, July 28

A-V Workshop for Industrial Training Directors, 9 a.m. to noon. Tour of exhibits during afternoon.

Agricultural A-V Workshop, 9 a.m. to 5 p.m. Parlor F.

Audio-Visual Conference of Medical and Allied Sciences, 9 a.m. to 5:30 p.m. Room 432.

Industrial Audio-Visual Association, Regional Meeting and Luncheon, 9 a.m. to 5 p.m. Walnut Room.

Meeting, 11 a.m. EXHIBITS OPEN noon to 6 p.m. Advertising Committee; NAVA-MRIA Joint Standards Committee, Past President's Luncheon. NAVA members hotel party 5:30 to 7:00 p.m.

National Audio-Visual Association, 8 a.m. NAVA Breakfast and Second General Session; Annual Business Meeting. NAVA Religious Dealer Session.

## Tuesday, July 29

Agricultural A-V Workshop, 9 a.m. to 5 p.m. Parlor F.

National Audio-Visual Association. EXHIBITS open 9 a.m. to 1 p.m. Board of Directors 11 a.m. to 5 p.m.

## NAVA Convention Program

### Friday, July 25

9:00 a.m. Registration opens — Mezzanine Floor  
1:30 p.m. Board of Directors

### Saturday, July 26

8:00 a.m. NAVA Breakfast and First General Session, Terrace Casino  
Keynote Address: "What's Cookin'?"  
Joe Allendorf, Director of Market Development, Eastman Kodak Co., Rochester N. Y.  
Address: Arthur Wright, Vice President, Frank Block Associates, St. Louis, Mo.  
Visual Presentation. "Selling Profitably By Telephone"

Wm. A. Garrett, Sales Engineer, American Tel. & Tel. Co., New York, N. Y.  
Introduction to Entertainment Film Meeting: Clifford Wells, Ideal Pictures, Chicago, Ill.

11:00 a.m. Open Meeting on Entertainment Film Matters

12m - 6 p.m. EXHIBIT OPEN

4:00 p.m. NAVA Advertising Committee

9:30 p.m. NAVA Dance Party, East Area, Third Floor

### Sunday, July 27

11:00 a.m. Joint AV Church Worship Service —  
Conducted by the Rev. Alva Cox, National Council of Churches of Christ.  
EXHIBIT OPEN

12m - 6 p.m. EXHIBIT OPEN

### Monday, July 28

8:00 a.m. NAVA Breakfast and Second General Session: "The A-V Dealer in 1960" (Visualized Presentation)  
John J. Dostal  
NAVA Annual Business Meeting  
Address: Dr. S. Franklin Mack, New York City  
Hotel Party for NAVA Members, Terrace Casino

5:30 p.m. NAVA Religious Dealer Session

### Tuesday, July 29

9:00 a.m. to 1 p.m. EXHIBIT OPEN  
11:00 a.m. NAVA Board of Directors

### SALES MEETINGS AND FUNCTIONS

Because attendance at the commercial function and sales meetings listed below is generally by invitation only, no time or location is given in this listing. Check with authorized representa-

tives at the respective exhibit booths.

### Friday, July 25

Victor Animatograph Sales Meeting  
Bell & Howell Audio-Visual Dealer Sales Meeting

### Saturday, July 26

Califone Sales Meeting  
EDL Sales Meeting  
Family Films 10th Anniversary Dinner

### Sunday, July 27

Beseler Sales Meeting  
Eastman Kodak A-V Dealer Sales Meeting

### Monday, July 28

Ozalid Sales Meeting  
Moody Institute of Science Dealer Dinner



"You're the Guest Speaker?!"

# The Program Story

Members of the National Audio-Visual Association attending the two visualized general sessions of their organization during the National Audio-Visual Convention and Exhibit are going to hear and see major presentations on critical problems and areas of the a-v world, done by expert and knowledgeable speakers.

The keynote speaker for the sessions will be Joseph A. Allendorf, Eastman Kodak Company director of market development. His presentation, opening the first general session at 9 a.m. Saturday, July 26, bears the intriguing and provocative title "What's Cooking?", and can be depended upon to provide much ammunition for new thinking and new activity in the audio-visual industry.



Joseph A. Allendorf

A beautifully visualized presentation on "Selling Profitably By Telephone" will be given by William A. Garrett, sales engineer for the American Telephone and Telegraph Corp., of New York City.



William A. Garrett

A panel discussion on problems in film distribution will follow the morning session, with Paul R. Foght, of Chicago, general manager of Ideal Pictures, Inc., making an introductory presentation.

Sunday will again be observed with the NAVA Joint Church Service, this year under the direction of the Rev. Alva Cox of New York City, Director of the Dept. of A-V and Broadcast Education of the National Council of Churches.

What will the audio-visual business be like in 1960? That is the topic of John J. Dostal of Garden City, N. Y., long-time veteran of the audio-visual marketing field, who will open the Monday-morning general session.

The NAVA annual meeting, with NAVA President William Birchfield of Alabama Photo Supply, Montgomery, Ala., presiding, will take place immediately following Dostal's presentation.



John J. Dostal

A featured address by Dr. S. Franklin Mack of New York City, Executive Director, Broadcasting and Film Commission of the National Council of Churches, will be presented after the business session.



Dr. S. Franklin Mack

All meetings will be in the Terrace Casino of the Morrison Hotel, providing one of the best meeting sites in the country. All presentations will be visualized, with complete professional facilities including rear-screen projection and high-fidelity sound; a National Rental and Projection Service crew directed by Ray Swank, NAVA Secretary and NRPS officer, will handle the show.

"Wake-up breakfasts," a Convention innovation of last year, will precede both general sessions. Breakfast will be served right in the Terrace Casino from 8 a.m. until 9. Special entertainment will be provided during the breakfasts, including professional magic by Del Brece of Ideal Pictures, Inc., Miami, on Saturday; and the Audio-Visual Orchestra, directed by "Impresario" Tony Martucci of Martucci's Audio-Visual Service, Orlando, Fla., on Monday.



# World's Largest Audio-Visual Exhibit

Audio-Visual equipment and materials are the heart of any audio-visual program; they are also a major problem for any person professionally concerned with audio-visual teaching and training.

Each A-V technique demands knowledge of the capabilities and limitations of the required materials and equipment; each type of equipment offers particular and specific problems in selection and evaluation.

That is the major reason the Exhibit section of the National Audio-Visual Convention and Exhibit is particularly valuable to those persons attending the Convention. Not only does it offer the single opportunity annually to see every one of the major A-V lines and all the standard items of equipment and material on display, but also it presents a unique chance to bring oneself up-to-date on all the new developments and trends.

This opportunity was not always afforded to all those groups now attending the Convention and Exhibit. The first NAVA "show," held in 1946, was open only to NAVA members. Its 45 booths, although a far cry from this year's approximately 160 displays, offered a pretty thorough review of A-V items available then.

It was at the editorial suggestion of Paul Reed, editor of this magazine, in 1947 that the first additional group joined with NAVA to meet concurrently and enjoy the values attendant on inspection of the Exhibits. The Educational Film Library Association, until then meeting for its national conference at another locale, led the parade of organizations which have in the past and still do meet concurrently during this world's largest A-V session.

Much credit is due the leadership of the National Audio-Visual Association for their willing cooperation in making the Exhibit attendance possible for these groups.

Steady growth and increasing interest have been the keywords for the Convention and Exhibit ever since that first joint session in 1947, with around 1200 in attendance, till now the four-day NAVA show annually attracts more than 2400 persons from every segment of the A-V world.

The exhibits have grown in interest and value, too. Starting from a typical trade-show approach, A-V industry representatives have long since learned the values of co-operative effort to make the Exhibit the highlight of attendance at the Convention for not only A-V dealers but also for all other groups taking part. It has long been an accepted fact that the Exhibit is "the showcase of the A-V industry," and the exhibitors do all they can to make their displays and presentations among the outstanding ones of the year. Special demonstrations and literature are made available, and the exhibitors make a point of providing full information and aid to those representatives of leadership groups in the A-V world whose registration at concurrent Convention sessions carries with it the privilege of attendance at the Exhibit.

Through the years, the NAVA Exhibit has been held in the Sheraton Hotel; the Conrad Hilton; the Sherman and is now set up to occupy two entire floors of the Morrison Hotel, one of the world's finest sites. Completely air-conditioned, and with carpeted booth and exhibit space, the First Floor and Mezzanine of the Morrison provide excellent facilities for the world's largest display of audio-visual equipment and materials.

Don't miss your opportunity to see and learn; be sure to visit the Exhibit often and to seek out the displays of the standard lines as well as those of the new exhibitors.

**Advance Furnace Company**      **Booths N-94 & N-95**

2310 E. Douglas, Wichita 7, Kansas, FOrest 3-4232  
**Exhibiting:** Pixmobile Projector Tables, Optivox Easels, Pixmobile Book Trucks  
**Personnel:** C. W. DeVore, M. W. Briggs, K. B. Northcutt

**American Electronics, Inc.**      **Booth C-17**

655 W. Washington Blvd., Los Angeles 15, Calif., TEXas 0-7245  
**Exhibiting:** American AV-100 Tape Recorders, Stereo Sound, Automatic Tape-filmstrip Systems, Speaker Amplifiers  
**Personnel:** John Tait, Pete Morris, Frank Sossibe

**American Optical Company**      **Booth S-131**

Eggert & Sugar Rds., Buffalo 15, N. Y., FIlmore 4000  
**Exhibiting:** Opaque Delineascope, Slide Delineascope, Micro Opaque Reader, and other projection instruments to be released  
**Personnel:** E. V. Finnegan, J. J. Host, J. P. Britton, W. I. Doemland, R. K. Remmer

**American School Publishing Corp.**      **Booth R-122**

470 Fourth Ave., New York 16, N. Y., MURray Hill 5-9250  
**Exhibiting:** "School Executive," "Educational Business," "American School & University"  
**Personnel:** Craig F. Mitchell, Prentice C. Ford, Frank Raymond, Jack Raymond, Jim Murphy, Frank Smith, Frank Laavy, Tom Morrison

**Ampex Audio, Inc.**      **Booth N-75**

1020 Kifer Road, Sunnyvale, Calif., REgent 6-2110  
**Exhibiting:** Tape Recorders and Stereophonic Sound Equipment  
**Personnel:** C. Arthur Foy, J. W. Farrow, Ralph Sprague, W. L. Anderson, Byron Carr

**The Animation Equipment Corp.**      **Booth S-136**

38 Hudson St., New Rochelle, N. Y., Phone 6-8138  
**Exhibiting:** The new Oxberry "Standard" Animation Stand  
**Personnel:** Edward Willette, Lyle Enright

**Antrex Corporation**      **Booth N-86**

856 N. Rockwell St., Chicago, Ill., HUmboldt 6-2726  
**Exhibiting:** Public Address Systems, Portable Battery Powered; Power Megaphones, Portable Battery Operated; Tape Recorders, Portable Flashlight Battery Powered  
**Personnel:** B. Schwartz, Steve Troesch

**Arel Inc.**      **Booth O-98**

4916 Shaw Avenue, St. Louis 10, Mo., PRospect 3-0600  
**Exhibiting:** Tape Recorders, 8 & 16mm Cameras, Still Cameras, Slide and Movie Projectors, Photo Accessories  
**Personnel:** A. Lipsitz

**Audio-Master Corp.**      **Booth N-78**

17 East 45th Street, New York 17, N. Y., OXFord 7-0725  
**Exhibiting:** 4-Speed Record & Transcription Players, Sound Slide Film Projectors, Battery Operated Record Player, Transistorized Tape Recorders, 8-Hour Background Music Service, BG-Library of Mood and Bridge Music  
**Personnel:** Herbert Rosen

**Audiotronics Corporation**      **Booth C-20**

11057 Weddington St., N. Hollywood, Calif., STAnley 7-0567  
**Exhibiting:** Classroom Radio, Classroom Record Players, Transcription Players and Music Room Speakers  
**Personnel:** Don E. Warner, Gene Clears, C. S. LaSalle

**Audio-Visual Instruction Magazines**      **Booth U-156**

Dept. of Audio-Visual Instruction, NEA, 1201 Sixteenth St., N.W., Washington, D. C., ADams 4-4855  
**Exhibiting:** "Audio-Visual Instruction" magazine, A-V publications  
**Personnel:** Homer Humbert

**A. H. Baumhauer & Associates**      **Booth E-28**

Box 32, Sappington Station, St. Louis 23, Mo., PRospect 1-8444  
**Exhibiting:** Master Portable Music System, Bell Tower Chime System, PAL Portable Electronic Lectern, Port-A-Sound and various other sound units  
**Personnel:** A. Harold Baumhauer, Jack Kempf, Dorothy Baumhauer

**Bell & Howell Company**      **Booths L-59 & L-60**

7100 McCormick Rd., Chicago 45, Ill., AMBassador 2-1600  
**Exhibiting:** Motion Picture Projectors, Tape Recorders, Filmstrip Projectors, Cameras and Slide Projectors  
**Personnel:** George Myles, Charles Musson, Al Zacharias, James Graven, Murray Cunningham

**Charles Beseler Co.**      **Booths K-55 & K-56**

219 S. 18th St., E. Orange, N. J., ORange 6-6500  
**Exhibiting:** Vu-Graph "Royal," Vu-Graph "Atlas," Vu-Lyte II, Vu-Lyte Hi-Speed, Master Vu-Graph, Std. Vu-Graph, Jr. Vu-Graph, Vu-Graph "55," Slideking, Salesmate

**Broadcasting & Film Commission,**

**National Council of Churches**      **Booth T-146**

220 Fifth Ave., New York 1, N. Y., ORegon 9-2968  
**Exhibiting:** Religious Motion Pictures  
**Personnel:** Miss J. Margaret Carter, Arthur W. Rhinow

**Charles Bruning Co., Inc.**      **Booth D-25**

1800 W. Central Road, Mt. Prospect, Ill., CLearbrook 5-1900  
**Exhibiting:** A complete line of film and sensitized material for use in audio-visual equipment for training, advertising, display, and teaching purposes  
**Personnel:** V. H. Murphy, Robert O'Connor, Joseph Calkins

**Busch Film & Equipment Co.**      **Booth S-135**

214 So. Hamilton, Saginaw, Michigan, PLessant 4-4806  
**Exhibiting:** "Cinesalesman" Continuous Projectors, "Cineducator" Classroom Projectors  
**Personnel:** Edwin Busch

**Business Screen Magazine**      **Booth 1-50**

7064 Sheridan Rd., Chicago 26, Ill., BRiargate 4-8234  
**Exhibiting:** "Business Screen" Magazines, "Audio-Visual Projectionist's Handbook," "The Studio Buyers Guide," "Business Screen Bookshelf," "Film Guide Library" and "Reference Shelf"  
**Personnel:** O. H. Coelln, Jr., Gen. Quain Hays, Edward McGrain, Robert Seymour, Jr., Herbert Johnson, Louise Otten

**Califone Corporation**      **Booths P-102 & P-103**

1041 N. Sycamore Ave., Hollywood 38, Calif., HOLlywood 2-2353  
**Exhibiting:** Califone Phonographs, Transcription Players and Sound Systems  
**Personnel:** Robert G. Metzner, Geri Langsner, Robert J. Margolis

**Camera Equipment Co., Inc.**      **Booth B-11**

315 W. 43rd St., New York 36, N. Y., JUdson 6-1420  
**Exhibiting:** Time Lapse Projection Sync Sound Recorders, Microphone, Single System Sound Cameras, Tripods, Dollies, Camera Accessories  
**Personnel:** Allan Green, Clifford Van Praac, Martin Bahn

**Cathedral Films, Inc.**      **Booth F-32**

140 N. Hollywood Way, Burbank, Calif., THornwall 8-6637  
**Exhibiting:** Religious Motion Pictures, Filmstrips and Records  
**Personnel:** Robert Zulch, Dr. J. K. Friedrich, B. B. Odell, Lester Klein, Don Bauter, Mrs. Grace Colson

**Chart-Pak, Inc.**      **Booth T-153**

One River Road, Leeds, Mass., JUstice 4-5416  
**Exhibiting:** "Contak" Shading Films, Color Tints, Tapes, Grids and Transparent Color Tapes  
**Personnel:** John L. Milanese, Frank A. Barton, Ed White, Bill Rose, H. O. Frohbach, Rus Pierce

**Christian Herald**      **Booth G-40**

35 E. Wacker Drive, Chicago 1, Ill., CEntral 6-4176  
**Exhibiting:** "Protestant Church Administration & Equipment" Magazine  
**Personnel:** Laurence S. Heely, Jr., Ford Stewart, Jack W. Midgah, B. V. Parent, Ruth LeVine

**Christian Life Magazine**      **Booth N-82**

33 South Wacker Drive, Chicago 6, Ill., ANdover 3-0424  
**Exhibiting:** "Christian Life" and "Christian Bookseller" Magazines  
**Personnel:** Alma Gillico, Eleanor Person, Mel Sorenson, Perry Hedberg, Robert Hamlett

**Church-Craft Pictures, Inc.** Booth O-101  
3312 Lindell Blvd., St. Louis 3, Mo., FRanklin 1-6676  
Exhibiting: Slides, Filmstrips, Sound Filmstrips, Motion Pictures  
Personnel: Cecil E. Monteith, Paul G. Kiehl, Erich H. Kiehl, William Russell

**Co-De-Co** Booth R-123  
446 West 43rd St., New York, N. Y., BRyant 9-0720  
Exhibiting: Still Projectors based on the use of an entirely new and highly efficient optical system  
Personnel: Norman L. Naidish, Alfred Belok

**Jack C. Coffey Co.** Booths H-43, H-44, H-45  
710 Seventeenth St., North Chicago, Ill., DExter 6-5183  
Exhibiting: Filing Systems and Cabinets for Filmstrips, 2x2 Slides, Disc Records, Sound Slidefilms and Records, Stereo Slides, Filmstrip, Wall-files, Filmstrip Table-files, Mobile Projector Stands, Mobile Projector Stands and Cabinets, "Wheelit" Projector Tables  
Personnel: Jack C. Coffey, E. J. McGookin, George Gruber

**Colonial Plastics Company** Booth N-80  
3 South 12th St., Richmond 19, Va., MILton 8-1996  
Exhibiting: Light Control Draperies  
Personnel: Carl E. Lindenmayer, Mrs. Carl E. Lindenmayer

**Commercial Picture Equipment, Inc.** Booth S-127  
1802 W. Columbia Ave., Chicago 26, Ill., BRIargate 4-7795  
Exhibiting: "Roll-A-Lock" Equipment Tables, "Fast-Fold" Screens  
Personnel: Don P. Smith, Peggy Ott, A. J. Bradford, J. M. Stoginski

**Concordia Films** Booths T-148 & T-149  
3558 So. Jefferson Ave., St. Louis 18, Mo., MOhawk 4-7000  
Exhibiting: Religious Films and Filmstrips—Featuring "The Old Testament Scriptures"  
Personnel: Vic Growcock, Jim Thompson, Ken Webster, Jim Stobie, Gary Klammer, Lowell Hake

**Coronet Films** Booth G-39  
65 East South Water, Chicago 1, Ill., DEarborn 2-7676  
Exhibiting: 16mm Educational Motion Pictures in Color and Black and White  
Personnel: E. N. Nelsen, E. C. Dent, L. Homan, John Field and all Regional and Direct representatives.

**Cousino Visual Education Service** Booth G-42  
2107 Ashland, Toledo 2, Ohio, CHerry 3-4208  
Exhibiting: "Visual Van" Projection Tables, "Audio Vendor" Point of Sale Devices  
Personnel: Joe Meidt, Bernard A. Cousino, Robert Kunkle, Ralph Cousino

**County Agent & Vo-Ag Teacher** Booth B-10  
317 North Broad St., Philadelphia 7, Pa., MArket 7-3500  
Exhibiting: "County Agent & Vo-Ag Teacher" Magazine  
Personnel: Gordon L. Berg, Sam Lewis Veitch, Boyer Veitch, Al Zilenziger

**Da-Lite Screen Co., Inc.** Booths P-106, P-107, P-108  
Warsaw, Indiana, AMherst 7-8101  
Exhibiting: Projection Screens for Audio-Visual Usage, including New Lenticular Model for Undarkened Classrooms  
Personnel: Robert H. Maybrier, Murray Merson, Dave Mulcrone, Bill Borden, Pete Hamzy, Norm Oakley, Les Berrent, C. J. Cerny, C. C. Cooley, George Lenke, E. C. Hamm, W. V. Hoffman, Bert Oppenheim, Bob Minton

**Davco Publishing Company** Booth T-150  
153 W. Huron, Chicago 10, Ill., SUperior 7-3380  
Exhibiting: Filmstrips  
Personnel: Dave Pinchot, Roy Pinchot

**Davis & Sanford Co., Inc.** Booth R-121  
25 Avenue "E," New Rochelle, N. Y., NE 2-1636  
Exhibiting: Movie Tripods with Dolly & accessories, "3V" Panoramic Movie Titler  
Personnel: Edward Resk

**The Distributor's Group, Inc.** Booth A-1  
201-14th St., N.W., Atlanta 13, Ga., TRinity 4-1661  
Exhibiting: "FilMagic" Cloth, "FilMagic" Tapes and "Fil-Magic" Pylons  
Personnel: W. Wells Alexander, Russell M. Magee

**DuKane Corporation** Booth O-99  
St. Charles, Ill., St. Charles 2300  
Exhibiting: "Micromatic" Sound Slidefilm Projector, "Flip-Top" Sound Slidefilm Projector, Auditorium Sound Slidefilm Projection Equipment, "Recordmaster" and new push-button Filmstrip Projector  
Personnel: Howard Turner, Al Hunecke, Stewart deLacey, Robert Larson, Joost Koenig

**Eastern Products Corporation** Booths M-64 & M-65  
1601 Wicomico St., Baltimore 30, Md., EDmondson 6-4910  
Exhibiting: Audio-Visual Venetian Blinds & Drapery Hardware  
Personnel: Harry Goldberg, Al Mergenthaler

**Eastman Kodak Company, Apparatus & Optical Division** Booths R-117, R-118, S-132, S-133  
400 Plymouth Avenue North, Rochester 4, N. Y. LOcust 2-6000 Ext. 3158  
Exhibiting: 16mm Motion-Picture Equipment and 35mm Slide and Filmstrip Equipment  
Personnel: William S. Allen

**Educational Developmental Laboratories, Inc.** Booths N-90 & N-91  
75 Prospect Street, Huntington, N. Y., HAmilton 7-8948  
Exhibiting: Controlled Reader, Tach-X Tachistoscope, accompanying Filmstrip Libraries  
Personnel: Standord E. Taylor, Helen Frackenpohl, James L. Pettee, Alan Evans, Edmund Zazzera

**The Educational Screen, Inc** Booth N-89  
2000 N. Lincoln Park West, Chicago 14, Ill., BIttersweet 8-5313  
Exhibiting: "Educational Screen and Audio-Visual Guide" Magazine  
Personnel: Josephine H. Knight, H. S. Gillette, Paul C. Reed, Wm. F. Kruse, Patrick A. Philippi, William Lewin, Gail Martin, Wilma Widdicombe

**Encyclopaedia Britannica** Booth N-77  
400 W. Madison St., Chicago, Ill., CEntal 6-9178  
Exhibiting: A new edition of the Encyclopaedia Britannica and its co-related fact finding services  
Personnel: Ralph Hinkly, Greg Grover, Chas. Colb

**Eye Gate House, Inc.** Booth F-35  
146-01 Archer Ave., Jamaica 35, N. Y., AXtel 1-9100  
Exhibiting: Educational and Religious Filmstrips  
Personnel: Alfred E. Devereaux, Robert F. Newman, Henry C. Gipson

**Family Films, Inc.** Booths P-104 & P-105  
5823 Santa Monica Blvd., Hollywood 38, Calif., HOLlyw'd 2-2243  
Exhibiting: 16mm Religious Motion Pictures, Filmstrips and Records  
Personnel: Chas. Wayne, Paul Kidd, Sam Hersh, Don R. Lantz, Miss George Allen, Melvin Hersh, Stanley Hersh, Betty Hurd, William Kruse, Gussie Kruse, Martin Hersh, Martin Lynn, George Wallace, Blanche Mond, Roy Luby, Mrs. Sam Hersh, Mrs. Melvin Hersh, Mrs. Chas. Wayne, John Young, Frank Grant

**Film/AV News** Booth A-2  
Division of Keegan Publishing Co., Inc., 1755 Broadway, New York 19, N. Y., CHrle 5-2320  
Exhibiting: The new "Film and A-V News" Magazine  
Personnel: Stephen F. Keegan

**Film A-V World Newsmagazine** Booth L-62  
6327 Santa Monica Blvd., Hollywood 38, Calif., HO 2-3253  
Exhibiting: The Film A-V World Service Publications—"Teaching Tools," "Film A-V World"—"Home Movies," "Pro Cine Photographer" and Handbooks  
Personnel: Syd Cassyd, Bob Junius, Dick Milford, Paul Gilbert

**Films Incorporated** Booth I-49  
1150 Wilmette Ave., Wilmette, Ill., AL 1-8700  
Exhibiting: 16mm Feature Films and Short Subjects from Films Incorporated, 16mm Educational Films from Encyclopaedia Britannica Films  
Personnel: Robert Sampson, Robert Brown, W. S. Edwards, E. Morris, Robert Wagner

**Filmstrip and Slide Laboratory** Booth N-87  
292 Merton St., Toronto 7, Ontario, Canada, HUDson 8-9152  
Exhibiting: "FASLA" Filmstrips and Slides  
Personnel: Cyril Redford, Mrs. Kathleen Redford, Joseph D. Brown, Gordon J. Stanley

**Fisher Manufacturing Co.** Booth N-83  
1185 Mt. Read Blvd., Rochester 6, N. Y., GLENwood 3-8510  
Exhibiting: "Ethyloid" Film Cement; "Fisher" 8 & 16mm Film Cleaner, "Fimastic"—a new stick form lens cleaner and polish for use on all photographic lenses  
Personnel: R. J. Fisher, Leon F. Burton

**Florman & Babb, Inc.** Booth N-88  
68 W. 45th St., New York 36, N. Y., MURray Hill 2-2928  
Exhibiting: Magic Mylar, F&B Film Repair and Butt Splicing Blocks, F&B Motion Picture Equipment, F&B Magnetic Recording Tape  
Personnel: Arthur Florman, L. C. Hollander, Mrs. A. Florman

**Genarco, Inc.** Booth U-159  
97-04 Sutphin Blvd., Jamaica 35, N. Y., OLYMPIA 8-5850  
Exhibiting: Genarco 3,000 watt Slide Projectors, Genarco Electric Slide changers for 3/4x4-in. Slides  
Personnel: J. P. Latil, Mrs. J. Latil, O. Millie

**General Electric Company** Booth T-141  
Photolamp Dept., Nela Park, Cleveland 12, Ohio, GL 1-6600  
Exhibiting: Projection Lamps  
Personnel: R. E. Birr, D. A. Pritchard

**Graflex, Inc.** Booths R-115 & R-116  
3750 Monroe Ave., Rochester 3, N. Y., LUDlow 6-2020  
Exhibiting: 16mm Sound Projectors, Filmstrip Projectors, Tape Recorders, Record Players  
Personnel: J. S. Brown, W. A. Taylor, D. R. Calver

**The Grayline Company** Booth H-46  
12243 Avenue "O," Chicago 33, Ill., ESTebrook 5-8812  
Exhibiting: "Grayline" Phonographs, "Phonogard" Phonographs, Players and Accessories  
Personnel: Jack W. Meyerson, Richard Gray

**Haloid XeroX Inc.** Booth S-129  
2-20 Haloid St., Rochester 11, N. Y., GLENwood 3-9460  
Exhibiting: XeroX Copying Equipment for Preparation of Transparencies for Lantern Slides and Overhead Projectors  
Personnel: Jean Scura, Sally Chase, David Howell, Robert Brummer, Fred F. McKenzie

**Hamilton Electronics Corporation** Booth N-81  
2726 W. Pratt Ave., Chicago 45, Ill., BRiargate 4-6373  
Exhibiting: Transcription and Record Players, Microphone Mixers, Transistor Preamps, Public Address Systems  
Personnel: Ray Kostecki, C. L. Helgren, W. A. Hamilton, L. B. Parsons

**The Harwald Company, Inc.** Booths M-67 & M-68  
1245 Chicago Ave., Evanston, Ill., DAVis 8-7070  
Exhibiting: "Hi-Fi" Movie-Mite" and other 16mm Motion Picture Projectors, Continuous Automatic Motion Picture and Slide Projectors, Professional Film Handling Equipment  
Personnel: Robert Grunwald, Richard Wallace, Robert Menary, Howard Bowen, David Stevenson, Joe Sobieraj, Paul Browder

**Industrial Photography** Booth R-119  
10 East 40th St., New York, N. Y., MURray Hill 6-3100  
Exhibiting: "Industrial Photography" Magazine, "Photographic Trade News," "Film Media"  
Personnel: Fred J. Ross, Jim Watkins, Bill Patis, Rodd Exelbert, Ed Wagner, Bob Patis

**The Instructor Magazine** Booth N-85  
75 E. Wacker Dr., Chicago 1, Ill., STate 2-7233  
Exhibiting: "The Instructor" Magazine and Audio-Visual Supplements  
Personnel: R. C. Gilboy, Jack Fritts, Elizabeth Noon, Dick Henderson

**International Film Bureau, Inc.** Booth E-27  
57 E. Jackson Blvd., Chicago 4, Ill., WABash 2-1648  
Exhibiting: 16mm Educational Film, Foster Power Rewind, Roberts Tape Recorder  
Personnel: Wesley Greene, Miss Margery Weiss, Mrs. Wesley Greene, Carl Ross, S. J. Sperberg, Mrs. Jessie Wilson, Henry Breitrose

**The Jam Handy Organization** Booth J-54  
2821 E. Grand Blvd., Detroit 11, Mich., TRinity 5-2450  
Exhibiting: Instructional Materials for Learning, Filmstrips and Motion Pictures  
Personnel: V. C. Doering, Edwin O. Dix, A. E. Stoffer, Mrs. Tenby Storm

**Klearcite Screen Co.** Booth U-157  
1432 N. Orleans St., Chicago 10, Ill., MOhawk 4-5973  
Exhibiting: Translucent Rear Projection Materials and Allied Products  
Personnel: R. W. Kotar

**Lightmaster Screen Co.** Booths C-18 & C-19  
12270 Montague St., Bldg. 57, Pacoima, Calif., EMPire 9-7301  
Exhibiting: Lightmaster Projection Screens  
Personnel: Robert P. Haskin

**Magnetic Recording Industries** Booth B-12  
126 Fifth Ave., New York, N. Y., ALgonquin 5-7250  
Exhibiting: Language Laboratory Equipment  
Personnel: Alan Carey, John Stokes, Howard Tennant

**Magnetic Recording Industry Association** Booth S-126  
1555 N. Bronson Ave., Los Angeles 28, Calif.  
Exhibiting: History and Uses of Magnetic Recorders and Accessories  
Personnel: Ed Altschuler, Irving Rossman

**Majestic International Sales** Booth A-5  
Division of The Wilcox-Gay Corporation, 743 N. LaSalle Street, Chicago 10, Ill., WHItethall 4-0077  
Exhibiting: Wilcox-Gay Tape Recorders, Amplifiers, Speakers, Grundig Tape Recorders  
Personnel: W. E. McConnell, Ralph Lockett, S. F. Jenkins, Jack Citow, Leonard Ashbach, Sidney Zelman, Del Harris

**Marcellus Mfg. Co.** Booth K-57  
P. O. Box 2, Belvidere, Ill., LINcoln 4-3147  
Exhibiting: "Miracle" 16mm Sound Movie Projector  
Personnel: L. K. Marcellus, R. J. Marcellus, Geo. H. Schnell

**O. J. McClure Talking Pictures** Booth R-124  
1100 W. Washington Blvd., Chicago 7, Ill., CANal 6-1914  
Exhibiting: Sound Slide-film Machines, Record Players, Portable Public Address Systems  
Personnel: O. J. McClure, J. Harold Caesar, Robert LaCost, Mrs. L. W. LaCoste

**McGraw-Hill Text-Film Department** Booths M-69 & M-70  
330 West 42nd St., New York 36, N. Y., LONGacre 4-3000  
Exhibiting: Educational Films and Filmstrips  
Personnel: Fred T. Powney, James Dunlap, Norman Franzen, Godfrey Elliott, A. J. Rosenberg

- Robert C. Merchant** **Booth E-26**  
2701 Oxford St., Lafayette, Indiana; Phone: 20-7013  
Exhibiting: Custom equipment for use in language teaching and speech correction laboratories  
Personnel: Robert C. Merchant, Professor J. Collins Orr, W. G. Brill
- Miller Manufacturing Company** **Booth C-15**  
3310 E. Roxboro Rd., N.E., Atlanta 5, Ga., CEdar 3-8258  
Exhibiting: Miller Self-Adjusting Projector Tables  
Personnel: Lee W. Miller, Miss Regina Miller, Mrs. Lee W. Miller
- Mobile-Tronics** **Booth D-21**  
1703 Westover Rd., Morrisville, Pa., Cypress 5-3544  
Exhibiting: Mobile-Tronics Record Player and P. A. Unit, Mobile-Tronics Tape Recorder  
Personnel: Conrad A. Baldwin, Elizabeth C. Baldwin
- Moody Institute of Science** **Booth S-134**  
11428 Santa Monica Blvd., Los Angeles 25, Calif., GR 8-8287  
Exhibiting: "Sermons From Science" Films  
Personnel: G. Keith Hargett, Percy Bagge, Bal Reed, Don Campbell, Len Skibitzke, Hedley Parker, Joe Quinones
- Moody Monthly** **Booth S-128**  
820 N. LaSalle St., Chicago 10, Ill., Michigan 2-1570  
Exhibiting: "Moody Monthly" Magazine  
Personnel: Lawrence Zeltner, William Boyle, Evelyn Gardner
- \*The Meyercord Co.** **Booth R-120**  
5323 W. Lake St., Chicago 44, Ill., EStebrook 8-3700  
Exhibiting: Decalcomania transfers for films and AV equipment  
Personnel: D. J. Stockburger  
\* Tentative
- National Council of Churches** **Booth T-154**  
Dept. of A-V & Broadcast Education, 257 Fourth Ave., New York 10, N. Y., ORegon 4-6407  
Exhibiting: Audio-Visual Resource Guide, 1958-59 4th Edition; announcements for 1st National Executive Consultation on A-V Christian Education and 15th International Conference on A-V C.E.  
Personnel: Rev. Donald Kliphardt, Rev. J. Martin Bailey
- National Telefilm Assoc.** **Booth F-36**  
10 Columbus Circle, New York, N. Y., JUDson 2-7300  
Exhibiting: A new line of 16mm Home Movies, feature and short subjects  
Personnel: Milton J. Salzburg, Robert Kranz
- Neumade Products Corporation** **Booth T-147**  
250 West 57th St., New York 19, N. Y., JUDson 6-5810  
Exhibiting: Storage Facilities for Filmstrips, Slides and Moving Pictures, Film Splicers, Power and Hand Rewinds, Projection Stands and Editing Room Equipment  
Personnel: Lee E. Jones, Lew Grofsik, R. E. Hempel, John Freeland
- Newcomb Audio Products Co.** **Booth T-143**  
6824 Lexington Ave., Hollywood 38, Calif., HOLlywood 9-5381  
Exhibiting: Transcription Player/P. A. Systems, Portable Phonographs, Classroom Radios  
Personnel: Robert Newcomb, N. W. Hillstrom, Lee W. Maynard
- North American Philips Company, Inc.** **Booth G-41**  
230 Duffy Ave., Hicksville, L. I., New York, WElls 1-6200  
Exhibiting: Three-Speed Tape Recorder, Speakers, Enclosures and Microphones  
Personnel: J. F. Gerrity, Dwight Smith
- Ozalid Division** **Booths N-73 & N-74**  
General Aniline & Film Corporation, Johnson City, N. Y., BInghamton 7-2301  
Exhibiting: Ozalid Machines and Equipment Used in Local Preparation of Projectables for Overhead Projection  
Personnel: James Lemay, Art Smith, Don Scully, Allan Finstad
- Pentron Corporation** **Booth T-142**  
777 S. Tripp Ave., Chicago 24, Ill., SACramento 2-3201  
Exhibiting: Tape Recorders and Components, Tape Decks, both Stereo and Monaural and Preamps  
Personnel: Irving Rossman, George Royster, Hope Borowski, Bud Fields, Howard Vierow, Ted Rossman, Mary Marren, Mort Tillman, Bernie Sahlins
- Photo Methods for Industry** **Booth S-139**  
33 W. 60th St., New York 23, N. Y., PLaza 7-3700  
Exhibiting: "PM1"—a publication dealing with photography in industry  
Personnel: Milton Astroff, Jules Wartell
- Picture Recording Company** **Booth P-109**  
1395 W. Wisconsin Ave., Oconomowoc, Wis., LOGan 7-2604  
Exhibiting: "Pictur-Vision" Continuous Advertising Projectors, "Pictur-Vision" Projection Cabinets, "Solarbrite" Translucent Screens  
Personnel: G. E. Musebeck, George Howie, Mrs. M. L. Brown, D. Hale Darnold, D. E. Church
- Planoscope Corp.** **Booth U-158**  
551 Fifth Ave., New York 17, N. Y., MURray Hill 7-2327  
Exhibiting: Chart and Slide Lettering Materials—Mechanical Charts  
Personnel: H. M. Bradbury, Jr., Alexander Forest
- Plastic Products Inc.** **Booth T-145**  
1822 E. Franklin St., Richmond 23, Va., M1 8-8059  
Exhibiting: Vinyl Plastic Drapes for Light Control  
Personnel: Robert L. Withers, Sr.
- Polacoat Incorporated** **Booth M-63**  
9750 Conklin Rd., Blue Ash 42, Ohio, SYCamore 1-1300  
Exhibiting: "Lenscreen" Screens and Screen Materials for Daylight Use  
Personnel: L. M. Heath
- Polaroid Corporation** **Booths R-113 & R-114**  
Cambridge 39, Mass., UNiversity 4-6000  
Exhibiting: The Polaroid Transparency System  
Personnel: Kemon P. Taschioglou, Rolf M. Augustin, Miss Lloyd McDonnell
- Projection Optics, Inc.** **Booth M-72**  
330 Lyell Ave., Rochester 6, N. Y., GLENwood 3-0870  
Exhibiting: Transpaque Audio-Visual Aid Projector, Anamorphic Lenses  
Personnel: Fred Aufhauser, Phil Berman
- Psychotechnics Inc.** **Booth D-22**  
105 W. Adams, Chicago 3, Ill., DEarborn 2-6277  
Exhibiting: Reading Training Equipment  
Personnel: Dr. S. N. Stevens, Adeline Pruy
- Radiant Lamp Corporation** **Booth N-76**  
300 Jelliff Ave., Newark 8, N. J., BIgelow 3-6850  
Exhibiting: Radiant Projection and Exciter Lamps  
Personnel: Les Deutsch, Charles P. Goetz
- Radiant Manufacturing Corp.** **Booths J-51, J-52, J-53**  
8220 North Austin, Morton Grove, Ill., 1Rving 8-9000  
Exhibiting: Motion Picture Projection Screens  
Personnel: Milt Sherman, Harry Eller, Adolph Wertheimer, Hershel Feldman, Seymour Jacob
- Radio Corporation of America** **Booths F-33 & F-34**  
Front & Cooper Streets, Camden 2, N. J., WOODlawn 3-8000  
Exhibiting: New RCA "Life-Tested" 16mm Junior and Senior, Magnetic, Porto-Arc Projectors; the RCA "Scholastic" Line of Record Players and Tape Recorders  
Personnel: A. J. Platt, R. L. Cleveland, T. G. Christensen, R. N. Emerson, T. Lehman, W. D. Osborne, M. J. Yahr, A. C. Lindquist
- Frank K. Reid** **Booth E-31**  
1210 Westway Bld., McAllen, Texas, MU 6-7230  
Exhibiting: "Mira" Screen  
Personnel: Frank K. Reid, M. W. Huseman, Keith K. Reid



- \*Rutherford Duplicator Co.** Booth S-137  
P. O. Box 13087, Houston 19, Texas  
Exhibiting: Projection Tables  
Personnel: Gus Rutherford  
\* Tentative
- Safe-Lock, Incorporated** Booth T-155  
870 West 25th St., Hialeah, Florida, TUxedo 8-9532  
Exhibiting: "Safe-Lock" Project-O-Stands and "Welt" Tripods for Industrial TV and Movie Cameras; "Safe-Lock" Drawing Stands  
Personnel: D. I. Welt, B. Childs, J. Childs
- Seal, Inc.** Booth L-61  
Brook Street, Shelton, Conn., REgent 4-1643  
Exhibiting: Educator Model Dry Mounting Press and Dry Mounting Materials  
Personnel: W. F. Miehle, W. Melnyk
- Allan E. Shubert Co.** Booth N-79  
3818 Chestnut St., Phila. 4, Pa., EVergreen 6-2979  
Exhibiting: "International Journal of Religious Education" and "Your Church" Magazines  
Personnel: William B. Shubert, Allan E. Shubert, Mrs. Mildred Leavitt, David Yancey, William S. Clark, J. Martin Bailey
- Spindler & Sauppe** Booth M-71  
2201 Beverly Blvd., Los Angeles 57, Calif., DUmkirk 9-1288  
Exhibiting: "Selectroslide" Projectors for 16, 48 and 96 Slides  
Personnel: George A. Sauppe, Norman A. Sauppe, Albert J. Schnurpfeil
- Squibb-Taylor, Inc.** Booth O-100  
1213 S. Akard, Dallas 2, Texas, RIverside 7-3596  
Exhibiting: Taylor "Spotlight" Opaque Projector, Taylor Adjusto Stand, "Spotlight" R-2 Projection Table, "Spotlight" Pointer  
Personnel: Clif Squibb, Jody Damron
- Standard Projector & Equipment Co., Inc.** Booths F-37 & F-38  
7106 Touhy Ave., Chicago 31, Ill., NIlles 7-8928  
Exhibiting: Complete Line of Projectors for Filmstrips and 2x2 Slides, Filmstrip Previewers, Beaded and Silver Screens  
Personnel: Pat J. Kilday
- Sylvania Electric Products, Inc.** Booth K-58  
Photolamp Division, 1740 Broadway, New York 19, N. Y., JUdson 6-2424  
Exhibiting: Sylvania Photographic Lamps  
Personnel: R. B. Martenson
- Technical Service Incorporated** Booths I-47 & I-48  
30865 W. Five Mile Road, Livonia, Mich., KE 3-8800  
Exhibiting: TSI 16mm Sound Motion Picture Projectors, DeVrylite, Duolite, Suitcase and Moviematic  
Personnel: Paul E. Ruedemann, Geo. Collins, Wally Moen, E. H. Lerchen
- \*Teclar Aluminum Company** Booth B-13  
1520 Mercer St., Seattle, Washington  
Exhibiting: Projection Screens  
Personnel: Ernest J. Gottula  
\* Tentative
- Tele Prompter Corporation** Booth M-66  
311 W. 43rd St., New York, N. Y., JUdson 2-3800  
Exhibiting: TelePro "6000" front and rear screen projection, Custom Lectern, Language Translator, TeleMation (effects automation), TelePrompter Cueing Equipment  
Personnel: Herbert Hobler, Ted Boisumeau
- United States Projector Corporation** Booth S-125  
Delaware Bldg., Federal Way, Washington, TRinity 8-3500  
Exhibiting: 16mm Strip Projector and Camera Equipment  
Personnel: Charles H. Anderson, J. R. Cissna, John Randall, Jr., L. S. Packard, Gideon Kramer
- United World Films, Inc.** Booth R-110  
1445 Park Ave., New York 29, N. Y., TRafalgar 6-5200  
Exhibiting: Educational, Universal International and J. Arthur Rank features; Castle Home Movies; U. S. Gov't Films; Religious Films, etc.  
Personnel: Murray Goodman, J. M. Franey, John D. Desmond, Frank Mannarelli, Arthur Hahn, A. L. Karpinski
- V-M Corporation** Booth T-140  
280 Park Street, Benton Harbor, Mich., WAlnut 5-8811  
Exhibiting: Tape Recorders, Phonographs and Speakers  
Personnel: C. J. Stevens, Joe Searfoss, Jim Fitzsimmons, Bob Fissell
- Varigraph Company** Booth S-138  
841 W. Lakeside St., Madison 1, Wisconsin, ALpine 6-7679  
Exhibiting: Varigraph Lettering Instrument and Templates  
Personnel: L. J. Jenson, F. W. Chamberlin
- Vari-Typer Corp.** Booth C-16  
720 Frelinghuysen Ave., Newark 12, N. J., BI 2-2600  
Exhibiting: Office Composing Machines  
Personnel: George Robinette
- Victor Animatograph Corporation** Booths R-111 & R-112  
Plainville, Conn., SHerwood 7-1663  
Exhibiting: Complete Line of Victor 16mm Sound and Silent Motion Picture Projectors, Victor Viewers, Soundview Filmstrip and Sound Slidefilm Projection Equipment  
Personnel: Hy Schwartz, Horace O. Jones, Leila A. Virdone, John J. Harnett, Mort Goldberg, Jack Lewis
- Victorlite Industries, Inc.** Booths N-92 & N-93  
4117 W. Jefferson Blvd., Los Angeles 16, Calif., RE 2-4033  
Exhibiting: VisualCast Daylight Overhead Projectors, Packaged Visuals for use with Overhead Projectors, Techniques for Local Preparation Daylight Overhead Projector Materials  
Personnel: James J. Fitzsimmons, Robert J. Brady, Joseph Haslinger, George Post, Clyde Hollingsworth
- Viewlex, Inc.** Booths O-96 & O-97  
35-01 Queens Blvd., Long Island City 1, N. Y., EXeter 2-0100  
Exhibiting: Combination Slide and Filmstrip Projectors, Sound-slide Filmstrip Projectors, Automatic Slide Projectors, Sound Equipment  
Personnel: M. R. Abrams, Ben Peirez, W. G. Dwinell, R. H. Yankie
- Wallach & Associates, Inc.** Booth S-130  
1589 Addison Road, Cleveland 3, Ohio, SWeetbriar 1-5580  
Exhibiting: Discabinets, Tape Recording Reel Cabinets, Film Separator Racks, Reelmobiles  
Personnel: Charles D. Wallach, Arthur Wallach, Larry Oliver, Alvin Tengler, Mrs. Arthur Wallach
- Webcor, Inc.** Booths T-151 & T-152  
5610 W. Bloomingdale Ave., Chicago 39, Ill., TUxedo 9-8500  
Exhibiting: Tape Recorders—Monaural and Stereofonic, Fonographs and Record Changer  
Personnel: George Simkowski, George A. Hincker, Lou Burdick, Charles Dwyer
- Westinghouse Electric Corporation** Booth B-14  
Lamp Division, One MacArthur Avenue, Bloomfield, N. J., HUmboldt 4-3000  
Exhibiting: New Wafer-stem type 500 watt "FOCUS-LOK" Projection Lamps (T-12 DBJ, and T-10 DAL); also 1200 watt Standard type (T-12 DHS Base Up, and DHT Base Down) Westinghouse Exclusive Floating Bridge, Blue Top Projection Lamps  
Personnel: W. R. Wilson, F. H. Rixton (Hdqtrs. Bloomfield)—M. S. Sancraint, R. L. Allen, J. J. Burke, R. D. Reynolds (Chicago District)
- World Wide Pictures** Booth T-144  
P. O. Box 2567, Hollywood 28, Calif., STate 4-5515  
Exhibiting: Religious and Educational Motion Pictures  
Personnel: Brunson Motley, Dick Ross, Dave Barr
- Your Lesson Plan Filmstrips, Inc.** Booth N-84  
Morehouse Associates, Inc., Exclusive Distributor, 516 5th Ave., New York 36, N. Y., MUrray Hill 7-2436  
Exhibiting: Filmstrips  
Personnel: T. C. Morehouse, Jr., Harold Baumstone

# THE NATIONAL INSTITUTE FOR AUDIO-VISUAL SELLING

By Frank Creasy, Chairman  
W. A. Yoder Co., Richmond, Va.

One of the strongest needs in the audio-visual field is for *understanding*, on the part of both dealers and A-V users, of each other's problems.

The A-V dealer's business depends on his personal fulfillment of a unique function, made up of many factors.

He must be not only a supplier of *specialized* equipment, designed and built to take the brunt of heavy-duty A-V use, but also he must be able to bring a wide range of skill and knowledge to the problems of his customer. He has become in the last decade more and more a specialist in communications through sight and sound, for many applications. He must *know the customer's needs*; he comes to the customer, and he keeps coming back *after the sale*: to instruct in proper use of equipment, to counsel in provision of useful materials, and to service what he sells.

All of these actions on the dealer's part require personal and professional background in audio-visual materials, equipment and applications. He can find what he needs at the National Institute for Audio-Visual Selling.

It was to meet these needs that the National Institute for Audio-Visual Selling was created by the National Audio-Visual Association just ten years ago. NAVA sponsors the Institute just before Convention each year at Indiana University, where the acknowledged leaders throughout the audio-visual industry join their skills and talents with the highly qualified instructors of the University School of Business and Economics and the world-renowned University Audio-Visual Center.

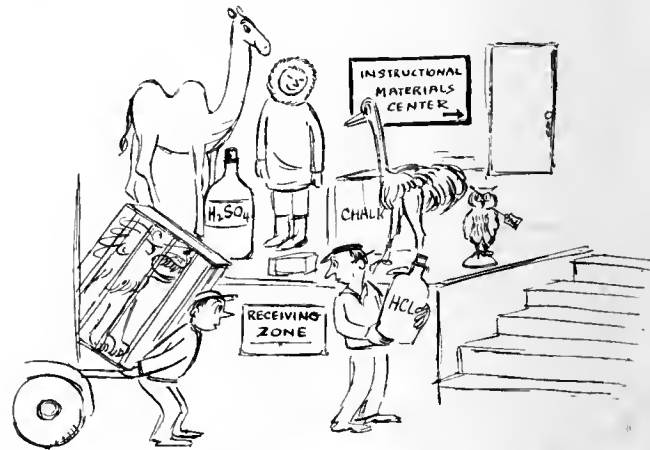
The four-day Institute courses have been carefully researched, revised and constructed over the past decade to produce a *practical*, visualized, high-speed learning experience in each of four areas: Salesmanship, Applied Selling, Sales and Business Management, and Preparation and Use of Audio-Visual Materials.

New and dramatic methods are used, carefully integrated with successful methods tested through the years. For instance, this year's group in Salesmanship will work with role-playing, applying this "psychological drama" to sales situations and demonstrations.



... and always demonstrate from the operator's angle.

The Preparation and Use of A-V Materials course combines much of the information and practical techniques of low-cost A-V production into actual experiences and activities, for the participants. This course has done much to spread the word on "local production" throughout the country.



Today's "Instructional Materials" concept is so much broader than in the days of the "projector peddlers"...

Members of the National Audio-Visual Association return to the Institute year after year, not only to complete a course a year but also to keep themselves thoroughly informed and ready to carry on the role of personal audio-visual consultants to their customers.

The Tenth Anniversary Institute is directed by a Board of Governors including myself (Frank Creasy, W. A. Yoder Co., Richmond, Va.) as Chairman; Al Hunecke, the Du-Kane Corp., St. Charles, Ill., vice-chairman; Prentice C. Ford, American School Pub. Co., New York, secretary; Miss George Allen, Family Films, Inc., Hollywood, Calif.; Howard Holt, Audio-Visual Film Service, Inc., Birmingham, Ala.; Howard F. Kalbfus, Sales Training Center, Eastman Kodak Co., Rochester, N. Y.; Guy Lam, Midwest Visual Equipment Co., Chicago; J. K. Lilley, J. P. Lilley and Son, Harrisburg, Pa.; Joseph Meidt, Cousino's, Inc., Toledo, Ohio; Kalman Spelletich, Davenport, Iowa; James P. Thompson, Concordia Films, St. Louis, Mo.; Mrs. Ann T. Vath, L. C. Vath Audio-Visual Aids, Sharpsville, Pa.; Russell Yankie, Viewlex, Inc., and Charles Beseler Co., St. Petersburg, Fla.

NAVA President William W. Birchfield, Alabama Photo Supply, Montgomery, Ala., is a member of the Board, ex officio; Don White, Executive Vice-President of NAVA and Henry C. Ruark, Jr., NAVA Director of Information, assist with Institute activities.

Dr. K. C. Rugg, Associate Director of the University A-V Center, is Institute Staff Chairman there. L. C. Larson, Director of the A-V Center, E. L. Richardson, supervisor of marketing, and Marvin Dawson, assistant marketing supervisor, also serve as Institute staff at Indiana.

Cartoons by Mrs. Sonia Schwartz, graphic artist, University of Michigan, Audio-Visual Education Center, are reprinted, with permission, from the university's "Audio-Visual in Education," student's reading outline for Course Education D-100.

# PROGRESS: Publications and Projects

**Progress: Publications and Projects . . .** that's just about the story of the last year's work of the Audio-Visual Commission on Public Information.

In the Convention issue of Educational Screen and A-V Guide just a year ago Dr. Charles Schuller, my predecessor as chairman of AVCOPI, reported on the short history of the organization, and some of its accomplishments. He pointed out that the Commission was organized to fill a need for a national cooperative agency to tell the A-V story and thus to improve instruction in American schools.

Then, AVCOPI had three major projects under way: a photo-story book to visualize effectively the basic A-V idea; a summary of research on which our beliefs in A-V are based; and a visual presentation suitable for general audiences.

Now, I can report that not only are all three projects completed and published, but that the distribution figures are beginning to be quite impressive.

For instance, since it was introduced at Convention last year, GATEWAY TO LEARNING has won enviable plaudits as a most effective photo-story about A-V . . . and nearly 100,000 copies are in circulation.

A CRISIS IN EDUCATION, the simple graphic summary of A-V research over the years, has run into nearly 50,000 copies, and has been reprinted by several large A-V manufacturers for nationwide distribution besides.

And CASE OF THE CURIOUS CITIZEN, the hard-hitting color slide set, complete with LP-recorded commentary, a script, and an effective utilization guide, has run through a large part of the first production run already and demand still continues.

Other earlier AVCOPI publications continue to work hard with your audiences. TELLING YOUR A-V STORY, the guide to public relations for A-V and the Commission's "yardstick" statement on A-V budgets and minimum equipment standards are still in demand, and have been widely reprinted.

AVCOPI has been working steadily on other important projects, too. The new booklet on budgeting for an A-V program is moving ahead under the direction of Dr. K. C. Rugg of Indiana University's Audio-Visual Center; an A-V handbook for school administrators is in final stages of copy preparation and layout planning; AVCOPI photo files are being transferred to the new NEA animated morgue for easier access to A-V illustrations; a booklet titled A-V ON THE AIR, setting forth workable ways to make use of television and radio to promote the A-V idea, is in process of final layout and art planning; and a group of tape recordings about A-V are under preparation.

A public relations kit intended for business and industry use is being prepared for a test run. It will contain copies of each publication and of CURIOUS CITIZEN, as well as a utilization guide and other materials.

The Commission has also been working steadily with many of the magazines and other periodicals, furnishing information and aid either on pieces about A-V or for general pieces on education.

One of the major publication projects of the year was the special *Spotlight Report* in BETTER SCHOOLS, the monthly newspaper published by the National Citizens' Council for Better Schools and widely circulated to citizens' groups and school improvement councils throughout the nation. Conceived by Henry C. Ruark, Jr., of NAVA,



By Harold E. Hill,  
Chairman  
Audio-Visual Commission on Public Information  
University of Illinois

the *Spotlight Report* was prepared by Hank and by Harold Highland of the Graphic Communications Center, and contained articles on "The Quiet Revolution In Education" by Kitty Welch of DAVI, on equipment by Ruark, on "How A-V Can Help" by Schuller, on "Planning the A-V Budget" by L. C. Larson of Indiana University, and on a typical A-V program by Harry W. Gross, Supt. of Schools in Merrick, N. Y.

The *Spotlight Report* on Audio-Visual Education is available from BETTER SCHOOLS, 9 East 40th St., New York 16, N. Y.; cost is \$1 per hundred copies. Ask for the *Spotlight Report* from Vol. 4, No. 4, April, 1958.

The work of the Commission is continuing, and there are even more projects in the planning stages.

But none of these A-V public relations tools, proven effective though they are, means a thing if you are *not using them!* They are each designed for use at the LOCAL level by LOCAL people who will adapt the presentation to LOCAL conditions.

YOU are probably represented on the Commission through one or more of the agencies taking part—the Department of A-V Instruction of NEA; the Educational Film Library Association; the Association of Chief State School Audio-Visual Officers; the American Association of School Librarians; the National Council of Churches; the National Association of Educational Broadcasters; the University Film Producers Association; the A-V Communications Division, National University Extension Association; and the National Audio-Visual Association.

As a coordinating, planning and producing agency, the Commission is always on the alert for suggestions and ideas, always ready to help with problems and projects, from school administrators, a-v personnel, and any others with a primary interest in improving instruction in American education.

To tell the A-V story "loud and clear" demands the

effort and support of every A-V person and every A-V group.

Long after the glare and roar and the unearthly light of Sputnik and Vanguard have died away, the problems of American education will remain. It's your job and mine to apply the effective and proven tools of audio-visual instruction and to win the public understanding and approval which is demanded as a prerequisite.

## Tools For Telling The A-V Story

Are YOU using the effective public relations tools for telling the A-V story, prepared by the Audio-Visual Commission on Public Information?

Here is a simple checklist—scorecard; think of your major problems in communicating with *your* public, and then *score yourself* here on your efforts to use these proven tools! (20 points for each one you are using.)

P.S. This same list makes a very handy way of listing what you need to order from the Commission, at Room 2230, 250 West 57th St., New York 19, N. Y. All publications are sold *at actual cost* of production; all funds are devoted to bringing you still more effective audio-visual public relations tools.

	Score	Order
A CRISIS IN EDUCATION		
Graphic summary of A-V research (\$3.50 per hundred; 1-99, 4c each)	-----	-----
GATEWAY TO LEARNING		
Photo-story of the A-V idea (\$10 per hundred; 1-99, 11c each)	-----	-----
TELLING YOUR A-V STORY		
A-V public relations guide (\$8 per hundred; 1-99, 10c each)	-----	-----

## THE CASE OF THE CURIOUS CITIZEN

Color 36-slide set, 2x2", with record and script, \$2.00 each; sf filmstrip, 50c

## A-V FACILITIES FOR NEW

### SCHOOL BUILDINGS

Minimum essentials checklist

(\$3.50 per hundred; 1-99, 5c each)

MY SCORE: -----

## A-V "Check-List" Ready

Explaining the necessity of including audio-visual facilities in new classroom and educational building construction has long been a problem for all audio-visual people. It's tough to explain a-v requirements to someone who doesn't understand what audio-visual instruction *does* and *is*.

NOW the Audio-Visual Commission on Public Information has *done something* about this problem. The Commission has adapted a specially prepared and time-tested checklist worked out in practical field use by the Wisconsin Dept. of Audio-Visual Instruction.

Titled "Audio-Visual Facilities For New School Construction," the checklist is now ready for your use as a working tool with all kinds of persons interested in new schools . . . parents, educators, school board members, architects.

A single copy can be had on request; cost for additional copies is: 5c each in lots of less than 100; \$3.50 per hundred; \$30 per thousand.

Write to AVCOP, Room 2230, 250 West 57th St., New York 19, N. Y.

# Religious Audio-Visual Conference

Sunday, July 27, 1958 — 11:00 a.m.; 2-6 and 7:30-9 p.m.  
Hotel Morrison, Madison and Clark, Chicago.

This all-day program of worship, inquiry, demonstration and discussion is of great interest to every user—beginner or expert—as well as to every producer and distributor of audio-visual equipment and materials for church use.

This is the third such annual meeting held in conjunction with the coordinated national A-V convention and exhibition, although its roots go back at least through 15 years of annual week-long religious A-V workshops. Originated in 1944 by the Department of Audio-Visual and Broadcast Education of the National Council of Churches of Christ in the U.S.A., these international A-V workshops have been a major stimulus to the progress of the A-V medium in the service of the church. The first was held at North Park College, Chicago; most of those following yearly were at Green Lake, Wisconsin; this year's will be at State College, Pennsylvania, August 17-23.

### Why the Chicago Program

Chicago's annual audio-visual conventions, coordinated with the NAVA Exhibit, long lacked representation of one of the principal areas of audio-visual communication, namely the church field. Just before the National Council moved its headquarters from Chicago, its Department of AV and Broadcast Education undertook to fill that gap

with a one-day program dealing with audio-visuals in the service of the church for worship, education, evangelism, stewardship and other functions. The Audio-Visual Committee of the Church Federation of Greater Chicago has since carried the responsibility for the annual meeting, except only for the morning worship service, which continues to be arranged by headquarters in New York.

### Sunday Morning Worship Service

This service, at 11:00 a.m. in the Terrace Casino, is under the direction of the *Rev. Alva Cox*. Presenting a worship service of beauty and reverence, it will also demonstrate the helpful role of the properly chosen and applied motion picture, slide projection, recorded music, public address and other electronic resources. The featured sermon film, "*The Guest*," was produced some years ago by a major studio; its choice points up the fact that a good film can and should be used again and again, and for perhaps a variety of purposes, long after its newness has worn off.

### Everybody Shares In Unique Quiz Program

From 2:00 to 3:00 Sunday afternoon all registrants participate in a unique "Information, please?" type of quiz program, the purpose of which is to assemble all possible questions in anyone's mind on audio-visual equipment and materials as well as their procurement, servicing and utilization. The genial chairman of the two afternoon sessions will be *Dr. John W. McGracken*, Associate Secretary of the National Council of Presbyterian Men and former

chairman of the Chicago Church Federation Audio-Visual Committee.

After all the questions are in, all participants will join one of five special interest groups, which, under well qualified "captains," will go out into the vast exhibition hall to seek authoritative answers from the hundreds of expert resource people who have charge of the exhibits. After refreshments, from 4 to 4:30, their findings will be shared in the (4:30 to 6:00) reconvened session. The "captains" designated are *Rev. John Gable* (equipment group), *Arlo Rasey* (films), *Rev. Paul Shults* (filmstrip and slide), *Rev. Rudolph A. Hartman* (audio), and *Miss M. R. Ferguson* (non-projected materials).

#### Evening Session: "Challenge!"

A highly interesting and probably quite provocative discussion meeting starts at 7:30 p.m. on the theme: "*The CHALLENGE of the Audio-Visual Media.*" *Dr. S. Franklin Mack*, Executive Director of the Broadcasting and Film Division of the National Council of Churches, will discuss this challenge from the viewpoint of the producer; *William S. Hockman*, Church Department editor for *Educational Screen & A-V Guide* magazine and Director of Religious Education for the Presbyterian Church, Glens Falls, N.Y., will outline the challenges offered by the AV media to the church user.

These nationally known speakers are as noted for their frankness as they are famed for their wit. When they have made their presentations, producers and users will be asked to respond and, possibly, rebut. *Rev. Don Kilphardt*, Administrative Assistant in the NCCC Department of Audio-Visual and Broadcast Education, will preside.

#### The Chicago Committee

The Committee on Audio Visual Education has for 15 years been an active agency of the Division of Christian Education, Church Federation of Greater Chicago. Its function is to help both professional and lay leaders in local churches to plan, select and make effective use of audio-visual equipment and materials to stimulate learning and related activities in church groups. The Committee's activities include 1) a monthly preview of materials suited to and timed well in advance of the principal church emphases, 2) four evaluation committees in the National Council's "Audio-Visual Resource Guide" program; 3) special previews and similar services for church groups such as the Missions Institutes sponsored by the United Church Women of Greater Chicago.

In short, the Committee assists in coordinating the efforts of various audio-visual forces in the Chicagoland area for more effective use of the A-V medium in the total program of the church.

Present chairman, elected by the Division of Christian Education, is *Mrs. Mae Bahr*, librarian for Religious Film Libraries, Chicago. Vice-Chairman is *Rev. Paul Shults*, associate minister of the 43rd Avenue Presbyterian Church of Gary, Ind., secretary is *Mr. Wesley Ross Doe*, manager of the Baptist Film Library, Chicago. Approximately 30 clergymen and lay people actively interested in audio-visuals are members of the committee, by invitation.

NOTE: The \$3.00 registration fee for the Religious Audio-Visual Conference includes admission to the otherwise highly restricted A-V Exhibition, as well as to open sessions of contiguous groups. The Exhibits open Saturday noon. Those wishing to register prior to Sunday may do so by specifying at the NAVA registration desk that they are signing up the religious AV conference.



Dr. John Wesley McCracken



William S. Hockman



Dr. S. Franklin Mack

Why not plan an early visit  
to the Educational-Screen  
Exhibit — Booth N-89



This year EFLA is celebrating its Fifteenth Anniversary. It was organized in the fall and winter of 1942-43 and officially incorporated as a non-profit educational association in April, 1943. First President of EFLA was L. C. Larson who was at that time on leave from Indiana University to work with the American Film Center in New York. Elizabeth Harding, later Mrs. John Flory, was the first Executive Secretary. Both Mr. Larson and Mrs. Flory will participate in the anniversary celebrations of EFLA in Chicago during EFLA's 15th Annual Conference, July 25-27.

The Educational Film Library Association was founded to "promote the production, utilization, and distribution of educational films." Its specific aim is to serve its members who are primarily film librarians, audio-visual directors, and others in charge of audio-visual programs in schools, colleges, universities, public libraries, art galleries and museums, religious organizations, labor groups, and others concerned with any aspect of education or cultural enrichment. Perhaps its major service has been the establishment and continuance of the EFLA Evaluations. First issued in 1946, these critical appraisals of 16mm films by accredited, unbiased committees according to a form developed by Dr. Edgar Dale now total over 3500 different titles. Three hundred or more new Evaluations are distributed annually to each EFLA member, in the form of 3x5 cards which can be interfiled to build up a permanent expanding file of information. Over seventy-five Evaluation Committees, each under the leadership of an EFLA member, are active in reviewing new films according to the criteria established by EFLA and described in the publication *A MANUAL FOR EVALUATORS OF FILMS AND FILMSTRIPS*, which was prepared by EFLA and published in three languages by UNESCO for international distribution.

Other EFLA services include a monthly newsletter, entitled the *EFLA Bulletin*, which lists new films and carries news and articles; *Service Supplements* which often include selected film lists like the recent *FILMS AND FILMSTRIPS IN ARCHAEOLOGY*; *Film Review Digest* which includes excerpts from reviews of films from a variety of periodicals; and information services of various kinds for the benefit of the members. EFLA also holds an annual Conference in Chicago in July, and regional Conferences from time to time.

The current President of EFLA is Erwin Welke, Director of the Audio-Visual Extension Service of the University of Minnesota.

EFLA plans for the immediate future include more regional meetings, continued expansion of the Evaluation program, a new handbook, to be published in the fall, on Film Library Administration, and such other projects and services as will serve the needs of EFLA members and of the audio-visual field.

## EFLA's Fifteenth Annual Conference

A retrospective look at educational films of 1948 and 1943 will be one of the highlights of the 15th Annual Conference of the Educational Film Library Association, to be held in Chicago at the Morrison Hotel on July 25-27. The program this year has been condensed into two and a half days, so that members and others who are planning to attend will be able to do so without interfering with summer school sessions and other activities. Other features of the meeting will be: an address by Stanley Andrews, Director of the National Project in Agricultural Communications who has done outstanding work in using a variety of media

to reach a wide audience effectively; an opportunity to see new and unusual films, including the prize-winning experimental film *N.Y., N.Y.*, recently shown at Brussels, and *MURDER ON THE SCREEN*, a Dragnet-type epic with a message for all film librarians; an evaluation screening of the newest educational films; a demonstration of techniques for local production of 16mm motion pictures; discussion sessions on topics dealing with film library operations, the role of the public library and art museum, use of films in industry, church and other fields; and the annual EFLA reception at which the Board of Directors will be hosts to EFLA members and guests.

At the retrospective screening, it is planned to show films from 1943, the year in which EFLA was founded, and 1948, ten years ago, and compare them with films on the same general subject produced in 1958. The panel and the audience will have a chance to see what progress is being made in film production and to discuss whether the new films are really more effective as teaching tools. Mrs. Elizabeth Flory, who helped establish EFLA's original film evaluation program, will be on hand to explain how the program started and developed.

The "How-To-Do-It" session, which proved so popular in the past two years, has been expanded this year to provide demonstrations of equipment and techniques which can be used in making inexpensive, locally produced 16mm films. John Molstad of the Audio Visual Center at Indiana University is setting up the demonstrations, and those who attend will have a chance to see the equipment and how it can be used.

**EFLA Conference chairman, Dr. F. A. White (left) Director, Bureau of Audio-Visual Service, University of Wisconsin, and Dr. Philip Lewis, Director, Bureau of Instructional Materials, Chicago Public Schools. Dr. Lewis also serves as Technical Editor of Educational Screen and Audio-Visual Guide. An "electric film analyzer," visualizing film evaluators' reactions, is shown in use.**



Discussion sections are always a major part of an EFLA Conference, and this year they will be held on a wide variety of subjects. One group will deal with problems of practical administration of film libraries, including cost of bookings, postal requirements and services, and audio-visual budgets. Another group will take up the use of films with special audiences—film study groups, golden age clubs, and children's screenings. There will be a special series of cooperative sessions in which EFLA members will meet with representatives of other organizations which will be holding sessions during the National Audio Visual Convention. These include Medical and Allied Sciences, Agricultural AV Workshop, Religious AV Workshop, Industrial Training Directors Workshop, and the Industrial Audio Visual Association. Questions to be discussed at the cooperative sessions include how EFLA and the other groups can work together to get better distribution and utilization of materials of mutual interest.

Topics which are currently of major importance in audio-visual education will be discussed during the Friday afternoon sessions, when there will be sections on the use of

# Educational Film Library Association

AV materials in the education of the gifted child, and the development of complete courses on film. The present status of audio visual courses in library schools will be analyzed, and suggestions will be made on programming films in the public library. The inter-relationship between industry and education in the use of films and other audio-visual materials dealing with human relations will be another discussion topic.

In addition to screenings, discussions, and the Annual Business Meeting of the Association, there will be informal social events to allow opportunity for talking shop and renewing old acquaintanceships and forming new ones. The traditional Reception by the Board of Directors for all EFLA members and friends will be held on Friday night, when refreshments will be served. The luncheon meeting on Saturday, when Stanley Andrews will speak, will be an important EFLA gathering, and on that same evening, EFLA members have been invited to join NAVA at its Dance Party.

The whole 15th Anniversary Conference will be summed up on Sunday morning, when Neville Pearson of the College of Education of the University of Minnesota will give a slide presentation with running commentary, showing the events of the Conference right up to the moment of the presentation. After the business meeting, Galon Miller of the South Bend schools will moderate a debate on kinescopes, their potentialities and shortcomings, under the title "What's Wrong with Kinescopes?" EFLA sessions will end in time for EFLA members to attend the joint AV Church Worship Service and to visit the NAVA Trade Show.

With a theme of "Looking into EFLA's Crystal Ball—Past, Present, and Future," EFLA will take the opportunity at its 15th Annual Conference to trace the developments of audio-visual education in recent years and to look ahead to the possibilities of the next fifteen years.

## PROGRAM OF EVENTS

### FRIDAY, JULY 25

- 9:00 a.m. - 5:00 p.m. **Registration**—in EFLA office in the Walnut Room, Morrison Hotel, Chicago.
- 10:00 - 11:15 a.m. **Screening of Art, Experimental, Adult, and Unusual Films.**  
A chance to see some films that are new and different. Feature presentation will be a showing of *N. Y., N. Y.*, an experimental view of New York by Francis Thompson which won a medal in Brussels.
- 11:15 - 11:30 a.m. **Welcome by EFLA's President, Erwin Welke.**  
Introduction of Conference Chairman, F. A. White.
- 11:30 a.m. - 12:15 p.m. **Briefing of all Panel Participants.**
- 1:30 - 3:00 p.m. **Three concurrent discussion sections on special problems of today.**
- A. Complete Courses on Film—reports and discussions on several projects now in production or completed.  
Chairman: F. A. White, University of Wisconsin.  
EBF Physics Series—Warren Everote, EBF.  
Humanities—Floyd Rinker, Council for a TV Course in Humanities for Secondary Schools, Boston.  
Using a Filmed Course—Donald Scott, University of Wisconsin.
- B. Current and Future Status of AV Courses in Library Schools.  
What are the library schools doing to prepare librarians for work with audio visual materials in public libraries and schools?
- C. Human Relations in the Industrial Training Film Program.  
How are industrial organizations using films to train supervisory personnel, and to improve employee morale?
- 3:15 - 4:45 p.m. **Three concurrent discussion sections on special audiences for AV materials.**
- A. Using AV Materials to Enrich the Program for the Gifted Child.

Chairman: Galon Miller, South Bend Schools.  
Panel, including Walter Wittich, U. of Wisconsin, and others.

B. Film Programs to Bring New Patrons to the Public Library, Art Gallery or Museum.  
Reports on successful programs, with examples of some of the films which have been used.

C. University Film Libraries Serve Industry in Their Area.

What is the responsibility of the university film center in providing guidance and audio visual materials to industry?

Chairman: Edwin Welke, University of Minnesota.

7:30 - 10:00 p.m. **Screening and Evaluation of New Educational Films.**

A critical look at newly released films on a variety of topics.

Chairman: Dr. Maurice Iverson, University of Wisconsin, Panel of Evaluators.

10:15 - 11:00 p.m. **Reception for all Conference Registrants.**  
The annual Reception of the Board of Directors. Refreshments.

### SATURDAY, JULY 26

9:00 a.m. - 5:00 p.m. **Registration, EFLA Office.**

9:00 a.m. - 12:00 noon **Two concurrent sessions—one for Film Library Administrators, one for Program Planners.**

A. Practical Problems facing the Film Librarian and AV Director.

1. The cost of processing film bookings.

Chairman: Thomas Boardman.

2. Getting the most out of the postal service.

Chairman: Lee Cochran, University of Iowa.

3. Setting Up an AV Budget—in different types of institutions.

B. Film Programs for Special Groups.

1. Film Study Groups and the Use of Feature Films.

2. Film Programs for Golden Age Groups.

Chairman: Forrest Mills, Racine Public Library.

3. Selecting Films for Children's Screenings.

Chairman: P. W. Johannes, Museum of the City of New York.

12:30 - 2:00 p.m. **Luncheon and Speaker.**

Speaker: Stanley Andrews, Director, National Project in Agricultural Communications.

2:15 - 3:30 **Concurrent sections on topics related to the work of other groups meeting during the National Audio Visual Convention.**

General Topic: What Can EFLA and These Groups Do for Each Other?

A. Medical and Allied Sciences.

B. Agricultural AV Workshop

C. Religious AV Workshop—Mrs. Mae Bahr, Religious Film Libraries.

D. Industrial Training Directors Workshop—Paul Wright, Abbott Lab.

3:45 - 5:45 p.m. **Production Workshop for Non-Professionals.**  
Demonstrations and discussions of new equipment and techniques of interest to those doing local production of 16mm films, filmstrips, and recordings.

Chairman: John Molstad, Indiana University.

7:30 - 10:00 p.m. **Then and Now—EFLA's Fifteenth Anniversary Film Screening and Evaluation.**

"Are the Films of 1958 Doing a Better Job Than Those of 1943 and 1948?"

Comparative screenings of films on similar topics.

Panel including Elizabeth Flory, L. C. Larson, and others.

10:00 p.m. on **NAVA Dance Party—EFLA Members are invited to attend.**

### SUNDAY, JULY 27

9:30 - 10:15 p.m. **"Past, Present, and Future—Looking Into Our Crystal Ball on EFLA's 15th Anniversary."**

1. Summary of the 1958 Conference—Slide Presentation.

2. EFLA Up to Now—Administrative Director's Report.

3. Looking Ahead—EFLA President Erwin Welke.

Business Meeting.

10:15 - 11:00 a.m. **"What's Wrong with Kinescopes?"—A Debate.**  
Moderator: Galon Miller, South Bend Schools.

11:00 a.m. - 12:00 m. **Joint AV Church Worship Service—An interfaith service for all persons attending the Conference.**

All Afternoon **NAVA Trade Show—Admission by EFLA Badge.**

# Audio-Visual Workshop For Agricultural Leaders

This will be the fourth annual Vo-Ag workshop. Many agricultural leaders across the country have adopted it each year as their one big opportunity for professional improvement. This year we stress the fact that there is a great need for improvement of equipment for more effective teaching. Ag leaders are calling for less bulky equipment—"transistorized" wherever possible, because most of their work is done in the field with farmers. Events are as follows:

## MONDAY, JULY 28

**How to Show Slides Smoothly**—Dr. George F. Johnson. Explanation of his unusual "fanning" technique in which each slide "fades" into another in his presentation, giving the viewer the impression he's seeing a movie, rather than a slide show.

**How to Take Better Pictures**—Jim Robbins, Graflex, Inc. Better technique with both crown graphic and 35mm cameras explained.

**How to Produce Better Tapes for Teaching**—representative of Bell & Howell.

**Slide Clinic**—Dr. George F. Johnson.

## TUESDAY, JULY 29

**How to Take Better Pictures II**—Jim Robbins, Graflex, Inc.

**Practical Movie Tips**—J. A. Smith, visual aids specialist, University of Georgia and 1957 recipient of the Farm Film Foundation Award.

**How to Apply the Polaroid Transparency System to Agricultural Teaching**—Dr. George F. Johnson. Excellent slide presentation.

**Audio-Visual Seminar**—panel of experts. Questions from the floor.



Dr. George F. Johnson, visual aids specialist at Pennsylvania State University and audio-visual editor of COUNTY AGENT & VO-AG TEACHER.

## in summing up ————— BY GORDON L. BERG

Tape recorders, 16 mm projectors, loud speaker systems and other bulky systems have always made me frightfully uneasy. No matter how much they are considered the tools of an ag leader's trade, they never seem to be any less cumbersome from year to year. It always seemed to me that "these guys have to lug 'em around—why shouldn't they have a say in how the machines are designed?"

(We think that no two people are alike—and each ag leader has his own ideas on equipment—but for every per-

son who likes a machine, there's another guy who's ready to throw up his arms in disgust for the entire program at the mere mention of it. Reason: he's too weighted down now.)

*Apparently, someone did a terrific job of selling equipment back in the old days, because we found in a recent survey that a lot of equipment was purchased 20 or more years ago—and was never replaced. What was wrong? We think that the WHY of this audio visual equipment was completely overlooked in the selling campaign.*

Your major purchases on that cramped budget of yours consist of equipment. There comes a time when audio-visuals take a good size hunk of it. Doesn't it make sense, then, that you should get as well acquainted as possible with your local audio-visual dealer and the entire field in which he works? There's one thing for sure: you'll save a lot of money and with those savings you'll get a lot more equipment!

*A really big plus factor about our Audio-Visual Workshop for Ag Leaders is that you can get acquainted with the keenest audio-visual dealers, salesmen, and demonstrators in the business. They'll be attending the national audio-visual convention and, of course, the magnificent Exhibit.*

These fellows will tell you whether or not you're being "taken" back home when buying audio-visual equipment. Put in a more positive way, they'll tell you how to get a better deal with your A-V dollar.

*Members of this magazine staff have been hobnobbing with audio-visual folks in all lines the past half-dozen years and we've never known a finer group of men anywhere. They've built a most reputable organization (National Audio-Visual Association), with sincere, hard-working leadership!*

*Interesting observation:* Last summer when vo-ags held their national convention here in Philadelphia, I dropped in to see a good friend of mine in his audio-visual store (one of the largest in the country). Whom should I see leaning over a counter discussing equipment, but two vo-ags who had attended our audio-visual workshop in Chicago only a few weeks earlier.

These two teachers had lost no time finding one of the most well equipped A-V houses in the country. They'll never be satisfied with what their local dealer offers again. It keeps the dealer on his toes and raises the standards of the entire profession. After all, you and the A-V dealer are pretty much in the same kind of work, you know.

And that gets me back to the statement about the fact that you should have a hand in designing the equipment. And you certainly will have plenty of influence—a lot more than you ever realized was possible—when talking things over with the terrific educational people these audio-visual concerns send to "NAVA." Many of them were teachers before they went with the companies. And, in a way, they always will be!

*For you die-hards, as much as may want to stem the tide, audio-visuals are in your future and you may as well resign yourselves to it. Old, time-wasting teaching techniques are going by the wayside. Why not decide right now that a trip to Chicago the last week in July is a must?*

(Reprinted in part from June, 1958—  
County Agent and Vo-Ag Teacher)

# Workshop For Industrial Training Directors

The fourth annual Audio-Visual Workshop sponsored by the Illinois Training Directors Association is again held in conjunction with the NAVA meetings. The basic purpose of the organization is to advance the profession of education in training within industry and commerce, by disseminating information on audio-visual materials and techniques.

On the average, eight meetings a year are held by the Association. All phases of industrial education are presented and discussed at these meetings. Especially in view of the current recession, the typical industrial training director is compelled to get his job done on a minimum budget. The Association consequently plans its audio-visual workshops to emphasize what a training director can do with relatively low-cost materials.

Emphasis is placed on filmstrips, slides and rented motion pictures as well as on do-it-yourself techniques. It is the feeling of the Association's leadership, according to Richard Crook, assistant director at Abbott Laboratories, that many of the A-V specialists in training in industry do not utilize to the fullest extent the use of rental films in their training programs.

The accumulator of a library of films that are usable repeatedly in a continuing training program is generally most effective, as well as most economical. This applies also to the more costly types of special purpose demonstration equipment. But while each training program is a specialized one, tailored to the industry and even to the individual firm it serves, there is a common denominator in the great deal that can be done, and is being done, with relatively modest expense. Teaching techniques, material content and new ideas in industry training are the common concern of all who specialize in this field.

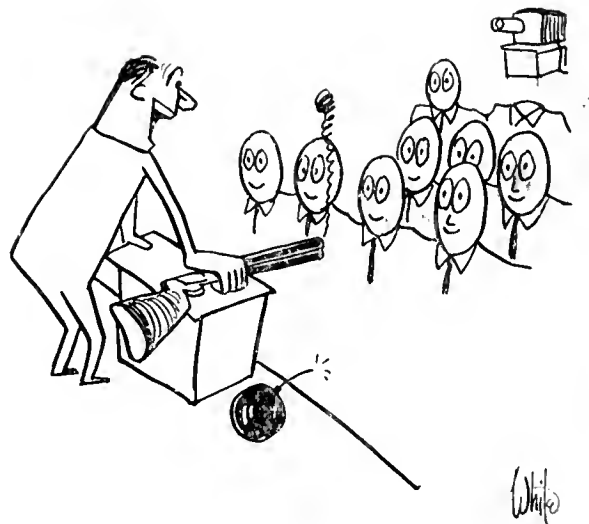
Officers of the Illinois Training Directors Association include

President — Gordon Sargent, Spiegel, Incorporated  
Vice-President — John Baker, Chicago Transit Authority  
Treasurer — Gerald Plank, Caterpillar Tractor Company  
Secretary — Harold Pratt, American Steel Foundries.

The morning session of the workshop will start at 9:00 a.m. Monday, July 28, in the Venetian Room of Chicago's Hotel Morrison. It will be opened by Lee E. Kilbourne, of the Navy Department, and by ITDA president Gordon Sargent. The speakers will be Grosvenor C. Rust, director of the audio-visual center at Wheaton College; Robert Frank of the Kimberly-Clark Corporation; and Fred Amft, of the Kraft Foods Co. Inc. The afternoon session is devoted to personal attendance of the NAVA audio-visual exhibit.

## PROGRAM

- 9:00 a.m. **Opening Session, Venetian Room**  
Welcome by Chairman of Planning Committee  
Lee E. Kilbourne, Navy Department  
Opening Remarks and Introductions by President  
of Illinois Training Directors' Association  
Gordon Sargent  
Spiegel Inc.
- 9:10 a.m. **Keynote Address**  
Grosvenor C. Rust  
Director of Audio-Visual Center  
Wheaton College  
Wheaton, Illinois
- 9:30 a.m. **The Texoprint Process**  
Robert Frank  
Kimberly-Clark Corporation
- 10:15 a.m. **Coffee and Fellowship**
- 10:30 a.m. **"1101 Sutton Road"**  
A new approach to use of Training Films  
Fred Amft  
Kraft Foods Co. Inc.
- 11:30 a.m. **Use of Film Strip**  
Audio Visual Dept.  
Chicago Transit Authority
- 12:10 p.m. **Closing Remarks**
- 12:15 p.m. **Visit Audio-Visual Exhibits**  
to 4:30 p.m.



**First step in any Industrial Training Program  
... get everyone's attention!**

# A-V Conference of Medical and Allied Sciences

The sixth annual meeting of the AV Conference of Medical and Allied Sciences will be held on July 28th at the Morrison Hotel during the NAVA Convention. The membership of this conference is limited to two representatives each from national non-profit associations or groups devoting resources to audio-visual materials and programming in the medical and allied fields.

This conference was first started in 1953 by a small nucleus composed of representatives from the American Dental Association, American Hospital Association, American Medical Association, American Veterinary Medical Association and the Medical Audio-Visual Institute of the Association of American Medical Colleges. These representatives felt that the changing concepts and demand were raising many problems pertaining to the production, distribution and utilization of audio-visual materials.

To meet these problems it was felt that a group should be organized to meet and act together on those matters concerning audio-visual education in the medical and allied sciences which could be better done as a group rather than as individuals. The purpose of this group would be to exchange information regarding programs of the member organizations, and to discover, collect, disseminate and exchange descriptive and evaluative information on audio-visual media as related to their application to education in the medical and allied sciences.



AMA film library—inspection and distribution of A-V materials. Left to right: Daryl Miller, Ralph P. Creer, Edward Bartel.

With these purposes in mind, the conference was formed. The membership now includes twelve national associations and the Canadian Film Institute. Participants from these associations who take part in the annual meeting benefit especially from the morning program which is devoted to the exchange of information on progress during the past year, new films produced, film library and distribution activities, use of audio-visual materials, outstanding films programs and new techniques found to be effective and practical. Time is also devoted to advances in the utilization of the television medium.

On the agenda for this year's annual meeting will be the usual exchange of information in the morning. The afternoon program will include a session on the utilization of audio-visual materials in teaching institutions, a session on the role of the executive producer, and a report on the

current status of international film exchange. All afternoon sessions will include guest speakers who are outstanding men in the field to be discussed.

Optional: Application for membership in this conference can be addressed to Mr. Daryl J. Miller, Assistant Director, Motion Pictures and Medical Television, American Association, 535 North Dearborn Street, Chicago 10, Illinois.

## PROGRAM

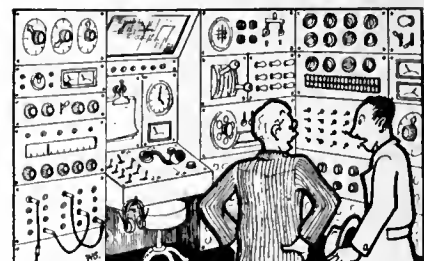
### MONDAY, JULY 28, Room 432

- 8:45 - 9:00 a.m. **Registration**  
9:00 - 11:00 a.m. **1957-58 In Review**  
11:00 - 11:05 a.m. **Coffee**  
11:05 - 11:50 a.m. **Organization plans**  
Includes questions and problems not on agenda
- 11:50 - 12:00 p.m. **Trade show highlights**  
12:00 - 2:00 p.m. **Lunch and trade show**  
2:00 - 3:00 p.m. **Telling the AV story**  
Utilization of audio-visual aids  
Dr. Robert C. Snider  
Director, Audio-Visual Aid Center  
University of Chicago
- 3:00 - 4:00 p.m. **The Role of the Executive Producer**  
J. Edwin Foster, Ed.D.  
Director of Audio-Visual Materials  
American Heart Association (New York)
- Peter Hickman  
Medical Film Center  
Smith, Kline and French Laboratories  
Philadelphia
- 4:00 - 4:05 p.m. **Coffee**  
4:05 - 4:30 p.m. **Report on International Film Distribution**  
Ralph P. Creer  
Director, Motion Pictures and Medical  
Television  
American Medical Association  
Chicago
- 4:30 - 5:00 p.m. **Executive Session**  
Election of Officers

## PARTICIPATING ORGANIZATIONS

- American Association of Colleges of Pharmacy
- American College of Surgeons
- American Dental Association
- American Hospital Association
- American Medical Association
- American Nurses Association-National League of Nursing
- American Osteopathic Association
- American Veterinary Medical Association
- Association of American Dental Schools
- Association of American Medical Colleges
- Canadian Film Institute
- National Association of Chiropodists
- Society of American Bacteriologists

... and from here we can communicate with all 4 classrooms.





# Audio-Visual Equipment Comes of Age

By MARY CATHERINE WELCH

Department of Audio-Visual Instruction,  
National Education Association

WHAT'S the newest in the audio-visual movement? A sense of "quiet revolution" . . . a pervading feeling that the audio-visual movement has come of age, is maturing and making a greater contribution to American education than persons outside of education have yet realized . . . a sense of acceptance, spreading from the original small band of devoted a-v disciples out through the whole profession of education.

There are many reasons why this quiet revolution has slowly taken place. One of the major ones is that teachers have found, and many more are discovering today, that a-v materials and equipment provide modern application and extension of some of their best teaching methods; that with these modern teaching-learning tools they can not only do better the good things they were already doing, but can also provide many desirable experiences which were impossible or impractical until audio-visuals became readily available.

As these modern tools become more and more familiar to larger numbers of teachers, utilization improves; the result is more effective teaching, more efficient use of "teacher-power," more and better educational opportunity for your children.

This widespread acceptance of audio-visuals is freeing the researcher from the necessity of proving and re-proving that films of flannelboards can assist the learning process — can even be indispensable for some learning experiences.

The researcher is, then, free to study the elements of production and of utilization which make materials most effective for specific audiences and uses.

Similarly, the teacher, no longer concerned about the possible effectiveness of the media, is now concentrating attention on the selection and creative utilization of materials in terms of specific teaching objectives. In increasing numbers, creative teachers are turning to simple forms of local production to build for themselves exactly the teaching tool they need to fit their own specific needs.

Audio-visual materials are no longer considered supplemental aids; they have become an indispensable provider of learning experiences integrated firmly into the curriculum. Indeed, in many areas, audio-visual programs have been responsible for thoroughgoing curriculum revision, brought about by the growing realization that modern tools make possible a kind of learning-in-depth never before available, and require careful evaluation of what is taught and how it is presented.

An excellent example of this latter process is the change which is taking place in the basic methods of teaching languages. In the traditional foreign-language course, it is almost impossible for most students to develop proficiency in speaking. Such proficiency requires extensive practice under the guidance of a skilled teacher, and there is just not enough time for even a few minutes of this for each individual in a class of 30 or more students.

But in a modern language laboratory, each student works directly with a master instructor through the medium of

magnetic tape and the tape recorder. And the master instructor is free to aid those who have special needs and special queries, through the same interconnected headphone-microphone system used for the tape-recorded materials to which the student listens and through which he records his own responses.

The same methods are being used in exciting ways in speech therapy also. Elements of these new ways are finding applications in speeding reading training and in teaching the skills of listening.

One recent application of the recording laboratory has even allowed an experimental utilization of four different levels of teaching in one elementary classroom, with what are reported as "amazing" results and with an obvious application to the problem of presenting challenging material to both the slower learner and the advanced pupil, as well as serving the needs of the larger majority of "average" learners.

Although not as spectacular, mostly because more widespread, there has been a quiet revolution in the fields of motion and still pictures, too. As has happened in nearly every other area of American life, progress has brought more and more producers into the field, and this has resulted in an awesome variety and number of films and film strips designed for educational purposes.

The quiet revolution has been felt in teacher education, too. There are still too few teachers today who are offered an opportunity for either pre-service or in-service training with audio-visuals, but the number is steadily growing larger as more and more teacher education institutions make course work and laboratory experiences in this area available.

In both these areas, and in the area of provision of audio-visual materials, the colleges and universities are at work. Many major universities offer a rental service for motion picture films which is a basic source for the schools in their areas. And many of these same universities are hard at work in extension courses in the a-v field, taking out to the teacher the background knowledge and the simple skills she needs for effective classroom use of the newer teacher tools.

(Reprinted from April 1958 BETTER SCHOOLS Spotlight Report)

"I agree that strong measures are sometimes necessary to eradicate ignorance of modern teaching methods Miss Nelson, and that no exception should be made in favor of members of the School Board; however . . ."



# Equipment Milestones of YESTERYEAR!



Bausch and Lomb Combination opaque, overhead, slide and filmstrip projector, a 4-man "portable." D-5



Victor Animatograph, progression of early models. D-6



Limelight slide projector, with round hand-painted slides cased in wood. C-3



Brayco filmstrip projector. C-7



SVE Pictrol. C-10

An outstanding feature of the truly inspiring 1958 national convention of the Department of Audio-Visual Instruction, N.E.A., was an exhibit of visual and audio educational equipment and materials of yesteryear. Arranged by the DAVI Committee on Archives and History, it filled the spacious Indiana Room of Minneapolis' Hotel Leamington, at one end of the extensive commercial exhibits of the AV resources of today and tomorrow.

Many of the items on display were on loan from the DAVI Archives at the State University of Iowa, others were shown through the cooperation of veteran industry leaders and AV administrators in the area. A detailed photographic record was made by the University of Minnesota Photographic Laboratory, which is prepared to supply 8x10 glossy prints and in most instances duplicate 2x2 color slides at cost. (Prints \$1 each, slides 35c, plus postage.)

We have reproduced here a few sample illustrations from this unique series, and listed captions selected at random from the many other pictures available.

For information and description about other pictures listed, write directly to University of Minnesota Photographic Laboratory. Picture captions indicate the picture number to use in ordering prints. Orders should carry negative number W43355, as well.

The Committee on Archives and History already has approximately a thousand items of historical interest in its collection at the State University of Iowa, Iowa City, Iowa. Anyone having photographs, records, programs or other items believed to be of basic interest, is invited to communicate with Lee W. Cochran, at the university, or with Wm. F. Kruse, archivist, 45 Ingleside Shore Road, Ingleside, Illinois.

## OTHER PRINTS and SLIDES AVAILABLE

### 35mm Motion Picture Projectors

Powers, 35mm and slides, Serial 9851, Pats. 1904, 1906. No. D-9  
 Victor 35mm, hand-cranked, No. D-8  
 Zenith, portable, folded into suitcase, Nos. D-10, D-12  
 Acme-SVE, metal case, 35mm and slides, marked "For Use With Slow Burning Film Only." No. D-7

### Ancestral Slide Projectors

Magic Lantern; slides come in many sizes, No. C-1  
 Kerosene lantern slide projector with triple wick, No. C-4  
 Spencer Delineascope, with slides fed from below, No. B-6  
 Lest We Forget—Keystone View Co., stereoscope and stereographs, No. C-2

### 16mm Silent Motion Picture Projectors

Victor Animatograph, first 16mm projector, No. B-1  
 Eastman Kodascope 6-volt, No. B-2  
 Eastman Kodascope model "A" used in the Freeman-Wood research, No. B-7  
 Victor Animatograph 32-volt, No. B-5  
 RCA first **sound-on-film** projector, 1930, had a 50-watt lamp and was meant for "strictly home use." No. A-2

### Early Audio Recording

Edison cylinder phonograph. Nos. A-3, A-4  
 Caltron steel band recorder, No. A-5  
 Webster-Chicago Wire Recorder, No. D-11  
 Brush "Sound Mirror," using the first (paper-backed) "Magnetic Ribbon" shown in U.S. (1916) No. A-6

### Pre-16mm Motion Picture Projectors

Pathoscope Premier, 28mm projector, introduced safety film from France and paved the way for the present safety standard. Nos. C-8, C-9  
 Victor Animatograph 28mm. No. A-7  
 Pathex 9½mm made little impact on American schools but was widely used abroad, especially in France. Nos. A-11, A-12

### Filmstrip Projectors

Bausch and Lomb vertical-feed strip projector, No. C-11  
 Bausch and Lomb horizontal-feed strip projector, No. C-12  
 Victor Combination standard slide and filmstrip, No. C-6  
 Great National Combination slide and strip, No. C-5  
 Filmstrip attachment for underslung Delineascope, No. B-8

### Combination and Special Purpose Projectors

Bausch and Lomb rear-feed opaque and standard slide projector, No. B-9  
 Delineascope combination overhead and standard slide, No. B-10  
 Spencer Delineascope (1923) automatic filmstrip loop, No. B-12



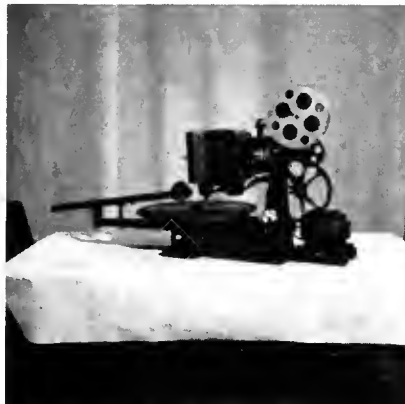
Edison Home Kinetoscope (1912, ran special 22mm film that carried three parallel rows of tiny images, the first run forward, then with lens racked over ran the second in reverse direction, and finally the third, again forward. There was a fourth lens position for showing postage-stamp size slides. A-8, A-10, A-9 shows archivist Wm. F. Kruse lifting arc lamp cover to indicate size of the unit.



Eastman Kodascope Model C 110-volt, B-3



Delineascope, rear-feed, dual chimney, combination opaque and standard slide. B-11



Victor Animatograph sound-on-disc for Western Electric Co. (ERPI) films. A-1



Bell & Howell "Filmo" 32 volt, B-4

# DYNAMIC CREATIVE QUALITY in the 67 Newest Coronet Films



**Incorporating the most modern, effective techniques developed in 19 years of successful educational film-making.**

- ... skillfully correlated to teaching units
- ... devoted exclusively to classroom subjects
- ... prepared with the help of world-famous educators
- ... reflecting the entire curriculum at major grade levels
- ... produced in full, natural color

Since 1939, Coronet Films has been producing outstanding 16mm sound motion pictures regularly. The rich experience of these years has reached its zenith in the films described on these pages—among the finest available today. And these are only a fraction of the more than 800 Coronet films now available in your choice of full color or black-and-white.

The keynote of Coronet's huge production program is "Creative Quality"—that essential added ingredient of fine filmmaking which combines: the courage to pioneer . . . the skill to create improved film techniques . . . the unflinching devotion to high standards of quality in every step of production. This creative quality has won for Coronet Films overwhelming acceptance in all fields of education—and has helped build the largest, most up-to-date group of teaching films in the world.

The films described on these pages are the Coronet releases from September 30, 1957 to October 1, 1958. Each is a distinctive, meticulously planned motion picture. Several have been more than two years in the making. Each serves the unique purpose of presenting, clarifying, and explaining a single subject authentically—and dramatically.

**Beginning Good Posture Habits (1 reel)** The components of good posture, their effect on body growth, and how youngsters can improve their posture habits.

**The Frog Princess (1/2 reel)** A charming tale in animation about a frog princess, a handsome prince, and a wicked magician.

**Living and Non-Living Things (1 reel)** Defines and clarifies the basic differences and similarities between living and non-living things.

**Mother Goose Rhymes: Background for Reading and Expression (1 reel)** An imaginative trip to Mother Goose Land to meet many favorite story book characters.

**Mr. and Mrs. Robin's Family (1 reel)** A beautifully photographed story in a backyard setting of a robin family from spring to early fall.

**What Do We See in the Sky? (1 reel)** The beauty and wonder of the heavens . . . with facts about the sun, moon, planets, stars, and constellations.

**The Wide, Wide Sea: Background for Reading and Expression (1 reel)** A visit to the seashore stimulates thinking about the sea, life in the sea, and the reading of stories and poems about it.

**Woodland Indians of Early America (1 reel)** Authentic reconstructions and scenes lend reality to the daily activities of a Chippewa family prior to European influence.

## FILMS FOR THE INTERMEDIATE GRADES (4-6)

**Boy of a Frontier Fort (1 reel)** Daily life in a frontier fort in the 1790's . . . with dramatic preparations to ward off an expected Indian attack.

**Boy of Renaissance Italy (1 1/4 reels)** A day in the life of an apprentice artist shows us people from all walks of Renaissance society.

**Colonial Family of New France (1 1/4 reels)** A picture of the life of a farmer, a voyageur, a priest, and others in the French Canada of 1700.

**Electricity All About Us (Exploring Science) (1 reel)** Shows basic characteristics of static and current electricity, and its many uses in the home.

**Gold Rush Days (1 1/4 reels)** Important features of the gold rush, including the hardships of travel overland, new settlements, and panning for gold.

**Growing Up (Preadolescence) (1 reel)** Illustrates graphically the normal growth processes, stressing differences among individuals and between boys and girls.

**Healthy Feet (1 reel)** X-ray, animation, and slow-motion photography show the structure and function of each part of the foot and indicate how to care for the feet.

**Healthy Skin (1 reel)** Examines features of the skin and explains the importance of cleanliness in relation to skin's structure and functions.

**The Jamestown Colony (1607 through 1620) (1 1/2 reels)** A vividly dramatic record of events in early Jamestown, against a background of reconstructions at the 1957 Jamestown Festival.

**Let's Be Clean and Neat (1 reel)** Examples demonstrate how being clean and neat contributes to social acceptance, good health, and a feeling of well-being.



breakdown of subjects into topics leads to greater enjoyment of study and to better organization of written material.

**Mealtime Manners and Health** (1 reel) Shows that making mealtime pleasant for others is essential to being well-liked, to easy natural table manners, and achieving good health.

**The Midnight Ride of Paul Revere** (1 reel) A re-enactment of Longfellow's famous poem which will develop a better understanding of literature based on our history.



**The Moon and How It Affects Us** (1 reel) Telescopic motion pictures show the moon's surface and illustrate its phases, eclipses, and effect on the earth's tides.

**\*Our Senses: What They Do For Us** (1 reel) How the five senses work alone and together to serve us and increase our enjoyment of living.

**The Panama Canal** (1 reel) A history of the Canal, showing in a trip through it, how it operates, and its importance in world communication.

**The Story of Our Money System** (1 reel) A history of our money system shows earliest forms of barter and the development of various types of money.

**Story of Our Number System** (1 reel) The historical development of numbers—including ancient counting systems, the abacus and the development of our modern symbols.

**Transportation in the Modern World** (1 reel) The importance of various types of transportation to industry, travel, and the growth of cities.

**Travel in America in the 1840's** (1 1/4 reels) The long trip from New York to Illinois in the 1840's helps us understand significant expansion and growth of transportation.

**Trees: How We Identify Them** (1 reel) Many examples explain how to identify trees and shows the trees of major forest areas.



**Understanding Our Earth: Rocks and Minerals** (1 reel) The three major classes of rocks are identified and related to the natural conditions which produced them.

**The West Indies: Geography of the Americas** (1 reel) Relates the geography of these colorful islands to economic growth and trends in industry.

**Yugoslav Village** (3/4 reel) (B&W only) Life in a small village in Central Bosnia—home life, working in the fields, a school day, and an exciting market day.

## FILMS FOR JUNIOR AND SENIOR HIGH SCHOOL (7-12)

**Careers in Agriculture** (1 1/4 reels) Career opportunities in the areas of crop and livestock farming, agricultural research, industry, conservation, and services.

**Climate and the World We Live In** (1 1/4 reels) The determining factors of climate, the grouping of climate into types, and the affect of various climates on human activities.



**English History: Absolutism and Civil War** (1 reel) Stresses the changing relation of power between king and Parliament from the reign of James I to the Restoration.

**English History: Restoration and Glorious Revolution** (1 reel) In authentic settings, shows how the constitutional monarchy was established after the Restoration.

**English Literature: The Eighteenth Century** (1 1/4 reels) Illustrates trends in literature from neo-classicism to romanticism using excerpts from major writings.

**English Literature: The Elizabethan Period** (1 1/4 reels) By showing social and economic conditions of Elizabethan England, the film explains the creation of this literature.

**English Literature: The Seventeenth Century** (1 1/4 reels) Against the turbulent background of the Commonwealth and Restoration, we view the most important literary figures and their works.

**Grammar: Verbs and Ways We Use Them** (1 reel) Clever animation teaches the essentials of verb forms and what they do in sentences.



**Handel and His Music** (1 1/4 reels) A selection of this great composer's works is performed against a rich background of his life in Germany, Italy, and London.

**High School Prom** (1 1/2 reels) Preparations for a prom and proper etiquette during the evening help young people make the most of this exciting event.

**How Green Plants Make and Use Food** (1 reel) Plants' requirements for life, photosynthesis, and the dependence of all living things on green plants.

**The Human Body: Digestive System** (1 1/4 reels) A detailed look at the functions of the digestive system, showing the related roles of each part of the system.



**Launching the New Government (1789-1800)** (1 1/4 reels) Presents the problems faced by the infant U. S. government and reviews some major events of the period.

**\*Laws of Conservation of Energy and Matter** (3/4 reel) Simple experiments and special photographic effects show that matter and energy cannot be created nor destroyed, but can be converted into one another.

**\*The Laws of Gases** (1 reel) Animation helps to illustrate the meaning and importance of the Laws of Boyle, Charles, Dalton, and Avogadro.

**Leonardo da Vinci and His Art** (1 1/4 reels) A close examination of this artist's famous works increases appreciation of his particular style and the beauty of his art.

**The Metric System** (1 reel) This history of the metric system compares the English and Metric units, showing the advantages of computations in the latter.

**\*Poe, Edgar Allen: Background for His Works** (1 1/4 reels) Major events of Poe's life are outlined with narrated excerpts and re-enactments from many of his works.

**Reproduction in Plants** (1 reel) Explains the processes involved in asexual and sexual plant reproduction and indicates how strains are improved through selective breeding.

**Rice in Today's World** (1 reel) The importance of rice throughout the world, with emphasis on the Orient and factors contributing to its growth and culture.

**Rubber in Today's World** (1 reel) A review of the history of rubber, including primitive methods of manufacture and vulcanization, and a look at the role of synthetics.

**The Sea: Background for Literature** (1 reel) Dramatic excerpts from some of the world's great sea literature are visualized to encourage further reading and develop understanding.

**Simple Plants: Algae and Fungi** (1 1/4 reels) Describes the major characteristics of simple plants, and their value to mankind.

**Simple Plants: Bacteria** (1 1/4 reels) Reveals through photomicrography the characteristics of the three known groups of bacteria.

**\*The Sun and How It Affects Us** (1 reel) Telescopic motion pictures show the physical nature of the sun and how it affects life and weather on the earth.

**United States Expansion: The Northwest Territory** (1 1/4 reels) Recreates major events leading to the opening of the Northwest Territory to large scale settlement.

**\*United States Expansion: Overseas (1893-1917)** (1 1/4 reels) The changing policy and new problems of overseas expansion into Hawaii, Cuba, the Philippines, and Central America.



**The Vikings and Their Explorations** (1 reel) Through costumed dramatizations and authentic Viking artifacts, the film recreates Norse culture and history.

**The War of 1812** (1 1/4 reels) The causes, broad strategy, and ultimate results of the War of 1812, showing the major areas of battle.

**Wolfe and Montcalm** (2 1/2 reels) (B&W only). Preparations for the Battle of the Plains of Abraham, the strategy of attack, and the death of the two great generals.



**Yugoslavia** (1 reel) (B&W only). A survey of the geography of Yugoslavia, including city life in Sarajevo and Belgrade, farming conditions, and economic developments.

## FILMS FOR COLLEGE AND ADULT GROUPS

**Education in America: The Seventeenth and Eighteenth Centuries** (1 1/2 reels)

**Education in America: The Nineteenth Century** (1 1/2 reels)

**Education in America: Twentieth Century Developments** (1 1/2 reels)

A unique series of motion pictures surveys the momentous events in three hundred years of American education. These films provide excellent information on the beginnings of our educational system and its adjustments to social change through the years.

**Profiles of Elementary Physical Education** (3 reels) Stresses successful methods used in teaching elementary physical education, with many ideas for the guidance of class activities.

**\*Films to be released between July 15 and September 30, 1958.**



All films are available in either color or black-and-white, except for three as indicated.

# CORONET FILMS

Dept. ES-758 Coronet Building  
Chicago 1, Illinois

The World's Largest Producer  
of Educational Films

## HOW TO OBTAIN CORONET FILMS

**PREVIEW:** Prints of all Coronet films are available for preview by those who desire to make selections for purchase. There is no obligation except for return postage. Simply let us know which films you would like to evaluate.

**PURCHASE:** Prints of all Coronet films on these pages are available at \$100 a reel in color or at \$55 a reel in black-and-white, with proportionate prices applying for less or more than one reel.

**RENTAL-PURCHASE:** Prints of these films may be purchased outright at the prices quoted above, or obtained under the generous provisions of the Coronet Rental-Purchase Plan. See page 6 of the 1958-59 catalogue for details.

Preview requests or purchase orders should be sent to Coronet Films, Sales Department, Coronet Building, Chicago 1, Illinois or to your authorized dealer.



**Advance Furnace Co.**, 2310 E. Douglas, Wichita, Kans. **Booth N-94.** **Pixmobile** projection table offers triple-deck table, sponge-rubber top, 4" wheels equipped with brakes that hold on incline, 42" table \$32.95. **Optivox** portable easel, adaptable for chalk, charts or magnets; new price \$44.95.

**Allied Radio Corp.**, 100 N. Western Ave., Chicago 80, Ill. **Knight** KN-3060 public address amplifier; 60-watt; input facilities for 2 microphones, 2 phonographs and a magnetic phonograph; output jack permits feeding a tape recorder while program is in progress; 20 to 20,000 cps; U.L. approved. \$84.00; with 4-speed record player \$104.50.

**American Electronics, Inc.**, 655 W. Washington Blvd., Los Angeles 15, Calif. **Booth C-15.** Professional tape deck for either monaural or stereophonic sound. Dual torque motors eliminate belts, gears, clutches, pulleys; hysteresis synchronous capstan drive motor maintains accuracy tolerance of two seconds per half-hour. \$349.50, including pre-amplifier.



**AMERICAN ELECTRONICS "CONCERTONE" MODEL 68 TAPE RECORDER**

**American Optical Company**, Instrument Div., Box A, Buffalo 15, N. Y., **Booth S-131.** **High Speed Opaque Delineascope** has large 10" x 10" aperture, easily accommodates teaching units — thick texts, photographs, maps, charts, stamps, even rock specimens. Superior screen image assured by 18" focal length, 5" coated projection objective and 1000W bulb. Precise focusing. Cool operation. Sturdy lightweight aluminum construction. **GK Series Delineascopes** for 3 1/4" x 4", 2 3/4" x 2 3/4" and 2" x 2" color or B&W slides. Performs equally well in small classroom or large auditorium. Available in standard or high-speed models. Write for FREE color brochure, SB3500.

**Ampex Audio, Inc.**, 1020 Kifer Road, Sunnyvale, Calif. **Booth N-75.** **New Ampex Universal Model "A"** (900 series, 4-track stereo tape recorder, offers choice of 2-track or 4-track or monaural) at flick of a lever. Four times as much music from any given amount of tape — twice as many tracks at half the speed. Earlier recorders in this series readily convertible by distributor service stations. Available on all Ampex consoles, modular units, portables and unmounted tape decks.

**Amplifier Corp. of America**, 398 Broadway, New York 13, N. Y. **Magneloop** tape recorder takes and plays back continuous loop of 1/4" tape, up to 60 minutes playing time. Easily removable snap-in cartridges permit ready storing of recorded matter. Many optional variables for special purpose installations. \$395 to \$1,730.00.

**Anchor Dough**, Patrick Hamman, P.O.B. 2056, Riverside, Calif. A rubber-like gum that sticks paper and other material to any clean, dry surface. Re-usable. \$1 sheet 5"x4"x3/16" sufficient for whole school year.

**Antrex Corporation**, 856 N. Rockwell St., Chicago, Ill. **Redcap** attache case public address system, 18 lb., powered solely by two flashlight batteries, serves an area of more than

6,000 sq. ft. Includes hi-fi transistorized amplifier, heavy duty 8" speaker, microphone, control and batteries (readily replaceable and lasting up to 50 hours). In 18" x 14" carrying case, \$199.50.

**Animation Equipment Corp.**, 38 Hudson St., New Rochelle, N. Y. **Booth S-136.** A new aerial-image rear-projection unit adds further to the versatility of this advanced professional type animation stand, converting it in fact into a vertical optical effects printer. An animated figure can be photographed in perfect registry over live action. The new device may be attached to existing Oxberry stands.



**OXBERRY PROFESSIONAL ANIMATION STAND**

**Audio Devices, Incorporated**, 444 Madison Ave., New York 22, N. Y. Magnetic recording tape for every purpose, including plastic-based Audiotape in 1 1/2 and 1-mil thickness; Mylar-based Audiotape in 1 1/2, 1, and 1/2-mil thicknesses; and Master low-print-through Audiotape, which reduces print-through from layer to layer of stored tape, permitting indefinite storage. Also — Audio Head Demagnetizer, which cuts hiss level by removing recording head magnetism.

**Audio-Master Corp.**, 17 E. 45th St., New York 17, N. Y. **Booth N-78.** Stereophonic and transistorized 4-speed record players. A tape recorder with 72 different tracks, also a portable transistorized tape recorder. Elaborate earphone aggregate box to accommodate up to 20 headphones. Mood and Bridge Music Library for producers of 16mm films, sound slidefilm, etc.

**Audiotronics Corporation**, 11057 Weddington St., No. Hollywood, Calif. **Booth C-20.** Dual speaker 4-watt classroom radio. Four-speed record players; ATC-300 6-watt; ATC-400, same with PA system included; ATC-500V 20-watt transcription player and PA system. Models 300V, 400V and 500V have variable speed motors. All are transformer powered for safety.

**FOUR-SPEED RECORD PLAYER FOR CLASSROOM USE**



# Product Review

**Audio-Visual Research**, 523 Plymouth Court, Chicago 5, Ill. An electric pacer for the improvement of reading rate and comprehension, the **Reading Rateometer** has built-in rate calculator, and is portable for issue or loan to individual students for daily home use. \$35.00.

**Bausch & Lomb Optical Co.**, 635 St. Paul St., Rochester 2, N. Y. School Vision Tester provides speedy, reliable, practical test of vision performance of each child; a complete battery of tests can be administered in 2 minutes, including acuity, hyperopia, muscle balance and checkerboard acuity; test distances of 20 ft. and 13 in. produced optically permit the instrument to be used anywhere, in less than 3 square feet of space. Weight 19 lbs., size 20" x 10" x 18". \$225.00.

**Bell & Howell Co.**, 7117 McCormick Road, Chicago 45, Ill. **Booth L-59**. New Model 771 **Stereotone** tape recorder, with stereophonic companion system including pre-amplifier, amplifier and power speaker, \$300. Model 600 Portable Stereo Recorder, single case, \$329.50-344.50, depending on finish.

**Bell Sound Systems, Inc.**, 555 Marion Rd., Columbus, Ohio. Complete line of tape recorders, tape transports, public address systems, stereo systems, hi-fi amplifiers, FM-AM tuners.

**Beltone Hearing Aid Co.**, 2900 W. 36th St., Chicago, Ill. Auditory training unit provides binaural hearing at ear level to hard-of-hearing students; frees teacher and pupil from forced use of microphone and desk plugs. Each unit, self-contained and self-powered, weighs 6¼ ounces.

**Berndt-Bach, Inc.**, 961 N. Mansfield Ave., Hollywood 38, Calif. A new "Filmagnetic" unit, factory-installed on any Auricon camera permits simultaneous optical and magnetic single system recording on pre-stripped stock, monochrome or color. The Filmagnetic unit may be temporarily removed without the use of tools, providing choice of either type of track. Magnetically recorded film passes through normal picture development and is played back on any 16mm sound motion picture projector. Filmagnetic recording unit, amplifier, microphone, cables and batteries, complete in cowhide leather case, \$870.00.

**Beseler Co., Charles**, 219 S. 18th St., East Orange, N. J. **Booth K-55**. New Vu-Graph **Royal** offers almost twice as much light as previous overhead models, complete interchangeability of lenses from 8.8" to 40" focus, and a micro switch to make for more professional presentations. Another new Beseler item is the **Clear-A-Slide Kit** for the production of 3¼x4, 5x5, 7x7 or 10x10" color transparencies using no equipment whatsoever other than contents of the kit.

**Blonder-Tongue Laboratories, Inc.**, 9 Alling St., Newark 2, N. J. **The Observer**, closed circuit TV camera, 1" f 1.9 lens, accommodates all C-mount lenses, focus 2" to infinity, 525-line scanning, compact, weighs 5 lbs. **Control Generator**, may be located up to 500 feet from camera; **Video Monitor**, 10mc video bandwidth, self-focusing 70-degree picture tube, 55 lb., choice of metal carrying cabinet or rack mounting; **Automatic Light Compensator**, 150 to 1 range, and other accessory units.

**Bogen Company, David**, Div. of The Siegler Corporation, Paramus, N. J. Lower prices, 4-speed, hi-fi manual record player, Model B-21 permits variation of speed up to 5 per cent. Universal plug-in head accommodates all popular cartridges. \$25.95.

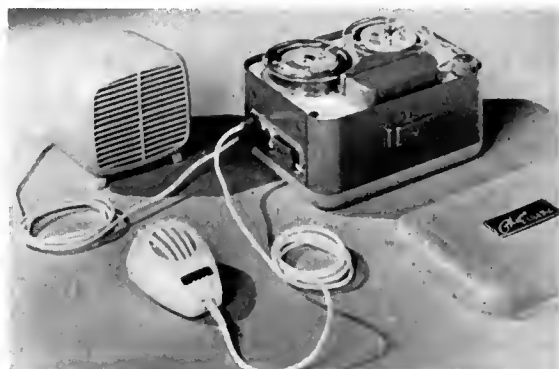
**Broadcast Equipment Specialties Corp.**, POB 149 Beacon, N. Y. Three new models of **Tapak** spring-driven, walkie-type tape recorders incorporate new **Cyro Drive**, a tape-driven fly-wheel and ball-bearing idler that filters out mechanical wow and flutter. 7½ ips, built-in 4x6" speakers. Ranger-sync model permits synchronous spot sound recording anywhere. Rangertach generators provide synchronous recording on spring wound cameras. Rangersync equipment may be installed on earlier models. Simplex Newscaster Model \$289.50; Triplex Musicale Model \$438.75.

**Broadcasting & Film Commission**, National Council of Churches, 220 Fifth Ave., New York 1, N. Y. **Booth T-154**. Latest releases are two films directly related to this year's mission themes. **North American Neighbors**, cooperatively sponsored by nine denominations, deals with Christian re-

sponsibilities from Alaska to the Caribbean. **Mid-East Profile**, sponsored by eleven cooperating denominations, deals with the forces and problems of mission work in that area.

**Bruning Company, Charles, Inc.**, 1800 Central Road, Mt. Prospect, Ill. **Booth D-25**. Multicolor Diazotype Kit makes brilliant transparencies (and glossy prints) from ordinary monochrome translucent originals. Double-coated films permit making composite prints with a different original reproduced on each side. Numerous colors reproduce on single sheet. Kit contains film and paper, developers in handy dispenser cans, and developer applicators. No darkroom is required.

**Burke & James, Inc.**, 321 S. Wabash Ave., Chicago 4, Ill. Transistorized, battery-operated **Phono-Trix** tape recorder operates on "D" size flashlight batteries, available everywhere. Variable speeds 1⅞ to 7½ ips, 3" reels record up to 70 minutes, one set of batteries lasts up to 50 hours. With microphone and playback speaker, less batteries, \$99.50.



**TAPE RECORDER RUNS ON FLASHLIGHT BATTERIES**

**Busch Film & Equipment Co.**, Saginaw, Mich. **Booth S-135**. Busch **Cineducator** houses running 16mm sound projector in completely enclosed, wheeled cabinet, with built-in rear projection screen, for showing in lighted rooms.

**Califone Corporation**, 1041 N. Sycamore Ave., Hollywood 38, Calif. New 1959 models of professional portable phonographs, transcription players and complete sound systems. New features include unique arm rest which automatically secures the pickup arm when player is carried, provision for stereo conversion, spring-mounted feet to prevent arm from jumping under extreme floor vibration, and a new more powerful hi-fi amplifier.

**Camera Equipment Co., Inc.**, 315 W. 43rd St., New York 36, N. Y. **CECO** vidicon camera mounting equipment includes a spring-balanced vidicon TV head adaptable for cameras weighing up to 85 lbs. A remote control pan and tilt assembly is also available, as is a synchronous single-speed stop-motion motor for the Maurer camera. The latter drive unit measures 5⅝ x 5 x 4¼", with 4-digit reset veeder root frame counter, on-off and forward-reverse switches, continuous or stop-motion selector; a 2 ft. pigtail cable from the drive unit couples with amphenol octal connector to 4 x 5 x 6" electronic control box.

(See Photo on page 346)

**Camera Mart, Inc.**, 1845 Broadway, New York 23, N. Y. Dual Sound Reader combines an optical (or magnetic) sound reproduction head and post assembly, a base plate to which any 16mm motion picture viewer may be attached, and a combination amplifier-speaker which may readily be moved out of the editing area. Works in either direction; for single or double-system sound. \$195.00.

**Chart-Pak, Inc.**, 1 River Road, Leeds, Mass. **Booth T-153**. Transparent color tapes (red, blue, green, yellow) in width from 1/32" to 1" facilitate the making of charts, slides and overlays for overhead and other still projection. Available also are **Contak** shading films and color tints with pressure-sensitive backing.



**CECO VIDICON  
MOUNTING  
EQUIPMENT  
AND MAURER  
CAMERA**

films by future teachers. More than 100 new subjects are in various stages of production and will be released approximately six a month.



**THE CATECHISM WAS THE FIRST "CORE CURRICULUM" IN EARLY PURITAN SCHOOLS. SCENE FROM EDUCATION IN AMERICA: SEVENTEENTH AND EIGHTEENTH CENTURIES**

**CO-DE-CO**, 446 W. 43rd St., New York 36, N. Y. **Booth R-123.** "Reflection optics" distinguish this **Proffector I** slide and filmstrip projector from others in this field. Large screen image at short throw, a 40" picture at 8'.0. Sharp focus, from one-to-one to any desired magnification, no minimum throw. Especially suitable in high ambient light level. Compact, cool, noiseless, light weight.

**Coffey Co., Jack C.**, 710 Seventeenth St., North Chicago, Ill. **Booth H-43.** All-purpose rolling projector stand with built-in shelves for filmstrip storage accommodates expanding filmstrip library, from 90 to 540 titles. 15½x24", 40" high. Also new disc record filing cabinet, capacity 60 individual compartments or 200 group-filed records, 20½"x14¼"x17½" high, door opening 17"x14¼"; lock-stack design allows for growth of library. Plans and materials for organizing a disc record library are included.

**Geo. W. Colburn Laboratory, Inc.**, 164 N. Wacker Drive, Chicago 6, Ill. Complete service to educational film and TV producers continues at above laboratory — 16mm motion pictures, 35mm slidefilms and filmstrips. Production services now carried on by John Colburn Associates, Inc., 1122 Central Ave., Wilmette, Ill.

**Commercial Picture Equipment, Inc.**, 1800 W. Columbia Ave., Chicago 26, Ill. **Booth S-127.** New Model 201 **Roll-A-Lock** projection table features straight line styling. Scratchproof moulding, applied without nails or screws, has raised lip to prevent lamps, etc., from rolling off. New also is adjustable center shelf, three height positions permit tailoring the table to meet any need.

**Compco Corp.**, 1800 N. Spaulding Ave., Chicago 47, Ill. A new precision die-cast aluminum hub improves the professional (800' and up) Compco reel; film slots are uniformly positioned, the reels will not pull apart. Each reel includes a new type film retainer clip that prevents film from unwinding, extra clips are available at nominal cost. Matching cans are die-formed with standard stacking rings and close fitting covers that will not bind. Finish is baked on hammertone gray enamel, each can includes free identifying label.

**Concordia Films**, 3558 S. Jefferson Ave., St. Louis 18, Mo. **Booth T-148.** **Old Testament Scriptures**, 14 new films on great heroes of the Old Testament, 17 min., color and black-and-white. New Christmas filmstrips. New Bible-teaching filmstrips, silent and sound. New catalogs.

**Coronet Instructional Films.** Coronet Bldg., Chicago 1, Ill. **Booth G-39.** Turn to center-spread in this magazine for listing of 67 new films, all but three in both color and black-and-white, produced during last 7 months. Current catalog lists 802 films, the world's largest group of educational films produced within one organization. Three new titles on **Education in America** are included in 50-subject series available to teacher-training institutions for unlimited use at nominal cost to foster greater and better use of

**Cousino Visual Education Service**, 2107 Ashland, Toledo 2, Ohio. **Booth G-42.** "Audio-Vendor," originally developed as point-of-sale audio plugger, has increased capacity and big potential for self-contained pre-recorded educational material. "Visual-Van" projector tables.

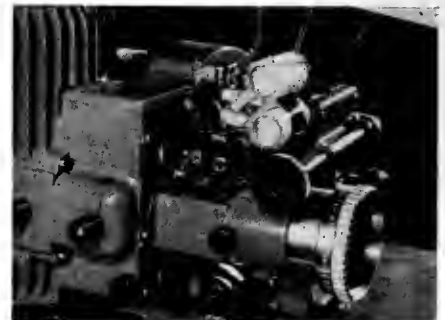
**Dage TV Division, Thompson Products, Inc.**, West 10th St., Michigan City, Ind. Fully automatic self-contained TV cameras require operator only to throw switch, focus and aim. With industrial sync and standard tubes, under \$1600. With full RETMA sync, all-transistor and printed circuits weight only 4 lbs., 8-watt AC or DC required. \$8000.

**Da-Lite Screen Co., Inc.**, Warsaw, Ind. **Booth P-106.** **Wonder-Lite** screen material is designed to serve wider seating area than any previously offered, without distortion or eye fatigue, effective even in undarkened room. Non-tearing, solid vinyl film, no laminations to separate or discolor, tough, non-scratching, washable, fire- and fungus-resistant. Available in conventional roll-up style or convenient "push-button" tripod mounting. New tensioning device stretches fabric to a flat wrinkle-free surface. \$39.50 (40x40); \$49.50 (50x50).

**Davis & Sanford Co., Inc.**, 25 Avenue "E," New Rochelle, N. Y. **Booth R-121.** Tri-Vision special effects attachment for movie cameras permits instantaneous superimposition of titles and double- and triple exposure trick effects. Floating action professional tripod, dolly and accessories.

**Distributor's Group, Inc.**, 204 — 14th St., NW., Atlanta 13, Ga. **Booth A-1.** **FilmMagic Pylon Kit**, applicable to 16mm sound projectors, treats films with silicone finish to eliminate jump due especially to "green" prints.

**FILMAGIC  
PYLON ON B&H  
PROJECTOR  
PRODUCED BY  
DISTRIBUTOR'S  
GROUP**



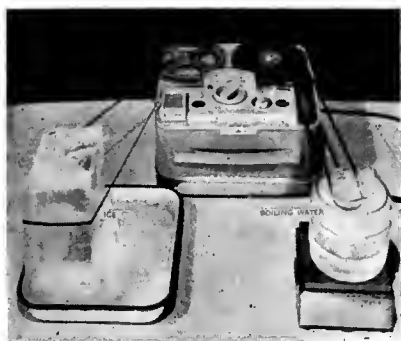
**Draper Shade Company, Luther O.**, Spiceland, Ind. New, novel Draper V-Screen, matte-white surface, extreme wide viewing angle, washable, light weight. Anodized aluminum supporting bar. Screen fits over map hooks at the chalkboard, or attaches by means of special clips furnished with each unit.

# Product Review

**DuKane Corporation**, St. Charles, Ill. **Booth O-99**. Full line of sound slidefilm equipment, ranging from the high-powered auditorium combination to the small lightweight "Flip-Top" for personal showings. Several intermediate sizes and models, including a sound unit for use with existing projectors.

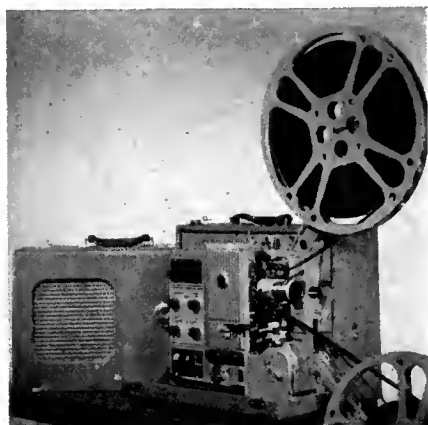
**Allen B. Du Mont Laboratories, Inc.**, 750 Bloomfield Ave., Clifton, N.J. Two-camera educational closed circuit TV package includes portable control station with video monitor for each camera and line motor and a standard television receiver showing exact picture being delivered by RF to classrooms using similar standard receivers. Single student may operate entire system from his post at control panel. Equipment, on dollies and tripods, may be moved right into classrooms. Approx. \$7,000.

**E. I. du Pont de Nemours & Co.**, Wilmington, Del. A new type of thin-gauge Mylar polyester film, with almost double the tensile strength of standard Mylar, will assure improved performance for the so-called "double-play" tapes. This new "50 Mylar T" can be stored indefinitely without embrittlement and is not affected by moisture and temperature extremes (from minus 80 to plus 300 degrees).



**DU PONT  
"MYLAR"  
TAPE RUN  
THROUGH  
BOILING WATER  
AND AROUND  
CAKE OF ICE**

**Eastman Kodak Co.**, Rochester, N. Y. **Booth R-117**. The newest **Pageant** 16mm sound projector (Model AV-154-8) features 1200-watt lamp capacity and a tungsten carbide pull-down tooth reportedly showing only negligible wear after 2000 hours of continuous use, equal to four or five years of school or professional operation. Three-wire cord with 2-prong adapter plug is supplied to conform to codes requiring additional grounding of electrical equipment. \$499 with self-contained speaker; \$599 with Kodak DeLuxe Speaker in separate case.

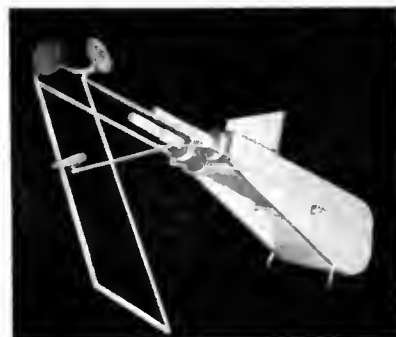


**THE KODAK  
PAGEANT SOUND  
PROJECTOR,  
1958 MODEL  
AV-154-S,  
TYPE II**

**Ednalite Optical Company, Inc.**, 200 N. Water St., Peekskill, N. Y. Improved optics in Ednalite Projection Pointer. Also new f:1.9 zoom lens for 8mm cameras provides range from 9.5mm wide-angle to 28.5mm telephoto with matched, coupled viewfinder and automatic parallax correction. \$249.50.

**Educational Developmental Laboratories**, 75 Prospect St., Huntington, N. Y. Eye-movement photography will be simplified with the release, soon, of the **Reading Eye Camera**. It is visualized as an invaluable tool in the testing programs of the reading specialist, school psychologist, vision specialist and others involved in the evaluation and improvement of reading instruction.

## NEW EDL EYE-MOVEMENT CAMERA



**Educational Electronics, Inc.**, 6322 N. Clark St., Chicago, Ill. Kits for assembly of electronic circuits by students. Color-coded, pre-soldered, graded in difficulty from junior high to college.

**Educational Screen & Audio-Visual Guide**, 2000 Lincoln Park West, Chicago 14, Ill. **Booth N-89**. This oldest magazine in the audio-visual field (est. 1922) now appears 12 times a year. The annual **Blue Book of Audio-Visual Materials** now appears in August, just prior to the opening of the school year, instead of in December, as heretofore, prior to the start of the calendar year. Other special issues include: Religious - February; Audio - April; Convention - New Product Review; Annual Overview and Forecast - December.

**Electro-Chemical Products Corp.**, 60 E. Franklin St., East Orange, N.J. Film treatment and cleaning fluid that cleans, lubricates, conditions, and eliminates static charge all in one operation.

**Electronic Instrument Co., Inc.**, 33-00 Northern Blvd., Long Island City, N. Y. **EICO** hi-fi components and electronic test equipment. New 30-watt high fidelity basic power amplifier, kit \$39.95; wired \$62.95.

**Electro-Voice, Inc.**, Buchanan, Mich. **Stereon III** second-channel loudspeaker, designed to match even the largest bass reproducer, saves space in stereophonic sound reproduction by passing only frequencies above 300 cps; those below do not indicate sound source and hence contribute no stereo effect. 25"x7 1/2"x17 1/2", weight 37 lb., \$129.50. **XX3 Stereon Control Filter**, matching transformer and crossover network components combine 2 channels, \$30. Two additional Stereons may be spaced around large rooms to achieve the scope and magnitude of the latest movie processes.

**Encyclopaedia Britannica Films, Inc.**, 1150 Wilmette Ave., Wilmette, Ill. **Booth I-49**. New complete courses in Introductory Physics and Introductory Chemistry. 16mm educational films, 35mm filmstrips. Also the best of Hollywood feature films and short subjects from MGM, 20th Century-Fox, Warner Bros. and other major studios.

**Enteco Industries, Inc.**, 610 Kosciusko St., Brooklyn 21, N. Y. **Polariflash** interposes a shatter-resistant laminated polarized glass shield between flashbulb or strobe and the subject to eliminate reflections, glare. \$10.95.

**Eye Gate House, Inc.**, 146-01 Archer Ave., Jamaica 35, N. Y. **Booth F-35**. Latest release in Eye Gate's program of more and more filmstrips in the field of elementary science and mathematics is **The Fundamentals of Science**, for kindergarten and Grades I and II. During the next 12 months there will be at least 18 more for primary and intermediate grades respectively. All are in color and are photographed "live" whenever possible.

**Family Films, Inc.**, 5823 Santa Monica Blvd., Hollywood 28, Cal. **Booth P-104**. The latest addition to the extensive library of Family Films productions is an initial offering of 44 filmstrips, in color, with LP narration that includes discussion bands to present added, related motivation for listener involvement and participation. There are ten "kits," each containing four filmstrips and two discs; and four individual sound slidefilms with Christmas emphasis. Sixteen of the strips are for kindergarten, eight for the 8-12 brackets, and the rest for older youth and general family use. Additional releases in the **Our Children** and **Living**

# Product Review

Parables series of motion pictures will also be featured at this, the Tenth Anniversary, of the founding of Family Films.

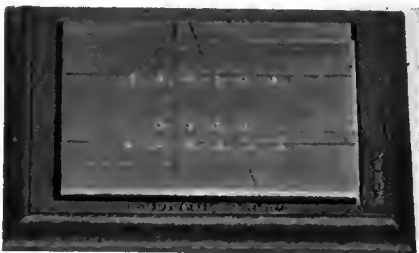
**Ferrodynamics Corp.**, Lodi, N.J. Recording tape — "Brand Five" and "Sonoramic." Accessories.

**Fiberbilt Sample Case Co.**, 40 W. 17th St., New York 11, N.Y. Improved parcel post shipping cards, Post Office approved, are held securely in steel cardholder.

**Filmkare Products Company**, 446 W. 43rd St., New York 36, N. Y. Plastic filmstrip containers—red, blue, yellow, green, special colors to order. Lids fit well, container fits standard storage equipment, non-scratching, does not crack. 3 doz. \$2.00; 1M \$24.00.

**Fisher Manufacturing Co.**, 1185 Mt. Read Blvd., Rochester 6, N. Y. **Booth N-83.** Film cement now dispensed via new tube method. Lens cleaner in pencil form, the **Rougene Lens Pencil**, is being put on the market for the first time at this 1958 NAVA Exhibit.

**Florman & Babb, Inc.**, 68 W. 45th St., New York 36, N. Y. **Booth N-88.** New **F&B Butt Splicing Block** joins 16mm or 35mm film by means of "Magic Mylar" sprocketed transparent splicing tape. The film to be spliced is registered on sprocket pins, cut, and then mounted over the tape held in the block to receive it. This new method of splicing is used widely by schools and film libraries. Combination block for 1/4", 16mm and 35mm, \$24.50. For 16mm only, \$9.50. 35mm only, \$12.50. 1/4" only, \$6.50.

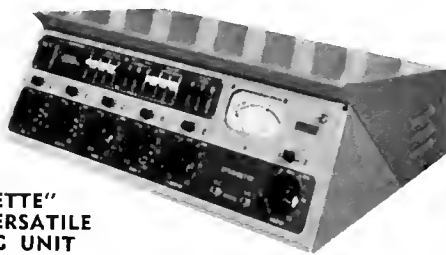


**F&B  
COMBINATION  
BUTT-SPLICE  
BLOCK**

**Forse Manufacturing Co.**, 2347 Sullivan Ave., St. Louis 7, Mo. A line of school shades and draperies to meet every requirement for light control and room darkening, available in attractive fabrics and colors to harmonize with other appointments. Forse Wearproof fabrics, translucent and opaque, provide effective and attractive installations over glass block, wide windows and window groups. Apply for samples of materials.

**Garrard Sales Corp.**, 80 Shore Road, Port Washington, N. Y. Model RC 121/11 is a dual purpose, 4-speed, automatic and intermix changer as well as a manual player.

**Gates Radio Company**, 123 Hampshire, Quincy, Ill. New **Studioette** speech input console provides educational broadcasters and AV centers with modestly priced but very versatile unit for main and sub-studio service. Four mixing channels each key selected to either the program or monitor bus. Three keys accommodate three turntable units; four microphones may be key selected into two preamplifiers—operate in conjunction with mixing channels one and two.



**"STUDIOETTE"  
CONSOLE, VERSATILE  
SWITCHING UNIT**

**Genarco, Inc.**, 97-04 Sutphin Blvd., Jamaica 35, N. Y. **Booth U-159.** New electric slide changer accommodates up to 70 slides, 3 1/4 x 4" glass or Polaroid plastic-mounted; remote-control push-button operated, slides change in less than 1/2 second. \$285. Kits available for adaptation to existing projectors. The newly improved 3,000-watt Genarco slide projector serves the largest auditoriums and ball-rooms.

**General Electric Co., Photo Lamp Dept.**, Nela Park, Cleveland 12, Ohio, **Booth T-142.** DHT, a 1200W projection lamp for 16mm sound projectors. Features collector grid which attracts the burnt filament particles and reduces bulb blackening. Result: 15-20% more light on screen than with regular 1000W lamps. May be used in some projectors designed for 1000W lamps.

**General Precision Laboratory, Inc.**, 63 Bedford Road, Pleasantville, N. Y. New viewfinder TV camera chain for studio or classroom use, GPL Model PD-250, consists of a vidicon camera with 5" electronic viewfinder; four-lens turret and either portable or rack-mounted camera control unit; front and back tally lights and intercom. Designed for one-man operation; viewfinder has aperture correction; turret, with any 16mm C-mount lenses including zoom type, is manually operated from the back of the camera. Full 600-line resolution. Weight 28 lb.



**ONE-MAN TV CAMERA WITH 5"  
VIEWFINDER, PRODUCED BY  
GENERAL PRECISION**

**Graflex, Inc.**, 3750 Monroe Ave., Rochester 3, N. Y. **Booth R-115.** Two School Master filmstrip projectors are the first new offerings since taking over the SVE equipment line. Using the new Sylvania Tru-Focus lamp, a light output boost is claimed of from 15% to 30% over previous models. Accommodates both filmstrips and 2x2 slides; dual controls permit operation from either side; retracting **Handi-Handle** eases transport from room to room. 500-watt \$84.50; 750-watt \$99.50. Also complete line of **Ampro** 16mm Sound Projectors, featuring triple-claw movement. "Flame Plating," attached reel arms and new powerful amplifier.

**The Grayline Company**, 12243 Avenue "O," Chicago 33, Ill. **Booth H-46.** **Phonogard** record players include a patented transparent guard that encloses the tone arm at all times. Operated by a remote control lever-knob, the pickup may be placed anywhere on the record without danger of dropping the stylus on the disc.

**Gray Manufacturing Co.**, 16 Arbor Street, Hartford, Conn. New Model 33H turntable features hysteresis-synchronous motor, special shock mounts, and resilient drive via shock-absorbing flexible belt to outer diameter of the turntable. New Gray tone arm is statically balanced around a vertical pivot for maximum tracking stability. Sealed viscous damping on both vertical and horizontal pivots.

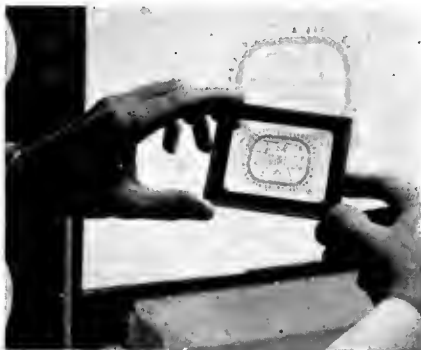
**Gruber Products Co.**, 2223 Albion, Toledo 6, Ohio. **Booth H-41.** Two new non-folding Wheelit projection tables have been added to the Gruber line, now under national distribution by J. C. Coffey Co.

**Haloid Xerox, Inc.**, 2-20 Haloid St., Rochester 11, N. Y. **Booth S-129.** Xerography offers a clean, fast, dry electrostatic copying process that requires neither dark room, liquid chemicals nor water. Major savings in time and cost, in producing transparencies for overhead and slide projectors, accomplishing in 3 minutes what conventional methods do in an hour or more. No intermediate negative needed.

(See Photo — top next page)



# Product Review



**SLIDE MADE FROM LARGE COPY (background) ON XEROX NO. 4 CAMERA**

**The Harwald Company**, 1245 Chicago Ave., Evanston, Ill. **Booth M-67.** A brand new item, the electronic film cleaning machine, may be mounted either on the Harwald **Inspect-O-Film** or between power rewinds. Will operate at speeds as high at 1000' per minute with only short drying distance. The Rigby **Splice-O-Film** automatic hot splicer and other professional editing equipment are recent imports from Britain. **Movie-Mite Supreme**, 16mm sound motion picture projector, \$298.50.

**Herrick Micro-Projector**, 2457 Holmes St., Kansas City 8, Mo. Stainless steel stand polished to chrome-like luster; turret is single casting mounting 7x, 14x and 25 power objectives. Accessories include supplementary lens, heat filter, polarizing filter. Height 27½", weight about 10 lb. \$162.50.

**Holes Webway Co.**, St. Cloud, Minn. Die-cut letters, numerals, mounting cards and strips for making of signs, packaged in ready-access storage cabinet. Kit \$29.75.

**Hunter Douglas Aluminum Corporation**, 405 Lexington Ave., New York 17, N. Y. **Flexalum** Audio-Visual blinds adapt any classroom to modern AV training. This versatile solution provides precise control of light from bright sunlight to darkness, eliminates glare, darkens room for opaque projection while assuring healthful ventilation without drafts.

**Impco, Inc.**, 1050 Boulevard, New Milford, N. J. A single unit that reportedly accommodates practically all AV demonstration techniques is the **DeLuxe Presenter**, combining magnet board, felt board, peg board, turn back chart, puppet stage and screen. New design wall mount makes for easy installation.

**International Film Bureau**, 57 E. Jackson Blvd., Chicago 4, Ill. **Booth E-27.** The new model of the Foster Rewind Table has a work drawer that holds such items as film cement, gloves, scissors, etc. It is the only fully skirted editing and inspecting table; its corners have been rounded for safety and appearance.



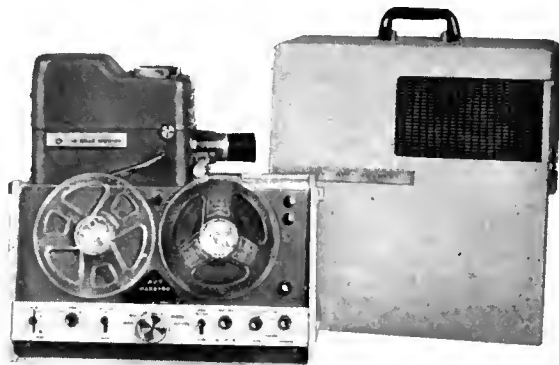
**NEW "FOSTER" REWIND AND EDITING TABLE**

**The Jam Handy Organization**, 2821 E. Grand Blvd., Detroit 11, Mich. **Booth J-54.** Many new filmstrip releases, history, mythology, engineering, primary grade material.

**The Judy Company**, 310 N. 2nd St., Minneapolis 1, Minn. **Alphasets**—die-cut, white velour-backed letters and numbers, packed in heavy corrugated boxes with separators for each character. **Stick-o-Mat** flannel boards have reinforced edges, separate wire folding easels with rubber feet. Colors: Moss Green, Dark Blue, Maroon, Black.

**Keystone View Company**, Meadville, Pa. Tachistoslides (4"x 7"), as well as 3¼"x4" and smaller are accommodated on the Keystone Overhead. Concentration of light on relatively limited area increases brilliance to make this truly a "daylight" projector. Weight under 20 lbs.

**LaBelle Sales Corporation**, 510 S. Worthington St., Oconomowoc, Wis. **Maestro II** is a single-case recorder, projector and playback. Up to 125 slides in one magazine, activated either manually or by inaudible electronic impulse on accompanying 7" tape commentary and sound effects reel. Presentations can be prepared by anyone at cost only of slides and tape, or may be produced professionally. Master recording unit \$525.00. Play-back units, less recorder, available also.



**MAESTRO II COMBINATION TAPE RECORDER AND PROJECTOR**

**Levolor-Lorentzen, Inc.**, 720 Monroe St., Hoboken, N.J. Scientifically developed audio-visual blind assures adjustment of classroom light level to meet every teaching need. From complete darkness to softly diffused light just right for note taking and visualization techniques, each room, each window is controllable in a matter of seconds.

**Lightmaster Screen Co.**, 12270 Montague St., Bldg. 57, Pa-coima, Cal. **Booth C-18.** LSC screens offer 160-degree viewing angle, for front projection in normal room light, full window ventilation.

**LogEtronics Inc.**, 500 E. Monroe Ave., Alexandria, Va. Electronic enlarger, Model D-5, incorporates automatic electronic dodging and exposure control for the purpose of bringing out latent detail indistinguishable on conventional X-ray and other negatives. A cathode-ray light tube scans the negative approximately once a second, a feed-back circuit continually varies the intensity of the scanning beam to compensate for the varying densities of the negative, operator selects the desired degree of dodging. Print size up to 16x20" from 35mm to 4x5" negatives, accessory head for up to 8x10"; net weight 225 lb., 79" high, 24" wide, 38" deep. Principal installations include medical colleges, hospital, industrial and university photography departments.

**L.O.F. Glass Fibers Co.**, 1810 Madison Ave., Toledo 1, Ohio. Three new basic glass yarns, developed by the Cordo Chemical Corporation, Norwalk, Conn., include a new screen material, an opaque drapery stock, and a room divider material. The screen fabric, **Cordoglas**, reportedly is used in Cinerama theatres because of absence of side distortion; it has an embossed linen finish and a backing of aluminum-pigmented vinyl; it comes in 38 to 50-inch widths. The drapery, similarly backed, has a light grey linen finish. The "room divider" fabric is coated both sides with a non-embossed finish in neutral colors and weighs 8 oz. per square yard.

**Magnecord Division, Midwestern Instruments**, 41st & Sheridan, Tulsa, Okla. New **Editor II** (P-75), professional type recorder-amplifier, 7½ & 15 ips, simultaneous playback heads. Other models include M-90 console, portable and rack; P-60 **Editor**; P-63 Tape Transport and portable recorder; PT6BN, binaural; M90 and P60 stereophonic, and **Magnicordette** stereo, portable or in wood cabinets.

# Product Review

**New Magnecord Model 728** portable, professional tape recorder, offers electrical payoff and take-up torques, direct drive hysteresis synchronous motor, two speeds, four heads, sound-on-sound recording, push-button control, tape position indicator, fail-safe brakes; pilot lamp, separate record and playback amplifiers, two V.U. meters, optional plug-in transformers, erase heads full or half track or inline stereo at user's option, wind forward or back at 55 seconds per 2400 feet.

**Marcellus Mfg. Co.**, POB 2, Belvidere, Ill. **Booth K-57. Miracle** 16mm sound motion picture projector eliminates claw and framing plate, prime source of film scratching. Quiet operation, 30 per cent more light, separate motors for film advance and rewind, flexible cable drive, large 16-tooth sprocket, 15-watt amplifier, 12-inch speaker.

**Robert C. Merchant**, 2701 Oxford St., Lafayette, Ind. **Booth E-26.** Custom language-teaching equipment. Remote control. Compensated for crystal microphones and earphones as furnished. Earphone volume adjustable by students. Model 758DL provides for dual channel use, specifically designed for language and speech correction lab use.

**Miles Reproducer Co., Inc.**, 812 Broadway, New York 3, N.Y. **Walkie Recordall Model CC**, self-contained in brief case type carrier, 8 lb., dry battery powered, records 90 minutes on each side of a Sonaband. \$450.00. Voice actuated, to be left unattended, add \$90.00.

**Miller Manufacturing Co.**, 3310 E. Roxboro Rd., N.E., Atlanta 5, Ga. **Booth C-15.** New improved models of self-adjusting projector tables, new types of top materials, casters.

**Minnesota Mining & Manufacturing Co.**, Duplicating Products Div., 900 Bush St., St. Paul 6, Minn. A combination microfilm reader and enlargement printer, the **Thermo-Fax**, projects the microfilm image on a reading screen and then, on pressing a button, turns out an 8½x11" copy, on special white paper, in less than 10 seconds. The reader-printer operates on 100 v AC, needs no running water, can be operated anywhere. It measures 25" high, by 17x19", weighs 85 lb. Equipped with one of four lenses, \$629; two lenses, \$695.50. Copy paper comes in 250-print rolls, averages seven to eight cents per copy.



**"THERMO-FAX" MICROFILM  
READER-PRINTER**

**Miratel, Incorporated**, 1080 Dionne St., St. Paul 13, Minn. Miratel K58 series monitors (8", 14", 17" and 21") for closed circuit TV, feature 8 megacycle video band width for plus-600-line resolution, stable vertical hold circuitry for industrial cameras, 90-degree aluminized picture tubes, space-saving cabinet design. Three chassis plug separately into power supply for easier service access. \$215 to \$259. Built-in sound (amplifier, twin 6" speakers, front volume control) add \$15.

**National Carbon Company**, 535 Fifth Ave., New York 17, N. Y. **The Everready Energizer** is a new leakproof alkaline cell which will give up to ten times longer service than the

standard flashlight battery at approximately three times the cost. This development is likely to prove of special importance in the AV field for use in the new battery-powered tape recorders and disc record players. The new cell, like the old, is hermetically sealed and encased in steel. It comes in two sizes, the "D," approximately 20 amps, weighing 3.8 ounces and the "half-length," approximately 8 amps, weighing 1.6. Each cell has a nominal voltage of 1.5.

**National Telefilm Associates**, 10 Columbus Circle, New York 19, N. Y. **Booth F-36.** Music shorts, spotlights, bouncing ball, and a broad variety of cartoons newly released for 16mm sale, color per reel \$60; b&g \$25. Also new feature releases, including "Bells of St. Mary's," "High Noon," "Cyrano de Bergerac," "Gulliver's Travels."

**National Theatre Supply Co.**, Educational Television Products Division, 92 Gold St., New York 38, N.Y. **GPL** (General Precision Laboratories) closed-circuit ETV equipment, now distributed through the NTS network. GPL "500", single unit TV camera has built-in controls, operates from ordinary line current, features "add-to" facility for adding accessories. In use in more than 40 schools and colleges. **GPL Projection TV System** affords large-screen viewing for audiences of up to 1,000.

**Newcomb Audio Products Co., Inc.**, 6824 Lexington Ave., Hollywood 38, Calif. **Booth T-143. Newcomb Dependable** classroom record players and radios emphasize trouble-free service. Transformer-powered for best performance, maximum safety. Easy-to-service construction. Also Dependable public-address amplifiers and transcription players.

**Neumade Products Corporation**, 250 W. 57th St., New York 19, N. Y. **Booth T-147.** The **Neucue** hand punch cue-marks simultaneously three frames on 16mm films, invisible on TV receivers but easily seen on monitors. The Neumade-Shepard electronic splicer effects fast permanent welds on 16mm or 35mm acetate- or coronar-based film, without use of cement, adhesive or solution of any kind. High frequency current causes .03 inch overlap to fuse in less than one second by internally generated heat.

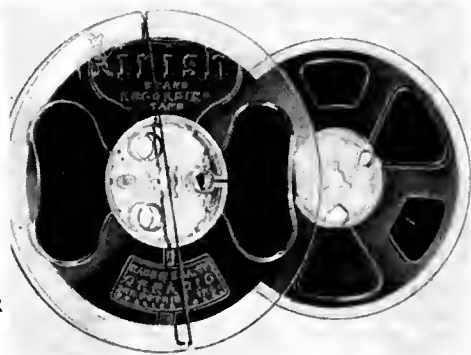
**North American Philips Co., Inc.**, Hi-fi Products Div., 230 Duffy Ave., Hicksville, New York. **Booth G-41.** The Norelco **Continental** is a 3-speed, dual-track, portable tape recorder designed by Philips of Netherlands. Special 0.0002" air gap in magnetic head makes possible extended high-frequency response even slower (1⅞" ips) speed. Built-in twin-cone wide-range magnetic speaker; dynamic microphone. A new line of Norelco FRS speaker enclosures is available for three types of Norelco speakers, and can be used with most other speakers also.



**"CONTINENTAL"  
TAPE RECORDER —  
PORTABLE MODEL**

**Optics Manufacturing Corp.**, SE cor. Amber & Willard Sts., Philadelphia 34, Pa. **Opta-Stat** compound neutralizes electrostatic charge on plastic, glass, metal, etc. Keeps lenses dust-free, prevents static on film transport surfaces. 1 oz. \$2.50. **Newlo** slide binders, made of German optical glass reportedly free of Newton Rings effect. 35mm size \$2.95 for 20; 2¼" size \$2.95 for 12.

**ORRadio Industries, Inc.**, Shamrock Circle, Opelika, Ala. Irish No. 400 **Fortified Double Play** magnetic tape doubles playing time and reduces stretching because of its specially reinforced 60-gauge DuPont **Mylar** polyester base, tested under a 3-pound pull without distortion. **Ferro-Sheen** process bonds oxide permanently to base and its high gloss minimizes wear. At 3 3/4 ips a 7" reel of 2400 feet of Irish **Fortified Double Play** tape will record single track for two hours, dual track for four. Six types of tape are offered to meet all purposes. An ingenious edge-notched reel checks "spilling," unwinding of tape. The new Irish reel measures 5 3/4" instead of the conventional 5".



**OPPOSING NOTCHES ON TAPE REEL ANCHOR RUBBER BAND, PREVENT SPILLING**

**Oxalid Division, General Aniline & Film Corp.**, Ansco Road, Johnson City, N. Y., **Booths N-73 and N-74**. Component Parts of the **Oxalid Projector-Printer Kit** utilize two reproduction processes. The dry developing diazo or direct copy method produces transparencies directly from any translucent or transparent master. This method permits a wider variety of colors, overlays and special effects. The second, a reflex photocopy method, makes transparencies from any original, producing an image first on a paper negative, then transfers it to the positive which becomes a transparency ready for projection or reproduction. These methods provide extensive copying versatility and the operation is practically fool-proof.



**OZALID KIT MAKES TRANSPARENCIES FOR OVERHEAD PROJECTION**

**Pentron Corporation**, 777 S. Tripp Ave., Chicago 24, Ill. **Booth T-142**. **Audicord Tape-Teacher**, new dual-channel tape recorder and play-back provides separate parallel recording channels for teacher and for student, the teacher channel guarded against accidental erasure. Comes in either self-contained portable or custom installation models. Low cost bracket.

**Perceptual Development Laboratories**, 6767 Southwest Ave., St. Louis, Mo. The **Perceptoscope** multi-function projector accommodates up to 600' of 16mm motion picture film for skills training purposes. Frames can be held for any interval without scorching; can be flashed as fast as 1/24th of a second, can be projected in motion at variable speed from 1 to 24 frames per second, and can uniquely super-

impose two projected images simultaneously. Accessories include reading and timing films, projection lens focal length modifiers, angle prisms, etc. A tape recorder hookup provides for automatic programming. Adding-subtracting electronic frame counter facilitates film analysis.

**Plastic Products, Inc.**, 1822 E. Franklin St., Richmond 23, Va. **Booth T-145**. Luxout light control plastic vinyl draperies now come in attractive prints as well as in solid colors. Closed, they seal out unwanted light and foster the use of all type of AV equipment. Open, they add warmth and charm to any room. Exclusive **Greek Key** heading seam was designed to withstand hard usage.

**Polacoat, Inc.**, 9710 Conklin Road, Blue Ash, Ohio. **Booth M-63 "Lenscreen"** Model 625 provides a rear-projected image, 25"x25", in undarkened room, to permit note-taking, active recitation periods during projection even under difficult classroom conditions. \$64.50; with stand \$74.50.

**Polaroid Corporation**, Main Street, Cambridge 39, Mass. **Booth R-113**. New print copier cakes duplicates from Polaroid photos in 60 seconds. Measuring only 6 1/2"x9 1/2", the copier has built-in lens, lights and timer. Three models, choice depends on camera with which copier is to be used. \$29.95.

**Premier Materials Company**, 3717 N. Halsted St., Chicago 13, Ill. Fold-away projector table offers multiple electric outlets with toggle switch controls, plus a softly illuminated opening in the table top for viewing slides and other subdued light operations. 18x20" wood top, 1" tubular steel legs. 29" high. Folds almost flat. \$19.50. With 2" casters add \$1.50.

**Projection Optics Co., Inc.**, 330 Lyell Ave., Rochester 6, N. Y. **Booth M-72**. The new **Transpaque, Jr.** has smallest projection head without even fractional loss of screen image brilliance. It supplements the present **Transpaque II**, which features flexibility, showing either transparent or opaque copy, from any distance to any desired screen size, through simple change of components.

**Psychotechnics, Inc.**, 105 W. Monroe St., Chicago 3, Ill. **Shadowscope** reading pacer, controlled moving lighted area paces reading speed. Used in developmental reading laboratories and other remedial reading instruction. \$94.00 f.o.b. Lafayette, Ind.

**Pyramid Enterprises**, 3815 Trimble Road, Nashville, Tenn. New items include: Symphonette Miraphon record player with 4-speed turntable, biaxial speaker, 10-watt push-pull AC amplifier. Also, Symphonette electronic components in a mobile unit that may be wheeled from class to class. And, a mobile **Listening Cart** incorporating four to eight individual headsets and volume controls, one or two turntables or tape playbacks; available with either one or two amplifiers.

**Radiant Lamp Corp.**, 300 Jelliff Ave., Newark 8, N. J., **Booth N-76**. New 1200w T12C-13D 10-hour Projection lamps available in both medium prefocus and special Bell & Howell bases. Can be used for increased screen illumination when recommended by projector mfr. (16mm sound models) Med. pref. base lamp, A.S.A. code DHT, list \$7.60 B & H base lamp, A.S.A. code DHV, list \$8.40.

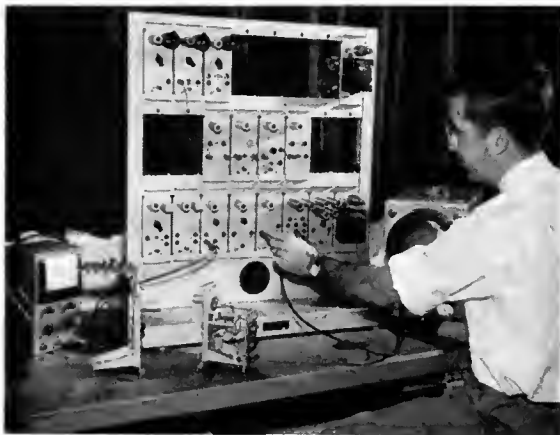
**Radiant Manufacturing Corporation**, 8220 N. Austin Ave., Morton Grove, Ill. **Booth J-51**. A completely redesigned **Autoelectric** screen, and the exclusive Radiant educational line. Featured will be the new **Uniglow** surface, combining the brightness of beaded with the side lighting of the matte, the new screen material gives the widest viewing angle ever developed.

**Radio Corporation of America**, Front & Cooper Streets, Camden 2, N. J. **Booth F-33**. New **"Life-Tested"** 16mm sound motion picture projectors; 1200w lamp increases light on screen 20%. New synthetic sapphire pressure shoe and nylon sprocket shoe. Built-in-lubrication. Single-case "Junior," 7-watt amplifier for audiences up to 400; two-case "Senior," 15-watt, for up to 1,000. New **"Scholastic"** record players and tape recorders, extra rugged for school use. Model EDR-2 offers 4-speeds, 3-speaker "Tri-Coustic" sound, PA input, external speaker outlet, individual volume, bass and treble controls. Model EDR-1 offers two-speaker sound, and carrying-guard for tone arm. Tape Recorder, ADT-1, has 3-speaker sound, two speeds, fool-proof push-button controls.

**Rapid Film Technique, Inc.**, 37-02 27th St., Long Island City, N. Y. New film is protected from scratches by the **Rapid-treat** process; older film takes on longer life and better appearance when treated by the **Rapidweld** process, which removes scratches in both emulsion and base.

**Rayoscope Company**, 358 N. Sandusky St., Delaware, Ohio. Microprojector Model F-B 58, introduced June, 1958, has self-contained white base screen, high white light for stained specimens, no heat on specimens, precise optical alignment, standard size eyepiece and tube, extension post for larger field and higher magnification, self-contained storage case.

**RCA Service Co.**, Camden 8, N. J. **Booth F-33**. Electronic trainer, originally developed for the Armed Forces, is now available for civilian purposes. Many schools reportedly use them to simplify electronics instruction. Model 161 is instructor's demonstrator, Model 121 the student laboratory set. Catalog available.



STUDENT GETS LAB PRACTICE ON RCA ELECTRONICS TRAINER

**Reed Research, Inc.**, 1048 Potomac St., NW, Washington 7, D.C. Dual channel tape recorder, **Reed Educorder**, provides simultaneous and binaural audition of two different recordings from one tape; especially suitable for language instruction where student records on second channel after hearing instructor's pronunciation on the master. Push-button playback compares the two.

**Reeves Soundcraft Corp.**, 10 E. 52nd St., New York, N.Y. "Lifetime" recording tape, recording blanks, styli.

**Rek-O-Kut Co., Inc.**, 38-19 108th St., Corona 68, N. Y.

**Rondine** 2- and 3-speed turntables, \$59.95 - \$129.95. Turntable arms feature self-locking micrometer gram weight adjustment, offset bend to compensate for geometric tracking error, acoustical damping. **Audax** monaural pickup arm kit converts to stereo with \$4.95 kit. Micro-poise stylus pressure gauge, on principle of pharmacist balance, weighs 2 to 9 gram stylus pressure on all types of cartridge, \$3.95.

**Revere Camera Co.**, 320 E. 21st St., Chicago 16, Ill. Coming soon, Model 204 Revere Tape Recorder. 2-speed, 10watt output, push button controls, instant stop, automatic stop at end of reel, black case with grey trim, ceramic microphone. Slightly larger than the popular Wollensak recorder, it will be in the medium price range.

**Robins Industries Corp.**, 36-27 Prince Street, Flushing 54, N. Y. New TS4A tape splicer features replaceable cutter cartridge, providing mitre and trimming cuts by shifting knob. Numerous other accessories for the phonograph and tape recorder user include tape threader, storage cans, head cleaner, needle brush, cleaning cloth, protective envelopes, etc.

**Safe-Lock, Inc.**, 870 W. 25th St., Hialeah, Fla. **Booth T-155**. New extra-high (56") Model 203-56 **Project-O-Stand** features 360 degree clutch type locking collars on legs that nest under table for 1-hand carrying or storage. 13 lb. \$39.75.

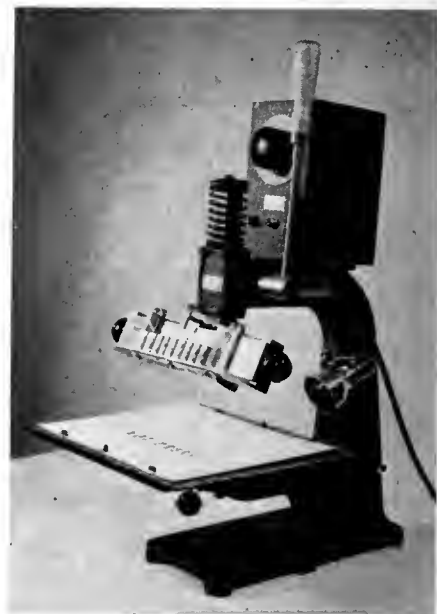
**H. H. Scott, Inc.**, 111 Powdermill Road, Maynard, Mass. Adapter to convert monaural to stereo, the **Stereo-Dapter** controls two separate amplifiers from a central point; master volume control; no internal changes required when used with Scott amplifiers. \$24.95.

**Seal, Incorporated**, Shelton, Conn. **Booth L-61**. New **Educator** model dry mounting press is designed specifically for school use and will be sold and serviced through audio-visual dealers. Mounting tissue from 2½x3½" to hundred-foot rolls. Chartex dry mounting cloth.

**Shure Brothers, Inc.**, 222 Hartrey Ave., Evanston, Ill. New stereo professional dynetic phono cartridge, M3D, completely compatible for playing stereo discs either stereo-phonically or monaurally, or monaural discs. \$45.00. Shure microphones range from miniature unit weighing less than 1/6 ounce to broadcasting and recording types.

**Smith System Manufacturing Co.**, 212 Ontario St., SE, Minneapolis 14, Minn. **Safelock** portable combination locked storage cabinet and projection table Model 42, heavy duty 3" braked casters, over 11 cu. ft. storage space, adjustable shelf. Also specially designed, all-steel film, filmstrip and slide cabinets, used separately or stacked uniformly on handy cart.

**S.O.S. Cinema Supply Corp.**, 602 W. 52nd St., New York 19, N. Y. Electronic TEL-Animaprint Hot Press enables AV staff, students and other personnel to produce professional looking lettering fast, dry, in perfect registration. Posters, presentations, training aids, captions and titles are prepared quickly and efficiently. Prints on any surface—acetate, cardboard, paper and even glossy photographs. Ordinary printer's type in virtually any size or style is heated and impressed through colored foil. \$495.00.



TEL-ANIMAPRINT "DO-IT-YOURSELF" HOT PRESS PRODUCES PROFESSIONAL PRINTING

**Spindler & Sauppe, Inc.**, 2201 Beverly Road, Los Angeles 57, Calif. **Booth M-71**. A new series of automatic slide projectors is to supplement the well known Standard **Selectroslide**. A deluxe 1200-watt model carries a 48-slide continuous slide magazine with steel slideholders. Change-time has been stepped up, and plug-in timers give added flexibility. Further units soon to be announced include an "Economy" model, a remote-control reversing model, a 48-slide remote selection model, a 96-slide continuous projector, and a 2¼"x2¼" continuous model.



SELECTROSLIDE 1200, FIRST OF NEW SPINDLER & SAUPPE MODELS

# Product Review

**Standard Projector & Equipment Co., Inc.**, 7106 Touhy Ave., Chicago 31, Ill. **Booth F-37**. A mechanical filmstrip re-wind is a new addition to the **Standard** projector line. Two sizes of filmstrip previewers, an automatic slide projector, and a complete line of screens, and of filmstrips and slide projectors.

**Stewart-Trans-Lux Corp.**, 1161 W. Sepulveda Ave., Torrance, Calif. Now offer three types of seamless one-piece rear projection screens—**Luxchrome**, for projection under room-light conditions; **Process**, for photographic backgrounds; **TV Blue**, for telecasting live action against projected background; all sizes from table-top to large set proportions.

**The Stik-a-Letter Co.**, Rt. 2, Box 286, Escondido, Calif. Die-cut gummed letters, conveniently arranged in indexed packaging. Two styles, three sizes (1", 1½", 2"), seven colors (red, yellow, blue, green, black, white, gray). Sets, up to 1750 characters \$6.50.

**Stromberg-Carlson**, Special Products Division, Rochester 3, N.Y. New high-fidelity portable phonograph, the **Audio-Instructor**, Model PR-10, straight AC push-pull 10.7 watts, adequate for large auditorium or gym without distortion or for external speaker without overload. Two wide-range cross-over network; 4-speed turntable, 40 to 16,000 cps response, speaker selector switch, separate bass and treble controls, 26½ lb.

**Strong Electric Corp.**, 87 City Park Ave., Toledo 1, Ohio. Arc-powered slide projector for use in large auditoriums, delivers approx. 7500 lumens to screen. **Trouperette** spotlight particularly suited to theatricals in schools, etc.

**Tecnifax Corporation**, 195 Appleton St., Holyoke, Mass. Eleven brilliant, colored, ammonia-developing diazotype films (Tecnifax Diazochromes) for easy and economical production of transparencies for overhead projection. Free literature on production and presentation techniques; free, continuous training program at Tecnifax factory in artwork, photography, serography, photo-copying and diazotypy.

**Technical Service, Incorporated**, 30865 W. 5-mile Road, Livonia, Mich. **Booth I-47**. Completely new **TSI Teclite** 16mm sound projector, replaces DeVrylite "5" and "15-R." Fresh styling, 18 new operating features, compact, lightweight, single-case unit with built-in detachable 8" speaker, and, optional, external speaker for auditorium use. Also, new, Model DU-6, a compact 25½-lb. version of the DU-5, with built-in 14" TV size screen, two lenses for choice of direct or rear projection. **Moviematic D-4** is a 28 lb. compact model with choice of magazine or reel arm projection.

**Tela Electronics Division**, Meilink Steel Safe Co., 901 Livernois Ave., Ferndale 20, Mich. New, Model 9-12, **GianTVision** television projector fills screens up to 12'x15', either "off the air" or via closed circuit. Weighs 375 lb. in padded shipping case. Has built-in dual 10" speakers and connections for auditorium audio system. Completely self-contained in 23"x21"x61" high steel cabinet. Sale or lease to education, industry, commercial enterprises.

(See Photo on page 354)

**TelePrompter Corporation**, 311 W. 43rd St., New York 36, N.Y. **Booth M-66**. Group communication system heretofore applied mainly to industrial meetings, now being extended to education. **Telemation** presets and locks in place all audials and visuals for split-second cueing. **TelePro 2000** handles 2x2 and strip film. Modified **GPL 611A** GPL large screen TV projector.

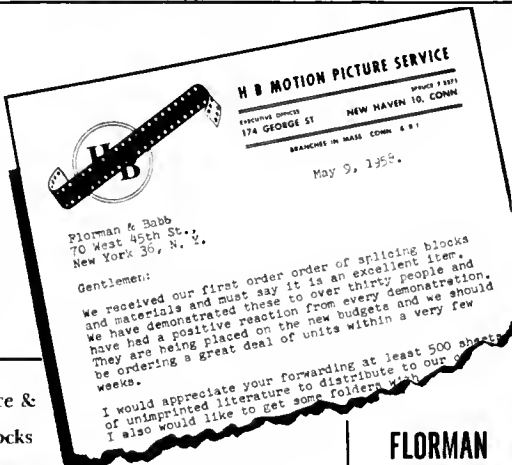
**Thompson-Winchester Co.**, 1299 Boylston St., Boston 15, Mass. Stick-Tack Discs, adhesive both sides, to stick paper, etc. to walls or other surfaces. Re-usable. \$1 for 328.

**Triangle Projectors, Inc.**, 3706 Oakton St., Skokie, Ill. Bell & Howell sound projector, 15-watt, in light-tight case; 18"x13" built-in plastic screen rear projection (14mm lens), or conventional use with 2" lens. Automatic shut-off switch. Accommodates 2000' reels, 1000-watt lamp. Luggage type case, closed, measures 18"x10"x25". \$698.50.

## MAGIC "MYLAR" SAVES CUSTOMER \$35

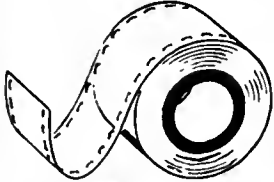
**MACKAY BARRON, H. B. MOTION PICTURE SERVICE, NEW HAVEN, CONNECTICUT, SAVED 7 FILM STRIPS FOR A CUSTOMER. SAYS MAGIC "MYLAR" AND F & B BUTT SPLICE AND FILM REPAIR BLOCKS ARE "EXCELLENT ITEMS."**

Mr. Barron repaired seven film strips for a customer right on the spot demonstrating how simple and convenient it was to save these valuable films using **MAGIC "MYLAR"** and the **F & B Blocks**. In this instance he saved his customer \$35. It's easy and inexpensive to repair torn and damaged films, replace torn perforations, butt-splice without losing a single frame, and strengthen overlap splices. Ask your local A-V dealer for **F & B Magic "Mylar"** and the **F & B Butt-Splice and Film Repair Blocks**.



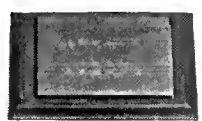
- Model B-16 for 16mm. .... \$ 9.50
- Model B-35 for 35mm. .... 12.50
- Model B-1 for ¼" magnetic tape ..... 6.50
- Model BSB comb. unit for 16/35 mm and ¼" magnetic tape \$24.50

**FLORMAN & BABB AT BOOTH N-88 N. A. V. A. CONVENTION**



**Magic "Mylar" Price List**  
 66 ft., 16MM Single Perf. (1650 Frames) @ \$5.00 roll  
 66 ft. 16MM Double Perf. (1650 Frames) @ \$5.00 roll  
 66 ft. 35MM for filmstrips (1056 frames) @ \$9.00 roll

**F & B Butt-Splice & Film Repair Blocks**



Model BSB

Here are some of the leading Audio-Visual dealers who will be glad to demonstrate **MAGIC "MYLAR"** and the **F & B Butt Splice & Film Repair Blocks**.

- AUDIO-VISUAL CENTER Denver, Colorado
- AUDIO-VISUAL CENTER, Seattle, Washington
- BEACON PUBLISHERS, LTD., Vancouver, Canada
- BIRNS & SAWYER, Los Angeles, California
- DAVIS AUDIO-VISUAL SERVICE, Portland, Oregon
- E. J. BARNES COMPANY, New York, N. Y.
- HOOVER BROTHERS, INC., Kansas City, Missouri
- H.B. MOTION PICTURE SERVICE New Haven, Connecticut
- IDEAL PICTURES, Buffalo, New York
- IDEAL PICTURES Atlanta, Georgia
- IDEAL PICTURES, Baltimore, Maryland
- INLAND AUDIO-VISUAL CO., Spokane, Washington
- L. KALTMAN & SONS, INC., Newark, New Jersey
- MASSACHUSETTS MOTION PICTURE SERVICE, Lynn, Mass.
- METHODIST PUBLISHING HOUSE, Nashville, Tennessee
- RELIGIOUS VISUAL ED., INC., Chicago, Illinois
- STEPHENSON SCHOOL SUPPLY CO., Lincoln, Nebraska
- TELEVISION EQUIPMENT CO., Chicago, Illinois
- TEXAS EDUCATIONAL AIDS, Dallas, Texas
- WATTLAND, INC. Blue Island, Illinois

AVAILABLE AT LEADING AUDIO-VISUAL DEALERS  
 WRITE FOR INFORMATION AND ILLUSTRATED BROCHURE



**FLORMAN & BABB** 68 W. 45th Street, New York, N. Y., MU. 2-2928





**"GIANTVIEW"  
LARGE-SCREEN  
TV PROJECTOR  
PRODUCT OF  
TELA  
ELECTRONICS  
DIVISION**

**Unimark Photo Inc.**, 130 W. 31st St., New York 1, N. Y. **Eumig C3R Continental** 8mm motion picture camera features electric eye exposure control, 5 speeds, drop-in roll loading, 25 foot run on one winding, three-lens turret, full image viewfinder. With one lens \$129.95; with 3 lenses \$169.95.

**United States Projector Corporation**, Delaware Bldg., Federal Way, Wash. **Booth S-125. Ava Pixalog**, new 16mm silent filmstrip projector, shows strips taken single-frame in 16mm camera. Pre-focused projection lamp, automatic framing device, precision focusing, color-corrected lenses and power-cooled mechanism. \$49.50.

**United World Films, Inc.**, 1442 Park Ave., New York 29, N. Y. **Booth R-110.** Latest releases include **Making a Living**, six social studies films; **The World's a Stage**, nine 10-minute excerpts from Shakespearean plays enacted by Old Vic repertoire cast; **Diving Is Fun**, three instructional films in color featuring Olympic champion Vicki Draves; **The Nativity**, 19-minute color film of Renaissance masters; **The Prodigal Son**, 27-minute color film from **His Way, His Word** series.

**Vacumate Corporation**, 446 W. 43rd St., New York 36, N. Y. Shrunken, brittle, dry film revitalized to go through printers and projectors. Vacuumating film for better projection, longer life. **No-En** film treatment for continuous projection.

**Vari-Typer Corp.**, 720 Frelinghuysen Ave., Newark 12, N. J. **Booth C-16 Headliner — Model 400**, most advanced office machine for photo-composing headlines. Automatically photo-sets display type from 12 to 72 point sizes. Many modern and classic type styles available on Typemasters which are changed as easily as changing phonograph records. Produces clean, smudge-proof prints permanently fixed on plastic coated 35mm film. Ready in seconds for any method of reproduction. **Model 400** also produces a positive image which can be mounted on acetate and reproduced by many methods to a foil for Audio-Visual projection.

**Victor Animatograph Corp.**, a Division of Kalart, Plainville, Conn. **Booth R-111.** Sovereign Model 25 Animatograph offers 25-watt amplifier, color-coded threading path and visual one-spot lubrication. Victor Soundview 35mm Sound Slidefilm projector features automatic operation for high or low frequency signal, push-button remote control, 300- and 500-watt models. **Somco** focal length modifier fills screen without moving projector. \$29.50.

(See Photo in Next Column)

**Viewlex, Inc.**, 35-01 Queens Blv., Long Island City 1, N. Y. **Booth O-96.** New Model V-500 combination filmstrip and slide projector accommodates single or double-frame 35mm filmstrips for vertical or horizontal projection as well as 2x2 and bantam slides in all kinds of mounts. Completely sealed lamphouse eliminates light leakage; cooling fan is mounted vertically at rear of projector. Built-in magnifying

optical pointer and an automatic feed and takeup attachments that moves filmstrips, wound head in, from can to can without rewinding. With case \$109.50.

**V-M Corporation**, Benton Harbor, Mich. A new V-M stereo kit converts Tape-o-Matic models 710 or 710A into all-stereo units that play both stacked and staggered stereo tapes. The kit, installed by any capable service man, \$25; V-M matching amplifier-speaker Model 166, to team with the 710 or 710A; costs \$75. Stereo discs are accommodated by **Stere-O-Matic** Model 1201, featuring stereo cartridge and jacks and a stereo:monaural switch. Tone arm is resonance-free, easily adjustable for any cartridge weight, and compensated to eliminate variation from bottom to top of a stack of records. Tracking angle variation has been reduced to 2-degree maximum.

**Wallach & Associates, Inc.**, 1589 Addison Road, Cleveland 3, Ohio. New model mobile cabinet. Low-cost open film storage racks, adjustable to meet changing requirements. All metal sectional cabinets for the expanding record library.

**Warren Conrad Portman Co.**, 41 McQuesten Pkwy., N. Mount Vernon, N. Y. Professional animation, titling and special effects stand; ball bearing mounted, counter balanced carriage takes any 35mm or 16mm camera, travels 62". Complete line of more than 40 accessories is described in 10-page catalog. Basic stand \$1,495; compound and table top \$1,640.

**Webcor, Inc.**, 5610 W. Bloomingdale Ave., Chicago 39, Ill. **Booth T-151.** Complete new line of stereophonic and monaural tape recorders, and portable stereo record players; also wide choice of consoles and multiple matching speaker cabinets. Introduced only a month ago, the stereo line's enrichment of musical reproduction promises a new dimension to music appreciation studies. Stereo portable players from \$129.95.

**Webster Electric Co.**, 1900 Clark, Racine, Wis. New **Ekotape 310** features a double recording head for specific audiovisual applications. A 1000-cycle note, push-button recorded on the second tape channel, activates automatic soundslide changers. There are separate erase heads for the two channels. Specifications include 12-watt amplifier, V-U meter, two-speed (3¾ and 7½ ips), tape-out switch, program selection finder, heavy-duty speaker, 30—15,000 cps frequency response, record knob safety features.

**Westinghouse Electric Corp.**, McArthur Ave., Bloomfield, N. J. **Booth B-13 and B-14.** A new, shorter, wafer-stem type **Focus-Lok** projection lamp is added to the distinguished "Blue Top" line. The new lamp provides the shortest lamp and socket combination and permits the most convenient insertion and removal of any projection lamp made. Outstanding features include — Better Indexing, Positive pressure Electrical Contacts, Lamp Locked Into Socket, Easiest Lamp Replacement, Positive Lamp Alignment and Space Saving Lamp-Socket Combination.



**VICTOR "SOVEREIGN" HAS 25-WATT  
AMPLIFIER**

**Wilcox-Gay Corporation**, 503 W. Seminary, Charlotte, Mich. Complete line of packaged stereophonic tape recorders, accessories, diagonal speakers, tape decks, stereo kits, pre-amplifiers.

# Have you heard?

## Alex Dreier Salutes A-V

The field of audio-visual communications will be saluted by Alex Dreier, noted radio and TV commentator, during a nationwide radio program Sunday, July 27, over NBC-MONITOR, according to William W. Birchfield, President of the National Audio-Visual Association.

The program will be broadcast at 6:05 p.m. (E.S.T.) over the entire NBC network of nearly 200 stations. Dreier's tribute will tie in with the National Audio-Visual Convention and Exhibit, the world's largest audio-visual meeting and trade show, which starts Saturday, July 26, in the Morrison Hotel in Chicago.

The broadcast is one of a new series called "America On The Go," featuring Alex Dreier and sponsored by North American Lines, Inc., Fort Wayne, Indiana. Each of Dreier's broadcasts will salute an American activity at the time of its annual trade show or exposition. This is the first time in history that nationwide consumer attention has been directed to industrial expositions and shows. To date Dreier has saluted such fields as boating, industrial atomic energy, electronics, aircraft and missiles, design engineering, public water supply, and the food service industry.

Dreier will tell his audience of 9,000,000 radio listeners that the use of audio-visual tools for teaching and training has grown tremendously since World War II. He will explain that through these modern tools it is possible to teach more in less time and increase understanding and skill with less cost in dollars and effort.

Other areas in modern American life, such as industry and business, government, and the religious field, lead in applications of these modern audio-visual methods. Dreier will say, due to lack of dollars in educational budgets to provide modern tools for today's teachers, and despite the proven effectiveness of audio-visuals, ironically, an accomplishment of educational research.

Dreier will outline the work of a typical audio-visual dealer, who must know every conceivable sight-and-sound technique of teaching, understand the way the learner's mind will work in a wide variety of situations, and know all about a broad range of equipment and materials, each with

its own specific contribution to make. The A-V dealer, he will show, must be able to work at ease and with full understanding of the problems of the educator, the industrial trainer, the businessman, the religious field worker, and community leaders.

## Purdue To Have New Library

A library of television and radio films and recordings pertaining to contemporary events in Indiana history is now in the making and its permanent home will be the Film Library facilities in the new \$10,000,000 Memorial Center at Purdue University.

The announcement of this project has been made jointly by Joseph Higgins, WTHI, Terre Haute, president of the Indiana Broadcasters Association, and Dr. Frederick L. Hovde, president of Purdue.

Insofar as it is known, this is the first state-wide venture in this particular field.

One immediate service of the per-

manent library center will be the sorting, culling and classifying of material for proper filing. Under the new project, this work will be done by the staff of the Purdue Audio-Visual Center under the direction of Lloyd D. Miller. Serving as coordinator of this special project at Purdue will be Jack Carroll of the WBAA staff. The committee of the IBA in charge of the project is headed by Ronald Ross, WPTA, Fort Wayne.

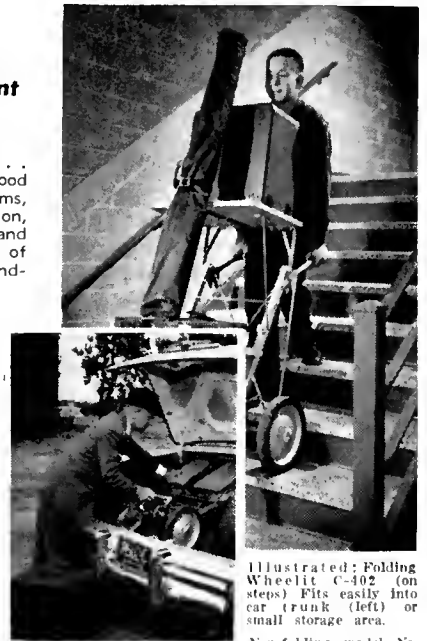
As the material which comes in from the various radio and television stations is classified and filed, it will be made available for public use and service.

Included in the material that will be collected in this new library center will be radio and television recordings, special film clips, still pictures that are suitable for reproduction and other items of similar nature. Active work on this new project will be started as soon as the facilities in the new Memorial Center are ready for occupancy.

## WHEELIT

*moves projection equipment  
quicker, easier, safer*

Saves heavy lifting . . . fatiguing carries . . . has exceptionally easy steering . . . good balance . . . large Formica top wood platforms, sound absorption and absence of vibration, definite locking for stationary projection and all-around dependability. This is why out of 50 California audio-visual co-ordinators attending a demonstration, 49 chose Wheelit.



Illustrated: Folding Wheelit C-402 (on steps) Fits easily into car trunk (left) or small storage area.

Non-folding model No. 1102 for interior use (far left).

**Precision-Built . . . to last!**

All-steel construction (except platforms). Precision workmanship and accurate assembly assure smooth, efficient operation. Capacity up to 300 lbs. Heavy web straps secure loads.

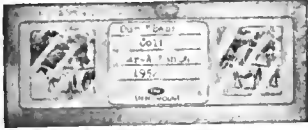
**GRUBER PRODUCTS COMPANY**

Dept. ES, Toledo 6, Ohio

See all the Wheelit models at Jack C. Coffey Co. booths H-43-42-41 during NAVA show.

It's **EMDE** for the Best in  
**SLIDE BINDING  
MATERIALS**

**EMDE** ALUMINUM MASK & FRAME  
**STEREOMOUNTS\***



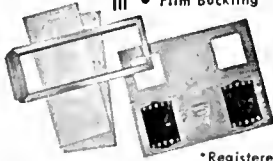
**EMDE FEATURES**

- Aluminum Self Aligning Mask
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**EMDE ELIMINATES**

- Dust and Lint
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PRINCIPAL  
PARTS



**SIMPLE MOUNTING**

Faster and easier to use than any other. Transparencies are merely slipped under die-cut aligning and locking nibs, top of mask folded over, placed between glass, slipped into aluminum frame, and slide is complete.

No. 2422—NORMAL mask	Box of 20	Box of 100
(7 feet to Infinity) . . . . .	\$3.50	\$16.50
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(4 feet to 20 feet) . . . . .	3.50	16.50
No. 2420—CLOSE-UP mask		
(Close-up to 7 feet) . . . . .	3.50	16.50

**EMDE** THE FIRST NAME  
IN COMPLETE  
**FILM PROTECTION**

**EMDE** MOUNTS FOR  
EASTMAN STEREO MOUNTS



Using standard size aluminum frames, with special ultra-thin micro glass, EMDE offers the only glass-and-metal mount for protecting stereo films mounted in Eastman's cardboard stereo mount. Mount is placed between the two glass cover sheets, inserted into frame, and frame end folded over—simple as that. (Stereo films mounted in Eastman mounts are not aligned for projection.)

No. 100-EK (100 frames and 200 glass)	Per Box
No. 20-EK (20 frames and 40 glass)	\$14.50
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**EMDE** 3 1/4 x 4 ALUMINUM FRAME AND  
THREE SIZES SILVER PAPER  
MASKS



One piece aluminum frame, regular thick micro cover glasses, and double fold heavy paper mask, for popular 2 1/4 x 3 1/4 films, and full lantern slide size.

No. 340 with 3-5/16 x 2-9/16 mask apertures . . . . .	\$3.00	\$12.00
No. 341 with 3-1/16 x 2-1/16 mask apertures . . . . .	3.00	12.00
No. 342 with 2-1/16 x 2-9/16 Vert. mask apertures . . . . .	3.00	12.00

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Los Angeles 25, Calif

**DAVI Archives Receive  
History of Magnetic  
Recording Industry**

A history of magnetic recording prepared by Minnesota Mining and Manufacturing Company, St. Paul, Minn., was presented to the Department of Audio Visual Instruction of the National Education Association at its recent national meeting in Minneapolis.

Making the presentation for the 3M Company was William H. Madden, sales manager, and the DAVI recipient was Archivist William F. Kruse who accepted the document for the archives committee.

The history traces the development of magnetic recording from the turn of the century through World War II and into the present era, with special emphasis on the important progress made in the late 1940's.

A donation of fifty rolls of magnetic tape was also made to the DAVI archives for recording taped interviews with pioneer workers in audio-visual education.

**Kentucky Has New A-V Ass'n.**

A group representing many geographic areas, and every type and level of audio-visual activity in the state, met on May 10, 1958 at Frankfort, Kentucky and organized the Kentucky Audio-Visual Association.

Objectives of the organization are, in general, to improve and extend the use of audio-visual materials throughout the state, and to promote the development and exchange of audio-visual resource materials.

A policy group and active work committees form the core of the new organization.

Chairman of the Policy Committee for 1958-59 is Dr. Gil Tauffner, Director of Audio-Visual Services at the University of Kentucky.

**U. S. Films Named for  
Festival in Edinburgh**

Twenty-four films—in the non-theatrical class (non-Hollywood type)—have been selected as United States entries in the Edinburgh Film Festival, August 18-25, the National Education Association (NEA) announced today.

Several organizations worked with the CINE selection committee as screening agencies. They include: Educational Film Library; American Medical Association; Catholic Audio-Visual Education; National Council on Jewish Audio-Visual Materials; National Council of Churches of Christ; University Film Producers Association; Educational Television and Radio Center in Michigan; and the Business and Industry Subcommittee of CINE.

**People in the News**

**Davenport, Iowa:** After 48 years of service with Victor Animatograph Corporation, Sam G. Rose retired from all business activities as of May 31.

His experience in photography began as a school boy in 1902 with a 1x5 glass plate camera. He later became the high school reporter and photographer for the Sioux City (Iowa) Journal, using the then available equipment, an 8x10 plate camera and magnesium flash gun. In 1905 and 06 he organized and operated a finishing department for Zimmerman Bros. At the University of Nebraska, he was the photographer for the college annual and the cadet batallion and, on the side, sold stereographs for Underwood and Underwood.

When Alexander F. Victor formed the Victor Animatograph Company, Rose joined as salesman, ultimately becoming sales manager, secretary, executive vice president and in 1946, president.

He participated in the research, development and distribution of the portable stereopticon with arc light, small slides and projectors, portable 35mm motion picture projectors, 28mm safety film projectors and the first 16mm cameras and projectors.

He has assisted in the organization and promotion of several of the associations now active in the audio-visual field. He is one of the early members of the Society of Motion Picture and Television Engineers; is an associate member of Edison Pioneers, and was on the organizing committee of the National Association of Photographic Manufacturers.

**New York, N. Y.:** The Motion Picture Association of America has appointed Mrs. Margaret Gessner Twyman as its director of Community Relations, a post held for many years by Arthur DeBra, who retired last fall. J. Stanley McIntosh continues as Educational Consultant for the MPAA and as Executive Director of Teaching Films Custodians, Inc., the MPAA subsidiary through which educationally important short subjects and excerpts from feature films are made available to schools. These functions are the two formerly filled by Roger Albright and Carl E. Milliken.

**Ann Arbor, Mich.:** Nobel Prize winning scientist Glenn T. Seaborg, has been elected to the Board of Directors of the Educational Television and Radio Center. He will help give direction to the Center's efforts in science programming.

"I believe that the proper use of educational television and visual aids

in general will offer the most important contribution to the solution of today's educational problems," Dr. Seaborg commented. He is professor of chemistry and director of nuclear chemistry research at the University of California, Berkeley. In 1951 he was co-winner of the Nobel Prize in chemistry.

**Los Angeles, Calif.:** Dr. Robert W. Wagner, 40, Director of Motion Picture Production at Ohio State University since 1946, has been appointed new head of the University of Southern California cinema department, it was announced by SC Educational Vice-President Albert S. Raubheimer.

Wagner succeeds Dr. Robert O. Hall who took over as Program Associate with the Educational Radio and Television Center at Ann Arbor, Michigan, in June. Wagner arrives at SC September 1.

A native of Newport News, Virginia, Wagner did both undergraduate and graduate work at Ohio State, taking his doctorate in December 1953.

A winner of the Encyclopedia Britannica Films Fellowship (1951), he was film writer and director for OWI (Office of War Information) from 1942 until 1943, when he became motion picture producer until 1944 with the office of Coordination of Inter-American Affairs.

From 1944 to 1946 he was an information chief with the Ohio Department of Public Welfare. From 1946 until 1950, he had summer teaching assignments at the University of North Carolina, Colorado State College, and SC, the latter in the summer of 1950.

Married, Dr. Wagner is a past president of the University Film Producers' Association.

**Portland, Oregon:** Merriman H. Holtz, Sr., longtime AV business leader, died suddenly following a very severe heart attack on Friday, May 23. He served as president of the National Association of Visual Education Dealers, NAVA predecessor organization, in 1948-49.

Merriman Holtz was one of the early statesmen of the AV world. He did much to build the AV industry through his efforts in NAVED and other organizations.

### Closed Circuit T-V Conference

College and university administrators who have been considering closed circuit television as an instructional medium will have opportunity to get some first-hand information on its pos-

sibilities and its working at a Conference on Televised Instruction to be held at Purdue University Aug. 24 to Sept. 4.

This conference is being sponsored by the National Association of Educational Broadcasters in cooperation with the Purdue Television unit, under the supervision of James S. Miles.

At this conference, key personnel from ten or twelve of the colleges and universities in which television instruction is being tested will be brought in to serve as conference leaders. Such phases in relation to the program as administration, financing, scheduling, curricula, methods, research, required physical equipment and many others

will be discussed. Registration fee is \$100.

### Dostal Forms Language Lab Co.

John J. Dostal, formerly audio-visual sales manager for RCA and more recently an audio-visual management consultant, has announced the formation of a new company—Language Laboratories International. The new company, to be located in Garden City, N. Y., will operate as a distributor in the New York metropolitan area for Magnetic Recording Industries, designers and manufacturers of language laboratory equipment.

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**All get SERVICE PLUS**  
**from CECO\***



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Masterlite Convertible**

- Holds PAR 56 or PAR 64 Bulbs.
- Weighs 5 lbs.; equals performance of 5000 watt bulb with just PAR 64 500 watt and converter. Uses less than 10 amperes current at 3200° Kelvin!
- \$36.75 less bulb
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Includes three-lens DIVERGENT turret, registration pin movement, side pressure rail, and quickly interchangeable motors. Reflex viewing system permits viewing and focusing through taking lens while camera is operating. Accepts 100 ft. daylight loading spools and accessory 400 ft. magazines.



**35mm Professional  
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**CAMERA EQUIPMENT CO., INC.**  
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# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

and JOHN FRITZ

Assistant Professor, School of Education  
Indiana University

## THE FROG PRINCE

(Contemporary Films, Inc., 13 East 37th Street, New York 16, New York) 10 minutes, 16mm, sound, black and white, n.d. \$50. Designed by Lotte Reiniger and produced by Primrose Productions.

### Description

*The Frog Prince* uses animated silhouettes to visualize the fairy tale about a frog which turns into a handsome prince when befriended by a beautiful princess.

The narrator begins his story—"Once upon a time there lived a king . . ." This king was given a golden ball possessed of magical powers assuring a royal wedding for one of his three daughters. To each daughter, the king tossed the magical ball and each in turn failed to catch it until the third and prettiest daughter caught

it. The delighted king gave her the ball and she hurried out into the garden to play with it. Suddenly, the ball bounced from her grasp and dropped into the garden well. Heartbroken, the young girl began to cry. A frog hearing her weep jumped to the rim of the well and volunteered to fetch the ball from the depth of the well if the girl would promise to eat with him, play with him, and be his friend. Without hesitation the girl consented and received her ball in exchange.

Forgetting the promise in her haste to return for dinner, the princess ran back to the palace. Shortly, there was a knock at the door. When the door was opened, there sat the frog who demanded that he be admitted. The king upon hearing of his daughter's promise insisted that the frog be brought into the dining room and received as a guest. "After all," he said, "a promise is a promise."

The young princess was horrified at the thought of touching the frog, but, finally, lifted him to the table where she fed him and he danced on top of the golden ball. This amused the king but the daughter was angered and ran crying to her room. Up the stairs the frog leaped, step by step, carrying the golden ball with him in an effort to comfort the princess. The frog knocked on the princess's door.

Hearing the rap on the door, the princess opened it, took the ball, and kicked the frog out of the doorway. When the disappointed frog began to cry, the princess reconsidered, opened the door, and began to play with him. As she tossed the golden ball to him, the ugly frog unexpectedly turned into a handsome prince who entreated the princess to be his wife. The king gladly gave his consent and ". . . they all lived happily ever after."

### Appraisal

With black paper, a pair of scissors, and imagination, Lotte Reiniger creates a unique technique called "silhouette animation" achieving life-like movement while retaining the magical quality of make-believe. *The Frog Prince* is but one of over a dozen such films produced in this manner which can be profitably used by teachers of kindergarten and primary grades. Their effectiveness in using two-dimension illusion to tell a fairy tale suggests a wide usage in story-telling activities. Students in motion picture production will find the technique used in these films interesting to investigate. The musical score is especially noteworthy as it corresponds, mood by mood, with the narrative line of the story. For this type of photography, however, a completely darkened room is recommended to bring out the full range of blacks, grays and whites in the film.

—O. E. Bissmeyer, Jr.

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Used throughout the United States since 1917

Write for literature and fabric samples. They're free.

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## IRON CURTAIN LANDS (Post-Stalin Period)

(Grover-Jennings Productions, Inc., 4516 North Hermitage Avenue, Chicago 40, Illinois) 20 minutes, 16mm, sound, color or black and white, 1958. \$175 or \$90. Teacher's guide available.

### Description

This narrated documentary film presents an introductory profile to the Post-Stalin communist society. The production reveals many activities and much of the environment of the people in the Soviet Union. Their culture seems to contrast intense, state-centered communism to strong, long-lasting traditions and a basically enduring independence of the peasant class to that of a thoroughly propagandized mesmerized working class and party mem-



bers. Some orientation is given to two contrasting satellite countries — Poland which has a strength of tradition that has resisted changes and Czechoslovakia which has been dominated with a pattern which is more typically communistic.

A map visually demonstrates that the Soviet Union is an immense land mass straddling Europe and Asia. The productive farmlands lie within a very small belt. Russia is seen as a vast plain stretching outward toward all horizons. Its rivers move slowly through it and, being knit together by canals, form important means of transportation in modern times as they did in the past. Most of the Russian towns have been built near these waterways around the forts or "kremlins" of the early Viking rulers.

The peasant life of rural Russia continues almost as it did before the Revolution. The farm land has been collectivized and the machinery is pooled and tightly controlled by the communist overseers. Scenes are shown of a chicken farm.

The scenes of Moscow etch a sharp contrast to those of rural Russia. Moscow is characterized by the beautiful Russian Orthodox Churches, palaces of the Czars, better dressed populace, and the shops and buildings. Gum, the government department store, is a three-storied building with open corridors that are thronged with people — as many as 200,000 in a day. The ornate splendor of the subway is contrasted with the sordidness of the large slums which crowd Moscow. Building construction is shown to be clumsy, slow, and of poor workmanship.

Moscow's streets do not appear as crowded as ours. They have modern cars and busses, but not enough for the existing population. Consumer goods

in Russia are generally scarce and high priced, though the quality is poor.

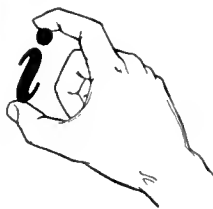
One of the 80,000 Pioneer Camps open to children from 8-13 years of age is pictured and the philosophy behind the existence of these camps is discussed. A series of short sequences deals with Moscow University, mass communications, juvenile delinquency, artists, and the ballet. Religion is treated more extensively. People are shown attending churches which, though fewer than in pre-communist Russia, are crowded.

Warsaw appears in the film much as it did before it was almost completely destroyed during World War II. The determination which the Polish people demonstrate as they rebuild their

city and open worship places is revealed to be a result of their stubborn clinging to tradition. Czechoslovakia makes a strong pictorial contrast because it is dominated by blaring loud-speakers and other evidences of colonial status to a much stronger power.

In one scene Krushchev arrives at an airport and his act of shaking hands seems symbolic of the immense power that those hands unfold. The narration states that the way in which they wield this power will partly depend upon our understanding of the communist world, as well as our wisdom and faith in our ideals.

The mausoleum housing the bodies of Lenin and Stalin in the heart of Red Square is both a literal and figura-



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This is your invitation to stop at the TSI exhibit at the NAVA Convention — particularly to inspect the entirely new TSI Teelite 16mm projector. It is our sincere belief that this addition to the TSI family will give you a new set of standards by which to judge projectors engineered for educational use.

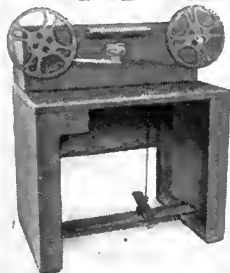
If you will not be attending, we respectfully suggest that you remind your audio-visual dealer that you want full information on this new TSI projector as soon as available.

*may we put you on our list to  
receive information?*

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Teachers require minimum guidance in using the Rateometer. Reading rate improves from 30 to 300%. The Rateometer is adaptable to any program, any length of practice session, any comprehension testing program.

Lifetime electric motor insures clock accuracy and trouble-free service for many years.

Lightweight (2½ lbs.), small size (8½" long) and carry-case carton allow portability and home use by students evenings or weekends.

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Actual experience over a 5-year period shows that Rateometer cost runs as low as 37c per pupil.

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RESEARCH**

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**AVR  
RATEOMETER**

with manual and  
carry-case carton

Each ..... \$35.00  
5-9 units, each \$31.50  
10 or more,  
each ..... \$29.75

tive symbol of the heart of Russian communism. The long rows of people filing through the mausoleums are the final lines in this profile.

**Appraisal**

Photographed by Charles Dee Sharp and with educational supervision by Dr. Michael Petrovich, associate professor of history, University of Wisconsin, *Iron Curtain Lands* should be a valuable instructional film for junior high, senior high, college, and adult groups interested in the geography, history and problems of the iron curtain lands. The producer states that there was neither supervision nor censorship by communist officials in the filming of this production. The music was recorded in Russia; the bells are the actual Kremlin bells. The reviewing committee found the film interesting, and felt that it represented a factual film record of the people of these lands. The film was organized, edited, and narrated to provide an overview of life in Moscow and rural Russia. It should lend meaning to some conceptions of the communist lands and provide a stimulus for further study and reading about Soviet Russia and her satellites. The emphasis of the film is on the people—their adaptation and resistance to communism which seems to cause a molding of the communist society. The color of the film which is less than excellent and the too detailed to be easily understood maps do not detract seriously from the general value of the film. Included in each film can is a helpful teacher's guide with footnotes on the film, an outline of the film content, words for reference, correlated text list, production incidents, and a complete narration.

—Wayne Howell

**ANSEL ADAMS — PHOTOGRAPHER**

(International Film Bureau, Inc., 57 East Jackson Boulevard, Chicago 4, Illinois) 20 minutes, 16mm, sound, black and white, 1957. \$150. Produced by Larry Dawson.

**Description**

*Ansel Adams — Photographer* blends into stirring harmony the grace notes of captured, priceless moments with the melody of infinite meaning and emotion. It surveys the person of Adams, his tools and methods, and the product of his artistry.

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through as he plays the piano seemingly oblivious to any intrusion. He is described as musician, mountaineer, writer, teacher, photographer, and his pictures on the studio walls are referred to in terms of mood, illusion of substance, and universal inspiration.

Follows next a swiftly moving sequence in which the gamut of photographic equipment used by Mr. Adams is identified — cameras, lenses, holders, meters, filters, tripods, and other miscellaneous items including "one ancient eight-passenger limousine with 5 x 9 camera platform on top." The materials are loaded and the sedan pulls hastily away.

On location the meticulous care and high standards of the master photographer are observed in his concern with the image selected on the ground glass of his view camera, the measurement of light reflectances, and the detailed recording of all data — film, lens, filter, lens extension, lens aperture, shutter setting, exposure scale values, and development required.

Back in the dark room, key steps in the process of developing the negative and achieving the final print are shown and evaluated. The mounted print is used to introduce a series of original prints from earlier portfolios. As if to prove that reproductions of his photographs by engravers and printers are also of high quality, another portfolio is presented — "My Camera in the National Parks." Any differences in quality are not readily apparent.

Other phases of the varied work of Mr. Adams are briefly shown — such as performing an assignment for an industrial client and conducting a film test as consultant to photographic manufacturers.

Turning to portraiture, the film next presents an impressive and diverse selection of photographs. The same high standard of excellence is achieved regardless of subject — Papago girl, Father Bonaventure, Jules Eichorn, or Edward Weston.

The culminating sequences constitute an extravaganza of photographic art. The extensive and skillful use of dissolves and camera movement take the viewer as if by magic carpet through a numberless and delightful variety of scenes. Mr. Adams' pictures

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seem to be a sort of universal interpretation of the eternally inexpressible. His photographs are presented, in his words, "as images of the endless moments of the world."

#### Appraisal

The evaluating committee feels that the film will appeal to a wide variety of viewers and for a variety of reasons. Classes and clubs concerned with elementary photography will obtain information and motivation needed for greater achievement. The professional or advanced groups will be more impressed and concerned with the outstanding production techniques and artistic qualities.

The film is so designed and treated as to be of value as an interesting and inspiring presentation for various community clubs and organizations. Some viewers will feel that the music which is much in evidence adds a powerful dimension, others will be distracted, and perhaps a few will be annoyed.

The more sophisticated viewer would doubtless prefer a greater depth of treatment into the character, personality, and techniques of Mr. Adams, and happily forego the somewhat extensive accounting of photographic equipment and some rather meaningless tinkering. Regardless of the level of photographic proficiency or sophistication, however, it is believed that all who possess a sensitivity to art should see *Ansel Adams — Photographer*.

—Preston Mitchell

#### ADELIE PENGUINS OF THE ANTARCTIC

(McGraw-Hill Book Co., Text-Film Dept., 330 West Forty-Second Street, New York 36, N. Y.) 20 minutes. 16mm, sound, color or black and white, 1956. \$200 or \$100. Produced by the New York Zoological Society.

#### Description

This film shows the life cycle of the adelic penguin as photographed at their breeding grounds on the South

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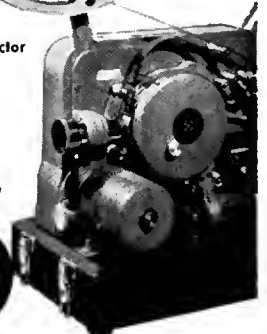
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Orkney Island by Dr. William Sladen, medical officer and biologist with the Falkland Islands Dependencies Survey.

It opens by showing the movement of the adult penguins to their breeding grounds by walking and "tobogganing" where eventually twenty thousand of them will gather to form this colony. The film then shows the "ecstatic display" of both the adelic and the chin strap penguins with the accompanying sound effects. This mating display repels other male penguins and attracts the females; however, the film shows that fights between male penguins occur to determine the recipient of the female's affections.

The film continues by showing the building of the nest of stones by the expectant parents some of which are energetic and "honest" in their searching for stones while others steal from their neighbors' nests. Later, two eggs are laid in each nest. The next sequence pictures the female searching for more stones and going to the sea to feed while the lonely male must remain at the nest to protect and shelter

the eggs not only from nature's elements but also from birds which will peck through the unprotected egg and eat the contents. The female finally returns from the sea after two-and-a-half weeks of feeding. Then pictured is the mutual display (the nest relief ceremony or changing of the guard). The well-fed female relieves the undernourished, stiff male who promptly begins a search for more stones. It is then the male's turn to go to the sea and recover some of the forty percent body weight which he has lost. The film shows the male penguins swimming by their magnificent "porpoising" movements which will give them a maximum speed of thirty miles per hour.

Next, the film tells that the incubation period is thirty-five days and pictures the newly hatched adelic and chin strap penguins which are fed by regurgitation by the parents. Then it shows a short sequence of the large elephant seals lying near the nests of the comparatively small penguins. However, the penguins stand their

ground since the seals do not eat them. Also, briefly shown is Dr. Sladen's method for putting metal identification tags and painted numbers on the adelic penguin's flippers.

The film then returns to the chicks which are now five weeks old and group in the "nursery" while the adults go to the sea for food. After the adults return to the colony consisting of thousands of penguins, chick and parent recognize each other and the feeding chase begins. The film shows the chick running after its parent who frequently pauses to feed it by regurgitation.

Next, the film pictures the large, brown, gull-like skua birds as they kill a young penguin that had become separated from the others. Another isolated weakling chick is shown as it fights off the pecks of the skua and hurries back to the safety of the group. Continuing, the film shows an adult penguin being tossed about by the surging water as it desperately tries to reach land. It is successful and hurries to the colony to feed its young.

It is now nearing the close of the season and nine weeks after hatching the young penguins receive their last feeding. They plunge into the water and their awkward swimming movements are a sharp contrast to the beautiful "porpoising" of the adults observed earlier in the film. These awkward movements make them an easy prey for the leopard seal. The film pictures a young penguin being skinned alive and gulped down by a seal; however, many of them survive and will return to the breeding grounds to again complete the adelic penguin life cycle.

#### Appraisal

This film is an amusing, dramatic, interesting presentation which will be appealing to audiences of all ages but will be of particular educational usefulness to junior high, senior high and college groups. It presents an excellent study of animal behavior and adaptation to environment. It shows the constant struggle for survival, the menace of the ever-present enemies of the penguin both on land and in the sea, the struggle with the rigors of the climate, the surging sea and its rocky shores, the competition with other penguins, and the trials of the young, growing chicks. The film also shows the beautifully effective adaptation of the penguins to their snow and ice environment. Since this film is a scientific documentation — actually part of a doctoral thesis — and the first record of the life history of a penguin, it will also be of considerable interest to the advanced zoologist.

—George Vuke

#### Advertisement

## HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1954. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1400 illustrations. The Dryden Press, 110 West 57th St., New York 19, N. Y. 1957. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Holsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

# SOUND advice

about audio materials  
and equipment



by MAX U. BILDERSEE

## A-V for English Teaching

Junior high school English teachers have had a recent bonanza of audio-materials suitable for instructional purposes and well adapted to library collections either for in-school small group listening, or for loan collections.

Last month we reported on *MANY VOICES-I* recently released by Harcourt Brace. They also have released several other volumes of recordings in this series and *MANY VOICES-II* (Harcourt-Brace XTV 26315/6) designed to accompany and to make more meaningful their "Adventures in Literature, Book 2."

Artistic performance and effective delivery are of great importance in the presentation of the spoken word to students. Some teachers, but not all, are very capable readers and do not need the assistance of such materials as those with which we are concerned. But the most capable reader-teacher can afford to encourage critical comparison of reading abilities to develop listening abilities in students. *MANY VOICES-II* boasts such readers as Martyn Green, the Savoyard of reknown, Carl Sandburg, Alexander Scourby who is developing a fine reputation as a reader, Arnold Moss, Hiram Sherman, Melville Cane and E. Martin Browne. Mary Martin, acting as narrator and reader, offers essential variety which gives the recording a roundness of sounds which is needed.

The recording is organized into six bands involving "Laughing Together" which includes selections from Ogden Nash, W. S. Gilbert and Carl Sandburg; "James Thurber" in which Hiram Sherman reads the hilarious prose selection, "The Night The Bed Fell"; "Henry Wadsworth Longfellow" in which Alexander Scourby delivers "Paul Revere's Ride" with exceptional

effect; "Favorite American Poems" in which such well known American poets as Holmes, Whitman, Whittier, Frost, and Longfellow are represented; "Poems of Suspense and Danger" including "The Charge of the Light Brigade" and "Lochinvar"; and, "The World of Nature" in which the poems of Shakespeare, Wordsworth, Shelley, Sandburg, Cane and Frost are heard.

We are delighted that the editors of *MANY VOICES* have elected to include at least one prose passage in each of the first two recordings in the series. This is, in a sense, a renewal of the old and delightful custom of "reading aloud" which was integral to the family scene not too long ago.

To delight your class, and at the same time give them worthwhile practice in aural discrimination, we suggest that you play for them "Lochinvar" as read by E. R. Johnson on *FAMOUS POEMS: THAT TELL GREAT STORIES* (Decca DL 9040) in contrast and comparison with the same Tennyson poem as read by Alexander Scourby on *MANY VOICES-II*. Similar treatment may be given to Paul Revere's Ride which is read by Scourby on *MANY VOICES-II* and by Frederic March on *FAMOUS POEMS: THAT TELL GREAT STORIES*. There are nuances of interpretation and delivery in each instance which can be employed to good advantage in instruction.

Both of these recordings have a definite place in instruction in the classroom as well as in school and public library loan and reference collections.

In addition to the two readings already cited the Decca recording includes *GUNGA DIN* (Kipling), *ABOU BEN ADHEM* (Hunt), *INCIDENT OF THE FRENCH CAMP* (Browning), *CHARGE OF THE LIGHT BRIGADE* (Tennyson), *THE BRIDGE OF SIGHS* (Hood), *ANNABEL LEE* (Poe), *MANDALAY* (Kipling). *THE*

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**Appraisal:** An exceptionally fine recording giving Shakespeare's play new breadth and depth of meaning.

**Utilization:** By high school, college and adult listeners in groups for study with printed play at hand, or for pleasure listening.

**Rating:** Poor Fair Good Very Good Excellent

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*HIGHWAYMAN* (Noyes), *THE CREATION* (Johnson), *MY LAST DUCHESS* (Browning), and *NANCY HANKS* (Benet). The readers are eminent in American theatre, including R. E. Johnson, Alexander Scourby, Frederic March, Arnold Moss and Agnes Moorehead.

Decca has reissued, as part of their growing Treasury of The Spoken Word series, Charles Dickens' *A TALE OF TWO CITIES* and *LOST HORIZON* by James Hilton. These tales can be heard and read by young teenagers with great relish. Certainly the adventures portrayed in the Dickens novel, and the imagination exhibited in the Hilton novel will hold the attention of these young people. Ronald Colman plays the leading role on both sides of this disc (Decca DL 9059), portraying Sidney Carton on the one hand, and Hugh Casey on the other. In the Dickens recording Colman narrates as well as plays the role mentioned. This recording, too, has instructional values, but can be used most effectively for assigned listening to motivate reading of some of the finest available novels. Certainly the introduction to "Shangri-La" can be no more effective, and the portrayal of passions controlling action is part of the French Revolution if it is to be fully understood in class.

### Recordings for Music Teachers

Music teachers will be interested in the new *THE WHIFFENPOOFS OF YALE* recording of close harmony by the thirteen young men who are this well-known singing organization. This is a "one of a kind" recording which may be used well as an example for similarly composed secondary school singing groups. Included in this recording are many old favorites and,

of course, "The Whiffenpoof Song." The selections are taken from original arrangements by the young artists themselves, from the "Yale Song Book" and the "Whiff Blue Book." Information concerning the recording may be had from the producer, Elliott H. Kone, Yale Audio-Visual Center, 53 Sterling Memorial Library, New Haven, Connecticut.

Moving to the other end of the training program, there are many interesting recordings for the youngest school children, but none we think having the promise of the new *RHYTHMS OF NATURE AND CARNIVAL* (Stratco Audiovisual 101C) which has opened new paths for recorded information for these youngest students.

Under the heading, "Rhythms of Nature" the recording embodies nine separate rhythm sections designed especially to elicit specific rhythmic responses within the capabilities of the children. These include clapping, head nodding, arm movements, swaying, trotting, walking, running, hopping and so forth. There is ample room for creative expression and the records are designed, too, to bring forth spoken responses in which the children have an opportunity to recount personal experiences or to indulge in repetition of heard material. The song, "Mr. Weatherman" offers the accented beat necessary for a simple clapping exercise, and at the same time simple words which the children will enjoy learning and singing.

The "Carnival Rhythms" are exciting as the carnival itself. For an easy stride or skipping rhythm there is "To the Carnival" followed by "Calliope" which is a spirited marching rhythm. Children can dance in a circle to the tune, "Merry-Go-Round" as they can use "Ferris Wheel" to practice the sweeping arm movements so necessary with these young people.

The recordings are carefully arranged so that students may be introduced to certain orchestra instruments including the piano, the guitar, the bass viol (both bowed and plucked) and such essential percussion instruments as sticks, blocks, the triangle, rattles or maracas, the xylophone and the already mentioned piano. Indeed in this latter group is the organization of the percussion band so popular with the children.

Not the least of this exceptional instructional "package" are two filmstrips associated with the recording. Each is designed to implement the primary aural impression and to enlarge the area of the child's understanding. They are designed to focus the thoughts and attention and dis-

cussions of the young viewer/listeners on the central theme of rhythm, providing interesting pictures designed to elicit a ready response and to help children develop good habits of observation. The titles of the filmstrips, "Rhythm in Nature" (22 frames, color) and "At the Carnival" (17 frames, color) indicate the close association of the audio and the visual stimuli. This recording, used in conjunction with these filmstrips, can add much to the kindergarten and first grade classes and by their very nature become integral to both instruction and pleasure listening.

#### Directory Additions

We are gratified with the response given our first RECORDING TRADE DIRECTORY (April, 1958) both by the record publishers and the readers of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE. Four publishers sent information too late to be included in earlier copies of the journal. These are: (1) International Pacific Recording Corporation (854 N. Vine Street, Hollywood 38, California) which publishes 15 ips single track tapes, 7.5 ips single and dual track tapes, sells only to dealers and distributors and solicits mail inquiries; label - Omegatape; (2) Magic-Tone

Records (29 Bruce Lane North, Kings Park, Long Island, New York) which publishes discs at 78, 45 and 33.3 rpm, dual and single track tapes at both 75. and 3.75 ips, offers a special educational catalogue of records of interest to schools, sells direct and solicits mail orders and mail inquiries; (3) Pro-Musics Records (900 Lake Shore Drive, Chicago 11, Illinois) which publishes records at 78 and 33.3 rpm, sells direct and to dealers, and solicits mail orders and mail inquiries; label - Pro-Musica; and, (4) Word Records (P. O. Box 1187, Waco, Texas) which publishes educational 33.3 rpm records, sells directly to schools and solicits mail orders and mail inquiries.

#### New Children's Records

EYE GATE HOUSE, INC., Jamaica 35, New York, announced today the impending release of six new 45 rpm hi-fidelity children's records.

All twelve patriotic songs have been composed specially for Eye Gate, and are performed by nationally known recording musicians, and vocalists.

Eye Gate will offer these records through Audio-Visual dealers exclusively. They will not be sold through record stores or music shops. It is planned to make these records available to boys and girls through their respective schools.

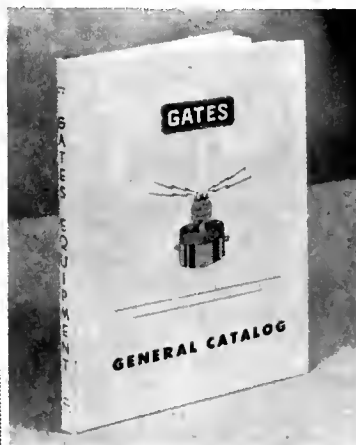
The new Eye Gate STORYSONG records will be heard for the first time publicly at the NAVA Convention. Audio-Visual dealers are invited to audition them at Booth F-35, and in the Eye Gate suite in the Morrison.

#### UNICEF Recording

One single LP Hi Neighbor disc contains five songs and dances native to Iraq, Nigeria, Guatemala, Yugoslavia, and the Philippines. Songs are sung in the native tongue and explained in a leaflet that is included, making it a meaningful experience. Music is rendered with native instruments. Dance directions are enclosed as well. "Hi Neighbor" manual (\$1.15). Record (\$3.00 less 20 per cent discount to schools). Make check payable to U. S. Committee for UNICEF, and send to United Nations, New York.

**TECHNIQUES OF MAGNETIC RECORDING**, Joel Tall. 472 pp. The MacMillan Company, 60 Fifth Ave., New York 11. \$7.95. Historical review, simplified theory and a great many applications of various techniques. Especially useful chapter on educational applications makes good use of illustrations and data from well-known commercial and school sources. A practical yet challenging reference work with how-to-do-it emphases.

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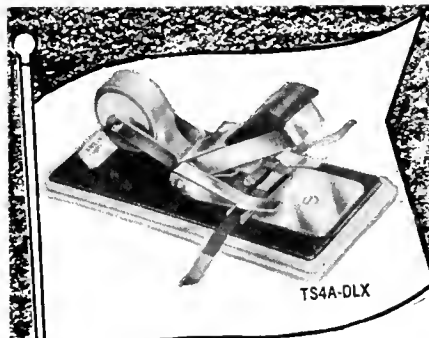
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# Church department

by WILLIAM S. HOCKMAN

## Filmstrip Sermons

Under the series title, "Sermons for Young People," Eye Gate House, Inc. (146 Archer Ave., Jamaica 35, N. Y.) has issued 16 original stories photographed in color and given LP-recorded commentaries. To date I have looked over four titles: *An Acted Lie*, *Perspective*, *Getting Even*, and *How Big Is Love*. In the first we have a fine treatment of a difficult subject, which will hold the interest of Juniors and up. In the second a young married couple, after visiting a skyscraper in N. Y. with their minister, get a new slant (perspective) on their tendency to quarrel. This one seemed a bit contrived and disjointed in content, and over the heads of unmarried youth. The second concerns two brothers, of H. S. or college age, who fall into the getting-even stride of living for a spell. This, too, while a "true story," does not "preach" much of a sermon. The last shows two wise and considerate parents preparing two sons, of junior age or close, for the coming of a baby into the family circle. This is well brought off, and has a dual use: for parents, to show them how; for children, to give them perspective on their self-centeredness. In all four the photography runs from good to very good, and the commentaries are splendidly recorded. Comment on other titles later on. (Order direct; \$5.00 per filmstrip, \$3.00 per record; two filmstrips and one record \$12.00; 16 filmstrips and 8 records, \$94.50.)

## Cathedral's New Series

Across the centuries, God has had many heroes. Six of them get their stories told via full-color art filmstrips, with LP recorded commentaries, in Cathedral's new "Heroes for God" series. Here are the six: *Patrick*, *Francis of Assisi*, *Margaret of Scotland*, *Christopher*, *Martin of Tours*, and *Nicholas*. I have previewed the first three and found them good and useful for Juniors and up when in church school, clubs, classes, or in special programs, you wish to present these stories in a form that is attractive and tech-

nically excellent. I am sure the other three have the same general qualities. (From Cathedral Films, Inc., Burbank, Calif., or your dealer; 6 filmstrips, 3 records in cabinet type box, \$33.75.)

## Jundu's Story

Jundu was a lad of darkness — of the African kraal country — who went to the city for light. He found it — in education, and then in a good job, and in the love of a fine girl. Then a new darkness came: a deeper darkness than that of the kraal. It was the darkness of a mind deadened by alcohol and assorted dissipations. Then light came once more, and we see Jundu as an upstanding young man with his feet planted in the path of religious faith and good citizenship.

How did his redemption come about? Through the work of the Pocket Testament League, Inc., (49 Honeck St., Englewood, N. J.) the organization which produced the film and now circulates it on a free-will offering basis. For this reviewer, a finer film could be edited from this one by dropping out the sequences which show Jundu as totally down-and-out. These shots mar for me a good, true, and useful film. There are a few amateurisms in shooting which can be easily overlooked, but the exaggeration of Jundu's loneliness is certainly not essential to his salvation — in my mind.

## New Christmas Film

All week long a Junior girl tries to solve a riddle set before her Sunday School class by the teacher. It has to do with something that you don't have any less of when you give it away; something that may be given right back to you; and something that you don't always deserve — as I remember it! At last she solves the riddle. The answer comes to her in her home, amid Christmas preparations, and it makes the title, *God's Christmas Gift*, mighty fine for this technically beautiful and satisfying film. As with all the titles in Family Film's "Our Children" series, this film has three-way useful-

ness: with the whole family; with children alone; with parents alone. It can be followed by talks, meditations, but best of all, perhaps when parents constitute the audience, by quiet and thoughtful reflection and discussion.

## News Notes

- In October, 1944, the Southern Baptists brought out the first issue of their "Audio-Visual Aids" bulletin. Issue No. 6 of Vol. XV (June 1958) brought news that this useful publication is discontinued. The main reason given is significant, and bespeaks real A-V statesmanship: "In an effort to reach more of our leadership in a way more directly related to each person's needs, the information now carried in AUDIO VISUAL AIDS will be expanded and incorporated in the regular department and organization periodicals, beginning in July." This is a solid recognition of the need for the integration of audio-visual aids into the total program of the church.

- News comes out from the A-V Department of the NCC that the First Executive Consultation and the Fifteenth International Conference on A-V Christian Education to be held at Penn State University, August 15-23, are both securing a good advance registration, especially the 15th Conference. It is possible that a change of date and place has been helpful, and certainly the new-look to the program will be no hindrance to a fine attendance.

- While not available for preview before the deadline for this copy, the two films, made especially to give background for the study themes of the churches this year, are: *Mid-East Profile*, 29-minutes, and, *North American Neighbors*, 27-minutes. Both are in color or B&W and rent for \$12.00 and \$8.00. These two important films will be available to the churches "from denominational film libraries and local audio-visual dealers specializing in religious films." They are released by the Broadcasting and Film Commission, 220 Fifth Ave., New York 1.

## Another A-V Illusion

In a recent survey\* ministers were asked to check the "items of audio-visual equipment NOT OWNED by the church but readily available." Their checking indicated this type of pseudo-availability for quite a lot of film, slide, and filmstrip projectors; and, of tape recorders, record players, and even opaque projectors.

We are grateful for this datum. It is good to have the facts turned up. Let's see what they mean.

On the basis of my experience over more than three decades of constant use of all kinds of visual and audio equipment in local churches, I would call this sort of "availability" an illusion. Being dogmatic on this: If you don't own it: it's not available. Any type of "availability," this side of outright ownership, is an illusion. I have borrowed (and loaned) from friends, from members of the church, from businesses, and from neighboring churches. I know what that means in terms of real availability. Then, there came a time when I quit borrowing short off.

Unless it is there for preview and for study, and for rehearsal, and for early set-up, you do not have real availability. What of advance book-

ing, of conflicts, of last minute changes in plans and of the sudden disappearance of this false availability?

Effective utilization, where the educational juice is squeezed out of audio-visual material in contrast to semi-educational use, requires the ownership of the means of projection. Besides, nothing stimulates usage more than the presence of good equipment which is really readily available.

*\* Report of the Ad Interim Committee on Mass Communications, Presbyterian Church, U. S., April 24, 1958.*

In support of this pseudo-availability of equipment is advanced the old and worn-out "too poor" argument. Poverty, when it comes to the church and such matters as these, is in the mind: not in the pocketbook. Churches afford what they are convinced about. The seat of the trouble is that they are not convinced, as yet, that audio-visual aids are essential.

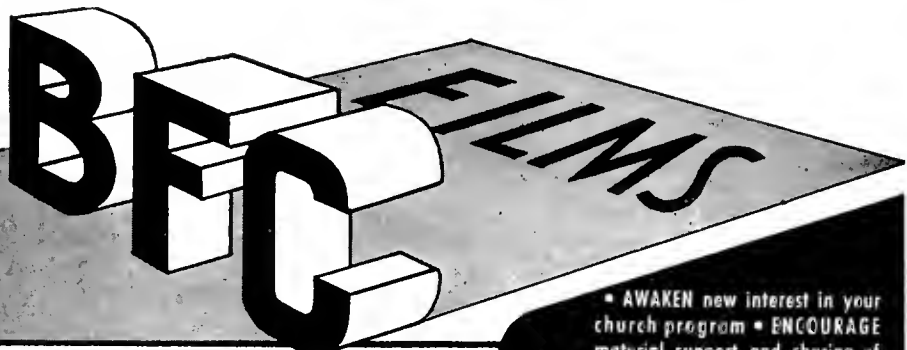
Why should churches, dedicated to building the Kingdom in the hearts and minds of children and youth, limp along on the availability of other folks' equipment? Do we follow this policy in our homes, in our stores, in our shops, on our farms, in our fac-

tories? We do not! Why, then, in the church?

When it comes to audio-visual equipment of all kinds, if you don't own it, it's not available, and the adequacy of all arrangements short of downright ownership is an illusion. —WSH

## Two Films on Russia

Because of space limitations, reviews (both very favorable) of Julien Bryan's new 30-minute color documentary, **Russia** (released by International Film Foundation, Inc., 1 East 42nd St., N. Y. 17), and **Iron Curtain Lands** (Post-Stalin Period), a Grover-Jennings Production (4516 N. Hermitage Ave., Chicago 40), will run in this Department in September. This much can be said now: Bryan's picture is full of the fine pictorial and informational characteristics which we have come to expect from this competent documentary producer; and, the Grover-Jennings film is a good, useful, and interesting 25-minute color film, by a promising newcomer, out to make a place for itself and likely to succeed. Both are excellent pictorial-holes in the Iron Curtain that a lot of church, college, university, and service club people should peek through this fall and winter.



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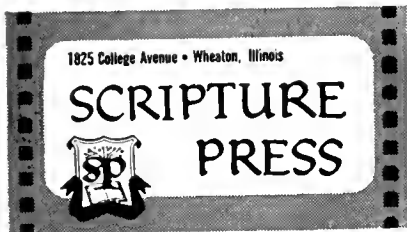
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**Three Atlantis Film**

By some revisions, Apryl and Her Baby Lamb, has been made even more delightful, interesting and instructive for Kindergarten and Primary children. The music is lovely and the story simple. The implied attitudes are good: cooperation in play; responsibility for pets; and, honesty in returning things found—even a lost lamb. In church and school the creative teacher can use this 13-minute film to delight children and teach them many important things.

**Himalaya: Life On The Roof of The World** is a remarkable documentary film by a producer who knows that an interesting film will always be entertaining; who appreciates the fact that people want to understand what they see; and, who gives a context and background for this understanding. In all, Himalaya is an exciting film, filled with breath-taking shots of terrain and human activity. It is highly recommended for youth and adult groups, in and out of church, who want to visit a little-known part of the world via a competently made color film running close to 30 minutes.

**Tibetan Traders** is a fascinating human film document. Here we see, for 20-some minutes, the spring-time activity of Tibetan tribes as they journey through great mountains, across great rivers, and over impossible trails to come together for their primitive barter-trading each year. This is the kind of film that you want to run immediately a second time—to get a better, longer, and more satisfying look at things so different, unusual, absorbing, and instructive. Highly recommended for youth and adult groups of church, school, and community. It will win general applause for its fine color photography and interesting commentary. (For sale and rental rates, write Atlantis Productions, Inc., 4415 Santa Monica Blvd., Hollywood 22, Calif.)

**What Limits A-V Usage?**

A large group of ministers were asked to rate in the order of importance certain factors which might limit their use of films, filmstrips, slides, recordings and such.\* Here is the way their checking stacked up:

	<i>Times checked</i>
<i>The Factor</i>	
1. Rental cost	600
2. Purchase cost	143
3. Leaders don't understand how to use	127
4. Inadequate equipment	103
5. Leaders don't know what's available	103

6. Unsatisfactory distribution system 58
7. Can't get materials when wanted 39
8. Local church program too full 36
9. Don't know where to order 10

In what order would you rate these factors—minister, director, A-V coordinator, library operator, equipment salesman, church school superintendent, A-V producer, and equipment manufacturer? Whatever the real factors limiting usage by these churches, these are the ones which their leaders thought were real. As a churchman, I am very suspicious of the rank of both No. 1 and No. 2, and venture that they are 40% fact and 60% plain rationalization and lack of real interest. Or, could I be wrong?—WSH

\* From Report of the Ad Interim Committee on Mass Communications, Presbyterian Church U. S., April 24, 1958.

**Drug and Alcohol Films**

**H(eroin): The Story of A Teenage Drug Addict**, 22-minutes, is strictly for adults; for community groups and leaders to alert them to danger of addiction among young people.

**None For The Road**; 15-minutes; for high school and college youth; dramatic presentation in which some teenagers drink and others do not. Recommended for fellowship groups, and to the leaders and teachers of youth, when used wisely.

**What About Drinking**; 11-minutes; discussion of pros and cons of drinking by teen-age group; useful as background for discussion by church group, if used carefully under adult guidance.

(From McGraw Hill, Film-Text Dept., 330 West 42nd St., N. Y. 36; write for rental and prices.)

**Love and Marriage**

They do go together, if we understand aright three films of usefulness to young people, their leaders in church and school, and especially their parents. Is This Love hold up to the light of rational discussion teen-age affection and attraction; **When Shall I Marry** seeks a sensible answer based on solid considerations; and, **How Much Affection** highlights seriously this important question all young people must ask and answer for themselves. Not seeking to put over "answers" to these questions, these films outline the main pros and cons in way to provoke discussion by the group, the leader of which should have balanced and mature judgment plus a lot of tact and skill in leading discussions. (About 20 minutes each; McGraw Hill; New York 36.)



# New Filmstrips

Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to **Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.**

## CURRENT AFFAIRS SERIES

Current Affairs Films. 527 Madison Avenue, New York 22, New York. Filmstrips are in black and white. Grade range—High School and Adult. Subject area—Current Events and individual subject noted. These filmstrips are produced with co-operation of various newspapers located throughout the country.

**THE TRANSPORTATION REVOLUTION** (41 Frames). This filmstrip does a very fine job of contrasting modes of industrial transportation in the 1920's and today. It could well be used to introduce a unit on transportation in a senior high school or adult course planning to make a detailed study. It would be very good summary material in any unit on transportation from junior high school level and up.

A discussion and picture guide accompanies this filmstrip and the pictures were judged to be of excellent quality. The filmstrip would be outstandingly meaningful to its designated grade level group and the linguistic level is excellent for the grade level intended. The filmstrip contains very enriching material and it both raises and answers questions. Overall rating given the filmstrip is excellent.

**WATER RESOURCES—AMERICA FACES A NEW PROBLEM** (37 Frames). This filmstrip contains much information to supplement a unit stressing the need for conserving water and using it wisely. It very adequately presents the problems of water shortage and suggests way of solving these problems.

This filmstrip was provided with a good discussion and picture guide and would be very meaningful for persons of the above grade level group. The pictures were of excellent quality with excellent linguistic accomplishments well within the grade level. The filmstrip would be very enriching as it

both raises and answers questions. Intended for use as supplementary subject matter, the overall rating was excellent.

**OUTER SPACE—THE NEW FRONTIER** (38 Frames). This filmstrip presents the subject of explorations in outer space in a very interesting and meaningful manner. It is well suited to introduce science units on rockets or current event lessons on outer space.

The pictures in this filmstrip were judged to be of exceptional quality and the story is excellently told through pictures. The captions were excellent for the intended grade level and the publisher's guide for discussion with pictures would be of great help for the teacher. This filmstrip would be very enriching for a class viewing it and it both raises and answers questions. The overall rating given it was outstanding.

## ARITHMETIC SERIES

Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Illinois. Filmstrips are in color. Grade range includes upper grades—seventh and eighth grade. Subject area is mathematics. Teaching guide furnished. Cost of individual filmstrip is \$6.00; entire series is \$39.50.

### USING AND UNDERSTANDING NUMBERS SERIES

1. **INSURANCE** (57 Frames).
2. **STATE AND LOCAL TAXES** (52 Frames).
3. **FEDERAL TAXES** (47 Frames).
4. **MEANING AND UNDERSTANDING OF PER CENT, PERCENTAGE** (41 Frames).
5. **BUYING AND SELLING, Applications of Per Cent** (46 Frames).
6. **COMMISSION, Meaning and Application** (48 Frames).
7. **INTEREST, Borrowing and Investing** (59 Frames).

This series of filmstrips has a wealth of practical applications of percentage problems. The quality as well as the continuity of the illustrations provide learning situations which will make percentage interesting and meaningful. Each filmstrip contains a listing of concepts to be developed, utilization suggestions, and a vocabulary guide. Throughout the strips are illustrated problems pertaining to such subjects as income tax, automobile insurance, interest on savings, tax rates, profits, etc. The class can work these problems together. Additional problems or questions are found at the end of the strips to summarize or review the

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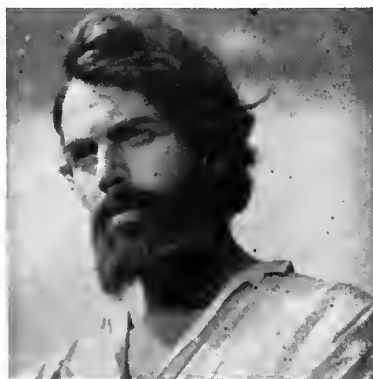


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material covered. The filmstrips in this series would be excellent to introduce or supplement the various phases of percentage. This series is highly recommended to any teacher who is interested in creating interest and understanding in per cent and percentage.

The pictures were judged of exceptional quality with very meaningful captions for the grades intended. The filmstrip material is very enriching and outstandingly done. The strips both raise and answer questions and may be used before a unit for introducing it as new material or for supplementary information during a teaching unit. The overall rating given was outstanding.

### SOCIAL STUDIES SERIES

Visual Education Consultants, Inc., 2066 Helena Street, Madison 4, Wisconsin. Filmstrips are in black and white. Grade range includes intermediate and upper grades. Subject areas include geography, history and social studies. Supplementary teaching guides are furnished. Cost of each individual filmstrip is \$3.50.

**A VISIT TO WEST GERMANY** (35 Frames). Current information on West Germany is presented with a story of the land and the people who live there. Pictures show characteristics of the country along with farms, churches, schools, and other features of the area. Similarities in appearance and customs to those in the United States are made apparent in many of the photographs. This up-to-date strip would be excellent for providing supplementary pictorial information concerning present-day West Germany.

The pictures were judged of average quality with acceptable captions for the grade level intended. The publisher's teaching guide was adequate as the filmstrip both asked and answered questions in its presentation. It was judged to be enriching for the average classroom and could be used as supplementary material or for a summary of material already taught. Overall rating is excellent.

**BALTIMORE** (26 Frames). Pictures taken in and about the City of Baltimore show many places of historic and national interest. The port and industrial importance of the city are emphasized. There is a picture of Fort McHenry where Francis Scott Key wrote our national anthem. Many such photographs are incorporated into this strip to help make it a useful teaching aid for any lesson concerning the City of Baltimore.

The story of the filmstrip was excel-

lently told through the use of pictures of excellent quality. The captions were very meaningful and within the linguistic attainments of the intended grade level. The filmstrip would be enriching for the classroom and mainly answered questions. The publisher's guide included a vocabulary lesson, quiz questions, and related activities for the classroom. Overall rating is excellent.

**WHAT IS THE JUNGLE?** (44 Frames). The filmstrip gives a good description of the jungle. It would be good supplementary material after the motivation has been accomplished. It suggests many topics which could be the basis for extended research.

The story of the filmstrip was excellently told with excellent quality pictures. The filmstrip would be very meaningful to the intended grade group and the reading material within the linguistic attainments of that group. The publisher's guide was judged outstanding and the filmstrip enriching by both asking and answering questions. The overall rating was judged to be excellent.

**THE GROWTH OF A HARBOR** (37 Frames). This filmstrip would make a good motivating device. The changes in water transportation are excellently shown. It would be of particular interest to persons of the area of Lake Michigan since the story concerns the growth of Milwaukee, Wisconsin.

The story of this filmstrip was told with excellent pictures and judged to be of very meaningful value to the grade group for which it was produced. The captions were outstanding and the teaching guide good. Being primarily induction type material it both raised and answered questions. The overall rating given was excellent.

**A TELEPHONE STORY** (35 Frames). From Alexander Graham Bell to the present day, the story of the telephone and its development is

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For more than 30 years the BLUE BOOK has been the desk-top reference and work-book of leading audio-visual education administrators. Its first 28 editions, revised annually, were cumulative, those following list only the new releases of their year. This year, again, the Blue Book issue lists, classifies and indexes the new offerings released during the past academic year. Every subscriber gets the BLUE BOOK — and a great many extra copies are sold for all-year reference use in film and other libraries. A-V administration offices, research and production centers, in short — everywhere that accurate release data is needed quickly, handily, constantly! *This makes the annual BLUE BOOK issue a doubly useful one for our subscribers — and, consequently, for our ADVERTISERS.*

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## Looking at the Literature

**LEARNING FROM FILMS** by Mark A. May and Arthur A. Lumsdaine. Yale University Press, 1958. 357 pp. \$5.00.

This book is highly recommended to all graduate students contemplating doctoral studies of the use of films in education. Those who are having difficulty in choosing and isolating a research problem will find many suggestions here. Candidates with topics already selected will use the book in their reviews of related research. They also will be well advised to heed the warnings of hazards in experimental design. One of the values of the book is its candor about what worked and what did not, and intelligent discussion of possible reasons and alternatives.

*Learning from Films* is the directors' report on the Yale Motion Picture Research Project, an eight year program supported by the entertainment motion picture industry. Started in 1946 with a grant from the Motion Picture Association of America, the project was continued until 1954 by funds from Teaching Film Custodians, an independent affiliate of the MPAA. Many, but not all, of the films used in the project were excerpted or produced by TFC.

Part I of the report describes a group of experimental studies of the acquisition of knowledge from films as measured by test scores. Audience variables were grade level and previous instruction on the topic. Some of the film variables were pictorial quality and color, live dialogue and off-stage narration, readability of the commentary, inserted questions, and patterns of words and pictures. Content analysis and test construction for two films, *Osmosis* and *Seasons*, are discussed both in Part I and the two appendices.

Part II contains reports on another educational potential of films, their motivational or enrichment effects on subsequent learning. Evidence was gathered on activities such as reading the book on which a film was based, improvement in reading comprehension, participation in class discussions, and changes in attitudes and interests. Some of the results were meager, and some were more suggestive than definite, but all of the problems are interesting and worthy of further investigation.

Part III is concerned with techniques for evaluating instructional films, and the method called "road testing" is one of the most promising developments from the project. The results of road tests are outcomes of classroom experience, less precise than the find-

presented with interesting facts to emphasize the importance of this means of communication. Useful as supplementary material for a unit of study, the pictures are of good quality and help make the contrasts of present-day telephone operations with early development meaningful.

The filmstrip was judged of average quality for use with the intended grade level. The captions were judged outstanding and acceptably meaningful for the linguistic attainments of the intermediate and upper grades. The filmstrip was somewhat enriching and intended for use as supplementary material which mainly answers questions. Overall rating given this filmstrip—good.

## HANDWRITING SERIES

Charles Scribner's Sons, Inc., 597 Fifth Avenue, New York 17, New York. Filmstrips are in color. Grade range includes second grade. Subject area includes language arts with emphasis on handwriting. A teaching guide is provided for use with series. The entire series was reviewed as a whole.

**MANUSCRIPT BASIC HANDWRITING—BOOK TWO SERIES:**

1. FORWARD SLANT—One Guide Line and Review of Letter Forms, Forms (24 Frames).
2. REVIEW AND NEW FORMS—Numbers and Tests of Good Writing (22 Frames).
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4. PREPARATION FOR JOINING—Drills for Rhythm (22 Frames).
5. FIRST REAL JOININGS—Upper Joinings (23 Frames).
6. SECOND JOINING STROKE—The Short Retrace—Reviews and Test (23 Frames).

This series of filmstrips presents manuscript writing in a very meaningful way to the student. It would be a very good aid to the change from manuscript to cursive writing. The developmental sequence is good. It is based on the Stone and Smalley method of handwriting.

The pictures were of excellent quality in all filmstrips of this series. The telling of the story through pictures was outstandingly done. These filmstrips would be very meaningful to a lower grade group and the teaching guide furnished is excellent. The material is very enriching while it both asks and answers questions. Being intended to introduce new materials for the student, the overall rating given was excellent.



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ings of controlled experiments, but broader and more objective than any preview ratings.

Part IV discusses the use and potential of teaching films, and is based largely on the conditions and practice of audio visual education in Connecticut public schools. The investigation supports the belief that it is the better teachers (by various standards of judgment) who use a variety of instructional materials and the largest numbers of motion pictures and filmstrips. Further, teachers used more films if their school had an AV coordinator or the system an AV director, and the town had a film library.

The report concludes with a discussion of some of its implications for mass instruction. Recommendations to producers are for clear visualization adapted to pupil level of prerequisite information, verbal clarification of visuals, simple language, and enhancement of pictorial cue and overt response factors. Recommendations to school administrators are to use educational films in assembly halls or in classrooms, with or without supplementary instruction, and to develop a program that will realize the full potential of audio visual education.

Mary Mainwaring

Audio Visual Director,  
Chicago Teachers College  
and Wilson Junior College

## News in the Trade

### IDEAL APPOINTS NEW MANAGER

Mr. Thomas S. Roberts has been appointed manager of the Chicago branch office for Ideal Pictures, Inc., it was announced by Paul Foght, president. This is in addition to Mr. Roberts' position as president of Midwest Visual Equipment Company, Mr. Foght said.

Mr. Roberts brings to Ideal more than 23 years experience in the audio-visual business. After he was graduated from Lake Forest College, he was employed by Bell & Howell Company. Three years later he formed his own company selling and servicing audio-visual equipment and visual aids.

He is a member of the National Audio Visual Association, and an officer of the National Rental Projection Service.

### NEW T-V PREDICTION

Phillip L. Gundy, president of Ampex Audio, Inc., in a talk before the Magnetic Recording Industry Association in Chicago immediately following the big Electronics Parts Show, predicted that it would not be long before home and school TV receivers will be projecting taped picture and sound, including color TV, right on their own sets, at any time their needs require.

He demonstrated the new Ampex Universal "A" (900 series) 4-track stereo recorder which, at 3¾ ips, increases the conventional 48 minutes capacity of an 1800 foot reel of tape to 3 hr. 12 min. of stereophonic recording. New Ampex 900's include the 4-track head at no increase in price; those in use now may

have the new dual stereo head installed by local Ampex servicemen. Ampex consoles are designed to play stereo records, as well as 4-track, 2-track stereo and monaural tape.

Nat Welch, general chairman, and Edward A. Altschuler, executive secretary, were the speakers at a breakfast session; the rest of the morning being split between merchandising and advertising discussions. Recorders and tape may reach the consumer today through some 8,400 music stores; 55,000 drug stores; 3,000 out of 10,000 camera stores; and 1000 AV specialist dealers who serve education and industry, each group serving a distinct and separate function in the distribution pattern. The "case" for each was championed by a qualified representative. For the AV dealer Martin Mendro stated bluntly that unless the recorder and tape makers developed special models, services, and distribution channels for education and industry, they would surely fail to realize the full potential of these markets.

### MPI ANNOUNCEMENT

The Motion Picture Industry Credit Group announce the re-election of J. A. Tanney, President of S.O.S. Cinema Supply Corp., as Chairman and Kern Moyses of Peerless Laboratories as Vice-Chairman to serve another year. The group is affiliated with the National Association of Credit Management, having offices in all principal cities.

The Executive Committee consists of Jack Fellers, Duart Film Labs Inc.; Walter Lynch, Mecca Film Labs Inc., and Everett Miller, RCA Film Recording Studios.

Chartered on April 1, 1953, the Motion Picture Industry Credit Group is

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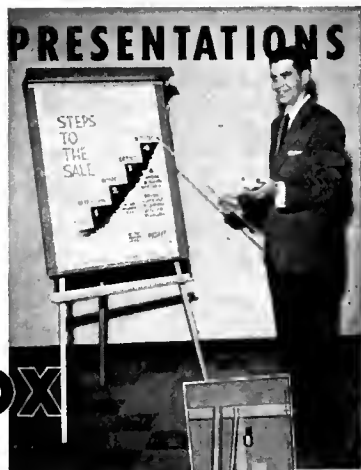
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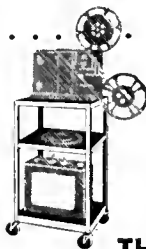
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**CORONET OFFERS TEACHER EDUCATION FILMS AT LOW COST**

Coronet Films announces a revolutionary new cooperative plan to make a selected group of fifty films available at extremely low cost to teacher-education institutions. These fifty films, valued at more than \$3,000, will be deposited with a college or university for one year at a cost of only \$250. The films may be used without limit in teacher education courses and in practice teaching, but may not be offered for rental.

Leading institutions have taken advantage of the plan and many more are expected to participate: The only requirements participating institutions must fulfill are to keep the films in proper condition, encourage their use, and report teacher and pupil reactions to Coronet.

The fifty films are divided into four basic units: "Teacher-Education," including a new series of three films on **Education in America**, and **Audio Visual Materials in Teaching**; eight films which show good "Teacher-Student Relationships in Counseling Situations"; 23 films including "Classroom Situations for Method Analysis"; and fifteen "Outstanding Subject-Area Films."

Inquiries concerning the Coronet program to provide "Films for "Teacher-Education" should be directed to Coronet Films, Coronet Building, Chicago 1, Ill.

**COLBURN CONFERS AWARD**

John Weigel, dean of Chicago motion picture narrators, received an award of merit plaque from the Geo. W. Colburn Laboratory in recognition of his contributions to the 16mm motion picture industry.

For over two decades his performances as a narrator and actor have established and maintained a standard of excellence that has contributed greatly to the growth and quality of 16mm industrial and commercial films.

The presentation was made by Clyde Ruppert, Director of Producers Services.

**NEW SOUND, TV, AND SAFETY SYSTEM FOR SCHOOLS**

An all-new communication, signaling, safety, and teaching system was exhibited in Chicago recently by the manufacturer, DuKane Corporation, St. Charles, Ill.

Through the use of an ingenious electronic network which combines into one system the functions of a public address system, emergency alarms, fire sensing and detection equipment, telephone-intercoms, clocks and class-break signals, and closed-circuit TV, the manufacturer claims greater efficiency and educational effectiveness at far lower cost than previously possible.

DuKane engineers emphasized that the system is not a "dream system" for some time in the future, but is ready for installation now in schools anywhere in the U. S. Or, parts of the system can be installed with provision made for future installation of the remaining features, with greater savings in overall cost.

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- (51) Victor Animatograph Corp., a Division of Kalart Co. — 16mm sound projectors 16mm viewer, Back Cover
- (52) Visual Sciences — science filmstrips, page 372

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# Check these 10 points in selecting 16 mm sound projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full sound track.
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level surface, even the floor.
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

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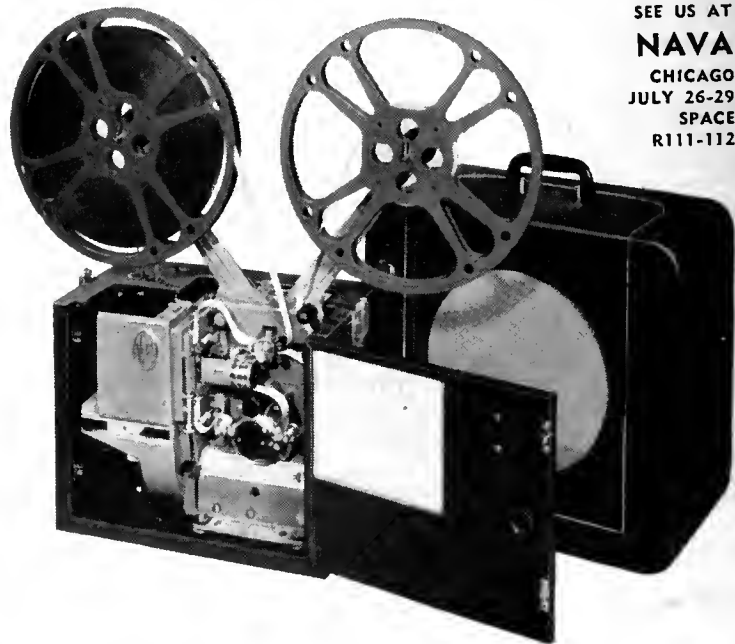
The above 10 points give a quick picture of the advanced features you should expect in a modern 16 mm sound projector. Only a Victor brings you *all* of them. And with every Victor you also get the "standard" features of all quality sound projectors, including 2 speeds for sound and silent film, still picture, and reverse projection.

Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

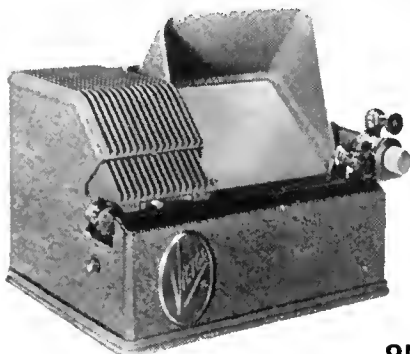
Victor was first to develop 16 mm projectors and through the years Victor has been first to perfect improvements that assure finest pictures—finest sound—easiest operation. Victor long has been the choice of A-V experts in 73 countries.

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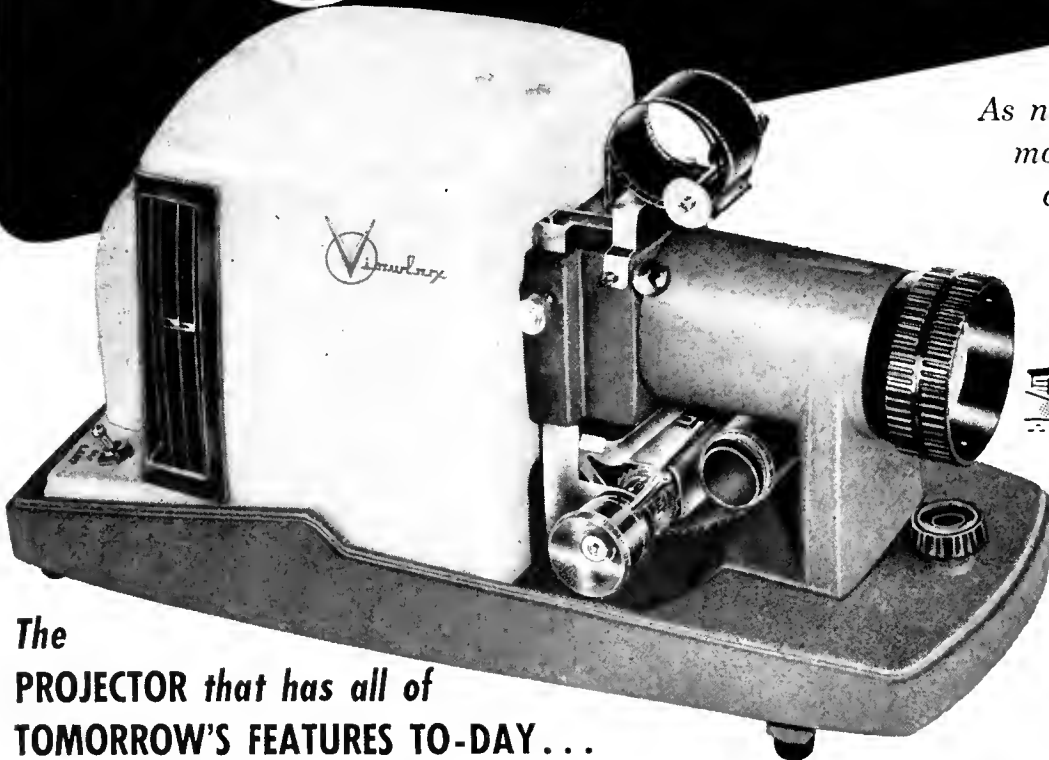
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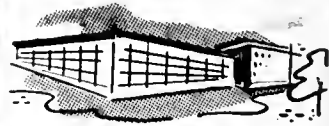
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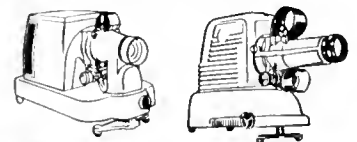
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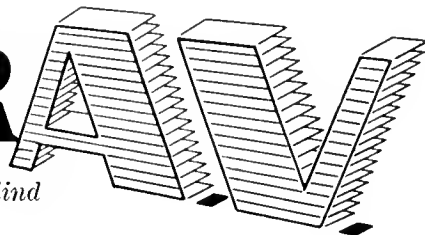
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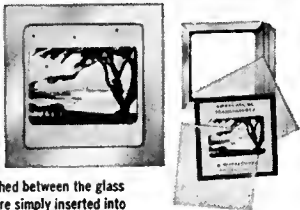


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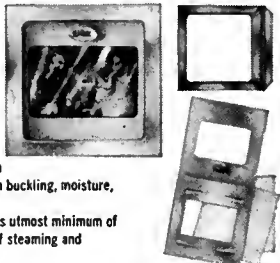
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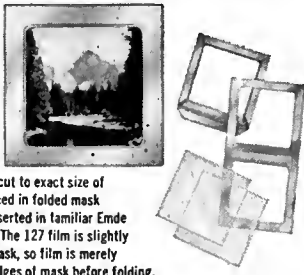
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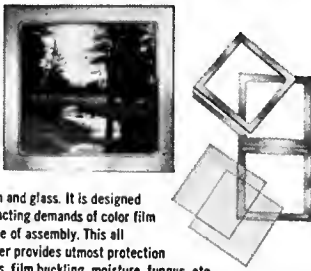
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded  
in 1922  
by  
Nelson L. Greene

August, 1958

Volume 37, Number 8, Whole Number 366

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# Leadership

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editorial

# KNOWING WHAT'S AVAILABLE

With the publication of this August 1958 BLUE BOOK ISSUE of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE, the magazine becomes an around-the-calendar, throughout-the-year publication. For the first time we have published twelve full issues in a year. It is a symbol of the reality that now the use of audiovisual materials in schools and in other educational programs is a full-time, twelve-month responsibility.

For the past two years the BLUE BOOK ISSUE of SCREEN has been published in December. There seemed good and logical reason for publishing it then as a kind of year end summary. But we have come to the conclusion that this BLUE BOOK service to our readers will become far more functional and valuable if published just preceding the beginning of a new school year. It is thus a summary and reference tool that can then be used at the beginning and throughout the entire school year.

## Complete Year Round Coverage

In this issue we have attempted to list all the audiovisual materials produced during the previous year between June 1 and May 30. This sets the pattern for the future, too. Each August issue, hereafter, will provide a listing of the new audiovisual productions of the previous year. Each succeeding monthly issue will list the new productions for that month. Through this continuous thorough coverage and service SCREEN makes a major contribution toward keeping audiovisual materials users informed of what is available.

Knowing what's available is the first essential step in making good use of audiovisual materials. How could a teacher possibly use a film if he didn't know it exists? We recall an audiovisual director who made a detailed study of the way materials were being used in his school system. (He was really trying to develop evidence to prove to others what he was sure about, that his administration of the audiovisual program was just about perfect!) One of the startling things he discovered was that twenty-one per cent of the teachers studied didn't know what materials were available for their use. He thought he had told them by publishing a single bulletin. You can be sure that he proceeded to remedy that situation. You can be sure, too, that readers of SCREEN, with its new and more complete 'round-the-calendar listings of audiovisual materials, will have no difficulty in keeping informed about the materials that are being produced for their use.

## Inter-related Listings of All Materials

One of the unique and valuable features of SCREEN's listings is that all kinds of audiovisual materials are listed under each of the many subject matter classifications. This is done for good and sound reasons. It provides a listing based upon best instructional practice. Teachers who are making best use of audiovisual materials are not concerned with one audiovisual medium only. Good teachers do not get stuck on one layer of Dale's "Cone of Experience." Good teachers must constantly strive to provide for their pupils a wide range of learning experiences. They must make use of a wide variety of audiovisual materials in their teaching.

Dr. Mendel Sherman and others on "Ole" Larson's staff at Indiana University have recently been talking about the "cross media" approach to learning. As we understand it, this is another approach to the fundamental idea that the inter-related use of many materials of instruction is basic to best instruction. It is not enough just to use a motion picture to provide a background for reading, or to show a single picture to illustrate a point. But when a motion picture is used, and a filmstrip, and a related recording—and if all of these rich, concrete experiences are provided for pupils at the right time, and are presented in the right way with due consideration of the relationships of the materials to one another, then meaningful and memorable learning results.

Good audiovisual directors, if they are to serve their teachers well, likewise cannot be concerned with but a single medium. They must be concerned with the same wide variety of audiovisual materials that good teachers need. The way that materials are listed in SCREEN recognizes this concern for the inter-relatedness of audiovisual materials. The important thing is not whether the new "Story of Abraham Lincoln" is a motion picture, or a recording, or a filmstrip. But it is important to know the facts about the new production and its relationship to other materials on the subject. Then the evaluation of this and other related materials will determine which ones, and which combinations, will most likely meet the instructional needs.

### An American History Preview

Earlier this summer we had the worthwhile and illuminating experience of working with a committee of teachers selecting audiovisual materials for American History instruction. Motion pictures, filmstrips, and

recordings were reviewed, and for the most part they were reviewed in the sequence in which they would probably be used in the classroom. They were also reviewed within the context of other instructional materials that were already available, the textbooks, maps, charts and other audiovisual materials. The wide variety and excellence of the materials available today for the teaching of American History provide teachers with unprecedented opportunity for making history more real and comprehensible than ever before. And we're sure that this is equally true of other areas of today's curriculum.

With new and better materials being produced all the time for all subject matter areas there is constant challenge in the selection of best materials to meet local teaching needs. One observation about the newer motion pictures available for American History was the remarkable contrast with the pictures available eight or ten years ago. Then, practically the only films available (and there weren't too many of them) were the edited versions of theatrical productions. Today there are almost countless films produced by experienced educational film producers covering a range from the early explorers to Sherman Adams. And in addition there are many excellent teaching films available that are the by-product of television, such as the "You Are There" series. With this constantly increasing wealth of materials, the task of knowing what is available and then evaluating and selecting the best from these materials is becoming increasingly complex. You need all the help you can get.

### A Reference Tool

So, this issue of EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE has been designed to help you in solving your problems in locating the best audiovisual materials available for today's teaching. It brings together the past year's productions in all subject matter areas and at all grade levels. The annotations will help you to know what the materials are about and to make up your mind which materials you will want to review to round out your own collection of instructional materials. This issue is a reference tool that you will want to keep on hand to use continually, whenever additional funds are ready for the purchase of materials, and whenever inquiring teachers find new instructional needs for new and better materials.

*Paul C. Reed*



# San Francisco's Audio Visual Materials Card Catalog

As a result of three and a half years of research and production in the Department of Audio Visual Education, The San Francisco Unified School District, each public school in the system has received its own 15 drawer Audio Visual Materials Card Catalog. For curriculum reasons applicable to our system we have found it advisable to furnish each school, elementary, secondary or special, with a complete listing of our materials rather than a specialized or limited catalog of materials for a particular grade, subject, or level. The catalog is an alphabetical index by title and subject, with up to as many as four cross filings if necessary.

It became obvious that our communication with administrators and teachers in the form of printed or mimeographed audio visual catalogs was unsatisfactory. The volume of materials held by the department made it impossible to re-issue a practical and complete mimeographed catalog each year, therefore a series of colored "supplements" were initiated. The result was the original catalog plus a stratification of seven supplements and reaching a thickness of five inches. Everything we held was in the catalog, alright, but very difficult to find. It not only became physically unmanageable but like all yearly issued items it was well out dated before reaching the teacher. The situation was certainly not promoting the use of the excellent audio visual materials in the department. Something had to be done and we were given the strong support and encouragement of our Superintendent, Dr. Harold Spears, and his staff.

As a library of instructional materials we concluded it would be best to employ basic library techniques and provide card catalogs to replace the mimeographed units. This was not a hasty decision and was reached from the over-all standpoint of long-range economy of operation, improved efficiency, as well as professional effectiveness. Our approach was based on a desire to use the general, and familiar, format of the library card catalog, but to adapt this tool to fit audio visual materials, our curriculum, and the specific departmental organization of the San Francisco schools.

Within our own Department of Audio Visual Education, Miss Bess Landfear, Research Librarian, guided the project. We pooled all related

experience and information we could gather from institutions, business and industry on cataloging, modifying and adapting those ideas we wished to incorporate in our audio visual materials card catalog. Teachers and administrators in San Francisco received word of the card catalog with both relief and enthusiasm and made many excellent practical suggestions during its development. We capitalized on teacher interest and kept them informed regarding our progress by means of departmental memoranda as well as progress notes in the Superintendent's Bulletin.

In terms of production we found it absolutely necessary to produce our own cards. We use a Multilith Model 1250 which is used for other Central Office projects, but the audio visual card catalog initiated its purchase. It has proved a versatile machine, and by using Multilith card masters we are able to obtain excellent results. The machine must be operated by a trained operator, but the card masters can be produced by any typist familiar with typing cards. Using an electric typewriter produces a much more even card master than manually. Our running card stock is cream white in color and 100% rag content. Incidentally, card stock color will vary slightly on different factory lots, even from the same manufacturer.

For housing we use a 15 drawer standard library unit, such as produced by Remington Rand; one of which was obtained for each of the 132 schools in the district. Fastened to the cabinet top is a 4"x4" adhesive aluminum plate which gives the key to the catalog's "color-keying" as well as grade level symbols.

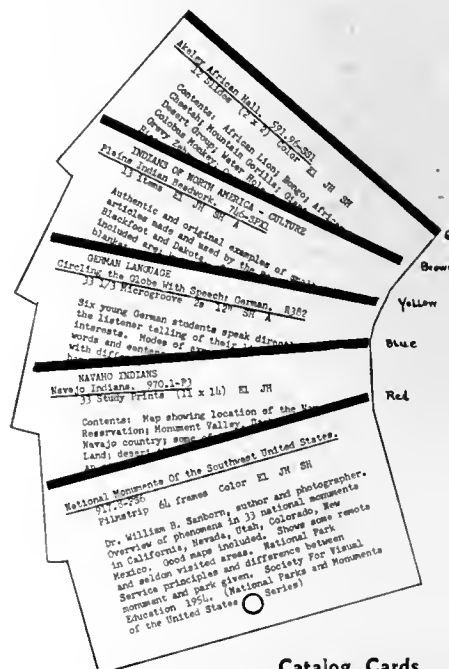
Our standard run on each individual card is 200, giving us one each for the 132 production catalogs and the remainder as a cushion for growth, loss and replacement. As cards are run off they are sorted into a special cabinet containing pigeon holes for each school. Every two months the cabinet is emptied and a packet of new cards sent to each school, thereby keeping them up-to-date and posted on additions in the department. A special bulletin on *How To File Your Audio Visual Materials Card Catalog* was prepared by the staff under Miss Land-

fear's direction; it is simple, easy to follow and has met with favor. Adding new cards in the school *has not* proved a problem.

Now for a few points regarding attributes of this catalog. Many of these factors are obvious but perhaps you can find an item or two that you can modify and use in your own program.

The catalog includes all of the various types of instructional aids and materials held by the department which serves all levels and schools of the District.

One of the most unique aspects is its color-keying. Each card is banded across the top with a 1/8" colored band designating what type of material it represents. For example; a red band is for filmstrips, blue for study prints, yellow for recordings, brown for exhibit, specimen and realia materials, green for slides, and pure white for motion pictures. Not only does this make a very attractive catalog, but actually makes an audio visual teaching aid out of the audio visual materials catalog itself. At a glance it dramatically points up that there is much more to audio visual education than just motion pictures! It is also of considerable value in helping teachers lo-



by  
**William B. Sanborn, Ed.D.**

**Supervisor, Audio Visual Education,  
San Francisco Unified School District**

cate quickly a particular type of subject material without first having to read all of the card data. The color-keying is also of value to us in terms of indicating strong and weak holdings in terms of amount of coverage.

Appearing on each title and subject card is an objective, descriptive and critical note regarding the material. These notations have been prepared by our own teaching and administrative staff in the District under the constant all-year previewing program administered by our Department. All card copy is reviewed and edited by this supervisor and Miss Landfear. The cards note, briefly, the subject matter coverage and a comment indicating the grade level or aspect of the curriculum where it is most useful. Notes are also included regarding any specialized use of the material in question.

Each card also contains information common to many catalog cards, such as the type of aid or material, producer, date, in the case of motion pictures the running time in minutes, and of filmstrips the number of frames, series, and the recommended grade levels by the coding P EL JH SH A and In-service.

The catalog is primarily for teacher, not student use, although some very worthwhile and carefully directed student activities have centered around it. In organization it closely follows that of a standard library card catalog. Each item is given an appropriate Dewey classification number, and our own material type number, such as MS for motion pictures, FS for filmstrips, etc. The material type number (MS, FS, etc.) is numerical under each class, the number showing how many films, for instance, in the particular class. For example; No. 598.2MS1, MS2, MS3 shows we have three different films on birds, and print copies of each title are indicated by Cop. 1, Cop. 2, etc., on our control or shelf list master card. For our subject headings we use the *Sears List of Subject Headings*, but adapt and modify them as our curriculum needs indicate. Our catalog subject heading cards were carefully drawn up by our staff and ordered to meet this need.

The cards themselves are similar in format to regular library cards, but again have been adapted to fit our needs. The title is carried to the left margin and is followed by the call number, both *underlined*. By using a

specially designed Audio Visual Materials Requisition, the schools merely have to copy the underlined data in making a request for a particular item, plus their request dates. This device by itself has greatly minimized errors in ordering and makes the catalog a more efficient tool.

As each catalog reached the school it initially contained approximately 15,000 cards, all of which were written, produced and processed in the Department of Audio Visual Education. Needless to say, it has been a major undertaking to prepare, file, and arrange these cards and many teachers, administrators and parent groups have helped with the final filing. In each secondary school the regular audio visual building coordinator handles the additions to the catalogs, and in the elementary and special schools usually one teacher has accepted this as a professional responsibility.

In summary, what are the advantages of this catalog? Most important, it makes readily accessible, in one spot, and under any given heading or subject, all of the materials held by the department. The color-keying is good psychologically in helping focus attention on the wide variety of fine materials available. It greatly facilitates departmental communication with the teaching staff as to new and current materials. We no longer contend with a constant problem of an out-dated catalog—it is current. Once established the maintenance costs are low and easily adapt themselves to regular routine processing procedures. Also, it is invaluable in the elimination of out-dated, damaged and non-replaceable materials by allowing us to send out a list of cards to be pulled and destroyed. And last, but not least, a factor that was a surprise to us. The public relations aspect of the catalog was underestimated, not only from an in-service standpoint, but with the parents! During the last year we have been asked to present explanatory programs on the catalog to a number of P.T.A. and similar groups.



**Dr. Sanborn holds cards from Catalog concerning materials shown; Apache baskets, Kachina dolls, films, filmstrips, etc.**



**Mrs. Geneva Videen, Preview Consultant, looks up a title in the Card Catalog.**

**Audio Visual Department staff members, Mrs. Violet Orchard, Mrs. Alice Simpson, and Mrs. Geneva Videen, complete filing in the last bank of card catalogs for distribution to the public schools of San Francisco.**



# BLUE BOOK OF AUDIO-VISUAL MATERIALS

33rd EDITION

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## How To Use the Blue Book

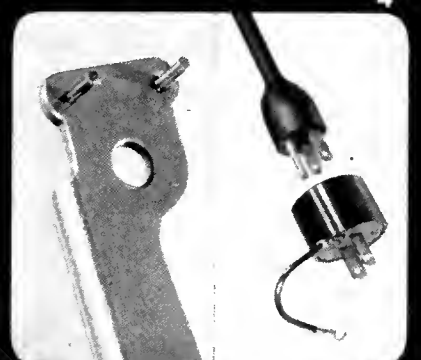
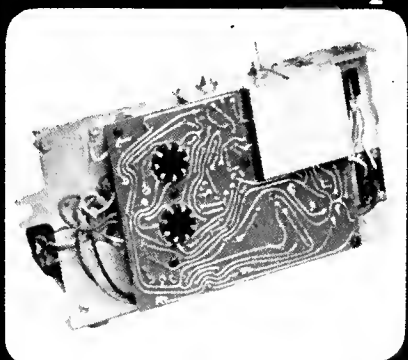
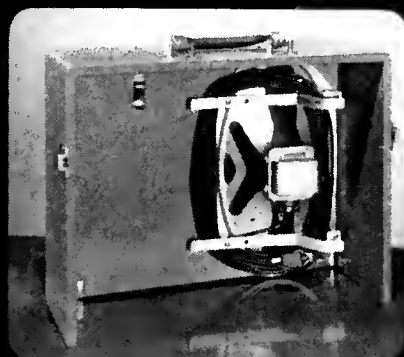
Audio-Visual materials of all kinds are listed in the following pages and are grouped according to the classifications shown above. For the most part, the materials listed have been released during the past academic year, as they were available, and have appeared in preceding issues of Educational Screen for 1957-58. In addition, many entirely new materials have been incorporated in this issue's listings.

The producer or primary distributor of each item is indicated by name or coding appearing in CAPS following the title and classification of material. You should contact such sources for purchase or rental, or any additional information desired. Addresses will be found in the Directory of Listed Sources at the end of this BLUE BOOK.

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
trans—transparencies  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
Tape  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
R—rent  
b&w—black & white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult  
TT—teacher training

# YOUR GUIDE TO THE NEW, LOW-PRICED KODAK PAGEANT 16mm Sound Projector, Model AV-085



When you select a sound projector, demand more than just a machine for showing movies. Use as your standard the new Kodak Pageant, Model AV-085, at just \$439.\*

1. **Easy setups**—No muss or fuss for you (or your students). Film path is printed on projector. Reel arms fold into place; drive belts are permanently attached. You're sure every show will be off to a good start.
2. **Image brightness**—Don't settle for washed-out pictures, even in hard-to-darken rooms. Get the sparkle and details that the Pageant's Super-40 Shutter provides—40% more light than an ordinary shutter at sound speed.
3. **Full range sound**—A speaker must be baffled to make the low tones fully audible throughout the room. The Pageant's NEW, compact 11 x 6-inch oval is *baffled* in an attractive case that forms the cover for your projector.
4. **Permanent lubrication**—The most common cause of projector failures is improper oiling. You never have this difficulty with a lubricated-for-life Pageant. It's always ready to go when you are!
5. **Rugged and compact**—Printed circuits in the new 8-watt

- amplifier are rugged, help make this unit compact and easy to service. You can easily move it from room to room, set up to show almost anywhere.
6. **Fidelity control**—This feature is important because a sound track can be on *either* side of a film. Only with a focusing control like the one on the new Pageant can you get the optimum sound, *no matter* which side the track is on.
7. **Protection against wear**—The pulldown claw moves the film 28,800 times during a single showing of a 20-minute movie. A tungsten carbide tooth on the new Pageant makes this part virtually wearproof.
8. **Grounded power cord**—New 3-wire cord (complete with adapter for 2-wire outlets) meets electrical codes in all locales.

This exceptionally fine projector is only \$439. Ask a nearby Kodak Audio-Visual Dealer to demonstrate the AV-085. Or, write for new Pageant booklet giving all the facts.

\*List price subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.



## TO GET MORE INFORMATION

If you wish further information about any of the following materials, use the Reader's Service Coupons on pages 441-442 or write **EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE**, 2000 Lincoln Park West Bldg., Chicago 14, Illinois. We shall be happy to forward your requests to the sources of these materials.

Prices given for audio-visual materials are subject to change. Check with the producer or distributor of a particular title for the latest sale or rental price.

## AGRICULTURE

- Americo's Farms: \$12 Billion Problem** fs NYTIMES 58fr si b&w \$2.50. Ever-increasing production of farm commodities and the steadily shrinking role of the farmer; impact of the machine revolution; ramifications of the problem of surpluses; "parity" and the Soil Bank.
- Can We Solve the Farm Problem?** mp 20TH 20min sd b&w \$90. Today's agricultural surpluses, according to the film, result from the planting of more land and the use of newer equipment in World War II. Farmers need to be given a fair return and at the same time surplus stocks must be reduced.
- Enemy Underground** mp MODERN 13min sd col free. Cotton growing problems and solutions.
- Eradicating the Khapra Beetle** mp USDA 14min sd col. Striking scenes of control measures for the world's worst pest of stored grain.
- Farm Fathers** 5fs LONG si col \$22.50 ea \$4.80. Work on wheat, truck, fruit, cotton and dairy farms as seen through the eyes of children living there. Pri Int
- Farm Machines for a Land of Plenty** fs VEC 36 fr si b&w \$3.50. Development of power machinery that revolutionized American farm methods and raised the standard of living in America to the highest in the world.
- Fruits for the North** mp MINNESOTA 20 min sd col \$160. Efforts of scientists in breeding fruits adapted to the northern climate of Minnesota where early pioneers found only wild plums and inedible crabapples.
- Hold Your Horses** mp MODERN 22min sd col free. Maintenance problems of farm tractors.
- How to Make, Store and Feed Quality Silage** sfs MEREDITH 56fr LP sd col \$6.95. Planting, seeding, mixing, preserving, harvesting, storing, feeding and mechanizing the handling of silage as a major source of digestible protein. SH C A
- Japanese Beetle** mp USDA 13min sd col & b&w. History of the pest and tested methods of battling the beetle; Federal and State control programs and quarantine regulations.
- Land Changes** mp USDA 14min sd col loan. How wornout land acquired for national forest purposes was improved by reforestation, protection, and proper management.
- Marketing Farm Products** mp USDA 17 min sd col loan. To promote world marketing of U. S. farm products, Department of Agriculture Attaches serve as eyes, ears, and voice of American Agriculture in 60 foreign locations. Promotional efforts shown.
- My Conservation Reserve Acres** mp USDA 5min sd loan. Story of how a farmer and the local Soil Conservation Service technician work out a plan for participating in the conservation reserve part of America's Agricultural Soil Bank Program.
- New Look at Electric Farming** mp USDA 10min sd col loan. Uses of electricity in modern farm production and the farm kitchen.
- Old Mac Donald** mp MODERN 27min sd col free. Story of meat, milk and egg production on a modern farm.
- Our Magic Land** mp USDA 17min sd col or b&w loan. No greater magic exists than the wonder of life itself—a seed dropped in the earth magically pushing through the soil to become a stalk of full-kerneled corn or a fine tree sheltering and feeding the wildlife of the forest. Nature asks only man's efforts in conservation.
- Story of California Agriculture** mp AVIS 18min sd col \$150. Beginning with the days of the Spanish padres, through the gold rush and the coming of the railroad, agricultural development is depicted.
- Story of John Porter** mp NCA 25min sd col free. Careers in the field of horticulture explored. Shows men and women continuing the search that results in new discoveries in breeding, growing, harvesting, and marketing fruits and vegetables. SH.
- Successful Farming** fs (series) MEREDITH si b&w. Titles include: **How To Build Fence** 43fr \$3.50; **How to Save More Pigs** 34fr \$2.25. SH C A
- Western Carrots & Western Head Lettuce** 2fs WGA 50 & 54 fr col \$2.50 ea. Int.
- What is a Farm Worth** mp USDA 19min sd col loan. A young farm tenant couple views an appraisal demonstration. **For more information circle 113 on coupon**

## ARMED FORCES

- Armed Forces Films** A catalog listing hundreds of fine films that may be borrowed, at no cost other than return postage, may be obtained by writing: Department of Defense, Office of Public Information, Audio-Visual Div., Room 2E791, Pentagon, Washington 25, D.C. Army, Navy, Air Corps and U. S. Marines film distribution centers, as indicated, should be contacted directly. Full particulars are given in the general Armed Forces Films catalog. Additional titles are released through the U. S. Office of Education, Visual Education Service, Washington 25, D.C.

**Corporal Story** my ASSOCIATION 17min sd col or b&w free. Development and test-firing of the Army's rocket-powered, surface to surface guided missile and what this new weapon means to America's defense.

**Defense and Disarmament** fs NYTIMES 59fr si b&w \$2.50. Quest for the reduction of armaments that has been intensified as a result of the dread weapons of the Atomic Age and the ever-increasing burdens of national security; changing defense patterns; vital issues of global strategy and national defense.

**New U.S. Air Force Films** 8mp UWF **Thunderbirds** (14min sd col) shows jets in action stunts; **Winged Wizardry** (3min sd) shows more jet tricks in formation; **Sentinels in the Air** (15min sd) emphasizes role of Air Force Reservists; **Techniques in Aircraft Fire-Fighting and Rescue** (29min sd col); **Air Force News Reviews** numbers 11, 12, 15, 16.

**Revolution in the Navy** mp MH 55min sd \$195. Effects of atom power and guided missiles on the U. S. Navy.

## ARTS AND CRAFTS

**Adventuring in the Arts** mp GSA 22min sd col r \$4.25. Girl Scouts, inspired by visit to county fair, embark on many creative arts and crafts projects. JH

**Alaskan Eskimo Arts** 24sl ART COUNCIL \$18. With written commentary.

**American Painters 1815-1865: Part I.** 45 sl ART COUNCIL. \$34. From Boston Museum of Fine Arts Karolik Collection, shows still-life, portraits, genre, marines, primitives. Written commentary.

**American Painters 1815-1865: Part II.** 31sl ART COUNCIL. \$24. Also from Karolik collection, shows landscapes. Written commentary.

**Appreciation of Pictures** (series) 12fs BOWMAR col single-frame set \$55 ea \$6; double frame \$75-\$75.00. **The Artist's Medium; Line and Linear Construction; Space; Volume and Tone; Movement and Colour; The Content of Art; Religious Art—Symbolic; Religious Art Combined with Realism; Idealism; Realism—Portraiture; Genre and Still Life; Man's Environment; Modern Art.** (Visual Publications, Ltd., London, England) SH C

**Art and You** mp FA 10 min sd b&w \$50 col \$100. Art as a way of expressing our feelings and thoughts. People, nature, world in art. For appreciation and creative exercises Int.—HS

**Art Council Aids** (additions) sl 2x2 Kodachromes. Australian Bark Painting (8) \$6; Primitive Indonesian Art (13) \$9.50; Alaskan Eskimo Arts (24) \$18; American Painters 1815-65—Karolik Collection Landscapes (31) \$24; Portraits, genre, etc. (45) \$34.

**Art in the Western World** mp EBF 30min sd col \$360. Artistic production from the XIII to the early XX century is related to historical and cultural trends of its times. Eighty works of art in the National Gallery at Washington are featured. SH C A

**The Art of Leather Carving** mp SULBRUCE 20min sd col \$160 b&w \$90. Joey Smith, expert craftsman, demonstrates professional results with kit of only nine basic carving and stamping tools. JH—A



**The Art of Rouault** 6fs LIFE col \$30 (set), \$6 ea. Brilliant paintings create 1893-1952 in rich beauty of their original colors, also the stained glass windows designed for the chapel at Assy. SH—C

**Art Slide Sets** sl ART COUNCIL 2x2 Kodachromes with written commentary. **Primitive Art, Children's Art, Foreign Poster Art, Design Elements, Modern Jewelry, Historic Textiles, Japanese Masks, Prints, Toys.**

**Australian Bark Painting.** 8 sl ART COUNCIL \$6. Map and printed commentary included.

**Child Art and Nature Series** 3mp BAILEY 6min sd col \$165 (set of 3) ea. \$60 r \$3. Children in the films interpret their own experiences by using inexpensive art materials. Titles: **Birds and Etching, Insects and Painting, Weeds and Mosaics.** Produced at University of Wisconsin. Prim. C A

**Children Who Draw** mp BRANDON 44 min sd. Delightful and perceptive portrayal of small children's thoughts and actions as reflected in the pictures they design. Photographed in Japan.

**Cornelius Krieghoff** fs NFBC-BOWMAR 59fr col \$5. Captions and Manual. Dutch artist's paintings of French-Canadian life of 19th century. For both art and history. SH

**Cubism** mp CINEMA 16 17min sd col r\$12. Aims and techniques of this school of art explored in a consistently provocative survey featuring many outstanding Cubist paintings from European museums unknown in this country, accompanied by an authoritative English narration.

**Design Sources: Human Face and Figure** fs VEC 28fr si b&w \$3.50. Some of the many ways in which the figure and face may be used as a source of design problems.

**Design Sources: Living Things** fs VEC 30fr si b&w \$3.50. Over 100 different designs motivate the student's creative expression.

**Drawing a Portrait** mp EBF 10min sd col \$120. Eliot O'Hara sketches an ellipse on paper and then draws a facial hoop to orientate face and features. He then draws the eyeline and locates the eyes. Other steps in drawing are carefully delineated. SH.

**Educational Miniatures LIBRARY** \$5 per set of 32. Two-inch high plastic figures of people in colorful native costumes from around the world.

**Exploring Art Systems** mp PORTAFILMS sd col \$100. What are "systems?" An artist may approach design in many ways. The same figure is rendered according to a variety of systems. In each the artist explains just what he is doing—and why. TT SH C A

**French Paintings in European Collections: Late Nineteenth Century & Modern** — Loan collections of 30 and 20 paintings, respectively — FACSEA loaned by subscription. Fine color reproductions mounted on gray board under plastic. 15x20 to 25x30 inches.

**Goya** mp HARRISON 20min sd b&w \$110. Life of the artist told through his work. Original score composed and played by Vincente Gomez, Guitarrist.



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**AO Spencer Opaque Projector**

**SO EASY** Teaching and learning are much easier with this unique projector. You just flip a switch to project a big, bright picture of your teaching materials exactly the way you want to show them... subjects become dramatically alive... and your class responds as a unit. You teach more effectively because you show what you mean. Learning is more fun this way.

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**How To Embed Specimens in Liquid Plastic** fs SYRACUSE 53fr si bGw. Clarifies understanding of the process especially for those who have had some slight experience with it. TT SH A

**How to Make a Simple Loom and Weave** mp EBF 16min sd col \$150 bGw \$75. Shows how to construct a loom from scrap wood; methods of planning, measuring, constructing; using inexpensive materials creatively; proper care and use of tools and materials. Int.

**How to Make and Use a Diorama** mp MH 20min sd col \$200 bGw \$100. Numerous examples and construction details show how these aids may enrich classroom instruction.

**How to Make a Starch Pointing** mp EBF 12min sd col \$125 bGw \$62.50. Shows how easily inexpensive materials, such as ordinary starch mixed with paint, can be used to develop an interesting craft with a variety of practical applications. Int.

**How to Paint in the Chinese Way** mp ATHENA 10min sd col \$110. Process of rubbing sticks of pigment in shallow pans of water produces the water colors used. The artist then plans her picture. The picture is created using color mixed on the brush as well as on the palette. All work is completely free hand. Makes clear the Chinese theory of composition. Done by Madame Yee Ping Shen Hsu.

**Ink and Ricepaper** mp CONTEMPORARY 16min sd col \$175 r\$15. Making of a woodblock print by Lowell Novee from preliminary sketch to finished rice paper.

**Leonardo da Vinci and His Art** mp CORONET 13½min sd col \$125 bGw \$68.75. Leonardo's drawings, work-book sketches, studies and paintings are woven together with Florentine scenes and Tuscan landscapes. JH, SH, C, A

**Line** mp PORTAFILMS 10min sd col \$100. From a clear, simple explanation of the basic qualities of lines, proceeds to explain other secondary qualities which lines may have. Different ways lines may be created in art are shown. Most of the film is in animation. Original musical score. SH.

**Modern Art** (series) 3mp BAILEY ea 7min sd col set \$165 ea \$60 r\$3 ea. **Cubism—Impressionism—Non-Objective Art.** SH C A

**Mosaics For All** fs IFB col 3 strips with manual \$18, single \$6. Individual titles: "Easy Ways — Inexpensive Ways," "Greater riches through variety in tessare and cements," "New experiments with melted bottle glass." Creative work by students at Immaculate Heart College, Los Angeles, all ages.

**Natural Color Photo Murals** LIBRARY PRODUCTS. Size 30"x40" at six for \$14.50; framed \$25. Titles include: **Stone Bridge, Fall Brook, Great Patriots, Winter Bridge, Village Church, Birch Trees (Winter), Red Maple, Winding Road, Birch Trees (Fall), Easter Lilies.** Each \$2.50.

**Open Window** mp IFB 18min sd col \$195 r\$12.50. A journey through the countryside of five lands as their great painters have seen it during five centuries in the development of landscape painting. Belgium, France, Luxembourg, Netherlands, and the United Kingdom are depicted.

**Out of a Chinese Painting Brush** mp ATHENA 10min sd col \$110. Chinese mastery of brush-work in water color technique and the poetic interpretation of nature as shown by Professor Chang Shu-Chi.

**Painting a Portrait** mp EBF 11min. sd col \$120. Eliot O'Hora demonstrates effective watercolor techniques for achieving a successful likeness.

**Paintings in the Metropolitan Museum of Art** fs BUDEK 52fr Italian painters, mainly of the XIII and XIV centuries. Giotto, Bernardo, Daddi, Taddeo Gaddi and Spinello Aretino are represented. C

**Painting Pictures About People** mp IFB 20min sd col \$118. Action centers on an instructor illustrating the possibilities of different experimental techniques in using tempera. The demonstrator uses sponges, large varnish brushes, spools, and other tools to achieve different effects. In the last half of the film students of all ages are seen making pictures of people.

**Passé Portout Framing** mp INDIANA 10min sd col. Illustrates the step-by-step procedure of framing flat and three-dimensional materials by this method.

**Pattern for a Sunday Afternoon** mp CINEMA 16 8min sd col r\$8. Brass filings, paints, burlap, paper cut-outs, and sequins are used for an exuberant and brilliantly colorful experiment in free self-expression.

**Prehistoric Images (First Art of Man)** mp BRANDON 17min sd col. An exciting demonstration of the art of giving life and movement to the world of prehistoric man, as seen in the cave drawings of France and Spain.

**The Renaissance (Its Beginnings in Italy)** mp EBF 26min sd col \$270 bGw \$135. Painting, sculpture, architecture, photographed entirely in Italy and France. JH SH C A

**Seven Guideposts to Good Design** mp LdR 14min sd col \$150 r\$10. Principles—function, humanization, material, shaping process, structure, economy and appearance—as applied to design of articles in everyday use. SH C A

**Simple Silk Screen Techniques** fs SYRACUSE 50fr si bGw. Types of work done, materials and methods. SH A

**Stik-a-Letter Gunned Letter Sets** \$6.50 per set for 1,454 letters 1½" size; 1,120 in 2" size. Available in Lawrence Condensed or Benton Bold in black, white, red, yellow, blue, green, or gray. Packaged in 71 miniature indexed folders including caps, lower case, numerals, and punctuation marks.

**Successful Exhibit Ideas** fs POCKET 81fr si bGw \$4.50. Wide variety of exhibits by health and welfare organizations, emphasizing inexpensive techniques usable by any community group. JH SH A

**Time Painting** mp EFLA 21min sd col \$185. Lewis Rubenstein, Vassar Art Department, gives ancient Chinese scroll painting art a modern approach. His paintings, wound on spindles, are mounted in shadow boxes and as un-wound give viewer the feeling of seeing a journey through the eyes of the creative artist. SH C A

**Treasure for Your Table** mp UWF 27min sd col free. The making of silver, china, and glassware by craftsmen in the factories of Towle, Lenox, and Tiffin.

**Window on Canada: An Interview with Norman McLaren** mp IFB 31min sd \$135 r\$12.50. McLaren explains and illustrates some of his film techniques including handdrawn sound, painting directly on film, creating movement from a single painting.

## ARTS - CINEMA

**Adventures of \*** mp HARRISON 10min sd col \$120. An animated color cartoon. The story is a condensed account of the life of an average contemporary human being; symbolized by the figure "\*".

**The Chinese Village** mp COLWIL 11min sd col \$65 r\$3. Filmograph technique, with antique Chinese wallpaper characters as subject matter, presents legend of the mountain town where stands the lotus tree, symbol of peace. SH C A

**Concert for Clouds** mp PORTAFILMS 9min sd col \$95. Integrated visual action and music tells a story of clouds gathering mistily over a mountain range, then boiling up into thunderheads, and then receding before the setting sun. SH C A

**Creating Cartoons** mp BAILEY 10min sd bGw \$50. Animated demonstration of the elements of cartooning, showing how to draw expressions by observation and simplification, how to express movement, and how to exaggerate for effect and humor. JH

**The Day Manonette Was Killed** mp BRANDON 19min sd bGw \$100 r \$7.50. Barnaby Conrad's bullfight

**3 MODERN ART FILMS**

A simple straightforward explanation of these styles of modern painting —

**CUBISM**

**IMPRESSIONISM**

**NON-OBJECTIVE**

Produced by Wayne Thieboud, Sacramento Junior College, using fine paintings from museum collections. Each film 7 minutes color, rent \$3.00, sale \$60.00; series \$165.00. Order your prints today.

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documentary. Good example of film-ograph technique; stills are woven effectively into a pattern that simulates movement. SH C A

**Dramatic Arts** fs WED 5 series si col  
**Scenery Construction** 7 fs \$38.50;  
**Lighting for the Theatre** 3 fs \$16.50;  
**Working Aids for the Theatre Technician** 3 fs \$16.50; **Greek and Roman Theatres of the Ancient World** 5 fs \$32.50; **History of Costume** 2 fs \$11 HS C A

**8x8** mp CONTEMPORARY 80min sd col r \$75-\$100. Freudian blending of beauty and the bizarre in Hans Richter "chess sonata." A

**Eisenstein's Mexican Film: Episodes for Study—Part I** mp MMA about 2hrs. \$25. Summarizes Eisenstein's film plan and restores fragments of the unfinished *Que Viva Mexico*. Also includes material from the Prologue and from Sandungo, Fiesta, and Maguey.

**Freight Stop** mp CINEMA 16 10min sd b&w r\$5. A poetic documentary notable for its creative editing conveys the sounds, images, and peculiar nostalgia of a visit to a small Kansas railroad center.

**Harlem Wednesday** mp HARRISON 10 min sd col \$120. "A fascinating job of combining the paintings of Gregorio Prestopino with a jazz sound track by Benny Carter": Bosley Crowther. SH C A.

**The History of the Cinema** mp BRAN-DON 9min col \$120 r\$11. Droll, satirical animated film on the development of the movies "from praxinoscope to cinemascope" that poses a serious question of form versus content.

**Ideas and Film** mp TELE-CINE 11min sd col \$79.95. Illustrates industrial applications of motion pictures and providing examples of the use of telephoto lens, micro photography, time-lapse, and slow motion.

**Let's Take Pictures** mp RIKEN 13min sd col free. Problems of picture taking from fast-action shots to glamour portraits with information on lighting conditions, films, and techniques.

**Magic Box That Remembers** mp EK 16 min sd col free. The old and the new in picture taking — from sixty-pound cameras to Brownies, from flash powder to midget bulbs, and from wet plates to today's color film and paper — are dramatically contrasted.

**Make a Movie without a Camera** mp BAILEY 6min sd col \$60. Uses the technique of Norman McLaren to show how motion pictures can be created by drawing and pointing directly upon exposed film or leader.

**Moment in Love** mp CONTEMPORARY 9min sd col \$125 r\$10. A boy and girl in love experience the sensation of flying through the clouds, move dreamily under water, appear and disappear in magic ruins; the climax is a passionate dance, the ending quiet and tender.

**Momma Don't Allow** mp CONTEMPORARY 22min sd b&w. Candid camera excursion to Jazz Club where a mixed gathering meets the Teddy Boys and their girls. Produced by British Film Institute Experimental Production Committee. A

**Museum of Modern Art Films** Extensive collection of film classics of exceptional artistic and historical importance. Send for catalogs and exhibition terms.

**Nice Time** mp CONTEMPORARY 19min sd b&w r\$15. Search for amusement on a Saturday night; London, Piccadilly Circus, "the statue of Eros . . . aptly . . . dominates the scene." A

**Now—Color for You** mp EK 22min sd col free. Step by step, explains techniques in shooting pictures on Kodak Ektacolor Film, Type S, and the making of prints on Kodak Color Print Material, Type C.

**On Seeing Film . . . and Literature** mp USC 17min sd b&w \$90 r \$3. University produced, from film made behind the scenes during production of *Bridge on the River Kwai*; basis on which English and literature teachers can foster cinema appreciation. Believable events, characters and conduct combine to make a memorable experience. TT SH C


**Paul Tomkowiak, Streetcar-Switchman** mp CINEMA 16 10min sd b&w r\$7. An outstanding poetic documentary in the best tradition of humanist film making. A poignant evocation of the thoughts and feelings of an old man, as he works in a city street during a wintry night.

**Sure Shot** mp STERLING 10min sd col free. Counsel on lighting, subject placement, camera angles, etc. for the photographer. JH-A

**Sylvania on Safari** mp STERLING 30min sd col free. "Shooting" wild animals with a camera. JH-A

**Together** mp 50min CONTEMPORARY sd b&w r\$50. London's East End grimly seen through eyes of two deaf-mute dockhands. A British Film Institute Free Cinema release, premiered by Cinema 16 and the Museum of Modern Art. A

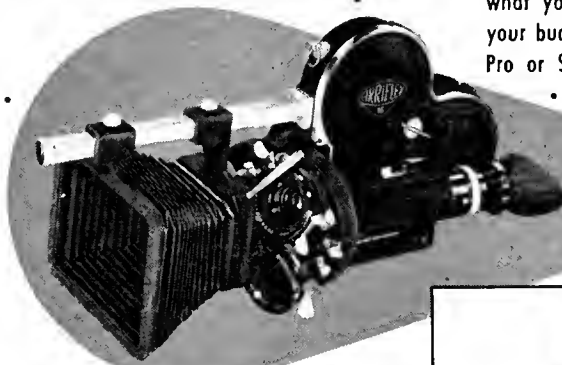
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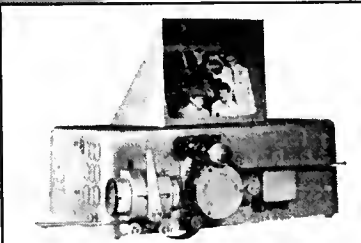
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Some film makers prefer to buy outright essential photographic equipment for their studios. Others find it more economical to rent and charge it off as an operating expense. Whatever your requirement, CECO offers you the world's greatest assortment of professional cameras, accessories, lighting, sound and editing equipment. PLUS expert consultation on how to get what you want on film within your budget. Whether you're a Pro or Semi-Pro, see CECO.



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35mm Model \$500.00

## BUSINESS EDUCATION

**Better Typing at Your Finger Tips** mp MODERN 30min sd col free. Stresses right versus wrong fundamentals in sequences which combine humor with demonstration. Shows Norman H. Saksvig, former world's champion speed typist at the keyboard.

**General Business Series** 6fs MH ea about 35fr si b&w \$30 ea \$5.50. Correlated with the text *General Business for Everyday Living* by Price and Musselman. **Looking at Business Careers** (33 fr), **Succeeding in Your Career** (35), **Transportation and Modern Life** (35), **Communication in Modern Life** (35), **Business and Government** (34), **Using Travel Services** (35). SH.

**Just a Hint of a Tint** mp DuPONT 21min sd col free. Psychology of using "soft" rather than "hard" words in selling—not "dye" or even "color" but "subtle shades" and "just a hint of a tint." A

**Mimeographing Techniques** mp BAILEY 15min col \$150 b&w \$75. Shows correct methods of typing stencils, operating machines, using the mimeoscope, color mimeographing. SH C Business Ed.

## EDUCATION

**Audio-Visual Communication** (series) fs BASIC si col. **Effectiveness of Audio-Visual Materials** (45fr); **How To Use a Teaching Film** (43fr); **Teaching by Television** (51fr). For teacher training and to stimulate discussion.

**Audio-Visual Communication** 3fs BASIC col \$20.25; separately @ \$6.75. Wm. H. Allen research consultant. **Effectiveness of Audio-Visual Materials; How To Use a Teaching Film; Teaching by Television.**

**Better Bulletin Boards** mp INDIANA 13min sd col. Describes various uses of the bulletin board, indicating how to locate and maintain it for instructional and reference purposes; selection of materials for construction and display.

**Bulletin Boards: An Effective Teaching Device** mp BAILEY 11min sd col \$100. Shows how attractive bulletin boards can be designed and how they are made to function as an effective educational tool.

**Children Make Their Own Plays** fs BOWMAR 60fr b&w \$3. Captions and manual. Innate sense of drama guides class to choice and preparation of a play as a natural means of self-expression. CNFB prod.

**Day in the Kindergarten** fs ELKINS si b&w \$1.50. Kindergarten program of the Richland School District, Shafter, Calif. PTA, Teacher Training.

**Democracy's College** mp IOWA STATE 25min sd col free. A hundred years of college history, and its contributions to education today. SH A

**Dickie Builds a Truck** mp WED 11min sd col \$100. Six-year-old's use of basic hand tools in making a simple truck in school, in furtherance of primary grade unit on transportation. Pri. Teacher Tr.

**Education '57** mp UWF 30min sd b&w \$58.67. Review of pressing problems of the American public schools. TT C A

**Education in America: the 17th & 18th Centuries** mp CORONET 16min sd col \$150 b&w \$82.50. Early New England laws; the Northwest Ordinance. Dame School, Latin Grammar School, church schools, pauper schools, colonial colleges. C A

**Education in America: The 19th Century** mp CORONET 16min sd col \$150 b&w \$82.50. Westward movement; the change to secular education; American textbooks; rise and decline of the district school; Civil War; compulsory attendance laws; tax support; teacher training institutions; contributions of Webster, McGuffey, Hawley, Mann. C A

**Education in America: 20th Century Developments** mp CORONET 16min sd col \$150 b&w \$82.50. Effects of industrial revolution; influence of Herbert, Binet, Dewey, Thorndike; graduate education; consolidated school; junior high; the Depression; Federal Aid; the G.I. Bill; recent Supreme Court decisions. C A

**Educational Exhibit Techniques** (series) fs OSU si col ea \$4. **The Diorama As a Teaching Aid; A Simple Exhibit Technique; Making Geographic Models; A Parade of Bulletin Boards.** TT A

**Flannel Boards and How to Use Them** mp BAILEY 15min col \$150. How to make simple flannel boards and how to use them effectively in many classroom situations. Teacher training.

**French Kindergarten** 53sl LAMBERT \$13.25. Children going to school; educational games; outdoor classes; lessons in drawing, painting, writing; physical education; recess; hygiene; medical care; lunch and nap; leaving school; back home.

**French Lycee** 40sl LAMBERT \$10. Students arriving at school; lycee buildings; classes in literature, chemistry, geography, mathematics; going home along the Seine; visit to the Science Museum; evening home work.

**French Universities and Their Pursuit of Freedom** FACSEA loaned by subscription. Documents prepared by the Bibliotheque Nationale and the Musee Pédagogique, grouped chronologically and by theme. Includes 250 photos and facsimiles, unmounted, and 8 plaster casts of university seals.

**Give Them a Chance** mp EFLA 12min sd b&w \$60. Education of the retarded child—reading, arithmetic, art, music, class projects. C A

**Gregory Learns to Read** mp WAYNE 28min sd col \$235 b&w \$135. Teaching of syllabication and dictionary skills, structural analysis, word recognition techniques, phonetic analysis.

**Group Method in Science** mp PETITE 11min sd b&w \$60 r\$5. A new approach to science teaching in operation in a public school class—said to improve instruction and save money.

**The Key** mp CAR 26min CAR \$135. The story of the first deaf, dumb and blind person educated by Dr. Samuel Howe, director of the Perkins Institution for the Blind. Child of 12 learns to read, understand, think. Kevin McCarthy, Beverly Washburne. TT, A, C, SH.

**Laura Zirbes Recordings on Teaching and Learning** 22 tapes OSU recorded at 7.5 inches, single track. Child Development (4 tapes available 8-24 minutes in length, priced at \$3.00 to \$4.50), Creative Teaching for Creative Thinking and Living (3), The

Curriculum (6), Guidance (4), Language Arts (2), Teacher Education (3).

**Let's Build a City** mp AVIS 12min sd col. A group of students studies its community government, and on basis of field trips and other studies "builds" its own model town. El JH Teacher Training

**Looking Beyond: Story of a Film Council** mp NFBC 19min sd b&w. Story of the formation of a film council in a small Canadian town and its activities.

**New Life for the Physically Disabled** 2r tape HANDICAPPED 13 & 21min loan. Radio documentaries designed to tell professional personnel and lay audiences how the vocational problems of handicapped men and women can be met.

**Not by Chance** mp NEA 28min sd col \$275 b&w \$175. Current practices in teacher education, such as admissions, classroom instruction, campus life, guidance activities, observation, and directed student teaching depicted in following the preparation of Donna, a prospective teacher of high school science. Shows a highly skilled, understanding, and professional teacher at work in the opening sequences.

**Operation of the Bell and Howell Sound Projector: 2nd Version** mp IFB 11min sd b&w \$55. Covers proper methods of setting up projector and speaker, threading and operation, cleaning, lubrication, changing of fuse and lamps.

**Parents of a Stranger** mp CAR 25min \$135. Little girl, born deaf, learns to communicate at the John Tracy Clinic, so she is no longer a "stranger" to her loving parents. Teacher Training, A, C, SH

**Phonics: A Key To Better Reading** (series) fs SVE si b&w set (6) \$28.50 with 88p guide. First in series, **Let's Start With Key Words**, sold separately \$5. Other titles—**Make Words Work For You, Your Eyes and Ears Are Good Helpers; Vowel Sounds Help You; Test Yourself on Sounds, Help Yourself Read.** TT El

**Planning a School Library** mp REMINGTON-RAND 23min sd col free. Demonstrates the purpose and use of furniture, correct space allocation, arrangement of various types of equipment, and the need for correct lighting effects and floor coverings.

**Profiles of Elementary Physical Education** 3mp CORONET total length 32 min. sd col \$300 b&w \$165. Teaching Phys. Ed. in kindergarten and elementary grades, based on program of the Cleveland public schools. C

**Reach into Silence** mp BELTONE 14min sd col free. Filmed at the John Tracy Clinic, Los Angeles, showing methods used to train teachers for the difficult job of helping deaf children to speak—with emphasis on the satisfactions of hearing a deaf child speak his first word.

**Satellites, Schools and Survival!** mp NEA 28min sd b&w. Free, through state education associations. Produced as a television interview program featuring Vice-president Nixon, H. Rowan Gaither Jr. (Ford Foundation), Senator Lyndon B. Johnson, James R. Killian, Jr., and Willard Givens. Shows close relationship of the American system of education to survival as a free nation.

Interviews supplemented by dramatized section on our schools since 1900 and a present-day science class at work. JH SH C A

**Section 16** mp NEA 14min sd. Traces the history of public education in America from the Dome Schools of early New England through the colonial schools of Pennsylvania, the one-room schools of the Middle West, the mission schools of the Far West, the accomplishments of Horace Mann and other leaders in education, up to the public schools of today. Narrated by Raymond Mossey.

**Signs We See** 5fs LONG si col. Various types of signs—road, street, warning, advertising, etc.—for remedial reading, tachistoscopes, driver education, language. EI-A

**Society of Children — 6-7-8-Year-Olds** mp NYU 30 min sd b&w \$135. Unrehearsed pictures and sound of primary grade children. Group cohesion and exacting standards of conformity are viewed as vestibules to the later "gang age." This is Part III of the Vassar College Studies of Normal Personality Development series. C A

**So . . . This is P.T.A.?** fs PIX 32fr si b&w \$5. Gently satirical use of the famous Bannister baby pictures; commended by PTA magazine. Companion fs uses similar pictures with different captions to kid industrial training directors. A

**Space for Learning** mp REDWOOD 15min sd col free. Safer, functional school design to meet increasingly complex function of today's classrooms. Contribution of redwood. C A

**Stranded** mp CAR 26min b&w \$126. Bette Davis plays the rural school-teacher who keeps her charges from panic with songs and games when they are snowed in by a blizzard. TT EI

**Tachistoscopic Filmstrips** 17sets LEARNING av cost \$30 per set of 12. **Instant Words I & II; Phonics Practice I** (vowel sounds) **II** (Consonant Blends); **Prefix Mastery; Suffix Mastery; Building Blocks of Vocabulary; Word Mastery; Number Recognition; Seeing Skills; Reading Mastery; Reading Development; Instant Word Phrases.** Thoroughly graded.

**Tachistoscopic Teaching Techniques** fs LEARNING si b&w \$3. The how, when, where and why of TTT—lesson plans, classroom arrangements, types and speed of exposure at various grade levels and subject areas. Guide. Text-book.

**Teachers?** mp DAWSON 13min sd col b&w. Contrasts attitude and techniques of four types of classroom teachers. Satirical. Provocative.

**Tools for Teaching Games** STRATCO \$15. Three sets of "flats" for story development, an assortment of 3-D models, colors, shapes; LP recording of singing and story games teaching safety, color, independence in dressing, etc. TT K-1

**We're All in the Same Boat** fs UN 97fr si col \$3.50. Role of the UNESCO teacher training center at Patzcuaro, Mexico. C A

## FEATURES, AND ENTERTAINMENT SHORTS

**Albert Schweitzer** mp LdR 80min sd col lease \$500 r\$60 b&w \$350 r\$45. Cinema biography of Nobel Peace Prize winner; narrated by Frederic March and Burgess Meredith; Academy Award for best documentary film 1958. JH SH C A

**All Mine To Give** mp IDEAL 102min sd col r\$26.25. Based on true-life comedy drama of 12-year-old boy, suddenly orphaned, who finds homes for himself and four younger children on Christmas Day. Glynis Johns, Cameron Mitchell. EI-A

**Anotohon** mp CONTEMPORARY 93min sd r\$50. Josef von Sternberg sets his Occidental technique against the Japanese stylization and achieves surprisingly artistic effects. Narrated by the director.

**Androcles and the Lion** mp IDEAL 98min r\$17.50. Bernard Shaw's classic tale of the meek tailor who befriends a lion and upsets all the mores of mighty Rome. Victor Mature, Jean Simmons. SH C A

**Animal Farm** mp LdR 75min sd col \$450 r\$50 b&w \$300 r\$35. Cartoon feature based on the George Orwell fable of the animals' revolt and their following human behavior patterns.

**Band Short** (series) NTA 10min sd b&w \$25. Outstanding performers in appropriate story settings: **Happiness**

**Remedy** (Ted Lewis); **Close Harmony** (Boswell Sisters); **Where's That Tiger?** (Borrah Minevich); **Magic of Music** (Richard Himber); **Movie Melodies on Parade** (Andre Castelanz); **Yankee Doodle Rhapsody** (Ferde Grofe). EI-A

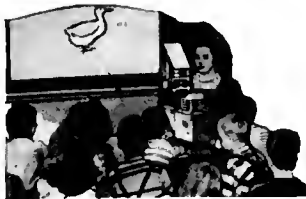
**The Bells of St. Mary's** mp NTA b&w Rent. Beloved, dilapidated parochial convent school is saved from condemnation proceedings. Bing Crosby, Ingrid Bergman. EI-A

**Bouncing Ball Screen Songs** (series) mp NTA 9min b&w \$25. **School Days, Little Annie Rooney** and 14 more vintage tunes. SH A

**Brandon Features Releases** include three Academy Award winners: **High Noon** (Gary Cooper), **Cyano de Bergerac** (Jose Ferrer) and **Bells of St. Mary** (Bing Crosby, Ingrid Bergman). Also **Ordet** (The Word) (Carl Dreyer), Venice International Festival Grand Prize winner.

**Brandon Features** 18mp BRANDON From Austria: **Fidelio** (90min b&w sd), from Beethoven's opera, featuring choir of the Vienna State Opera, and **Lost Bridge** (90min sd b&w), winner of Golden Laurel Award; From Denmark: **Day of Wrath** (97min sd b&w), based on "Anno Pedersdotter" and **Where Mountains Float** (50min sd col), Greenland documentary with English narration. From France: **Mr. Hulot's Holiday** (85min sd b&w), **Proud and the Beautiful** (94 min sd b&w), **We Are All Murderers** (113 min sd b&w). Also: **Holly and the Ivy**

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Britain), **Windfall in Athens** (Greece), **Children Are Watching Us & La Strodo** (Italy), **One Summer of Happiness and Torment** (Sweden), **Ballet of Romeo & Juliet and Othello** (Russia), and silent classics: **Italian Straw Hat, Earth, and General Line.**

**The Brave One** mp IDEAL 100min sd col r\$35. A little Mexican boy determines to save "his" bull from its destiny in the Bull Ring. Academy Award for best story. Michael Ray, Rodolfo Hoyas. JH-A

**Color Classics** (series) mp NTA 9min sd col \$60. 8 cartoons including **Humpty Dumpty, Kids in the Shoe,** etc. Also other cartoon series, b&w \$25: **Little Lulu, Puppets, Betty Boop, Raggedy Ann, Noveltoons, Stone Age.**

**Cradle Song** mp ASSOCIATION 90min sd free. The poignant story of an infant girl left at the door of a convent in Spain, this is a kinescope recording of the Hallmark Hall of Fame TV show starring Judith Anderson, Siobhan McKenna, and Borry Jones — produced by Maurice Evans.

**Escapade in Japan** mp IDEAL 92min sd col r\$30. Two runaway boys are cared for by a kindly Japanese family as parents hunt frantically for kidnappers. A remarkable, beautiful picture of Japanese life. Teresa Wright, Cameron Mitchell. JH-A

**The First Texan** mp IDEAL 82min sd col r\$25. Sam Houston leads his Texan armies and becomes president. Joel McCrea, Felicia Farr. JH

**Friendly Persuasion** mp IDEAL 137min sd col r\$35. Quaker family caught in the backlash of the Civil War. A true cinema classic, just restored to 16mm circulation. Gary Cooper, Dorothy McGuire. JH-A

**Golden Demon** mp TRANS-WORLD col sd. Film concerns a modern problem—the lust for gold. The setting is Tokyo about 1890 when money lenders become an adjunct of the transition from a feudal to an industrial society. A Japanese film.

**The Great Adventure** mp LdR 75min sd b&w \$150 r\$15. Arne Sucksdorff's film classic of boyhood and nature's wonders on a Swedish farm. Cannes Festival and many "10 Best" awards. Pri-A

**Heidi** mp IDEAL 98min sd r\$20. New production starring Elsbeth Sigmund, brings the Johanna Spyri children's classic to a Venice Grand Prize award. EI-A

**Heidi and Peter** mp IDEAL 90min sd col r\$26.25. The Swiss Alps, in full natural color, serve as background for the further adventures of Heidi. Parents Mag Family Medal Award. EI-A

**High Noon** mp NTA b&w rent. Harrassed marshal faced with decision of his life immediately after being married. An all-time cinema classic of taut suspense. Gary Cooper, Grace Kelly. JH-A

**Johnny Holiday** mp IDEAL 92min sd r\$17.50. Regeneration of 12-year-old "problem" child by retired U. S. Cavalry sergeant, a mare and her foal. Filmed at Indiana Boys School. Parents Mag Family Medal Award. JH-A

**Kon Tiki** mp IDEAL 73min r\$20. Adventure-documentary of Thor Heyerdahl's 4300 mile drift across the Pacific Ocean on a raft to test the theory of Asiatic migration to the American continent. Winner of Parents Mag Family Award. JH SH C A

**Musical Parades** (series) mp NTA 19min b&w \$50. Band, song and dance composites on selected themes: **Mardi Gras, Lucky Cowboy, Bonnie Lassie, College Queen, Paris in the Spring, Jingle Jangle Jingle.** SH-A

**On the Bowery** mp CONTEMPORARY 65min sd apply. Documentary study of three men living on New York's skid row.

**Ordet (The Word)** mp BRANDON 126 min b&w rental subject to prior location approval. Danish dialog with English titles. Grand prize, Venice. Drama of faith of farmer and fisherman in Danish coastal village.

**Photoplay Filmstrips & Guides** for motion picture appreciation and discussion of important feature films. fs ERGI col @\$7.50, some b&w \$3.50-\$6. Among newer titles: **Adventures of Robinson Crusoe, Alexander the Great, Columbus, The Glass Slipper, Greatest Show on Earth, Hansel & Gretel, Knights of the Round Table, A Lesson in Mythology (The Living Idol), Richard III, Romeo & Juliet, Ulysses, Sunrise at Campobello, The Vikings.** SH C A

**The Red Shoes** mp UWF 139min sd col Rental (apply). Story of the career of a ballet dancer. Moira Shearer, Anton Walbrook. SH C A

**RKO-Radio Short Subjects** 50mp FON Newly released in 16mm, theatrical short subjects—sports, nature, social studies, detective stories, old time movie thrillers. Typical titles: **Her Honor the Nurse; Emergency Doctor; Bonefish and Baracuda.** EI-A

**Seven Angry Men** mp IDEAL 90min sd r\$15. John Brown and his six sons give their lives in the anti-slavery cause. SH C A

**The Young Stranger** mp IDEAL 84min sd r\$17.50. Confused 16-year-old boy seeks attention and understanding from his parents; after a crisis he wins their trust and approval. James McArthur, Kim Hunter. SH A

**Thirst** mp TRANS-WORLD sd b&w. Another film by the stimulating and con-

troversial Swedish film director, Ingmar Bergman.

**United World Features** 3mp UWF **World in My Corner** (82min) stars Audie Murphy and Barbara Rush; **Never Say Goodbye** (96min col or b&w) stars Rock Hudson, Cornell Borchers, George Sanders; **Red Sundown** (81min) stars Rory Calhoun, Martha Hyer, Dean Jagger. Color or b&w.

## GUIDANCE - PERSONAL

**Adventures in Character Dimensions** (Series) 6fs CREATIVE app. 50 fr. each col set \$36. Individual stories of 10-14-year-old facing a personal decision involving reliability, obedience, helpfulness, loyalty and respect for property. JH A

**Adventures in Personality Development** (Series) 6fs CREATIVE ea. approx. 50 fr. si col \$36. Continuation of "Adventures" series, covers friendliness, co-operation, cleanliness, courtesy, courage and thrift in terms of 10-14-year-olds' problems. JH

**Adolescent Development** (Series) mp MH 20min sd b&w \$120. Correlated: **Hurlock, Emotional Maturity; Social Acceptability; Discipline During Adolescence.** Earlier titles in same series include: **Meaning of Adolescence; Physical Aspects of Puberty; Ages of Turmoil; Social-Sex Attitudes in Adolescence; Meeting the Needs of Adolescents.** C A TT

**Borderline** mp MH 27min sd b&w \$125. Story of a teen-age girl who is on the "borderline" between useful citizenship and delinquency, pointing up some of the problems of emotional adjustment confronting many adolescents in their striving toward maturity. Deals provocatively with two common parental problems, guidance vs. discipline.

**The Child in the Middle** mp UC 18min sd b&w \$67.50 r\$3. A 6-year-old is "caught in the middle" until teacher and parents join forces to bring about understanding. TT C A

**Child Training** (series) fs BOWMAR **Shyness**, 37fr b&w \$3 supplements film of same name, explanation of feelings of inadequacy. **How Shall I Tell My Teenager About Sex?** 42fr col \$5. Drawings depict typical teenage situations and physiological diagrams. NFBC prod. C A

**Daily Christian Living I** 4fs FAMILY sd LP 12" col \$25.50 fs ea \$6.50 rec \$3.50. Christian attitude and behavior stories for boys and girls 8-12. Following the narration on each record are several discussion "bands" for pupil involvement. **Learning to Help at Home** (32 fr); **Learning About Money** (38); **Learning to Forgive** (44); **Learning to Overcome Selfishness** (34). Int.

**Daily Christian Living II** 4fs FAMILY sd LP 12" LP col \$25.50 fs ea \$6.50 rec \$3.50. Modern-day stories for boys and girls 8-12. **Learning to Get Along Together** (43 fr); **Learning About Sharing** (37); **Getting Others To Like You** (38); **Learning About Friendship** (40). Int.

**For God and My Country** mp MODERN 13min sd col free. Documents the Boy Scout Jamboree held at Valley Forge narrated with enthusiasm by Tommy Rettig, formerly of the Lottie TV program.

**From Ten to Twelve** mp MH 26min sd bGw \$140. Recent addition to the "Ages and Stages" series, film presents an absorbing study of how the physical and emotional development of children of these ages manifests itself in their behavior and their attitudes toward their parents, teachers, and each other. In the Jones family we observe the problems of discipline, guidance, and understanding that confront most parents.

**Half Inch of Selfishness** mp FAMILY 15min sd col bGw Lease \$160-100 r \$8-\$5. Kept indoors by bad weather, two brothers bicker until set straight by an understanding father. Int JH A

**High School Prom** mp CORONET 16min sd col \$150 bGw \$82.50. Four students illustrate the steps in making preparations for a prom. They show proper etiquette while attending and the accepted procedures following a formal social function. Asking for a date, making introductions, behaving creditably, dining out, and other matters are covered. JH.

**Holiday From Rules?** mp PORTAFILMS 11min sd col \$100 bGw \$55. Four children are given a chance to realize their wish to live "without rules" but soon find it is no fun. They soon realize the advantages of adult guidance. Pri E1

**It Happens Every Day** fs FRIENDSHIP 58fr si col. Teaches lesson of avoiding quick, angry reprisals against people or communities for unkind or misunderstood attitudes. JH

**Let's Be Clean and Neat** mp CORONET 11min sd col \$100 bGw \$55. Throughout the day, Bobby, Jane, and their parents demonstrate how cleanliness and neatness contribute to family life, social acceptance, good health, and a feeling of well-being. Int.

**Making Friends** 3fs WED av 30fr si col set \$16.50 ea \$6. Captions raise questions to provoke discussion on desirable personality and behavior traits at home, school and in the community. Int JH

**Marriage and Family Living** (series) mp MH 20min sd bGw ea \$120. **When Should I Marry?**—young couple consult minister on wisdom of early marriage; **Is This Love?**—contrasts romances of two college girls; **How Much Affection?**—petting limits and social mores. Correlated: Landis: Your Marriage and Family Living; also 5fs \$27.50, ea \$6.

**Person-To-Person Communication** mp USC 14min sd col \$200 bGw \$100. The importance of listening with understanding to the other fellow instead of blocking all save one's own thought is well illustrated in a dramatized situation played in two different keys. In the first a veteran employe quits his job over what he considers his superior's bias; when the scene is replayed with mutual understanding the relationship remains good. Produced by McMurray-Gold Productions in association with Dr. Nicholas Rose. SH C A

**Role Playing in Guidance** mp UC 14min sd bGw \$67.50 r\$3. Self-presentation; past, present, and future projection; role reversal procedures used by teacher-counselor to help a schoolboy who has a problem. TT C A T

**Should I Go to College** mp EBF 29min sd col \$300 bGw \$150. Dr. Harvey

White, master teacher selected by the National Academy of Sciences to teach a complete one-year course in introductory Physics on film and TV, answers questions from among 200 submitted to him by high school students about going to college.

**Six, Seven, and Eight-Year-Olds** mp NYU 27min sd bGw r\$7.50. Demonstrates age at which spirit of independence and age at which preference for one's own sex develops. Produced by Vassar's Department of Child Study.

**Spending Money** mp FAMILY 15 min sd col bGw. Lease \$160-\$100, r \$8-\$5. Little girl envies spending power of girl next door, and of her own older brother who is working and saving for a bicycle. Int JH A

**Tagline for Success** fs BRISTOL 25fr si col free. Importance of training, attitude and grooming in getting and holding a job. SH C

**Taking Care of Myself** mp WED 12min sd col \$110. Physical, mental and so-

cial achievement level for well-adjusted 5-year-old; role of home environment. Pri Teacher Tr.

**Teen-Age Topics for Christian Youth** 4sfs FAMILY sd 12" LP col \$25.50 fs ea \$6.50 rec \$3.50. Personal guidance for the 12-14-year-olds. Consultant, Dr. Richmond Barbour, Director of Guidance, San Diego Public Schools. **First Dates** (40 fr); **Whom Do I Date?** (40); **How To Act On a Date** (40); **Is It Love?** (40). JH

**Teen-Age Topics for Christian Youth** 4sfs FAMILY sd 12" LP col \$25.50 fs ea \$6.50 rec \$3.50. Personal guidance for the 15-17-year-olds. Visualized in cartoon style. **Going Steady** (40 fr); **Falling In Love** (40); **Conduct on a Date** (40); **When Should I Marry?** (40). SH A

**The Teens** mp MH 26min sd bGw \$140. Latest in the "Ages and Stages" series, shows the normal behavior of three teenagers in the everyday life of an urban middle-class family. Shows



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## GUIDANCE - VOCATIONAL

**Canadian Occupations** (series) fs NFBC-BOWMAR b&w @ \$3. Captions and Manual. **Careers in Construction; Draughtsman; The Social Worker; Careers in Home Economics. Motor Vehicle Mechanic.** SH

**Career Calling** mp JAM 27min sd b&w free. Selling as a career is presented by leading sales executives. John Daly commentator. SH C A

**Career in Bacteriology** mp INDIANA 15min sd col. Shows high school students in a biology laboratory and explains that bacteriology is one area in the field of biology—concerned with microscopic forms of life; vocational opportunities.

**Careers in Agriculture** mp CORONET 13½min sd col \$125 b&w \$68.75. Boy consults his high school ag teacher on opportunities in crop and stock farming, research, industry, conservation, and on agricultural communication and education. JH SH

**Careers in Science Series** 4fs SCRIBNER'S si col \$14 ea \$4. Prepared to help the schools guide more students into science careers. Each describes and illustrates an area in science and shows what scientists in that area do. **Looking Ahead to Mathematics, Looking Ahead to Physics, Looking Ahead to Chemistry, Looking Ahead to Biology.**

**Executive Interview** mp TFC 9min sd b&w lease. Dramatized interview between purchasing agent of a concern recently absorbed by a larger firm and an executive of the latter. For courses in personnel relations and management. Guide. C SH

**Inside Story of an Airline** mp DELTA 22min sd col free. Follows a Delta Airline stewardess through her training program and the work of the other vast staff of a typical large airline.

**Job for You in Agricultural Journalism** fs PHOTO LAB 50 fr si col \$4.50 also available as slides at 5c each additional per frame. Points out the educational requirements and career opportunities in agricultural communications.

**More Than a Job** fs POCKET 55fr si col \$5. Challenges, opportunities and training of the professional YMCA worker. How programs are developed to meet the varied interests of "Y" membership. SH — A

**Science, Technology and Society** fs AISI 68 fr si b&w free. Developed to help students gain an appreciation of the contributions of science and technology and to indicate the career opportunities in scientific fields.

**Story of John Porter** mp DUDLEY 25min sd col loan. Story of the science of horticulture and the practitioners who have been responsible for scores of impressive accomplishments which benefit all mankind.

**Wanted: Skilled Workers** mp UTEX 22 min sd col \$160 r\$10. Vocational training and counsel at a Texas High School; two boys and a girl fit themselves for specific occupations. University of Texas production. JH SH TT

**Working for the U.S.A.** mp UWF 14min sd b&w. Nature and significance of Federal Civil Service employment, how positions are obtained, wage scale, opportunities for advancement, and

fringe benefits. Attention to requirements for qualified clerical, technical, and professional employees in the various departments.

## HEALTH & SAFETY

**Action for Traffic Safety** mp NEA 14min sd col \$87.50 b&w \$41.50. How schools and the community can work together to develop safety in and around schools.

**Action Program Traffic Films** 8mp PCTS 13min b&w film \$18; 5-7 min films col \$25 b&w \$12. **Alias the Killer** — 13 min — shows organized citizen support for balanced safety programs, **Uniform Traffic Laws** (5 min), **As a Matter of Fact** (5 — accident facts), **Teach Them Traffic Safety** (10), **Traffic Court U.S.A.** (7min), **Traffic Police** (6), **Motor Vehicle Administration** (6), **Engineering Traffic Safety** (6).

**AI in the Hospital** mp DISRAELI 22min sd b&w \$120. Boy, in hospital after accident, keeps in touch with his classmates through drawings he makes of his experiences. A life situation with which many children identify. Pri EI

**Be Your Own Traffic Policeman** mp PORTAFILMS 10min sd col \$100 b&w \$55. Boy and girl listen to traffic policeman explain hazards and safety rules. Companion film to "Let's Stop and Go Safely." Pri EI

**Beginning Good Posture Habits** mp CORONET 11min sd col \$100 b&w \$55. Improvement of posture is made a collective project for primary graders. Good adult posture in professions youngsters look up to is shown as example to follow. Pri.

**Belt and the Badge** fs EP 55fr si col \$7.50. Follows standard rules for school patrols, developing the concepts of "safety guide" and "safety guide controls" and sets up patterns of behavior and attitude that are easily learned and retained.

**Bill's Better Breakfast Puppet Show** mp CI 13½min sd col \$50. Film of health puppet show seen by 125,000 children in 150 New York City elementary schools. Pri EI

**Bullet Lou Kirn** mp CAR 26min b&w \$135. True story of the navy captain who won his greatest battle—against creeping paralysis—by heroic resort to physical therapy, and how his inspiration impelled a child with the same ailment to do likewise. Alan Baxter. EI—A

**Caring for Baby** fs BOWMAR 44fr si col \$5. A young mother learns how to care for her first-born. NFBC prod. SH A

**Child is Born in Asia** fs VEC 32 fr si b&w \$3.50. Produced in cooperation with UNICEF, discusses training of the midwife as a key to preventing the high death rate in childbirth.

**Drive Your Bike** mp SUL-BRUCE 11min sd col \$90 b&w \$50. "Driving" aboard a bicycle is related to driving an automobile, with accent on rules of the road, safety practices. EI JH

**Driver Education** trans BRADY. Series of 106 transparencies and 144 overlays with Instructor's Guide. \$500.00.

**Driving Without Tears** mp NFBC 11min sd b&w. Emphasizes the importance of proper driving techniques as it follows a pupil from her enrollment in the Vancouver driving school up to the time she receives her driver's license; what British Columbia's high schools are doing to encourage conscientious teen-age drivers. SH.

**Fair Chance** mp STERLING 30min sd b&w free. Progress in the fight against TB; attitudes toward the disease on the part of the general public.

**Fight to End Malaria** fs VEC 36fr si b&w \$3.50. Malaria in Mexico and the five-year campaign by its government, UNICEF, and WHO to rid the country of the destructive disease.

**Fire Feeds on Careless Deeds** mp SUL-BRUCE 12½min sd col \$110 b&w \$60. Junior Fire Department program of safety education in the elementary grades pays off when boy knows just what to do when faced with fire danger. EI

**Fire Safety Hints for Baby Sitters I & II** fs BOWMAR 38-39fr col ea \$5. In Part I typical teenage baby sitter does almost everything wrong when faced with fire danger; in Part II she does everything the right way. NFBC prod. SH A

**First Aid for Air Crews** mp NFBC 28min sd col \$240. Canadian Air Force plane with a crew of five has to make a forced crash landing in which all members are injured. One of the men cares for the others until help can arrive. In doing so he demonstrates the proper manner for dealing with various wounds and injuries.

**Flagged for Action** mp NFBC 30min b&w \$120. Manitoba's tight records on driver violations reduce accidents. Story treatment. SH A

**Gift to Grow On** mp UN 14min sd col \$55 r\$4.50 Assoc. Shows a typical UNICEF team in action in Mexico where remote homlets are reached—springing back to life through eradication of Malaria.

**Go To Blazes** mp BURCR 26min sd b&w \$125 r\$7.50. Practical safety information on preventing fires at home and in industry; spectacular fire fighting and rescues. Int JH SH A

**Growing Up (Pre-adolescence)** mp CORONET 11min sd col \$100 b&w \$55. Variation in growth processes as between boys and girls, varying with individuals and age. Role of the endocrine glands in controlling growth. Health measures. Int JH

**Healthy Feet** mp CORONET 11 min sd col \$100 b&w \$55. Importance of the feet, functional structure, causes of common types of foot distress, hygiene. Int. JH

**Healthy Skin** mp CORONET 11min sd col \$100 b&w \$55. Importance of clean and healthy skin, structure and functions, pores, sweat and oil glands, blood vessels, nerve endings. Int. JH

**How the Royal Family Learned to Be Happy** sfs WED 50fr col with LP \$25 si \$20. Includes toothbrush charts for each child and teachers guide. Primary grade story motivates nutritional and dental lesson. Pri

**How To Drive on Snow and Ice** mp SEIBERLING 13min sd b&w \$35 free loan. Made in cooperation with the driver education class at the Burlington, Vt., high school. Included is a teacher's manual with ideas for making added do-it-yourself visuals.

**How to Have an Accident in the Home** mp DISNEY 8min sd col. Donald Duck, as Mr. Average Man, living in an average neighborhood, having average accidents because he doesn't use average intelligence, co-stars in this hilarious presentation of all types of home hazards. His co-star, J. J. Fote, explains that accidents don't just happen by themselves—they have to be carelessly planned in advance.

**How's Your Hearing** tape MRP 30min 7½ ips, dual track \$9.95. Music by Lenny Herman provides tests for hearing level and tone and word pairs to test speech and music distortion. Guide.

**I'm No Fool Series Completed** mp DISNEY eo 8min sd col Jiminy Cricket sings and dances as he conducts a novel safety contest in each film to point out proper procedures for safety. **I'm No Fool as a Pedestrian, I'm No Fool in Water, I'm No Fool Having Fun.** Animated.

**Impact** mp CALIFORNIA 12min sd b&w \$55 r\$2.50. Summary of seven years of research and experimentation on automobile collisions. Points out some new and hitherto unknown facts.

**Keeping Clean and Neat** mp EBF 11min sd col \$120 b&w \$60. Two intermediate students, prospective assistants for so grown-up eighth graders, find that personal appearance counts. Practical routines are shown washing, dressing, grooming and caring for their clothes. Int JH

**Little Pink Bottle** fs NFIP 23fr si col \$2. free loan. Principles of immunization, especially as applied to the Solk vaccine, for the elementary grades. Cor- toon treatment.

**Mealtime Manners and Health** mp CORONET 11min. sd col \$100 b&w \$55. Group approach avoids individual embarrassment. The film's central character develops friendliness and cheerfulness at mealtime and creates pleasant atmosphere for himself and his group. Int.

**My Pop's a Lineman** mp STOUT 16min sd col \$135. Shows that kites caught in high tension wires are a serious menace when trying to extricate them, that trees and branches conduct dangerous amounts of current; how shooting insulators off high tension lines endangers lives; how safety in a car in contact with a high tension line depends on remaining in the car; other facts.

**Not Around the Block** mp SUL-BRUCE 16min sd col \$140 b&w \$80. Automobile insurance in relation to driver safety education. SH A

**No Time To Spare** mp IFB 12min sd col \$125 b&w \$65. The Nielsen back-pressure arm-lift methods of artificial respiration currently favored by the Red Cross for First Aid instruction. SH A

**One Day's Poison** mp UFBC 30min sd b&w \$120. Accidental poisoning at home kills more children under 6 than all the infectious diseases combined, according to the Poison Control Center of the Toronto Sick Children's Hospital. Emergency treatment and safety precautions. JH SH A

**Our Senses: What They Do for Us** mp CORONET 11min sd col \$100 b&w \$55. How the five senses work together and alone; their consciousness and protective functions; proper care of vital sense organs; aids for deficient sight and hearing. Int JH

**Packing and Maintenance of Chain Type Parachutes** mp BRAY 18min sd b&w free. Step-by-step procedure demonstrates the simplicity of the construction and the packing of this type of parachute.

**Preventing Fires** 2fs NEA si col ea \$3.50. **Preventing Fires in Your Home** (50fr) emphasizes faulty practices chiefly responsible for home fire hazard; **Preventing Fires in Your School and Other Public Buildings** (40fr) teaches the young child how to help protect himself outside the home. Pri. A. Teacher Tr.

**The Profile of a Problem Drinker** mp MH 30min sd b&w. History of a young man from his no-drinking days to his non-drinking days. SH C A

**Rabies** mp MH 14½min sd b&w \$80. Symptoms are pictured, instruction on what to do if any case of dog bite and specifically if rabies are suspected. JH SH A

**Safer Driving** fs SAFETY 400fr col with tachistoscope \$179. Flashfilm is a method involving participation and group discussion, testing a driver's judgment, visual perception, and reasoning ability. SH.

**Safer Driving** 8fs SAFETY Set of 8 eo 50fr \$109. A fresh approach to teaching driver education. JH.

**Safety on Our School Bus** mp EBF 11min sd col \$100 b&w \$50. Illustrates rules for school bus safety and shows what might happen if they are not observed. Pri.

**Safety on the Beach** mp ALTURAS 10 min sd col \$98.50 r\$6.50. Proper methods of surf swimming with particular attention to origins and actions of waves and riptides including animated study. SH.

**Safety Test for You and Your Home** fs VEC 31fr si b&w \$3.50. Shows places in a typical home that could lead to accidents if one behaves unthinkingly.

**Safety With Guns** (series) 6fs SAFETY si col \$39.50 set. Basic elements of firearms safety: Gun Handling, Hunter Responsibility, Arms and Ammunition, Game and Identification, Hunting Tips and Techniques, Marksmanship. SH A

**Seconds Count** mp AETNA 8min sd b&w free. Demonstration of the Nielsen method of artificial respiration. SH A

**Skid-Tips** mp AETNA 22min sd col free. Lowell Thomas outlines safety rules for skiers at Franconia Notch, N.H., and describes the work of the Ski Patrol. SH A C

**Stop Them Before They Start** mp AETNA 14½min sd b&w free. Fire and explosion hazards in home and industry; preventive measures shown for children and adults. JH A

**Three of Our Children** mp CONTEMPORARY 30min sd b&w \$4.50. Ranging from a mountain village in Greece, to French Equatorial Africa, then to the Philippines, illustrates how UNICEF medical teams fight polio, leprosy, and the sicknesses of infancy.

**Tommy Takes To Traffic** fs EP 33fr si col. Traffic rules for good citizenship are adopted by a third grader with good results. Pri.

**Tornadoes: What They Are and What to Do About Them** fs VEC 21fr \$3.50. Shows the typical tornado cloud, season and time of day most prevalent, areas where they are usually expected, measures for protection against them.

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**Use of Anticoagulants in Rodent Control** sfs USPHS 76 fr 9½min sd col loan. Advantages of these poisons in rodent control, techniques, precautions. C Health Depts.

**Whitehall 4-1500** mp ASSOCIATION 27min sd col loan. Title refers to the telephone number of the American Medical Association. Commentary by John Cameron Swayze. Services of the AMA are presented in dramatized case histories. HS CA

**Why Eat a Good Breakfast** fs CI 34fr si col free. Visualizes the planning and supervision of nutrition research. Shows how the tests were conducted and recorded.

**Your Safety First** mp ASSOCIATION 13min sd col free. Cartoon treatment combines history of the automobile with safety facts and a tongue-in-cheek look at 3-D TV and the drivers and aot of the year 2000.

## HOME ECONOMICS

**A New Look At Budgeting** fs HFC si col free 1-wk loan. The value of definitely planned goals in applying the family income. SH A

**Cows, Milk and America** mp MODERN 14min sd col free. Cartoon treatment of the history of milk in America from the Jamestown landing to the present.

**Five Keys to Fashion Leadership** mp STERLING 18min b&w free. How fashions are created, designed, manufactured and delivered, told by Mrs. Stephanie Koret. SH-A

**Let's Have Lamb** mp UWF 14min sd col free. A bewildered housewife wins a whole lamb carcass in a disc jockey contest. Her local butcher saved the day by reducing it to its various "cuts," and their preparation is shown. SH A

**Living Unlimited** mp GM 14min sd col free. How unique appliances and new architectural features are being adapted to the kitchen of tomorrow. Shows dishwashing by ultrasonic sound, high speed cooking by radiowaves, a circular refrigerator replenished from outside the house, and new methods of measuring and dispensing.

**Make Mine Chicken** mp USDA 4min sd loan. Animated figures show five basic cooking methods and many tempting dishes featuring chicken.

**Practical Dreamer** mp STEEL 13½min sd free. A housewife dreams her old kitchen has disappeared, and that it can be replaced with any one of three new types of kitchen that will suit her specific needs. Correlates with USS "Kitchen Planning Book." SH A

**The Way to Cook Fish** fs BOWMAR 37fr col \$5. Four basic ways of cooking fresh or frozen fish. Same series included: **An Animated Fish Cook Book** 83fr col \$5, giving 13 recipes; and **Let's Serve Shellfish** 48fr col. \$5. SH A

**Well Dressed Windows** sfs MEREDITH 75fr sd col LP \$8.95. Shows colorful window treatment ideas for every room in the house. Others in series include: **Color Ideas—Your Key to Good Decorating** 57fr LP \$12.50; **Ideas for Bedroom-Bathroom Beauty** 61fr LP \$9.95; **Planning Your Farm Kitchen** 64fr LP \$9.95; **Make Yours a Well-Dressed Home** 81fr \$9.50. SH C A

**Why Foods Spoil** mp EBF 14min sd col \$125 b&w \$62.50. Pioneer family methods of preserving food from spoilage contrasted with present practices. Mold, yeast, bacteria. Effect of drying, freezing, heating, dehydration. Int. JH

**Aluminum Take-A-Part Casting Molds for Bio-Plastic** WARD'S. After the plastic is hard, take the molds apart; no difficulty in removing cast. True 90-degree corners make squaring up the cast unnecessary. Each mold consists of two end pieces and a middle section. Available in square and rectangular types.

**The Art of Photo-Engraving** fs TAS 45fr. Each step in line etching, half-tone and Benday depicted—photography, negative turning, printing, etching, finishing, routing, proofing and blocking. Made in cooperation with the N. Y. School of Printing. For vocational and art study.

**Boring Tools for Woodworking** 9fs STANLEY si b&w \$5 set. **Types of Boring Tools, Holding and Boring Tools and Accessories, How to Bore a Hole, How to Use the Doweling Jig, How to Use Expansive Bits, Forstner Bits, Brad Awls, How to Use Hand and Breast Drills, How to Use Automatic Push Drills and Spiral Ratchet Drivers to Bore Holes, Boring Tools for Use in Electric Drills, How to Sharpen Boring Tools.**

**Color and Texture in Alcoa Aluminum Finishes** mp MODERN 19min sd col free. Applications and design versatility of colors and textures in aluminum finishes.

**Drill Press—Basic Holding Techniques** mp WED 7 min. sd col \$75 b&w \$37.50. Accepted shop practice and safety techniques in school and home workshop beginner use of drill press. JH SH A

**Homes for a Growing America** mp MODERN 15min sd col free. Pictures exciting new homes for contemporary America and the streamlined way in which they are built by National Homes.

**It's Easy to Bend** mp O'NEIL 17min sd col free. Bending as a basic metal-working process—why it is important, where it has made contributions, and how it is done.

**Soft Soldering** mp WED 11min sd col \$110. Basic steps in use of soldering tools and materials for beginning vocational students. Safety precautions. JH SH

**Texoprint** mp KIM 12m sd col. A highly imaginative translation of the graphic arts to the more fluid media of sound and sight in motion. Complete concentration on applications of a new latex impregnated paper stock in no way detracts from the unusually high artistic merit of the film as film. Produced by Morton Goldsholl Design Associates, for Kimberly-Clark Corporation.

**This is Color** mp MODERN 27min sd col free Discusses the physics of color and its use in the graphic arts, textiles, industrial finishing, designing, and advertising.

**3-Dimensional Drafting** mp CASSELL 20 min sd free. Compares modern techniques of drafting with old conventional methods.

**You Can't Put a Price on It** mp MODERN 16min sd col free. Satisfaction one gets from making something with his own hands in a home workshop.

**Automation** mp MH 84min sd b&w \$275. Taken from the "See It Now" TV program, it presents viewpoints on automation ranging from that of a union worker to those of a college professor and shows how automation is used today.

**Bridges** mp DISRAELI 10min sd b&w \$60. Various types, considered as means of communication. EI

**Bridges** mp GATEWAY 10min sd col \$100. Evolution of the bridge from the fallen log across a stream through wooden, covered, and modern stationary and movable bridges, explaining their name and function.

**The Cantilever Bridge** mp STEEL 25min sd col free. The nation's heaviest cantilever bridge, crossing the Hudson River at the Tappan Zee. Principles, construction. JH SH C A

**Chocolate Tree** mp MODERN 27min sd col free. Where chocolate comes from and how it is made.

**Copper Network** mp USBM 25min sd col free. The utilization of copper, from the digging of the ore to the making of a wide range of electric wire and cable, is depicted.

**Cotton Textiles and American History** fs VEC 42fr si b&w \$3.50. How the seeds of our great cotton textile industry were planted in the days of the Revolution growing on British manufacturing methods supplemented in later years by American developments in power, lighting, and marketing. JH.

**Eyes of Science** mp STERLING 20min sd col free. Manufacture and use of optical lenses.

**Facts About Storage Batteries** sfs ELBAT 59fr col 1p free (JH-SH). Functions of the automotive storage battery, its construction and operation. JH SH

**Fisheries of the Great Slave** mp NFBC 19min sd col \$160. Commercial fishing in the far north. Int.

**The Forever Living Forests** mp IDEAL 27min sd col free. California Redwoods Association offers new picture of logging, forest conservation, and educational programs throughout the Redwood Region. Int. JH SH A

**Gold and Gold Mining** mp BAILEY 15min col \$150. Properties, uses and value of gold; comprehensive scenes of four types of gold minning. EI JH SH

**Hotel is Born** mp STERLING 30min sd col free. Building of the Beverly Hilton from an empty lot in Hollywood to the day the hotel opened for business.

**Industries (series)** 9fs WED si col **Redwood Lumber** (2) 57fr \$9.90; **Plywood** 36fr \$6.90; **Deep Sea Crab Industry** (2) 52fr \$9.90; **Paper Industry** (2) 53fr \$9.90; **A Visit to a Service Station** (2) 44fr \$8.95. Ralph Adams productions. Int JH

**Mackinac Bridge Diary** mp STEEL 27min sd free. The bridge from its start April 26, 1954 to its first use Nov. 1, 1957; a thrilling industrial diary. JH SH C A

**Make a Work Sampling Study** mp CALIFORNIA 23min sd col \$195 b&w \$110 r\$4-\$6. Definition of the problems, preparatory steps, designing the study, making the observations, analyzing and summarizing data, reporting results.



**Mining and Metallurgical Industries of Canada** (series) fs BOWMAR approx 50 frames b&w ea \$3. **Nickel**, mined at Sudbury; **Petroleum**, discovery, drilling, extracting, refining, transporting. NFBC prod. JH SH

**Paths of Steel** mp STEEL 26min sd col free. Engineering and technical aspects of men and machines in modern research. Use of various scientific instruments is visualized; micro-manipulator, X-ray micro-analyzer; Beta-ray gauge; micro-hardness tester and emission spectograph. C A

**People Who Work at Night** mp 13min FA sd b&w \$62.50. The many important jobs that are done while the community sleeps. Columbus Film Festival first prize in elementary classroom category. Int. JH.

**Piece of Wood** mp USDA 15min sd col or b&w loan. Work of the National Forest Products Laboratory in Madison, Wisconsin.

**Products of the Tree Farm** 22"x34" chart AFPI free. In full color. Lists many of the 5,159 wood products, classifies them according to manufacturing processes, and shows how conservation is practiced in the mills. Free.

**Raisins You Buy** mp USDA 5min sd col. How California raisins are cleaned, processed, and packaged. Role of the Inspection Service, U.S.D.A.

**Rubber in Today's World** mp CORONET 11min sd col \$100 b&w \$55. History of rubber from its discovery to its importance today as a basic commodity. JH.

**Source of Power, Energy, Light, and Heat** fs SVE 40fr col \$5.50. Trip through a modern coal mine shows how up-to-date methods are used, what coal miners are like in action, how coal is processed and transported to market. Int.

**Steel Volley** mp SCHMIDT 18min sd b&w free. Taken within the plants of Sharon Steel Corp. in western Pennsylvania and Ohio to show all of the spectacular phases of steel making; uses of steel depicted.

**Story of a Dam** mp OSU 17min sd col \$140. From groundbreaking to completion, the construction of Hoover Dam Reservoir at Columbus, Ohio. Condenses three years of planning, preparation, and construction. Pictures the evacuation of whole communities, the clearing of huge tracts of forest land, and the relocation of bridges, telephone lines, and old landmarks as machines built a modern water supply system for a city of 500,000.

**Techno-Forged Strength** mp STERLING 30min sd col free. Forging of raw metal into useful products; some of the world's largest presses. SH C A

**Telephone Story** fs VEC 35fr si b&w \$3.50. Traces the development from the day in 1876 when Bell and Watson first heard the sound of a human voice being carried over the wires. Shows early telephone styles, operator's head sets and switchboards and contrasts them with present styles and methods. For more information circle 214 on coupon

**Welding Cast Iron with the Arc Welder, Hard-surfacing Form Equipment with the Arc Welder, Heating, Brazing, Soldering and Cutting with the Arc Welder** 3fs LINCOLN 40-45fr ea \$1 ea. SH.

## INDUSTRY - TRANSPORTATION

**At the Service Station** mp DISRAELI 10 min sd b&w \$60. The service station attendant tells of his many-sided work in keeping transportation on the move, and recalls some of the earlier days of the automobile. EI JH

**City Highways** mp DOWLING 13min sd col \$130. Why limited access roads are needed to keep traffic flowing in our expanding metropolitan communities. How such highways are planned, financed, built and used. JH

**Development of Transportation in the United States** mp EBF 11min sd col \$120 b&w \$60. Second edition. Traces development from aborigine to jet plane; economic and social significance of improved communication. Second edition. JH SH

**Fresh from the West** mp UP 23min sd col free. Role of the railroads in transporting crops. Scenes of the production, harvesting, grading, packing, and shipping of fresh vegetables.

**The Gasoline Age** (History of Transportation in the United States Part II) mp EBF 16min sd col \$180 b&w \$90. Rapid changes brought by automobile; growth and decline of the railroads; the highway system; air transport. JH SH

**Great Lakes Transportation** fs UMICH si b&w \$3. Progression of vessels from canoe to ore carriers and passenger steamers. Int. JH

**Inland Waterways in the Development of American Transportation** mp EBF 16min sd col \$150 b&w \$75. Necessity of using rivers and lakes as a means of getting through the wilder-

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ness; use of flatboats in the Ohio Valley; building of the Erie Canal and its lock system; age of the steamboat; new age of rail travel. Waterway use today, modern barges, diesel-powered towboats, large-scale loading equipment. EI.

**Safe Road Ahead** mp MOD 21min sd col free. Explains new automobile developments including pushbutton transmission, twin traction differential, and torsion bar suspension.

**San Francisco's Cable Cars** mp BLACK-HAWK 8min si col \$19.99 b&w \$7.99 California Street and Powell-Mason line; study of cable maintenance, power house, and car barn.

**The Service Station** mp DOWLING 11min sd col \$110. Beginning with amusing historical sequence with an early automobile, the film tells how the service station fills an essential role in community life, and shows the equipment used in its various services. Pri EI

**Ship Best Way** mp UAL 28min sd col free. Dramatized account of advantages of shipping by airfreight. JH-A

**The Steam Age** (History of Transportation in the United States Part I). Development of transport media from Indian times to the coming of the automobile. Conquest of the West. JH SH

**The Tankship** mp DOWLING 12min sd col \$120. How an oil tanker differs from a general cargo ship. Its function in transporting crude oil to refineries, and the various jobs done by its officers and crew. EI JH

**Transportation by Land** mp MH 10min sd b&w \$50. Points out the vast size and great richness of our country, stressing the fact that transportation is the one factor that prevents our rich resources from being isolated and useless. Treats in detail the organization and role of highway and rail transportation. Int.

**Transportation in the Modern World** mp CORONET 11min sd col \$100 b&w \$55. Variety of transport media and their interrelationship as well as background. Indigenous sound throughout adds realism. Influence of transportation on location and growth of cities. Int. JH.

## LANGUAGES

**Cendrillon** sfs BOWMAR 42fr LP col \$11. The Cinderella fairytale, with captions and 10 minutes of narration in French, at elementary vocabulary level; manual contains full instruction in English on how to use this unit. NFBC prod.

**Circling the Globe With Speech** (series) rec WILMAC continues this series into **Spanish III**, with Latin American pronunciation as well as Castilian. SH C

**Conversational Spanish for Travelers to Mexico** rec WIBLE 4-45 rpm records \$9.95 with manual.

**D'Or et Diamant** mp FACSEA 10min sd by subscription. Jewelry making in Paris; detailed description of the manufacture of a diamond and platinum brooch.

**El Cumpleaños de Pepita** mp IFB 16min sd col \$150. Narration and guidebook in Spanish. Mexican girl in Patzcuaro has a birthday party; her father takes her to watch the fishermen; a burro is among her gifts. JH SH

**Foundation Course in Spanish** rec HEATH. Recordings designed specifically to accompany the text. SH

**Grande Peche** mp FACSEA 40min sd by subscription. Film report of cod-fishing off the coast of Newfoundland. Prize film at Cannes. French sound.

**Grophismes** mp FACSEA 10min sd by subscription. Art of engraving including work of Picasso, Rouault, Derain, and others. French commentary.

**Guillaume Apollinaire** mp FACSEA 18min sd by subscription. Life of the author told against a background of excerpts from his poems. French sound.

**Jean Cocteau** rec CAEDMON 1-12" LP \$5.95. Reading in French from his poetry and prose.

**Jean Giono** mp FACSEA 20min sd by subscription. The author shows the land and people he loves and writes about. French sound.

**Lo Bollade Parisienne** mp FACSEA 30min sd by subscription. History of Paris told through its monuments, old buildings, and streets. French sound.

**La Familia Sanchez** rec EBF 12" 78rpm \$2.50. Complete narration in Spanish from film of same name. SH C

**Languages for Children** (series) rec OP-PENHEIMER. Four albums intended specifically for young children; hear-repeat-speak technique. **Italian for Children; French for Children; Spanish for Children; German for Children.** EI JH

**Lo Promenade de Versailles** mp FACSEA 20min sd by subscription. The palace inside and out, gardens, fountains, "Grand Trianon" and "Petit Trianon." Commentary in French.

**La Route des Indes** mp FACSEA 20min sd col by subscription. History of communications between Europe and the East Indies, featuring illuminations from medieval manuscripts in the Bibliothèque Nationale. French sound.

**Le Grand Melies** mp FACSEA 25min sd by subscription. Story of the film maker Georges Melies, his beginnings as a pioneer in the field and his success. French Sound.

**Les Aventures de la Mouche Bleue** mp FACSEA 20min sd by subscription. Life cycle of a bluebottle fly. French sound.

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**Home Again** mp CONTEMPORARY 35 min sd bGw \$145. Martha Scott portrays the role of the mother forced to leave her family because of her heart ailment; the family rallies in greater togetherness and is helped by the "Homemaker Service." Made by Affiliated Film Producers for Mental Health Film Board; sponsored by American Heart Association, and N. J. Dept. of Health.

**The Key** mp CAMPUS 31min sd bGw \$145. A young mother becomes mentally ill and, with expert trained aid, struggles toward recovery. SH A

**New Canadian Mental Health Films** 7mp MH 27min ea bGw ea \$125. **Back into the Sun** (new concepts of mental treatment), **Night Children** (activities of a case worker in children's aid), **Man of America** (story of the Campesinos, natives of the Altiplano area of Bolivia and their new life through the International Labor Organization), **Cage** (strains of our competitive society and ways to combat them), **Yellow Leaf** (problem of an elderly widow forced to leave her daughter's home and live in a home for the aged), **Monkey on the Back** (drug addiction), **David—Profile of a Problem Drinker**.

**The Plot To Save a Boy** mp CAR 26min CAR bGw \$135. Woman storekeeper rehabilitates slum urchin who has killed her son in a street fight. Thelma Ritter, Barton MacLane, Peter Votrian. SH A

**Psychology Series Additions** 4mp MH 13-22 min. sd **Perception** (17min \$100) presents the theory that human perception is not merely a sensing of stimuli; **Brain and Behavior** (22min \$130) demonstrates two ways by which the function of different brain areas can be studied in its relation to human behavior; **Development of Individual Differences** (13min \$75)

shows how differences result from both heredity and environment; **Common Follacies About Group Differences** (15 min \$90) depicts the popular notions about races, heredity, and group differences which are wholly inaccurate.

**World Alone** mp ASSOCIATION 30min sd b&w free. An unusual blend of obstruction and documentary, depicting the loneliness of patients in a typical mental hospital. By the use of light and shadows, dramatizes the dilemma of patients hampered by inadequate facilities and not enough personnel. Narrated by Eric Sevareid.

## MUSIC: GENERAL

**Accordion in Hi-Fi**, LP, BIBLETONE 12" \$3.98. Thirteen all time favorite church selections, played by Don Landdaas.

**The Confederacy** rec COLUMBIA RECORDS LP album \$10. Songs and marches, presented by the National Gallery Orchestra under Richard Bates. Robert E. Lee's farewell address at Appomattox and other narration conveys the depth of Southern feeling in the epic struggle between the States. JH SH C A

**Dave Digs Disney** rec COLUMBIA RECORDS LP \$3.98. Disney tunes played by Dave Brubeck include Alice in Wonderland, Give a Little Whistle (Pinochio), Heigh-Ho (Seven Dwarfs' Marching Song), When You Wish Upon a Star, Someday My Prince Will Come, and One Song (Snow White). Pri.

**The Devil and Daniel Webster** (opera, complete) rec WESTMINSTER LP \$4.98. Lawrence Winters, Joe Blankenship, Doris Young, Frederick Weidner, the Festival Choir and Orchestra, Armando Aliberti, conducting.

**Flamenco** mp BRANDON 79min col sd r\$45. Antonio, Pilar Lopez, Ballet Espanol; flamenco singers and guitarists. Introduction by Walter Terry.

**The Great Mr. Handel** mp UWF sd col r. London Philharmonic Orchestra and chorus enriches this feature-length film about the great composer, out of favor at the British court, is inspired to write "The Messiah."

**Handel and His Music** mp CORONET 13½min sd col \$125 b&w \$68.75. Re-enactments of salient events in the composer's life, authentic locale background and a half-dozen excerpts from his works convey to students the contribution of this master of the baroque style. hs c a

**Highlights from "Messiah"** rec WESTMINSTER LP \$4.98. Margaret Ritchie, Constance Shacklock, William Herbert, Richard Standen; the London Philharmonic Choir, London Symphony Orchestra, conducted by Hermann Scherchen.

**Israel in Egypt** (complete) rec WESTMINSTER LP \$10.95. Handel's opera, with the Utah Symphony, conducted by Maurice Abravanel, and the combined choruses of the University of Utah.

**Keyboard Experiences in Classroom Music** mp AMC 20min sd \$75. How grade school teachers without special musical training can use the piano keyboard as a visual aid in teaching the fundamentals of music. Photographed

in a third-grade classroom, shows use of simulated, silent keyboards to enable members of a music class to use sight and touch as well as hearing in acquiring experience in simple harmony, rhythm, and reading music.

**The Koshetz Story** mp CAR 26min b&w \$135. Mother and daughter (Nina and Marina Koshetz in person), both singers, disagree over daughter's musical career in preparation for a Stokowski concert.

**Manfred** rec COLREC 2-12" LP \$7.98. Robert Schumann-Lord Byron masterpiece, recorded for first time in its entirety by Sir Robert Beecham and the London Philharmonic and BBC chorus.

**Moussorgsky** mp BRANDON 113min sd col & b&w r\$32.50. The composer's life story and excerpts from his works. First Prize, Cannes Film Festival.

**Note and Staff Set** Flannel Board. MILLS \$2.50. Plastic notes, sharps and flats, 51 pieces plus flocked treble and bass board.

**Our Christmas Carols** sfs FAMILY sd 12" LP col \$14.50 (with **Our Christmas Traditions**, 2fs 1 double-side rec); single fs \$7 rec \$4. Color drawings visualize origin of five popular carols: **Away In a Manger; While Shepherds Watched Their Flocks; We Three Kings Of the Orient Are; O, Come, All Ye Faithful; and Silent Night, Holy Night.**

**Our Notional Anthem** mp AVIS 9min sd col \$90. The story of The Star Spangled Banner as told by Miss Brown to her pupils.

**The Union** rec COLUMBIA RECORDS LP album \$10. Music, song and sound effects recreates the spirit of the armies of the North. Especially impressive is the cannonade at Bull Run and the Gettysburg Address read by Raymond Massey. JH SH C A

**Uirapuru** mp CINEMA 16 17min sd col r\$12. Offers a visual and musical interpretation of a primitive Brazilian legend, shot among the Urubu Indians of Maranhao. Score based on Indian rhythms and motives.

**Weill: Johnny Johnson** rec MGM 1-12" LP \$3.98. Kurt Weill's first score for the American Theatre. Play by Paul Green. Cast includes Burgess Meredith, Hiram Sherman, Evelyn Lear, and others. Orchestra conducted by Samuel Matlosky; choral direction, Joseph Liebling.

## MUSIC: INSTRUMENTAL

**Around the World in Eighty Days** rec DECCA 1-12" LP. Original sound track from the unique film. Score by Victor Young, late academy award winner.

**The Autoharp** mp JOHNSON HUNT 19 min sd b&w. How to play the instrument, chording patterns, how to play accompaniments using one, two and three chords. Teacher training.

**Bartok: For Children** rec WESTMINSTER LP \$7.95 (complete). Edith Farnadi at the piano. The Hungarian and the Slavonic folk tune albums may also be bought separately @ \$4.98 ea.

**Beethoven and Brahms Overtures** rec COLREC 12" LP \$3.98. Lenore Overture No. 3; Edmont Overture Op. 84; Brahms' Tragic Overture and Academic Festival Overture. New York Philharmonic.

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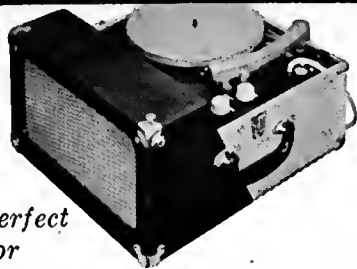
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**Columbia World Library of Folk and Primitive Music** rec COLUMBIA 2-12" LP \$5.98 ea. First record includes Folk Music of Central and Northern Italy; second record has Folk Music of Southern Italy and the Islands and Calabria.

**David Oistrakh Playing** mp BRANDON Two 5-minute films b&w \$70 (both) r10. Dvorak-Kreisler; Zarzycki.

**Dello Joia: Symphonic Suite "Air Power"** rec COLUMBIA 1-12" LP \$3.98. Music from the CBS Television Show of the same name. Eugene Ormandy conducts the Philadelphia Orchestra.

**Hi-Fi in the Highlands: Scots Guards** rec ANGEL 1-12" LP \$3.48. Skirling pipes, rousing band, fantastic sound.

**Indian Musical Instruments** mp OKLAHOMA 13min sd col \$130 r\$4. The importance of music in the Indian life pattern with demonstrations of the making and playing of various instruments.

**Instrumental Music from the Southern Appalachians** rec TRADITION LP \$4.98. Recorded in the homes of traditional instrumentalists. Also **Bowling Green and Other Folksongs from the Southern Mountains.** (Kossov Sisters). \$4.98.

**The Man in the Peace Tower** mp NFBC 10min b&w \$40. Robert Donnell plays over Ottawa. SH C A

**Music From Oil Drums** mp FOLKWAYS 15min sd b&w \$85 r\$5. Novel instruments native to the British West Indies are made from empty oil drums. Skillfully tuned and played they prove versatile rhythm producers. Film shows U. S. youngsters learning how to make and play them, as well as native use in Trinidad. jh, sh.

**Pathetique** rec COLREC 12" LP \$3.98. Tchaikovsky's Symphony No. 6, played by the New York Philharmonic, Dimitri Mitropoulos conducting.

**Princess Street Parade** rec LONDON 1-12" LP \$3.98. Edinburgh City Police Pipe Band.

**Prokofieff for Fun in Hi-Fi** rec WESTMINSTER LP \$4.98. Garry Moore narrator for **Peter and the Wolf.** London Philharmonic.

**Rakov: Symphony No. 1** rec WESTMINSTER LP \$4.98. Nicolai Rakov conducts the Moscow State Philharmonic Orchestra.

**Robert Cobert: Mediterranean Suite** rec MGM 1-12" LP Coupled with **Vernon Duke: Souvenir de Monte Carlo.** Carlos Surinach and Robert Cobert conducting the MGM Orchestra.

**Saxophone** mp OKLAHOMA 24min sd col \$200 b&w \$100 r\$2.50-\$5. The Oklahoma City University symphonic band under the baton of James Neilson accompanies Sigurd Rascher in solo passages. Mr. Rascher demonstrates the fundamentals of playing the saxophone: posture, phrasing and dynamics, types of mouthpieces and effects on tone quality; speed; practice.

**Schubert's "The Death of Lazarus"** rec MGM 1-12" LP Arthur Winograd conducting the Philharmonia Orchestra of Hamburg with Helmut Kretschmar, Rico Monte, Barbara Troxell, and others.

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**Sound on Parade: Austrian Marches** rec VOX. Band of the Army Guard Battalion, Vienna—Gustav Gaigg, conductor.

**Stravinsky: Agon — Ballet for Twelve Dancers** rec COLUMBIA 1-12" LP recording \$3.98. Igor Stravinsky conducting the Los Angeles Festival Symphony Orchestra.

**Stravinsky: Persephone (poem by Andre Gide)** rec ANGEL 1-12" LP \$3.48 Recorded in Paris. Andre Cluytens, conductor. With Nicolai Gedda, Cloude Nollier, Chorale de l'Universite de Paris.

**A Treasury of Children's Classics** rec YPR 12" LP \$3.98. "Aladdin," music from Rimsky-Korsakov; "Midsommer Night's Dream," Mendelssohn background. El Int

**Walt Disney's Fantasia** 3rec DISNEYLAND 3-12" LP. Music from the sound track of the famous motion picture, one of the first to employ stereophonic sound. Leopold Stokowski conducts the Philadelphia Orchestra in performances of the Bach Toccata and Fugue in D Minor, Tchaikovsky's Nutcracker Suite, Dukas' Sorcerer's Apprentice, Stravinsky's Rite of Spring, Beethoven's Pastoral Symphony, Dance of the Hours, Night on Bald Mountain, Ave Maria.

**World Folk Music Festivals (series)** rec WESTMINSTER LP @ \$4.98. Eisteddfod I & II; Biarritz and Pamplona.

## MUSIC: The DANCE

**Accordion Serenade** mp BRANDON 9min sd b&w \$50 r\$3.50. Folk dance composed by Igor Moiseyev, director of the visiting Moiseyev dance troupe.

**Ballet Girl** mp BRANDON 23min sd b&w \$145 r\$12.50. Claire Bloom; Royal Danish Ballet. Awards: Venice, Edinburgh.

**Bharatnatyam** mp CINEMA 16 10min sd b&w r\$4. In one of the best ethnological dance films, Shrimati Shanta performs the "Natanam-Adinar," a South Indian classical dance with close-ups and explanation of gesture language.

**Classical Dance Rhythms** 2rec EBF 10" 78rpm \$3. Minuet, Waltz, Polka, Jig, Mazurka, Schottische, Bolero and Moroccan. TT EI-A

**Dances for Orchestra** rec COLREC 12" LP \$3.98. Russian Sailors' Dance from ballet "The Red Poppy" and the Sabre Dance, backed by Brahms: Hungarian Dances and dances from "The Bartered Bride." Eugene Ormandy and the Philadelphia Orchestra.

**Folk Dances** mp BRANDON 10min sd bGw \$50 r\$3.50. By the Russian State Ensemble of the Folk Dance (The Moiseyev Dancers).

**The Grand Concert** mp BRANDON 102 min sd col r\$32.50. Bolshoi Theatre performance; Galina Ulanova; selections from Borodin, Prokofiev, Glinka.

**Great Moments of the Dance** (series) mp GREAT sd bGw. Ballet classics with leading performers. SH-A

**Israel Dances** rec FOLKWAYS 10" LP \$4.25. Six dances by the Tzabar Group, song accompaniment by Geula Gill. Book of instructions, Hebrew text and translation.

**Magic Fiddle** mp CONTEMPORARY 15 min sd col \$150 r\$7.50. Members of the Norwegian Ballet introduce one of the old folk tales.

**Pavlova's Favorite Bollets** rec ANGEL 1-12" LP \$3.48. Includes The Swan, Glow Worm Gavotte, Autumn Leaves, Russian Dance, Sleeping Beauty, Bacchante. Efrem Kurtz, conductor.

**Spanish Technique Lesson I** mp DANCE FILMS 10min si (with titles) bGw \$45 r\$5. LaMeri and deFalco demonstrate basic body posture, arm movement and footwork with aid of normal, slow-motion and close-up photography. They dance three coplas of the Sevillanas. SH C A

**Square Dance Record Album** rec MILLS \$3. Two 10" records with illustrated book designed to teach primary through junior high.

## MUSIC: VOCAL

**American Folk Tales and Songs** (Chase-Ritchie-Clayton) rec TRADITION LP \$4.98 also **I Wonder As I Wander** (John Jacob Niles); **Come and Sit by My Side** (Glenn Yarborough); **John Langstaff Sings Folksongs and Ballads**; **A Ballad Singer's Choice** (Ed McCurdy). EI-A

**Boris Godunov** mp BRANDON 105min sd col r\$45. Moussorgsky's opera from the story by Pushkin. Bolshoi Theatre. Sung in Russian, English sub-titles.

**Burl Ives Sings for Fun** rec DECCA LP. Also Ives' **Coronation Concert**, some repetition.

**Canadian Folksongs** (series) BOWMAR **Jack Was Every Inch a Sailor**, 38fr LP sd col \$11; without record \$5, a four-stage presentation so any audience can learn to sing it; **The Chesapeake and the Shannon** 92 fr LP sd col \$11. British underdog captures American warship in boarding battle. NFBC prod.

**Children's Jamaican Songs** rec FOLKWAYS 10" LP \$4.25. Songs and dancing games, so-called "Ring Plays." Guide, with words and directions for the games, included. Pri-SH

**Clafin: Lament for April 15 and Other Modern Madrigals** rec COMPOSERS

1-12" LP \$4.98. Feature work is an hilarious and timely setting of excerpts from the Federal Income Tax instructions.

**Classic Scots Ballads** rec TRADITION LP \$4.98. Ewan MacColl and Peggy Seeger. Lowland Scot dialect. Banjo and guitar. SH-A

**David-Beg** rec WESTMINSTER LP. An Armenian opera sung in Armenian by the soloists, chorus and orchestra of the Armenian State Theatre. English text included.

**Elizabethan Songs** rec TRADITION LP \$4.98. Also **Through Bushes and Briars** (British folksongs); **The Foggy Dew** (A. L. Lloyd in 14 British love songs, accordion); **Cockney Music Hall Songs and Recitations** (Colyn Davis).

**Glinka: Life for the Tsar** (Ivan Susannin) rec LONDON Complete \$19.92. Soloists, chorus, and orchestra of the National Opera, Belgrade, conducted by Oscar Danon. Russian-English libretto included.

**Gluck: Orpheus and Eurydice** rec EPIC Complete. First French version. Tenor Leopold Simoneau in the lead and soprano Suzanne Danco and Pierette Alarie. Hans Rosbaud leads the Lamoureux Orchestra and the Roger Blanchard Vocal Ensemble.

**Grand Opera** mp SELECT 25min sd \$100 each. Sung by Tito Gobi, Cloe Elmo. **Barber of Seville, Marriage of Figaro, Don Pasquale, William Tell, Carmen, Fra Diavolo, Lucia Di Lammermoor.** HS C A

**Hoppy Wonderer and Other Songs** rec ANGEL 1-12" LP \$3.98 Obernkirchen Children's Choir. The Angels in Pig-tails in 12 of their most popular songs.

**Historical America in Song** rec EBF 12" 78rpm 6 albums (ea 5 rec) per album \$10.95, set \$59.50. Burl Ives, sings, plays, introduces 120 songs. I: Songs of the Colonies; II . . . of the Revolution; III . . . North and South; IV . . . Sea; V . . . Frontier; VI . . . Expanding America. JH SH

**Il Trovatore** mp BRANDON 101min sd bGw r\$22.50. Verdi's opera, with Enzo Mascherini. Italian, with English subtitles.

**Israel Today** rec CAPREC 12" LP \$3.98. Twelve Hebrew songs.

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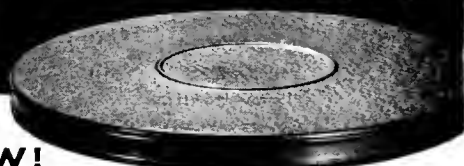
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**Songs of Israel** rec CAPREC 12" LP \$3.98. Twelve songs sung by Lea Degani, with Paul Lichtenstein and orchestra.

**Songs of Israel and Many Lands** rec TRADITION LP \$4.98. Hill and AVIVA furnish their own accompaniment on Shepherd's pipe and Miriam drum. Israel, Wales, Spain, Britain, China and Sweden are represented in this collection.

**Songs of the North and South** rec Decca LP Frank Luther in 19 northern and 17 southern Civil War period songs. With Zora Layman and the Century Quartette.

**Songs of the Suffragettes** rec FOLKWAYS 12" LP \$5.95. A dozen songs, sung by Elizabeth Knight; guide gives text and a history of the suffrage movement and its place in American history. SH C A

**The Student Prince** rec DECCA LP. Lauritz Melchior and Jane Wilson. On flip side: **The Vagabond King**, Alfred Drake and Mimi Benzell.

**They All Die in This One** rec CONCORD 1-12" LP \$3.98. Famous operatic death scenes sung with members of the Metropolitan Opera Association and including Albert DaCosta, Sandra Warfield, James McCracken, and others. Scenes from Gioconda, Cecelia, Lucia, Othello, Butterfly, Aida, Carmen, Rigoletto.

**Tschaikowsky: The Sorceress** ("Charodeika") rec WESTMINSTER LP. First recording, sung in Russian. English and Russian texts included.

**West Side Story** 2r tope COLUMBIA RECORDS \$23.95. Columbia's first Broadway original cost recording to be issued on stereophonic tope.

**Whaling and Sailing Songs** (Paul Clayton) rec TRADITION LP \$4.98. Old 19th century sea songs, selected from the original sources by a native of New Bedford. Also **Blow Boys Blow** (Lloyd-MacColl) collection of sea chanties.



**Scientific Unarmed Self-Defense** mp DSDF sd b&w air freight paid. The ancient art of Cheena-adi, reportedly father to Judo and Ju-Jitsu, showing in detail the locks, grips, twists, cuts, digs and kicks intended to disable any opponent. 8mm and 35mm prints can be arranged. C A

**Softball Fundamentals for Elementary Grades** mp BAILEY 10min sd b&w \$50. Shows boys and girls the techniques, rules, safety measures. EI JH

**Softball Rules for Boys** 6fs TAS col Set \$25; not sold separately. Outlines basic essentials of good umpiring, including the most frequently misunderstood plays. Approved by B. E. Martin, Executive Sec'y Amateur Softball Asso., Consultant, George Dickstein, Umpire-in-Chief and Rules Interpreter of the International Joint Rules Committee on Softball. JH SH

**The Story of America's Cup** mp ASSOCIATION 27min sd col free. During 86 years of yacht racing more than \$30 million have been spent in competition for a cup worth intrinsically less than \$100. Film carries a story of boy who discouraged by repeated loss of club races, regains courage from the story of Sir Thomas Lipton's five defeats, and the worldwide tribute to his sportsmanship. Transfilm production. EI-A

**Swimming and Diving Loop Movies** mp CHAMPIONS Swimming set includes 18 different loops showing twelve of the world's greatest champions (\$25). Diving set includes 27 loops all titled for identification of dive and diver (\$29.50).

## PRIMARY GRADE MATERIALS

**Adventures of a Chipmunk Family** mp EBF 11min sd col \$120 b&w \$60. The chipmunks raise their family, train the youngsters to survive in their world, then dig their winter burrows and go to sleep. Pri

**Animal Stories Series** 6fs MH col \$35.50 ea \$6.50. Actual photographs of children and their animals. **Animals of Formboy Bill, Peter's Pet Party, Tony's Pony, Randy Takes Care of his Dog, Bonnie the Seeing Eye Dog, Kathy's Cat has Kittens.** Pri.

**Animals in Autumn** mp EBF 11min sd col \$100 b&w \$50. Depicts animals that migrate and hibernate, semi-hibernating animals, and animals that remain active.

**Animals Move In Many Ways** mp FA 10min sd col \$100 b&w \$50. Starting with children, who run on two legs (or hop on one), the film ranges from the kangaroo of the millipede, with birds, fish and insects not forgotten. Pri.

**Autumn is Here Series** 6fs JAM col \$28.50 ea \$4.95. **Birds Get Ready for Winter (22 fr), Animals Get Ready for Winter (22), Insects Get Ready for Winter (22), Plants Get Ready for Winter (21), Seeds Travel (22), People Get Ready for Winter (22).** Pri.

**Bushy, the Squirrel: Background for Reading and Expression** mp CORONET 11min sd col \$100 b&w \$55.

One afternoon Stevie spies a squirrel with a beautiful, long tail. It scampers away quickly and Stevie and his father set off to find it. What Stevie discovers in the woods, how he finally makes friends with Bushy, and the things he learns will stimulate reading and story-telling activities. Pri.

**Childhood Rhythm Records** rec TAS 10" 78rpm. Rhythms, Series I, II, III, V; Dances, Series IV, VI, VIII; Nursery Rhymes and Singing Games VII. Per series \$6.10. Dance syllabus available. TT Pri

**Children at Work and Play Around the World** mp UWF 20min sd. Family and community life is emphasized and attention is focused on the role of children in human society. They are seen participating in the tasks of providing food, clothing, and shelter, each in his small way. Pri.

**Children in Autumn** mp EBF 11min sd col \$120 b&w \$60. Two children watch the lush summer green change to the soft browns and reds of fall; they watch changes in the habits of various animals, and the weather grow colder. Pri.

**Children in Spring** mp EBF 11min sd col \$120 b&w \$60. Children search for and recognize the signs of spring—bursting of leaves, opening of flowers, emergence of tulips; picnics occur; tadpoles and baby birds are noted; a vegetable garden is begun. Pri.

**Children in Summer** mp EBF 11min sd col b&w \$120-\$60. Boy visits farm, goes fishing with dad, plays with dog, learns about insects—and rain, then back to school and colorful drawings. Pri.

**Children in Winter** mp EBF 11min sd col \$120 b&w \$60. Boy and girl watch seasons change, enjoy snow and ice, choose a Christmas tree, make snow man, pop corn, and wait for Spring. Pri.

**Children's Stories Slides** sl SLIDES \$1 per set of four colored slides: 17 children's stories are illustrated.

**Chatu and His Jungle Elephant** mp BAILEY 12min sd col \$100 b&w \$50. Tells about a family in India and how their elephant serves both as a pet and a worker. It stresses the importance of giving proper care to animals and shows how the elephant is used to do heavy labor in India today. Pri.

**Cinderella** rec COLUMBIA RECORDS \$19.95 On 7" reels, recorded at a tape speed of 7.5 inches per second. CBS Television Production of the Rodgers and Hammerstein hit.

**The Community Bakery** mp WED 11min sd col \$110 b&w \$55. Making of bread in a modern neighborhood bakery. (Set 12 b&w study prints 11x14" correlated, \$3.) Pri.

**Disney Children's Story Teller Albums** 9rec DISNEYLAND. Each album includes 1-12" LP record giving the story and songs of a familiar Walt Disney motion picture; **Bombi, Dumbo, Pinocchio, Dory at Disneyland, Perri, Cinderella, Peter and the Wolf, Old Yeller, We're the Mousketeers.** Each \$3.98.

**Dress for Health** mp EBF 10min sd col \$100 b&w \$50. By observing a pair of delightful twins, Peter and Polly, children learn why we wear different kinds of clothing at various seasons of the year. Pri.



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For explanation of abbreviations following subject title, see page 386.

# **DYNAMIC** *CREATIVE* **QUALITY** in the **67 Newest Coronet Films**



**incorporating the most modern, effective techniques developed in 19 years of successful educational film-making.**

- ... skillfully correlated to teaching units
- ... devoted exclusively to classroom subjects
- ... prepared with the help of world-famous educators
- ... reflecting the entire curriculum at major grade levels
- ... produced in full, natural color

Since 1939, Coronet Films has been producing outstanding 16mm sound motion pictures regularly. The rich experience of these years has reached its zenith in the films described on these pages—among the finest available today. And these are only a fraction of the more than 800 Coronet films now available in your choice of full color or black-and-white.

The keynote of Coronet's huge production program is "Creative Quality"—that essential added ingredient of fine filmmaking which combines: the courage to pioneer . . . the skill to create improved film techniques . . . the unflinching devotion to high standards of quality in every step of production. This creative quality has won for Coronet Films overwhelming acceptance in all fields of education—and has helped build the largest, most up-to-date group of teaching films in the world.

The films described on these pages are the Coronet releases from September 30, 1957 to October 1, 1958. Each is a distinctive, meticulously planned motion picture. Several have been more than two years in the making. Each serves the unique purpose of presenting, clarifying, and explaining a single subject authentically and dramatically.

**Beginning Good Posture Habits (1 reel)** The components of good posture, their effect on body growth, and how youngsters can improve their posture habits.

**The Frog Princess (½ reel)** A charming tale in animation about a frog princess, a handsome prince, and a wicked magician.

**Living and Non-Living Things (1 reel)** Defines and clarifies the basic differences and similarities between living and non-living things.

**Mother Goose Rhymes: Background for Reading and Expression (1 reel)** An imaginative trip to Mother Goose Land to meet many favorite story-book characters.

**Mr. and Mrs. Robin's Family (1 reel)** A beautifully photographed story in a backyard setting of a robin family from spring to early fall.

**What Do We See in the Sky? (1 reel)** The beauty and wonder of the heavens . . . with facts about the sun, moon, planets, stars, and constellations.

**The Wide, Wide Sea: Background for Reading and Expression (1 reel)** A visit to the seashore stimulates thinking about the sea, life in the sea, and the reading of stories and poems about it.

**Woodland Indians of Early America (1 reel)** Authentic reconstructions and scenes lend reality to the daily activities of a Chippewa family prior to European influence.

## **FILMS FOR THE INTERMEDIATE GRADES (4-6)**

**Boy of a Frontier Fort (1 reel)** Daily life in a frontier fort in the 1790's . . . with dramatic preparations to ward off an expected Indian attack.

**Boy of Renaissance Italy (1¼ reels)** A day in the life of an apprentice artist shows us people from all walks of Renaissance society.

**Colonial Family of New France (1¼ reels)** A picture of the life of a farmer, a voyageur, a priest, and others in the French Canada of 1700.

**Electricity All About Us (Exploring Science) (1 reel)** Shows basic characteristics of static and current electricity, and its many uses in the home.

**Gold Rush Days (1¼ reels)** Important features of the gold rush, including the hardships of travel overland, new settlements, and panning for gold.

**\*Growing Up (Preadolescence) (1 reel)** Illustrates graphically the normal growth processes, stressing differences among individuals and between boys and girls.

**Healthy Feet (1 reel)** X-ray, animation, and slow-motion photography show the structure and function of each part of the foot and indicate how to care for the feet.

**Healthy Skin (1 reel)** Examines features of the skin and explains the importance of cleanliness in relation to skin's structure and functions.

**The Jamestown Colony (1607 through 1620) (1½ reels)** A vividly dramatic record of events in early Jamestown, against a background of reconstructions at the 1957 Jamestown Festival.

**Let's Be Clean and Neat (1 reel)** Examples demonstrate how being clean and neat contributes to social acceptance, good health, and a feeling of well-being.



aking Sense With Outlines (1 reel) How the akdown of subjects into topics leads to greater oymment of study and to better organization of ten material.

altime Manners and Health (1 reel) Shows that king mealtime pleasant for others is essential being well-liked, to easy natural table manners, I achieving good health.

Midnight Ride of Paul Revere (1 reel) A re- tement of Longfellow's famous poem which I develop a better understanding of literature ed on our history.



**The Moon and How It Affects Us (1 reel)** Telescopic motion pictures show the moon's surface and illustrate its phases, eclipses, and effect on the earth's tides.

ar Senses: What They Do For Us (1 reel) How five senses work alone and together to serve and increase our enjoyment of living.

Panama Canal (1 reel) A history of the Canal, importance in a trip through it, how it operates, and ing in world communication.

Story of Our Money System (1 reel) A history our money system shows earliest forms of ter and the development of various types of ney.

ry of Our Number System (1 reel) The historical elopment of numbers—including ancient count- systems, the abacus and the development of modern symbols.

nsportation in the Modern World (1 reel) The portance of various types of transportation to ustry, travel, and the growth of cities.

vel in America in the 1840's (1 1/4 reels) The long from New York to Illinois in the 1840's helps understand significant expansion and growth ransportation.

es: How We Identify Them (1 reel) Many mples explain how to identify trees and shows trees of major forest areas.



**Understanding Our Earth: Rocks and Minerals (1 reel)** The three major classes of rocks are identified and related to the natural conditions which produced them.

West Indies: Geography of the Americas (1 l) Relates the geography of these colorful is- ds to economic growth and trends in industry.

goslav Village (3/4 reel) (B&W only) Life in a ll village in Central Bosnia—home life, work- in the fields, a school day, and an exciting rket day.

**FILMS FOR JUNIOR AND SENIOR HIGH SCHOOL (7-12)**

reers in Agriculture (1 1/4 reels) Career oppor- ities in the areas of crop and livestock farming, ultural research, industry, conservation, and vices.

mate and the World We Live In (1 1/4 reels) The etermining factors of climate, the grouping of mate into types, and the affect of various climates human activities.



**English History: Absolutism and Civil War (1 reel)** Stresses the changing relation of power between king and Parliament from the reign of James I to the Restoration.

**English History: Restoration and Glorious Revolution (1 reel)** In authentic settings, shows how the constitutional monarchy was established after the Restoration.

**English Literature: The Eighteenth Century (1 1/4 reels)** Illustrates trends in literature from neo-classicism to romanticism using excerpts from major writings.

**English Literature: The Elizabethan Period (1 1/4 reels)** By showing social and economic conditions of Elizabethan England, the film explains the creation of this literature.

**English Literature: The Seventeenth Century (1 1/4 reels)** Against the turbulent background of the Commonwealth and Restoration, we view the most important literary figures and their works.

**Grammar: Verbs and Ways We Use Them (1 reel)** Clever animation teaches the essentials of verb forms and what they do in sentences.



**Handel and His Music (1 1/4 reels)** A selection of this great composer's works is performed against a rich background of his life in Germany, Italy, and London.

**High School Prom (1 1/2 reels)** Preparations for a prom and proper etiquette during the evening help young people make the most of this exciting event.

**How Green Plants Make and Use Food (1 reel)** Plants' requirements for life, photosynthesis, and the dependence of all living things on green plants.

**The Human Body: Digestive System (1 1/4 reels)** A detailed look at the functions of the digestive system, showing the related roles of each part of the system.



**Launching the New Government (1789-1800) (1 1/4 reels)** Presents the problems faced by the infant U. S. government and reviews some major events of the period.

**\*Laws of Conservation of Energy and Matter (3/4 reel)** Simple experiments and special photographic effects show that matter and energy cannot be created nor destroyed, but can be converted into one another.

**\*The Laws of Gases (1 reel)** Animation helps to illustrate the meaning and importance of the Laws of Boyle, Charles, Dalton, and Avogadro.

**Leonardo da Vinci and His Art (1 1/4 reels)** A close examination of this artist's famous works increases appreciation of his particular style and the beauty of his art.

**The Metric System (1 reel)** This history of the metric system compares the English and Metric units, showing the advantages of computations in the latter.

**\*Poe, Edgar Allen: Background for His Works (1 1/4 reels)** Major events of Poe's life are outlined with narrated excerpts and re-enactments from many of his works.

**Reproduction in Plants (1 reel)** Explains the processes involved in asexual and sexual plant reproduction and indicates how strains are improved through selective breeding.

**\*Rice in Today's World (1 reel)** The importance of rice throughout the world, with emphasis on the Orient and factors contributing to its growth and culture.

**Rubber in Today's World (1 reel)** A review of the history of rubber, including primitive methods of manufacture and vulcanization, and a look at the role of synthetics.

**The Sea: Background for Literature (1 reel)** Dramatic excerpts from some of the world's great sea literature are visualized to encourage further reading and develop understanding.

**Simple Plants: Algae and Fungi (1 1/4 reels)** Describes the major characteristics of simple plants and their value to mankind.

**Simple Plants: Bacteria (1 1/4 reels)** Reveals through photomicrography the characteristics of the three known groups of bacteria.

**\*The Sun and How It Affects Us (1 reel)** Telescopic motion pictures show the physical nature of the sun and how it affects life and weather on the earth.

**United States Expansion: The Northwest Territory (1 1/4 reels)** Recreates major events leading to the opening of the Northwest Territory to large scale settlement.

**\*United States Expansion: Overseas (1893-1917) (1 1/4 reels)** The changing policy and new problems of overseas expansion into Hawaii, Cuba, the Philippines, and Central America.



**The Vikings and Their Explorations (1 reel)** Through costumed dramatizations and authentic Viking artifacts, the film recreates Norse culture and history.

**The War of 1812 (1 1/4 reels)** The causes, broad strategy, and ultimate results of the War of 1812, showing the major areas of battle.

**Wolfe and Montcalm (2 1/2 reels) (B&W only).** Preparations for the Battle of the Plains of Abraham, the strategy of attack, and the death of the two great generals.



**Yugoslavia (1 reel) (B&W only).** A survey of the geography of Yugoslavia, including city life in Sarajevo and Belgrade, farming conditions, and economic developments.

**FILMS FOR COLLEGE AND ADULT GROUPS**

**Education in America: The Seventeenth and Eighteenth Centuries (1 1/2 reels)**

**Education in America: The Nineteenth Century (1 1/2 reels)**

**Education in America: Twentieth Century Developments (1 1/2 reels)**

A unique series of motion pictures surveys the momentous events in three hundred years of American education. These films provide excellent information on the beginnings of our educational system and its adjustments to social change through the years.

**Profiles of Elementary Physical Education (3 reels)** Stresses successful methods used in teaching elementary physical education, with many ideas for the guidance of class activities.

**\*Films to be released between July 15 and September 30, 1958.**



*All films are available in either color or black-and-white, except for three as indicated.*

**CORONET FILMS**

Dept. ES-758 Coronet Building Chicago 1, Illinois

**HOW TO OBTAIN CORONET FILMS**

**PREVIEW:** Prints of all Coronet films are available for preview by those who desire to make selections for purchase. There is no obligation except for return postage. Simply let us know which films you would like to evaluate.

**PURCHASE:** Prints of all Coronet films on these pages are available at \$100 a reel in color or at \$55 a reel in black-and-white, with proportionate prices applying for less or more than one reel.

**RENTAL-PURCHASE:** Prints of these films may be purchased outright at the prices quoted above, or obtained under the generous provisions of the Coronet Rental-Purchase Plan. See page 6 of the 1958-59 catalogue for details.

## Primary Grade Material (Cont'd)

- Elf Book** (series) sfs SVE sd col set 4fs & LP \$27.50 indiv fs & lrec \$9. Based on the **Elf Book** (Rand-McNally) stories. **Fun on Wheels**—Johnny, The Fireman; Buddy, The Little Taxi; Choo-Choo, The Little Switch Engine; Our Auto Trip. **Animal Friends**—Hide-away Puppy; Chester, The Little Pony; The Little Mailman of Bayberry Lane; Mr. Bear's House. Pri
- Form Animals: 2nd Edition** mp EBF 11 min sd col \$100 b&w \$50. Morning chores, midday activities, evening chores. Pri.
- Folk Tales, Legends and Stories** 10fs TAS col series \$55; indiv. \$6. **The Ant and the Grasshopper; The Crab and the Monkey; The Little Tailor; Peach Boy; Crackling Mountain; Jose of San Salvador, Monkey See — Monkey Do; Yung Ja of Korea; Dancing Bread; Alice in Wonderland.** Arranged by Ger-Food Store: **2nd Edition** mp EBF 13min sd col \$125 b&w \$62.50. Dramatizes a universal childhood interest and provides background for the exchange of ideas about food stores and shopping. Shows shopping, store helpers, vegetables and frozen foods and other departments. Pri.
- Frog Prince**, The mp CONTEMPORARY 10min sd b&w \$50. Uses animated silhouettes to visualize fairy tale about a frog which turns into handsome prince when befriended by a beautiful princess. Designed by Lotte Reiniger.
- Frog Princess** mp CORONET 6min sd col \$50 b&w \$27.50. The prince, in this animation film, shoots an arrow into the air, and the one who returns it will be his bride. A frog, who is a princess under the spell of a wicked magician, finds the arrow and the prince encounters many dangers in freeing her from enchantment. Pri.
- Grandmother Makes Bread** mp BAILEY 10min sd col \$100 b&w \$50. Robin and Billy visit their grandmother, help her make bread, learn good manners and health habits. Pri. EI
- Insects Around Us** 5fs JAM si col \$24.50 ea \$5.75. **Finding Out About Insects** (25 frames), **Insect Homes** (23), **How Do Insects Protect Themselves** (24), **Our Insect Enemies and Insect Friends** (23), **Collecting Insects** (24). Pri.
- It's a Cat's Life** mp FRITH 11min sd col \$90. About three-fourths of the film is taken at a distance less than four feet, showing the mother cat washing, nursing, and demonstrating to her family protective measures. Pri.
- Kittens: Birth and Growth** mp BAILEY 11min sd col \$100 b&w \$50. Story of a white mother cat. Shows Millie actually giving birth to her family of kittens. Covers the eight-week span after birth showing the kittens nursing, crawling, playing, and learning to walk and eat. Stress is placed on the care given to them by children. Pri.
- Lambert The Sheepish Lion** rec DECCA Tale from a Walt Disney production as told by Sterling Holloway. Pri.
- Let's Take a Walk in the High Country** mp GATEWAY 10min sd col \$100. Introduces high mountains, aspen trees, snow-plant, shooting star, wyethia, false hellebore, rein orchis, labrador tea, red heather, high-mountain meadows, lakes and granite cliffs. Pri.
- Let's Take a Walk to the Meadow to Watch Some Birds** mp GATEWAY 10 min sd col \$100. Introduces a meadow as a place where cows and sheep graze on clover, miner's lettuce, pimperl; where butterflies, green and tent caterpillars and lizards live; wild roses and thistles grow. Pri.
- Let's Take a Walk to Where the Hummingbirds Live** mp GATEWAY 10min sd col \$100. Mother, Ellen, and Mary visit a eucalyptus grove where they find a colony of Allen's Hummingbirds. They examine several nests, see eggs, babies in various stages of development, mother hummingbird gathering nectar and feeding her young, and the young birds leaving the nest. Pri.
- The Life and Times of a Balloon** mp DISRAELI 11min sd (music only) col \$120. A red toy balloon escapes from a child and as it sails over others trying to capture it a story unfolds of the differences of landscape, plant life, people. Pri.
- Little Red Hen** mp ALTURAS 6min sd col \$46.75 r\$4.75. Photographed on location with live animals, based on the familiar children's tale. Pri.
- Little Red Riding Hood** mp BAILEY 11min sd col \$100 b&w \$50. Told in three-dimensional animation, this is a revised version of a previous release edited especially for showing to primary children. Pri.
- Living and Non-Living Things** mp CORONET 11min sd col \$100 b&w \$55. Tony learns the five basic differences between living and nonliving things. In observing his dog and fish, plants, clouds, rocks, and other phenomena, he recognizes the characteristics of these things which distinguish the two great groups. Pri.
- The Lost Sailboat** fs BOWMAR 51fr b&w \$3. Children's story hour tale of little boy who loses a toy sailboat that was too big to sail in his tub. NFBC prod.
- Machines that Help the Farmer** mp FA 10min sd. Introduces two children as they use hand tools to care for a backyard garden. Parallels the activities of the children with the work done by a farmer using power machines.
- Millions of Cats** fs WESTON 44fr si b&w \$4. Pleasant primary story with maral children are not likely to miss. Pri.
- Mother Cat and Baby Skunks** mp EBF 11 min sd col \$120 b&w \$60. House cat mothers family of orphaned skunks. Guide. Pri
- Mother Goose Rhymes: Background for Reading and Expression** mp CORONET 11-min sd col \$100 b&w \$55. Barry's and Linda's trip to Mother Goose Land provides an imaginative experience built around familiar nursery rhymes. Pri.
- Neighborhood Community** 6fs EBF si col \$36 ea \$6. **Robbie's Neighborhood** (boy's return to favorite neighborhood friends and haunts after vacation), **Different Neighborhoods** (new and old), **Shoring with Neighbors** (cooperation for common good and happier living), **Neighborhood Workers**, **Places We All Own** (how taxes provide schools, parks, streets; need to respect public property), **In and Out of the Neighborhood.** Pri.
- Official Mickey Mouse Club Records:** 5 new titles rec DISNEYLAND available at 45 and 78 rpm. **We're the Mouse-**
- keteers, Mickey's Big Show, Walt Disney's Perri, Karen and Cubby, Walt Disney's The Saga of Andy Burnett.**
- Our Community Helpers: I & II** fs SVE 2 sets of 5 ea \$21.50 set or \$4.50 per strip. Col. Set I includes **Fireman** (31 frames), **Postman** (31), **Police-man** (28), **Grocer** (31), **Baker** (38) Set II includes **Dentist** (30 frames) **Doctor** (34), **Librarian** (32), **Milkman** (37), **City Helpers** (34). Pri
- Our Neighborhood Workers** 9fs EYE Set of 9 in color \$25 ea \$4. Stresses helpfulness of workers and the worth of all kinds of work and services. Titles deal with the **Baker, Dairyman, Shoemaker, Tailor, Neighborhood Laundry, Butcher, Banker, Watchmaker and Jeweler Fruit and Vegetable Store.** Pri.
- Picture Book Parade Additions** 2mp WESTON 6 & 9min ea col \$75 & \$100 b&w \$37.50 & \$50. **Camel Who Took a Walk** by Jack Tworkev & **Lentil** by Robert McCloskey. Pri.
- Picture Book Parade in Filmstrips** 8fs WESTON. Complete text, in a picture-cued booklet, accompanies each strip, which contains all of the original illustrations from the books. Titles available include: **Millions of Cats, Hercules, Story About Ping, Stone Soup, Georgie, Make Way for Ducklings, Mike Mulligan and His Steamshovel, Red Carpet.** Pri.
- Polly the Parrot** mp COR 11min sd col \$100 b&w \$55. Polly eats and drinks, climbs and walks, and runs away from home. Pri.
- Puss in Boots** mp EBF 16min sd b&w \$. Classic children's story, played by puppets (Diehl family, Germany). Pri. EI
- Pussycat That Ran Away** mp BAILEY 21min sd col \$190 b&w \$90. During the search for his lost pussycat, young Eric learns the importance of obeying his parents and of being kind to his little brother, Jan. Produced in Norway. Pri.
- Related Rhythms** 2sfs STRATCO sd col \$11.50 set ea fs \$3.25; LP rec \$5.50. **Rhythm in Nature** (22fr) offers three settings: plant life, corral, fishing. **At the Carnival** (17fr) is a single setting. TT Pri
- Robin Redbreast: 2nd Edition** mp EBF 10min sd col \$100 b&w \$50. An overall study of this best-known North American bird, designed to help children appreciate and understand life in their immediate environment. Pri.
- Rhythm and Activity Records** rec SING 'N DO. Original songs for rhythmic exercises in lower grades, also holiday observance programs. Pri.
- Sea Adventures of Sandy the Snail** mp EBF 16min sd col \$180 b&w \$90. The undersea world as it might look to a tiny snail is recreated by the medium of finger paints. During his journey Sandy meets a starfish, a puffer, an abalone and a pair of sharks. Pri.
- Songs from "Now We Are Six"** rec DECCA. Children love the Milne poems as sung by Frank Luther. Included are "Binker," "The Emperor's Rhyme," and "The Friend." Pri.
- Spring Comes** 5fs JAM si col \$23.50 ea \$4.95. Birds, animals, insects and finally the activities of children as spring returns. Pri.
- The Story of the Goose and the Gander** mp FA 10min sd col. A pair of lovable and amusing geese serve as cen-



ter far unit on farm life, for creative art motivation, and for language arts. Pri.

**Tales of Far-Away Folk** 4fs FH ea 35fr si col \$20 ea \$6. Four charming tales from other continents told with a wealth of pictorial detail. Lost Ring, tale from Japan; Kidnapping of Sita, India; Johnny and the Giant; Ireland; White Elephant, Egypt. Pri.

**Tales of Nearby Folk** fs FH ea 35fr si col \$20 ea \$6. Man Who Wouldn't Work, a tale from Mexico; Boy and the Donkey, Haiti; How Teriak Saved His Brothers, Alaska; Buffalo Stealer, Plains Indians. Pri.

**Tell It Again** rec ANGEL 1-12" LP \$3.98. Julie Andrews and Martyn Green of "My Fair Lady" present nursery rhymes, learning songs, lullabies, and other juvenile delights from Mother Goose.

**Tom Thumb — Puss in Boots** rec RCA as told by Paul Wing for Grades 1-3 for "listening for pleasure." Pri.

**Travels of Babar** rec DECCA. Three tales told by Frank Luther include "The Story of Babar," "The Travels of "Babar" and "Babar the King." Pri.

**Tuneful Tales (Series)** 14 rec EBF 12" 78rpm \$2.25 ea. Martha Blair Fox recordings; **Three Little Pigs; Johnny Cake; Shoemaker and Elves; Nutcracker and King Mouse; White Easter Rabbit; Little Engine That Could; Laughing Jack O'Lantern.** Also, an 10" @ \$1.75: **Henny Penny; Old Woman and Her Pig; Little Grey Pony; Jojo; Twenty Froggies Went to School; George Washington Rabbit; Little Tug That Tried** (2rec). Pri.

**Walt Disney Adventure Stories** 8fs EBF Set of 8 in color ea 50fr si \$48 ea \$6. Films from the theatre adapted to filmstrip form. **Peter Pan, Lady and the Tramp, Adventures of Johnny Appleseed, Adventures of Pecos Bill, Adventures of Mr. Toad, Legend of Sleepy Hollow, Peter and the Wolf, Brave Little Tailor.** Pri.

**Walt Disney Fantasy Stories** 8fs EBF si col ea about 50 frames \$48 ea \$6. Based on a number of familiar Walt Disney productions with the collaboration of Dr. Poul Witty. **Alice in Wonderland, Cinderella, Dumbo, Ferdinand the Bull, Ben and Me, Little House, Morris the Midget Moose, Lambert the Sheepish Lion.** Pri.

**Walt Disney Story Classics** 8fs EBF average 50fr si col \$48 ea \$6. Include **Snow White and the Seven Dwarfs; Pinocchio, Bambi, The Tar Baby, The Laughing Place, Bongo, Mickey and the Beanstalk, The Three Little Pigs.** Pri.

**Watch Out for Strangers** fs VEC 14fr si b&w \$3.50. Especially passed by school children as an important safety message for boys and girls. Pri.

**What Do Fathers Do?** mp CHURCHILL 11min sd col \$100 b&w \$50. Toby's father takes his boy to a construction job to meet several fellow-workers as well as watch his dad at work. They meet other fathers on their jobs—milkman, telephone repairman, store-keeper—and it becomes clear how fathers work to provide a living for their families. Toby decides he wants to grow up fast and be a father.

**What Do We See in the Sky** mp CORONET 11min sd col \$100 b&w

\$55. With father's help, Freddie learns about the sun, moon, planets, stars, and constellations—their relative size and distance, their light, and something of their composition. Pri.

**What Ya Wanna Be?** rec DECCA. Frank Luther asks the small fry what they want to be "when you grow up." The answers come back as policeman, engineer, nurse, teacher, etc. Pri.

## RELIGION & ETHICS

**A. D. 29** fs CEP 50fr si col. Thoughts and feelings of the disciples on the days following the crucifixion. Two scripts are supplied, for children and for adult worship service.

**A Look at the Book Series** 13mp UNUSUAL 14min ea sd col \$175 b&w \$87.50 series col \$1,950 b&w \$950. Short sermons, based on the Bible, give answers to important questions. The questions are concerned with **What is the Gospel, How Can I know God's Will for My Life? What do Preachers Mean When They Say a Man has to be Born Again? Will We Ever Be Able to Build a Peaceful World? How Can I Be Sure Which is the Right Church?** and others.

**The Amish Folk** fs PHOTO ARTS si col \$7 r \$3. The Pennsylvania Dutch country customs, manners and life of the old-order Amish who preserve their religious and social exclusivity despite the changes all about them. One-room schoolhouses, cooperative barn raisings, horse-drawn buggies and severe garb are shown in this unique filmstrip. JH SH C A

**Bible Songs and Stories** rec GOLDREC 12" LP featuring 19 songs and 16 stories, from **The Creation** to **Daniel.** JH-A

**Blessings of the Christ Child** fs CONCORDIA \$8, with 12" LP record (one side for adults; other for children) or \$5 separately. Color. A new approach to the Christmas story highlighting in four parts the blessings of Jesus' birth to all mankind. First, to the Old Testament believers waiting for His coming; second, to believers living at the time of His birth; third, to believers today. Part four emphasizes the acts of goodwill, love, and mercy being performed today as a result of these blessings.

**Book of Acts Series** 10mp FAMILY ea 17min sd col r\$9 b&w r\$6. Dramatic episodes portray the beginnings of the early Christian church including the baptism of the Holy Spirit on the day of the Pentecost, the preaching and witnessing of the apostles and early Christians, the conversion of Saul, the persecution of Christians, the first gentle believers, the first missionaries, and the last message of Paul.

**Book of Acts (Series)** 16fs BROADMAN sd col Four series, ea 4fs 2 LP \$22.50; fs only \$5 ea; records ea \$2. Based on motion picture series: **How To Be Saved; Personal Witnessing; Christian Service; Triumphant Faith.** Striking portrayal of the men who carried Christ's message to the world.

**Building The Sunday School (series)** 18fs BROADMAN col si manual **Age Group Series** (8) \$35; **Teacher Improvement** (\$22.50); **Class Officers** (5) \$12.50.

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**Buried 2,000 Years: The Dead Sea Scrolls** mp (kinescope) ARMSTRONG 60min sd bGw free. As presented over CBS/TV, a dramatic account of the discovery and deciphering, and their acquisition by the Hebrew University, Jerusalem. SH C A

**Calvary** mp UNUSUAL 28min sd col \$300 bGw \$150 r\$10-\$15. A film-sermon stressing the purpose and significance of the death of Jesus Christ and His atoning blood.

**Candlemaker** mp CATHEDRAL 13min sd col. Animated treatment of the story of a candlemaker and his apprentice son. The father has caught the vision of serving the Lord in his daily work and makes candles for his church. His son learns to do the same.

**Charles Laughton Reading From The Bible** rec DECCA 12" LP. Four selections: **Garden of Eden**, **The Fiery Furnace**, **Noah's Ark**, and **David and Goliath**. JH SH C.

**Chico and the Archbishop** mp CAR 26 min bGw \$135. Parish priest stands by bright but troubled Mexican boy at the risk of his position in the church. Ricky Vera, Harry Bartell. JH-A

**Christian Home and Family Life** 4sfs FAMILY sd 12" LP col \$25.50 fs ea \$6.50 rec \$3.50. Script by Dr. Richard Lentz, former Director of Family Life, National Council of Churches. **Family Worship** (40 fr); **Family Recreation** (40); **Family Give-and-Take** (40); **Developing Family Togetherness** (40). JH SH A

**The Christmas Riddle** sfs FAMILY sd 12" LP 35fr col \$10. Engrossed in Christmas preparations, 8-year-old girl is puzzled over Sunday School riddle: "What Is The Greatest Gift?" Color photographs parallel the motion picture "God's Christmas Gift." All ages.

**Christmas With Our World Neighbors** 4sfs SVE 2LP sd col set \$27.50. Christmas in Germany, Mexico, England, Norway. EI-A

**Creative Camping** fs BFC 41fr si bGw \$2.50. Guides and encourages youth leaders to become camp counsellors. SH C A

**David, The Shepherd King** fs EPCB 69fr col \$5. Highlights in the life of David, adapted from the feature film **David and Bathsheba**. Explanatory notes included.

**The Easter Song** sfs SVE col 25fr \$5.50. With LP rec \$8.50. Based on the book "Ke Soonil" (Friendship Press), Korean girl who attends Christian school finally persuades her non-Christian grandmother to attend Easter services. Int. 6-10

**Exaltation: From the Book of Psalms** mp UAHC 10min sd col r \$10. Beautiful scenery serves as background for reading and music.

**Exploring God's Wonders** mp SCRIPTURE 32min sd col. The All-Vacation Bible School lessons shown in actual classroom use. A

**Festival of Faith** mp JCS 13½min sd bGw free. A Rabbi helps strengthen the faith of a youth who, about to be confirmed, doubts the validity of the religious teachings of the Bible. A confirmation service is shown on the festival of Shavuot. JH SH A

**Fire on the Heather** mp WORLDWIDE 40min col r\$25. Scotland's heroic struggle for freedom of worship. Roman conquest of Caledonia; St. Columba bringing the Gospel to the Picts; conflict between John Knox and

Mary, Queen of Scots; execution of John Brown of Priesthill; Scotland today, with sequence on Billy Graham Glasgow crusade. JH-A

**First Impressions** mp FAMILY 15min sd col r\$8 bGw r\$5. One of the "Our Children" series, this film's story shows how wrong and unfair snap judgments can be made against an innocent newcomer. JH-A

**First Steps in Religion** sfs METHODIST col \$10. Effect of family environment on molding religious consciousness of their children. Recording, script, guide.

**Forest Ranger** (series) mp WORLDWIDE ea 18min sd col r\$9. **Tommy Finds a Pet**; **Tommy's New Friend**; **A Letter from Alaska**. EI-JH

**Forest Ranger Films** 3mp WORLD WIDE 18min ea col r\$9 ea. Three episodes in the life of a ranger's son who learns about God's love, discipline and care in the natural beauty of the forest. **Tommy Finds a Pet** (a lesson in obedience), **Tommy's New Friend** (respect for elders), **Letter from Alaska** (how God provides for his creatures).

**God's Christmas Gift** mp FAMILY 15min sd col r\$8 bGw r\$5. A little girl, puzzled by Sunday School teacher's "riddle," realizes that God's great Christmas gift is the birth of Jesus. JH-A

**Great Christian Missionaries** 4fs SVE sd col complete \$28 without records \$22. Each strip with record \$9, without records \$6. Makes the lives of outstanding Christian missionaries real and exciting—shows the spiritual impact of Christianity in Action. **Albert Schweitzer** (Jungle Missionary) 50 frames, **Toyohiko Kagawa** (God's Man in Japan) 45 frames, **Adoniram Judson**, and **Frank Laubach**.

**Growing up World Friends** fs FRIENDSHIP 49fr si col \$5. Missionary Education and how it functions. Told in terms children can understand.

**He Lives** mp CONCORDIA 30min sd col lease \$300 bGw \$180 rental during Lent and Easter \$13.50-\$22.50 other times \$9-\$15. Taken from modern life, illustrating in a forceful dramatic way the joy and comfort of the Resurrection. Interspersed with impressive Easter anthems.

**Heroes of the Old Testament** 16fs EYEGATE col si captioned, set \$72.50, ea \$5. Also sfs one 10" LP for each two strips, per strip \$5, per rec \$3, per 2 strips paired and 1 rec \$12.50, set 16 fs 8rec \$94.50. **Noah—Abraham**; **Joseph I & II**; **Joseph III—Samuel**; **Moses I & II**; **David—David & Jonathan**; **Solomon—Gideon**; **Elijah—Daniel**; **Samson—Jonah**.

**His Way, His Word** 3mp UWF 27min sd col r\$15 ea. Films for Christian education programs: **The Prodigal Son**; **The Fruitless Fig Tree**; **Where Your Treasure Is**. EI-A

**The House That Hunter Built** mp FAMILY 30 min col r\$15 bGw r\$9. The parable of the house built on sand (1 Corinthians 3:10-11) in modern dress. Snobbish father dictates social status to daughter with disastrous result, and eventually realizes the outcome was his own fault. SH-A

**Hymnslips** 75 fs FASLA ea approx 12" long col sets of 3 @ \$4.95; storage album \$2.95; music binder, 50pp \$4.95. Also slides, with choice of complete words on either one or two slides. Wide and growing selection of

American and British hymns. Parallel music, and prayer and announcement filmstrip also available.

**In the Year of Our Lord** mp LdR 80min sd col \$500 r\$45. Camera trip from Bethlehem to Nazareth and in stages to Jerusalem. Unchanged aspects of the Holy Land, ancient festivities and customs kept alive by present inhabitants.

**In the Beginning** rec FOLKWAYS LP 10" series of non-sectarian readings from the Old Testament; Arna Bontemps, narrator. Int. JH SH A

**Jesus, The Friend** 4sfs LP 7" FAMILY sd col \$19.50 es fs \$5.25 rec \$2. For 4-5-year-olds. **Levi Becomes Jesus' Helper** (20fr); **Jesus and the Children** (23); **Jesus Visits Zaccaeus** (22); **Jesus Visits Mary and Martha** (22). Pre-pri

**Joseph and His Brothers** rec FOLKWAYS 10" LP. Old Testament reading, from introduction of Joseph to his self-re-introduction to his family. Pri A

**Journey to Nowhere** (White Fathers) is no longer available. A shorter documentary film is being prepared in this area.

**Judgment** mp UNUSUAL 27min sd bGw lease \$100 r\$5. A straight-preaching camera talk. The doctrinal sermon is interspersed with true stories from Dr. Bob Jones' experience. No cinematic illustrations.

**Literacy** 6fs LITERACY col reading scripts ea \$6-7.25; r \$2.50. Committee on World Literacy and Christian Literature. **Thailand Finds the Way** (60fr), **Literacy Comes to New Guinea** (60fr), **Literacy Unlocking the Bible** (53fr), **Literacy Opening Blind Eyes** (58fr); also **The Story of Anand** (78fr), and **Africa Goes to School** (84fr), rental only.

**Living Parables Series Additions** 4mp FAMILY ea 30 min sd r\$9. Each film brings to life, in today's terms and costume, one of the basic Christian lessons originally expounded in the Bible in parable form. **Another Spring** is based on the parable of the Barren Fig Tree, **Formulo for Failure** on the Dishonest Steward, **There Was a Widow** is an adaptation of Luke 18:1-8 and **Two Sons** is based on Matthew 21:28-31.

**Living Talmud: The Wisdom of the Fathers and Its Classical Commentaries** rec NEW AMERICAN 1-12" LP \$5.95. Prof. Judah Goldin, translator of the Mentor book of the same title, discusses the Hebrew language of the Talmud before he reads the excerpts.

**Meet Bill Hayden** sfs BEAR 110 fr 33rpm sd col \$12. Interdenominational presentation of the role of a Director of Religious Education in the local church. Made for RE Directors' Section, NCCC

**Mid East Crisis** mp BFC 29min sd col bGw r \$12-\$8. Presents in documentary style—clearly and graphically—the problems plaguing this area, and the Christian viewpoint about them. SH A

**Miracle in Manhattan** mp WORLDWIDE 49min sd bGw r\$17.50. Billy Graham's New York Crusade.

**Mixed Marriages** mp PRO-CA 30min sd col r\$14. Protestant and Roman Catholic marry, both devout, tension develops, difference in point of view of clergy leaves hope of amicable ending. A.

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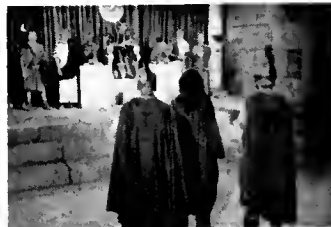


A LOST SOLDIER

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The need for and results of personal witnessing.

- WITNESS IN SAMARIA—35 frames
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- WITNESS TO AGRIPPA—43 frames



WITNESS TO AGRIPPA

##### CHRISTIAN SERVICE SERIES

Basic truths of effective Christian service.

- POWER TO SERVE—44 frames
- MEN OF GOOD REPORT—33 frames
- SUCH AS I HAVE—44 frames
- CHOSEN VESSELS—39 frames



POWER TO SERVE

##### TRIUMPHANT FAITH SERIES

Lessons on the art of living.

- THIS THEY BELIEVED—42 frames
- IF GOD BE FOR US—43 frames
- CROWN OF RIGHTEOUSNESS—38 frames
- FINDING GOD'S WILL—39 frames



CROWN OF RIGHTEOUSNESS

Each complete series contains four filmstrips, two 10-inch 33 1/3 rpm records, and eight manuals (2 for each filmstrip). Complete series, \$22.50  
Individual filmstrips are available with two manuals for \$5.00.  
Each record contains the narration for two filmstrips, and costs \$2.00.

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How to select proper goals. 38 frames

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The importance of the various teaching methods. 40 frames

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Gives planning suggestions and sparks incentive. 34 frames

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Purpose of tests and typical examples. 33 frames.

All of this series is in full color. Each filmstrip, \$5.00; set of five, \$22.50

### Class Officers Series

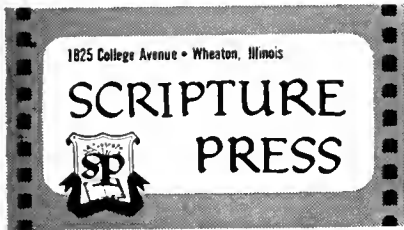
Five filmstrips in appealing color present the qualifications and duties of Sunday school officers. Each filmstrip, \$3.00; set of five, \$12.50

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- SUNDAY SCHOOL CLASS VICE-PRESIDENT (30 frames)
- SUNDAY SCHOOL CLASS GROUP LEADERS (34 frames)
- SUNDAY SCHOOL CLASS SECRETARY (35 frames)

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For more information about these listings, write direct to sources indicated on pages 441-2

**North American Community** mp BFC 29min sd col \$180. A film on home missions, it covers the special Christian concerns in the North American community. Featured is footage showing the great vigor of Puerto Rico—building churches, cleaning up her cities, moving ahead to solve knotty problems like over-population, one-crop system, illiteracy, and other concerns. Also pictured are Alaska, Hawaii, Haiti, and Mexico.

**North American Neighbors** mp BFC 27min sd col and B/W. A film on home missions, it covers the special Christian concerns in the North American community. Featured is footage showing the great vigor of Puerto Rico—building churches, cleaning up her cities, moving ahead to solve knotty problems like over-population, one-crop system, illiteracy, and other concerns. Also pictured are Alaska, Hawaii, Haiti, and Mexico.

**Old Testament Films** 14mp CONCORDIA 15min ea col \$160 b&w \$100 set in color \$1260-\$2016 r ea \$5-\$8. One film each on Abraham, Jacob, Joshua, Gideon, Ruth, Solomon, Samuel, Elijah; two each on Moses, Joseph, David.

**Old Testament Scriptures** 14mp CONCORDIA 17min ea col set lease \$2,268 b&w \$1,512. Individual films col \$180 b&w \$120 r\$9 col b&w \$6. **Abraham, A Man of Faith; Jacob, Bearer of the Promise; Joseph, the Young Man; Joseph, Ruler of Egypt; Moses, Called by God; Moses, Leader of God's People; Joshua, the Conqueror; Gideon, the Liberator; Ruth, a Faithful Woman; Samuel, a Dedicated Man; David, a Young Hero; David, King of Israel; Solomon, a Man of Wisdom; Elijah, a Fearless Prophet.**

**Our Christmas Traditions** sfs FAMILY sd 12" LP col \$14.50 (with **Our Christmas Carols** fs and flip side of rec); single fs \$7, rec \$4. As a family gets ready to celebrate Christmas the origin and meaning of the decorated tree, evergreen, candles, holly, mistletoe, poinsettias, gifts, the Yule log, creche, etc. are discussed. 55 fr. Visualized in color drawings. All ages.

**Palestine in Jesus' Day** fs ERCH si col. Live photography and art work blend in recreating history, geography, and description of life in Biblical times. Part I (63fr), Part II (60fr) ea \$5. JH-A

**Passion Story** 6sfs CONCORDIA LP col \$43.75 without rec \$27.50 singly fs \$5, rec \$3 12". LP rec has general use narration on one side, children's narration on the other. Titles: **The Last Journey to Jerusalem, The Upper Room, The Betrayal in Gethsemane, Jesus Before the High Priest, The Trial Before Pilate, The Crucifixion.**

**Pit-A-Pit and the Dragon** mp CAR 26min b&w \$135. Missionary Rev. Walter C. Clapp helps an Igorote boy (Pit-A-Pit) get a medical education. Returning to his village the young doctor finally overcomes superstition when he performs a successful operation. Robert Cabal, Larry Dobkin. EI-A

**Play Ball** mp WORLDWIDE 24min sd b&w r\$10. Major League ballplayers, members of the Fellowship of Christian Athletes, relate the lessons of the diamond to the spiritual realm. Training and instruction sequences. Dr. Louis H. Evans offers dynamic challenge at close. JH-A

**A Pony For Christmas** sfs FAMILY 7 fr sd 12" LP col \$10. Stableman, embittered over death of soldier son, regains love and faith through selfless love of small boy who seeks to share his Christmas gift with his younger stepbrother. Color photographs paralleling motion picture "The Christmas Spirit."

**Preacher's Kid** mp GOSFILMS 59min sd b&w r\$20. A minister and his family, coming from a large city into a small town, have difficulty in winning complete support in the new community. SH-A

**Providence Bible Slides** sl ULPH 2x2 col \$2.50—\$5 per set, average basis 50c ea. **Bible Customs** 1611; **Joseph; Old Testament** 1-V; Based on well known religious paintings. JH

**The Psalms** rec EXPERIENCES ANONYMES \$4.98. Morris Carnovsky reads, first in the King James Version—then in Hebrew—Psalms 8, 19, 23, 24, 29, 42, 46, 90, 91, 100, 102, 117, 121, 130, 137, 148, and 150.

**Rabbi On Wheels** mp CAR 26min b&w \$135. Rabbi Henry Cohen persists in his efforts to save an immigrant from deportation, even to personal intercession with President William Howard Taft. JH-A

**Sermons for Young People** 16 sfs 8rec EYEGATE sd col fs ea \$5 record (2 stories) \$3; 2 fs (paired) with 1 rec \$12.50; set 16 fs 8 rec \$94.50. Dramatic stories featuring youth situations, moral-teaching, with biblical reference. **The Compass—The Golden Rule; Squaring Yourself—An Acted Lie; Perspective—A Vacation Trip; Consequences—Getting Even; How Big is Love—No One Will Know the Difference; Courage—Reliability Zero; Honor Thy Father and Thy Mother—Stewardship; He Lost His Head—A Big Decision.** Int JH

**Shodow Over Italy** mp UNUSUAL 30min sd col \$300 r\$15 The rise of communism and rebellion against Ecclesiastical pressure are described against a background of natural beauty, ancient history, and Renaissance culture.

**Song of Christmas** mp PORTAFILMS 19min sd col \$190. Creatively integrates beautiful artistic visualization with songs and carols from many lands and many ages, and narration from the Bible, to present the story of the Nativity in an inspiring, unforgettable manner.

**Split Level Family** mp BFC 29min sd col r\$12 b&w r\$8. Middle-class family with budget troubles comes to realize how little it is really donating to its church. JH-A

**Stories About Home and Family** 4fs FAMILY sd LP7" col \$19.50 fs ea \$5.25 rec \$2. Modern day stories for church kindergarten. **Big Brothers Are Fun** (28fr); **When Daddy Comes Home** (26); **Shopping With Mother** (25); **A Birthday Surprise for Daddy** (26). Pre-pri.

**Stories About Jesus** 4sfs LP 7" FAMILY sd col \$19.50 es fs \$5.25 rec \$2. Simple Bible stories for 4-5-year-olds. **Jesus Is Born** (20fr); **The Shepherd's Visit** (22); **The Wise Men Bring Gifts** (24); **Growing Up In Nazareth** (21). Pre-Pri

**Stories About the Seasons** 4sfs LP 7" FAMILY sd col \$19.50 ea fs \$5.25 rec \$2. Modern day stories about 4-5-year-old boys and girls; related to kin-

dergarten Christian education objectives. **Playing in the Rain** (26); **Picnic in the Country** (28); **God's Autumn World** (28); **God's Care in Winter** (24). Pre-pri

**Stories for the Church School Kindergarten** 4sfs LP 7" FAMILY sd col \$19.50 each fs \$5.25 rec \$2. Modern day stories about 4-5-year-old boys and girls designed to help accomplish Christian education objectives.

**Story of Jesus: Part IV** 6fs SVE sd col complete \$40.50, without records \$27, each with record \$7.50, without record \$5. Full-color photographs portraying the life of Christ, recorded commentary with full symphonic musical background. Each record is dual purpose—children's service on one side; adult's on the other. **Triumphal Entry and the Cleansing of the Temple** (41 frames), **Passover Supper and Betrayal** (43), **Trial** (37), **Crucifixion** (30), **Resurrection** (31), **Upper Room** (30).

**The Story of Spring** sfs SVE col LP 33fr \$5.50 LP \$3.00. Correlates with springtime church school lessons. Record includes familiar songs, Scripture, prayer. Pri. 5-8

**Summertime Activities** fs ERCH 77fr si col \$5. How one church gradually developed a more adequate summertime program for its children and youth. A

**Summoning of Everyman** mp GENERAL FILMS 40min sd col. An adoption of the famous morality play.

**To Each a Gift** mp CONCORDIA 30min sd col lease \$300 b&w lease \$180 r\$9-\$22.50. A period picture from the turn of the century tells the heart-warming story of how love and understanding bring Christmas to a family of Swedish immigrants.

**Top Secrets** mp NEW LIFE 20 min sd col r\$9. Jim Schreiber uses his unique prowess as a top spinner to illustrate spiritual truths. True life story of his activity as a northwoods pioneer missionary. Family.

**Train of Action** mp ERCL 20 sd col r\$12. How a church becomes truly concerned about persons of all races as a result of a quickening of its faith. A displaced family is brought into the congregation. JH SH A

**Tumbleweed Man** mp FAMILY 30min sd col r\$15 b&w r\$9. Modern version of the parable of the tree and its fruit (Luke 6:43-45). Young husband drags his family along aimlessly from job to job, steeped in self-pity; a kindly motel owner shows him his need for Christ and gives the little family the strength to face its problems. EI-A

**Turn the Other Cheek** mp FAMILY 15min sd col r\$8 b&w r\$5. An apology for thoughtless conduct opens the way for reconciliation of estranged neighbors and their children. "Our Children" series. Modern-day application of Jesus' admonition. JH-A

**The Two Shall Be One** mp PRO CA 28min sd col r\$13. A mixed marriage reaches understanding in a one-faith family. Needs preparation and discussion for effective use. A

**Using Records Effectively** fs BROADMAN 43fr col manual \$3. Explains use of the 6-point record system in churches of all sizes. A

**Wait a Minute** fs BFC 74fr LP sd col.

Asks children to pause before spending their money on non-essentials, in view of what it will buy to help needy children in other lands. Pri EI

**Waking Middle East** mp UNUSUAL 31 min sd col \$300 r\$15. Filmed in Egypt, Lebanon, Syria, Jordan, and Israel, the narration discusses current problems of the area in the light of the prophetic word of God.

**Why We Have Thanksgiving** fs SVE si col \$6. Traces Thanksgiving observances from Bible times. Also **Indians for Thanksgiving** sfs col LP \$10—Lost Indian boy is befriended by Pilgrim girls and his people join in Thanksgiving feast. EI-A

## SCIENCE: BIOLOGY & PHYSIOLOGY

**Adaptations of Plants and Animals** mp CORONET 14min sd col \$125 b&w \$68.75. Adaptations of living things to environment, for food-getting and protection, are illustrated by both familiar and unusual examples. Int.

**Adelie Penguins of the Antarctic** mp MH 20min sd col \$200 b&w \$100. Life cycle of the inquisitive, fearless, and charming black and white birds. Filmed at Signey Island in the South Orkney Islands, the story begins with the trek of the adult birds over the frozen sea on their return to the breeding grounds and ends with the departure of the grown young.

**Aedes Aegypti Survey Techniques** fs USDHEW 82fr si col loan (purchase from UWF). Documents techniques used in surveying the status of a yellow-fever-carrying mosquito, showing orientation and briefing of personnel, selection of areas to be sampled, types of equipment used, habitats of *Aedes Aegypti*, larvae sampling and adult collecting.

**The African Lion** 6fs EBF si col \$36 ea \$6. Scenes from Walt Disney film of African animal life and environment. JH SH C

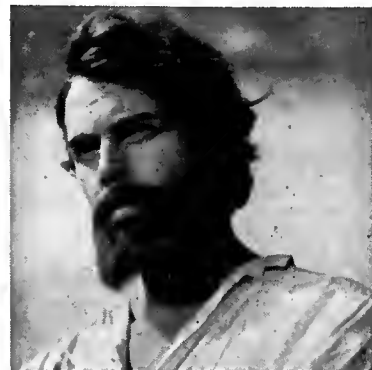
**Alpine Flowers** mp PETITE 11min sd col \$100. Yearly cycle of vivid mountain flora and its adaptation to climate belts and other conditions. JH-A

**Animal Friends** 4fs SVE col with two records \$27.50 separate filmstrips \$6 separate records (2 narrations) \$3. Based on Rand McNally Elf Book Series: **Hide-Away Puppy** (44 fr); **Chester, The Little Pony** (45); **Little Mailman of Bayberry Lane** (45); **Mr. Bear's House** (51). Pri.

**Animal Habitats** mp FA 10min sd col \$100; b&w \$75. Shows specific adaptations of animals to varying conditions in desert, deciduous and evergreen forests, prairie, Arctic-tundra and mountain timberline areas. Award, Cleveland Film Festival. Int., JH, SH

**Animal Kingdom** 27sl GBS \$25. Taken of the new exhibit of the same name at the Chicago Natural History Museum, the set includes 8 slides of the large phylum exhibits and 19 slides of details, selected specimen mounts, paintings and habitat scenes. Complete manuscript file of descriptive and explanatory sheets prepared by the Museum's staff. Set 40MT2 includes only the 8 phylum exhibit slides at \$7.40. Individual slides also available at 95c in Ready-mounts; \$1.20 in plastic and glass mounts.

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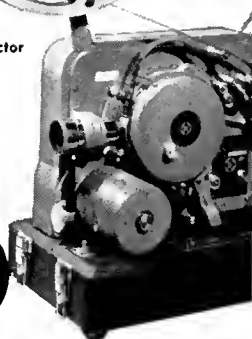
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- Animals of Alaska** mp NORTHERN 11 min sd col \$95. The major animals of our 49th state, plus some typical smaller animals, bring out salient facts about habitat, climate, life in the northland. EI JH
- Animals of the Indian Jungle** mp EBF 11min sd col \$100. Crocodiles, monkeys, tiger, python, rodents, antelopes, cobra, mongoose, wild elephants. Int.
- Antelopes on the Plains of Africa** mp MH 10min sd col \$110 b&w \$55. Wide variation in size and appearance among the more than 100 species. Sequences depict running and jumping power, use of horns as weapons, type of country in which they live.
- Ant Palace** ANT WORLD \$5.95-\$7.95. Available in 9"x11" or 12"x15" size, display provides an easy method of studying ant life.
- The Arctic Wilderness** 6fs EBF si col \$36 ea \$6. Scenes from Walt Disney motion picture of same title make a most impressive account of animal and human life in the Arctic. JH SH C
- The Basic Nature of Sexual Reproduction** mp INDIANA 15min sd col. Brief review of sex in plants and animals. Nature of the gametes (size, shape, mobility differences between male and female). SH, C.
- Beach and Sea Animals: 2nd Edition** mp EBF 11min sd col \$120 b&w \$60. Presents a selection of the many different kinds of animals found on the beaches and in the water just off the beaches. Int.
- Bee Society** fs VEC 26fr si b&w \$3.50. The bee colony's inhabitants, policemen, unemployment, air conditioning, travel, communication, services, and products are discussed.
- Big Animals of Africa** mp EBF 11min sd col \$100 b&w \$50. Zebras, giraffes, wildebeest, eland, Thompson's gazelle; cheetahs, leopards, lions; hippos, elephants, rhinoceros; ostrich, baboon, monitor lizard, crocodile, armadillo. Int.
- Biology and Geography of Pacific Northwest** sl THOMPSON col 2x2 35c ea. Several thousand subjects, arranged in sets of 30-100 slides. Trees, birds, Indians, human physiology.
- Birds of Canada** (series) fs BOWMAR. **The Common Loon** 36fr col \$5. JH **The Kingfisher** 26fr col \$5. Int JH
- Canadian Animals** (series) fs NFBC-BOWMAR col @ \$5. Captions and Manual. **Toads and Frogs of Eastern Canada; The Raccoon; The Pocket Gopher; Snakes of Canada.** JH SH C
- Chameleon** mp IFB 8min sd col \$80 r\$4. Characteristics and habits of the chameleon are depicted in color with extreme close-ups to show details of feet, eyes, tail.
- Climbing Plants** mp UWF 10min sd. Speeded up photography shows how weak-stemmed plants grow, entwine, and attach themselves; sharpthorned climbers, aerial-rooted ivy, tendril clinging pea.
- Collection and Shipment of Insects** fs USDHEW 70 fr 10min sd col loan (purchase from UWF). Correct methods of collecting, preserving, and shipping insects and certain other arthropods. Collecting equipment and techniques are shown; methods of pinning and labeling with pertinent data; and packing for distant shipment.
- Elephant Baby** mp EBF 14min sd col \$150 b&w \$75. Training of a work elephant from the time it is born until it takes its place in the work line. Pri EI
- Flat Pictures** 3 sets DODSON col \$1 per set of 22 pictures 7x9". a) Birds, b) Flowers, c) Animals.
- Flat Pictures** 9 sets DONOHUE 10x12" in 4-color offset \$1—12 to set: **Traveling with the Birds, Wild Animals, Domestic Animals, Birds at Home, Animal Babies, Animal Ancestors, Wildflowers.** Pri. Int.
- Forest Tent Caterpillar** mp NFBC 18min sd col \$160 b&w \$80. Damage which this voracious insect inflicts on deciduous forests; closeup photography shows life cycle, feeding habits.
- Fossils: Clues to Prehistoric Times** mp CORONET 11 min sd col \$100 b&w \$55. Where fossils are found, how they were formed, and what they tell us about life on earth. Museum dioramas, animation, and fossil specimens are used to explain the work of scientists and their findings. Int.
- Fossil Invertebrates** 11sl GBS \$10.20. Color transparencies of dioramas of fossil invertebrates by George Marchand, taken at the Chicago Natural History Museum.
- Fossil Vertebrates—Paintings of Restorations by John Conrad Hansen** 37sl GBS. Paintings and exhibits in the Chicago Natural History Museum.
- Frog (Second Edition)** mp EBF 11min sd col \$100 b&w \$50. Reveals the fascinating life story of the frog, utilizing close-up photography, amazing time-lapse and slow-motion sequences. Traces the frog's development from eggs to adult, with interesting details of its way of life. Int.
- Growth of Seeds** mp EBF 13min sd col \$125 b&w \$62.50. Designed to help the student understand and appreciate the importance of seeds to man, to know the function of plant seeds in the reproductive process, to observe the structure and different parts of the seed, and to learn the conditions most favorable for seed germination. JH.
- Habitat Groups of Mammals** 60sl GBS \$57.80. This comprehensive set includes all of the slides offered in the Chicago Natural History Museum's exhibits of mammals.
- Hippos** mp MH 11min sd col \$110 b&w \$55. Life of the hippopotamus in New York's famed Bronx Zoo and in its native Africa. Scenes show two hippo babies in the zoo; then life on the spacious veldt below Mt. Kilimanjaro in Tanganyika.
- How Green Plants Make and Use Food** mp CORONET 11min sd col \$100 b&w \$55. Stressing the concept that all living things depend directly or indirectly on food made by green plants, shows the factors required by plants for life and growth: sunlight, carbon dioxide, water, and soluble minerals. Describes process of photosynthesis. SH.
- How Living Things Change** mp CORONET 11min sd col \$100 b&w \$55. Man is able to effect changes in plants and animals but living things have been slowly changing for millions of years. Explanations offered for these changes include the major evolutionary theories of Lamarck, Darwin, and de Vries which are examined, illustrated, and compared. SH.
- Human Body: Digestive System** mp CORONET 14min sd col \$125 b&w \$68.75. Animation, X-ray, and live action scenes of the major digestive organs give a detailed account of the function of this system—to break down chemically the complex nutrients, carbohydrates, proteins, and fats into simple food materials. Indicates roles played by the salivary glands, esophagus, stomach, pancreas, liver, gall bladder, and intestines. SH.
- Learning About Flowers** mp EBF 11min sd col \$100 b&w \$50. Illustrates that the main function of a flower is to produce seeds. It is designed also to help the pupil appreciate the beauty of flowers and to recognize some of the more common flowers of our fields and gardens. Pri.
- Learning About Leaves** mp EBF 11min sd col \$120 b&w \$60. Varieties, functions, relationship to other parts of the plant, seasonal changes, usefulness. Int. JH
- Life Cycle of a Plant** mp UWF 10min sd. Growth is traced from seed to miniature plant to new seed.
- Life in a Cell** mp WORLD WIDE 14min sd col \$145 b&w \$72. Based on the life cycle and behavior of the Amoeba shown through dark-field cine photomicrography. Planned to facilitate the teaching of such biological concepts as: What does it mean to be alive? How can a single cell perform the basic life functions? How are the one-celled animals classified? Why are scientists interested in life in a single cell? SH.
- Life in the Sea** mp EBF 11min sd col \$120 b&w \$60. Three types: the microscopic, the mainly stationary, and the moving. Importance of sunlight; primary search for food and avoidance of being eaten by others. Int.
- Life on a Dead Tree** mp FA 10min sd col \$100 b&w \$50. Dove and Tommy find an old dead tree in the woods. As they explore it, they find that it is the home of many different plants and animals: lizards, beetles, crickets, slugs, fungus plants, tree salamanders, ants, gopher snakes, and many other living things. Int.
- Life Story of Fern** mp UWF 16min sd. Study of two generations of the fern showing structure of male and female organs and process of fertilization.
- Lions at Home** mp MH 11min sd col \$110 b&w \$55. Filmed on location in Africa, shows hunting habits, favorite prey, enemies, sociable family life.
- Living and Non-Living Things** mp UWF 10min sd. Explains differences between plants and animals and non-living things. The chicken and the runner bean are compared with each other and with a kite, railroad engine, crystals. Animated sequences add to the clarity of the presentation. Int.
- The Living Desert** 6fs EBF si col \$36 ea \$6. Based on Walt Disney motion picture classic. The life and environment of the desert is portrayed very clearly. JH SH C
- Looking at Cells** fs SYRACUSE 28fr si col. Color drawings illustrate structure, function and activity of various types of cells. Captioned. JH SH
- Man Against a Fungus** mp NFBC 37min sd col \$280 b&w \$140. Struggle waged each year against the wheat rust fungus. Animation, time-lapse, and cinephotomicrography illustrate the life cycle.



**Microscopic Life; The World of the Invisible** mp EBF 14min sd b&w \$75. The life to be found in a jar of pond water. Amoeba, euglena, volvox, rotifers, cyclops, daphnia, bryozoa, hydra, algae, diatom, and desmid. Int JH

**Mr. and Mrs. Robin's Family** mp CORONET 11min sd col \$100 b&w \$55. Story of a robin family from early spring until late fall.

**Nitrogen Cycle** mp UWF 14min sd. The route followed by nitrogen in its circulation between the atmosphere and compounds making up protoplasm of living organism. Photomicrography and cineradiology show actual functions of the root-hairs associated with nodules, fungi, and bacteria.

**Ostrich** mp IFB 7min sd col \$70 r\$3.50. Shown in their natural habitat on the Karroo in South Africa, their appearance, close-up details of structure of legs and feet, neck, head; feeding; movement; nesting and hatching eggs.

**Photosynthesis** mp UWF 15min sd. Chemical changes within the plant are explained by actual photography plus animation; carbohydrates formed in chlorophyll-containing cells; manufacture of glucose.

**Plant Fossils** GENERAL BIOLOGICAL **Small Set of Coal Age Plants** gives examples of five different species (\$2.50). **Introductory set of Coal Age Plants** consists of ten specimens, mostly fossil ferns (\$4.50). **Advanced Set of Coal Age Plants** consists of 12 selected specimens of ferns, lycopodiums and equisetums (\$14.50).

**Plant Survival** mp UWF 11min sd. Shows self-protective devices used in stages of plant growth and defenses of flowers and leaves against damage by roin and animals.

**Prehistoric Life — Mural Painting by Charles R. Knight** 38sl GBS \$35.30. Paintings and exhibits from the Chicago Natural History Museum.

**Protozoa** mp EBF 11min sd col \$100 b&w \$50. Vividly portrays the variety and life functions of one-celled animals. Photographed by one of the masters of color photomicrography, Dr. Roman Vishniac. Shows how Protozoa are classified, how they eat, and reproduction. SH.

**Reproduction in Plants** mp CORONET 13½min sd col \$125 b&w \$68.75. Sexual and asexual reproduction; self-pollinization, cross-pollinization. How plant strains are improved by selective breeding. SH JH

**Root Development** mp UWF 9min sd. Photography speeded up 30,000 times reveals root structure and growth. Action of root mechanisms and sensitivity of the root tip are demonstrated.

**Roots of Plants: 2nd Edition** mp EBF 10min sd col \$100 b&w \$50. Depicts types of roots, root growth, and osmosis. JH.

**The Salmon's Struggle for Survival** mp NFBC 27min sd col \$200. Because salmon must spawn at river headwaters its survival as a species is threatened by natural and man-made obstacles to the migration survival. JH SH

**Seed Dispersal** mp UWF 14min sd. Close-up photography shows devices that scatter, plant, and protect seeds—wind, animals, exploding fruits, seed burial.

**Seifritz on Protoplasm** mp EFLA 26min sd b&w \$105. Classic science teaching film, the "stuff of life" is demonstrated, its organization, response to stimuli, powers of adaption. SH C

**Simple Plants: Algae and Fungi** mp CORONET 14min sd col \$125 b&w \$68.75. How simple plants differ from higher plants; major differences between algae and fungi. SH.

**Simple Plants: Bacteria** mp CORONET 13½ min sd col \$125 b&w \$68.75. Useful and harmful varieties; growth, culture; antibiotics. Photomicrography reveals varieties and bacterial digestive process. Enzymes. SH JH C

**Spring Flowers of Eastern Canada** fs BOWMAR 92fr si col \$5. Forty-three of the most common spring flowers. EI-A

**Story of a Frog** mp UWF 13min sd. Slow-motion and X-ray photography together with animated diagrams explain the processes of digestion, assimilation, elimination, and circulation.

**Story of a Trout Hatchery** mp ATHENA 13min sd col \$135 b&w \$75. The life cycle of various kinds of trout as presented from the time of hatching to the planting in streams; part played by the state in operating fish hatcheries. **For more information circle 211 on coupon**

**Story of Bees** mp UWF 20min sd. Life cycle of the bee; collecting and storing nectar and pollen; work of the Queen; remarkable community life.

**Trees: How We Identify Them** mp CORONET 11min sd col \$100 b&w \$55. Students are motivated to greater interest in trees of their area; evergreen and deciduous; identification by shape, bark, leaves and fruit. Int JH

**The Vanishing Prairie** 6fs EBF si col \$36 ea \$6. Scenes from Walt Disney classic motion picture. JH SH C

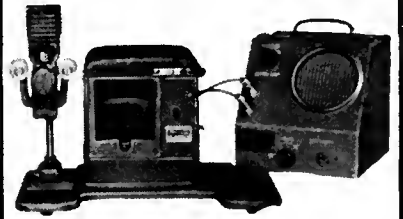
**Walt Disney's The Arctic Wilderness** 6fs EBF col \$36 ea \$6. Based on the motion picture theatrically released. Each strip contains review and discussion questions: **The Northland, Rodents of the Northland, Marine Mammals of the Northland, Arctic Foxes and Wolves, Wolverines and Weasels of the Northland, Birds of the Northland.** Int.

**Water Birds** mp DISNEY 31min sd col lease. Product of the patient and painstaking three years' work of sixteen naturalist-photographers with narration and music added to create an Academy Award film. One of the True Life adventure series. Shows rare glimpses into the behavior of seaside and marshland feathered creatures.

**Wildlife and Timber** mp USDA 7min sd col & b&w. The interesting management relationship between wildlife and timber in the Ocala National Forest in Florida.

**Woodcock** mp IFB 6min sd col \$60 r\$3. Plumage, natural camouflage, nesting and feeding habits.

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**Work of the Blood** mp EBF 13min sd col \$125 b&w \$62.50. Composition, function, circulatory systems, red and white cells, clotting and healing, transfusion technique. JH SH

**You and Your Eyes** mp DISNEY 10min sd col \$100. Unique characteristics (rods and cones) distinguish the human eye, allowing judgment of distance, color, closeup vision. JH-A

## SCIENCE: GENERAL

**Astronomy** 2fs UWF si b&w ea \$3.50. **The Planets, The Stars.** JH SH

**By Their Deeds** mp USDIBR 28min sd col free. Engineering and scientific aspects of water resources development in the fields of irrigation, hydroelectric power, flood control, recreation, navigation, etc. HS C A

**Climate and the World We Live In** mp CORONET 14min sd col \$125 b&w \$68.75. Shows the determining factors of climate — latitude, altitude, nearness to water, ocean currents, prevailing winds, and mountain ranges; similar types of climate. JH.

**Continental Glaciers** mp OSU 13min sd col \$130. A scientific tour of the Western Hemisphere's great Greenland Glacier by means of ice-breaker, snowcat, and helicopter. The anatomy of the glacier is graphically portrayed in an animated cross-section showing how snows build up and melt off as the vast interior ice streams out in ribbon-shaped outlet glaciers. SH.

**Conservation of Our Resources** 9fs EYE Set of 9 in color \$25 ea. \$4. Vital importance of natural and human resources and the basic need for their conservation. Titles include: **This Land of Ours, Waste of Our Resources, Need for Conservation, Water and Its Conservation, Soil and Its Conservation, Conservation of Our Forests . . . Wildlife . . . Minerals . . . Human Resources.** Int.

**Earthquakes and Volcanoes** mp FA 10 min. Causes and relationship to one another. Int.

**Elementary Science Series** fs VISUAL si col. Teacher-made productions in biology, physics, chemistry, safety, JH SH

**Exploration with a Space Satellite** 24sl AMNH Set of 24 2x2 slides \$14.40 r \$1.20. Prepared by American Museum-Hayden Planetarium astronomer Thomas D. Nicholson, the series illustrates and explains the development of the satellite program, the specific design and performance of research satellites, the kinds of studies which satellites can make possible, and the use of the Vanguard rocket in satellite launching. Discusses possibilities for observing satellites in space.

**Exploring Space** mp LdR 26 mi sd col \$175 r\$15; b&w \$100 r\$10. Development of rockets, fuels, mechanisms, jet propulsion, views of earth taken from V-2. Historical origins and perspective. SH C A

**500 Mile Adventure** mp RCA 30min sd col free. 1957 Memorial Day auto race at Indianapolis Speedway. Shows how a micro-miniature radio receiver is used to coordinate the filming of the race.

**Fundamental Elements of Weather** 10fs EYE Set of 10 in color \$25 ea \$4. **Weather and Life, Weather Powerhouse, Adventures of a Raindrop, Our Ocean of Air, Whirling Winds, World of Clouds, Thunder and Lightning, Weatherman at Work, Changing the Weather, Weather Folklore.** Int.

**Fundamentals of Science** 9fs EYE Set of 9 in color \$25 ea \$4. Deal with science in terms of the youngest children. Helps them to develop skills in making observations, doing simple experiments, interpreting pictures and diagrams, and developing and understanding general concepts in science. **Spring and Summer, Autumn and Winter, Air Wind and Weather, Just Animals, Animals Grow and Change, Plants Grow and Change, Experiences with Water, Sounds Around Us, Rolling Along.** Pri.

**The Geophysical Year** fs CUAF 42fr si b&w apply. Purpose and international participation. Arctic bases. Electronic calculators. Rockets, earth satellites. JH SH

**How We Explore Space** mp FA 15min sd color. Shows instruments with which astronomers observe and measure; color films of the planets, recession of Mars ice caps, Jupiter and its moons, spectacular display of solar prominences. JH

**Let's Visit the Smithsonian** fs SVE 50 fr col with record \$10 with guide \$6.50. History of its founding, authority by which it is administered, various museums and other facilities which make up its organization and carry on its work, representative exhibits. JH.

**Man in Space** mp DISNEY 35min sd col \$300 lease. Authoritatively traces rocket development from ancient Chinese weapons to modern missiles. Predicts the establishing of a man made satellite and depicts in detail how man will make his first flight to outer space.

**Meteorological Series** 6fs UWF **Cloud Formations** (25 fr, b&w), **Weather: Fog** (46), **Condensation Trails (Contrails -48 fr)**, **Thunderstorms** (63), **Turbulence** (51), **Low Ceilings and Low Visibilities** (40).

**Minerals and Rocks: Stones of the Earth** mp EBF 16min sd col \$150 b&w \$75. Proper methods of examining rocks, use of standard tests to identify and classify specimens, differences between minerals and rocks, formation of three kinds of rock, importance of geology and geologists. Int.

**The Moon and How It Affects Us** mp CORONET 11min sd col \$100 b&w \$55. Size, movement, distance in relation to earth; "seas," craters, mountain ranges; eclipses; phases; effect on earth's tides. Int JH

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**Primary Science** 6fs EBF si col \$36 ea \$6. For grades 2-3-4. **Night and Day, The Seasons, Our Weather, The Air, The Earth, The Night Sky.** Prim. Int.

**Restless Sphere** mp SCREENCRAFT 80 and 56 min versions b&w sd. Complete report on the International Geophysical Year, filmed in 17 countries and narrated by Prince Philip, The Duke of Edinburgh. Discusses studies of the earth's interior, the earth's surface, and the outer atmosphere.

**Road of the Stars** mp ROCKET 26min sd col free. History of rocketry; German leadership in World War II; current theory and experimentation; spectacular news reel footage of tests. SH C A

**Russian Rocket to the Moon** mp BRAN-DON 8min sd b&w \$30. Animation treatment of unmanned baby tank, shot for a 3-stage rocket launched from a cosmic space ship, refueled by another guided rocket in outer space. The tank lands on the moon and radios back its findings. JH SH C A

**Science Adventures** 6mp MOODY 12-15min sd col r\$6. Each film deals with young students' reaction to some natural science phenomenon, and relates science and religion by making God the ultimate reference for both. JH SH

**Science and Transportation Series** 6fs MH col \$35 ea \$6.50. Fundamental scientific facts behind the various means of transportation. **Moving Heavy Objects on Land** explains friction; **Moving on Water** explains flotation, movement, steering; **Overcoming Gravity** explains air travel; **Controlling Airplanes; Getting Power from Engines**—steam and gasoline; **Flying with Jets and Rockets.** Int.

**Simple Machines** fs VEC 24fr \$3.50. Basic facts concerning six simple machines and how they help man by multiplying his strength. Int.

**Space Scientist** mp NEUBACHER 11min sd col \$110. Scientist, in space suit, performs experiments inside a unique vacuum chamber, simulating phenomena of outer space. JH SH

**Space Technology** (series) mp UC 17 programs each 2½ hours r\$2300. A roster of 36 world-famed scientists presents a sound and imaginative exposition of the fundamental principles of very long-range ballistic missiles. Each of the programs may be retained 4 days and used as often as desired during that period. Lecture notes are supplied. C

**The Sun and How It Affects Us** mp CORONET 11min sd col \$100 b&w \$55. Size, distance from earth, physical nature and effect on earth's life, weather, tides. Corona, prominences, flares and sunspots. JH Int

**Things Dissolve** mp MH 10min sd b&w \$50. Using a wide variety of everyday examples, the film demonstrates that some things dissolve; some do not, and explains how important this is to us. Int.

**Treasures of the Earth** mp CHURCHILL 11min sd col \$100 b&w \$50. Animated film shows some of the ways mineral wealth has been deposited in the earth. Geologic changes and their effect. How coal is formed and how oil is trapped in the earth's folds. Selected for showing at both Edinburgh and Venice Film Festivals 1958. El JH Correlated with Heath Elem. Sc. Texts.

**Trip to the Moon** mp EBF 16min sd col \$180 b&w \$90. Utilizes direct observation of the night sky, the best astronomical photographs, and a series of original studies of the moon's landscape on which ore based third dimensional animated model motion pictures creating the illusion of an actual scientific observation of the moon. Int.

**Understanding Our Earth: Rocks and Minerals** mp CORONET 11min sd col \$100 b&w \$55. Detailed description of three main classes of rocks and their origin. Many varied uses of rocks and minerals.

**Voice of Sputnik** rec MRP 45rpm \$1 with booklet "The Earth Satellite." Actual signals from Sputnik 1; reverse side gives imaginative dramatization of carrier rocket. JH-SH-C.

**Whys of Elementary Science: Plants** 4fs FH 30fr ea si col \$20 ea \$6. **What Makes a Seed Sprout, What Makes a Plant Grow, How Do Plants Get Where They Grow? How Do Plants Help Us?** Pri.

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**The World Around Us: International Geophysical Year** fs NYTIMES 56 fr b&w \$2.50; series of seven \$15. Manual. How man is learning about his own planet and its place in space. Jh,sh  
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## SCIENCE: PHYSICS & CHEMISTRY

**The American Engineer** mp JAM col free. Panorama of achievements of 129 engineers, including atom-powered submarine, TV-phone, hunting uranium with helicopters. JH SH

**Atom Comes to Town** mp CCUS 29min sd col \$160 r\$15. Atomic advances shown include America's first atomic power stations, atomic radiation destroying live cancer cells, giant peanuts grown by atomic energy, radioactive automobile engines, atomic toothpaste laboratory, and other subjects.

**Atomic Physics** (series) 5fs UWF si b&w series \$17.50 ea \$4.00. **The Electron, The Positive Particle, The Nucleus, Atom Smashers, Uranium Fission.** HS C

**Atomic Physics** (series) 6mp UWF sd b&w. **The Atomic Theory** 10min \$60; **Rays from the Atom** 12min \$100; **Atom Smashing** 22min \$120; **The Nuclear Structure** 19min \$115; **Uranium Fission** 24min \$150; **Unlocking the Atom** 19min \$115. HS C

**Atoms for Peace** 3mp UWF ea 20min sd **Scientific Advancement** covers the progress made in production of atomic electric power, atomic radiation in food production and preservation, use of isotopes in manufacturing control;

**Working Together** describes cooperation of atomic scientists through international centers; **Training Men for the Atomic Age** explains the training program in nuclear physics for foreign scientists sponsored by the U. S. Atomic Energy Commission.

**Chemical Conquest** mp NFBC 25min sd col \$200 b&w \$120. How chemical research is battling plant plagues, and probing ultimate effects of toxic substances on food-producing soil. SH C

**Chemistry in College** mp INDIANA 14min sd col. Surveys class and laboratory work included in a chemistry major.

**Elementary Science** (series) fs VISUAL si col. New series in Spectracolor by veteran teacher-producer. El

**Electricity All About Us** mp CORONET 11min sd col \$100 b&w \$55. Jean learns about static, electrical circuits, how electricity is generated and its importance in home and industry. Int Pri

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**Electronics** fs CUAF 37fr si b&w. Apply Radio, Hi-Fi, radar, TV, and calculators examples of electronics application. History—1906, 1920, World War II. Look into the future. SH

**Energetically Yours** mp SONJ 13min sd col free. Animated cartoon treatment of evolution of power sources from human muscle to atomic fission. JH SH A

**Fuels—Their Nature and Use** mp EBF 11min sd b&w \$60. Principal fuels, their source the sun, how heat is transformed to mechanical energy. JH SH

**Heat—Its Nature and Transfer** mp EBF 11min sd b&w \$60. This is a second edition of earlier film **Distributing Heat Energy**. Theory, sources, transmission of heat energy. JH SH

**I Choose Chemistry!** mp BAILEY 15min sd col \$150 b&w \$75. A ninth-grade student becomes interested in chemistry and mathematics, decides to make science his life career. JH SH

**Introductory Physics** 162 mp lessons EBF sd col b&w. A full year academic credit course as taught by Dr. Harvey E. White. Mechanics (44 lessons); Properties of Matter (15); Heat (15); Sound (11); Optics (18); Electricity and Magnetism (24); Atomic Physics (9); Electronics (8); Quantum Optics (4); Nuclear Physics (7). SH C

**The Joyful Lunatic** mp CAR 26min b&w \$135. Joseph Priestly, scientist, preacher and political writer, driven from England to America; discoverer of oxygen. Alexander Scourby, Peggy Converse. JH A

**Les Cosmiques** mp FACSEA 20min sd by subscription. Work of a crew of scientists stationed at one of the highest peaks in the Alps to study cosmic rays; their nature and usefulness to mankind. French sound.

**Light** (series) 4mp UWF sd b&w. **Refraction** 8min \$45; **Lenses** 10min \$60; **Shadows and Eclipses** 10min \$60; **Spherical Mirrors** 13min \$75. HS C

**Our Friend the Atom** mp DISNEY 50min sd col lease \$350. A definitive story of the atom and its potential future in the service of peace and progress. Available in two 25-minute reels if desired.

**Sound** (series) 3mp UWF sd b&w. **Sound Waves** 16min \$90; **Musical Notes** 12min \$75; **How Television Works** 12 min \$75. JH SH C

## SOCIAL STUDIES: ECONOMICS

**American Imports: A New Look** mp 20TH 20min sd b&w \$90. Suggests that a good export-import policy would be to exchange only the best of one country for the best of another.

**As Consumers We're Owners** mp CO-OP 13½min sd col r\$5. How consumer cooperatives run supermarkets; advantages of customer ownership and control. JH SH C A

**Do Higher Wages Cause Higher Prices?** mp AFL-CIO 13min sd col \$80 r\$2. Semi-animated film loaded with facts and figures to argue why an expanding economy can usually absorb higher wages without raising prices.

**Face of the South** mp BFC 29min. sd col \$180.00. Documentary analysis of relationship of economic status to civil rights. Narrated by George Sinclair Mitchell, Ph.D., southern-born author, economist. Produced by Presbyterian Church USA.

**Lifelines U.S.A.** mp ASSOCIATION 26min sd col free. Story of American shipping.

**Marketing in Mexico** mp FAYERWEATHER 20min sd col \$150 r\$15. Analysis of economic classes, buying psychology, distribution channels, advertising, problems of marketing policy. Made for use in Harvard School of Business and by businessmen. C A

**Measure of a Man** mp ASSOC 28min sd b&w free. The values that life insurance contributes to family living.

**Mr. Webster Takes Stock** mp STERLING 30min sd b&w free. When a father finds his high school son wants to invest in the stock market he checks into this "stocks-and-bonds business" with humorous but highly informative results. SH A

**No Other Way** mp FPA 30min sd b&w free. History, functions and activities of the International Labor Organization. SH C A

**Organizing Begins at Home** mp AFL-CIO 15min sd col r\$2. Designed to be used as a discussion starter on house calls with staff and volunteer organizers. A typical organizer answers questions about strikes, dues money, seniority, and some anti-union questions.

**Protective Tariff vs. Free Trade** mp MH 26min sd \$125. Watches are used in this film to illustrate the considerable controversy centered around tariffs and the Reciprocal Trade Acts.

**Story of Creative Capital** mp CCUS 14min sd col \$110 r\$15. Animated film tells story of what capitalism is, where capital comes from and what it does.

**Trade in the Free World** fs VEC si b&w \$3.50. Free trade versus protectionism is the issue posed for student comment as the importance of interchange of world goods is made clear. SH

## SOCIAL STUDIES: GEOGRAPHY & TRAVEL

**Across the Pacific** mp STERLING 30min sd col free. 17-day trans-Pacific voyage in the luxury liner Orsova, embarking at Vancouver, continuing to San Francisco, Honolulu, Suva in the Fiji's, New Zealand, and Sydney, Australia.

**African Giant** mp EDSERV 30min sd col apply. Panoramic report in film taken by Congressman Frances P. Bolton of 16 African lands south and east of the Sahara. SH C

**African Safari** sl MESTON 2x2 col set (136) \$33.32 pk of 4 ea 98c. Photographed by Attilio Gatti.

**Alaska Today** fs VEC 33 fr \$3.50. History, climate, natural resources education, industry, and people. Int.

**Alaskan Eskimo** mp DISNEY 32min sd col lease. Complete story of a type of family life rapidly disappearing as modern civilization encroaches on these earliest of North American settlers. First of the People and Places series available to schools.

**Algeria Today** fs VEC 34fr si b&w \$3.50. Geographical features; people, their life and work; agriculture, industries; cities and villages; education, transportation; relations with France.

**Algerian Portfolio Series** 8mp STERLING free. Titles include **17 Centuries into Focus, Year of Decision, Eurafrika, Their Land, Their Family, Man in the Blue Kept, Hundreds of Busy Feet, Water Crops and Men, Men of Tomorrow**.

**Alice in Washington** mp ASSOCIATION 19min sd col free. Featuring the Lewis follows the heroine on a tour of Washington, Mount Vernon, and Williamsburg, Va.

**The Amazon** mp EBF 21min sd col \$200 b&w \$100. The story of the largest river in the world is presented in a stimulating film showing the people and resources of Northern Brazil. Int.

**Amish Folk of the Pennsylvania Dutch Country** fs PHOTO ARTS 50fr si col \$7 r\$3.

**Argentina: People of the Pampa—2nd Ed.** mp EBF 16 min sd col \$150 b&w \$75. Illustrates rural and urban life in Argentina by contrasting the rich agricultural areas of the pampa with the industrial, business and shipping area of Buenos Aires. Int.

**Asiatic Lands and People** 5fs JAM si col \$25.95 each \$5.75. Each filmstrip has a short preface of background information. There is a colorful pictorial map to locate each land. Titles include: **Japan** (43 frames), **Pakistan** (40), **Burma** (40), **Thailand** (40), **Malaya** (39). Int.

**The Atlantic Community** (series) 15 mp UWF sd b&w \$37.19 to \$45.08 (depending on length). Official U. S. presentation of the 15 key nations of the western world. JH SH

**Atlantic Region** mp NFBC 23min sd b&w. East coast region of Canada and the life and industry of its people showing influence of geographical factors on the development of the area. Int.

**Baltimore** fs VEC 26fr si b&w \$3.50. Landmarks important in our nation's history, institutions of learning, industrial growth of the city. Int.

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**Brazil: People of the Highlands—2nd Edition** mp EBF 17min sd col \$150 b&w \$75. Harbor and city of Rio de Janeiro; climate, topography, and geographical divisions of the country; life of a wealthy coffee plantation owner and his family; mineral wealth of the highlands; education. Int.

**Brussels Worlds Fair** sl MESTON 2x2 col set (112) \$27.44 pk of 4 ea. 98c.

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**Canada: People at Work** 6fs EBF av 48fr si col set \$36 ea \$6; **Fishermen of Nova Scotia; Villages in French Canada; Farm and City in Ontario; Wheat Farmers of Western Canada; Vancouver and the Western Mountains; Logging in the Canadian Forests.** JH

**Canada: The Atlantic Provinces** mp EBF 16min sd col \$190 bGw \$90. Overview of Nova Scotia, Prince Edward Island, New Brunswick and Newfoundland. 2nd edition 1958. JH Int

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**Canadian Geography** (Series) fs BOWMAR approx 46fr ea bGw @ \$3. **The Great Plains** (3 strips); **Harvesting the Coastal Forest; Introducing the Topographical Map.** NFBC prod. JH

**Canadian Profile** mp NFBC 53min bGw \$200. The insistent demands of the machine age on people in diverse callings, from coast to coast, where tradition dies hard yet adaptation to industrial expansion must be accelerated. Fishing, mining, farming, lumbering are affected as well as factory work. SH C A

**Canadian Wheat** mp NFBC 31min sd bGw. Animated sequences depict the geological and climatic changes that took place to produce the conditions favorable to grain growing; live-action shows mechanized wheat forming, research, grading and inspection. Int.

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**Indians of California—Village Life** mp BARR 15min sd col b&w also II Food 14min. Correlated with flat study pictures and recordings. EI Int

**Indians of the Plains** 6fs YAF si col. Plains Indians living and working as they did in generations past; clothing, food, shelter, arts and crafts, life and customs, dances and ceremonies. Int.

**Indochino** mp NFBC 32min sd b&w. Life in Indochina in the year following the Geneva truce agreement which marked the end of seven years of hostilities. Film deals principally with Vietnam showing the work of mobile truce teams and the problems they encountered in implementing the peace. SH.

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**Japan** mp IFF 25min sd col \$250 r\$10. Julien Bryan's comprehensive, thoroughly human documentary of life in post-war Japan. Family life, beautiful scenery, and the warm human touch that distinguishes this master picture maker. JH SH C A

**Japon Today** fs VEC 33fr si b&w \$3.50. Agriculture, industry, geography, government, cities, education. Int.

**Kimiko of Japan** fs FRIENDSHIP 63fr col. Customs, clothing, homes and activities of children in a foreign land. Discussion in test showing indicates that boys and girls get the idea that their opposite numbers in other lands are pretty much the same as they are. JH

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**Life of a Philippine Family** mp CORCORAN NET 11min sd col \$100 b&w \$55. Family of a farm village illustrates the simple means by which these people meet their needs. The father tells of the daily life of the family as we see it through his eyes: work in the rice fields, children's chores, their formal education, games, and birthday celebration for son, Ramon. Int.

**Little Diomed** mp NORTHERN 16min sd col \$135. How the Eskimo dwellers on Little Diomed Island, midway between the jutting capes of Siberia and Alaska and now separated by the Iron Curtain from Big Diomed, carry on in their struggle for existence. Although they now have firearms, outboard motors, and other modern implements, their activities are almost the same today as they were centuries ago. Int.

**Living Wilderness** mp NORTHERN 11min sd col \$95. Family visit to Olympic National Park 850,000 acre wilderness reserve. Influence of climate. Indian residents. Squirrel, jays, deer, a herd of Olympic elk, hot springs, waterfalls, the ocean shore. Int. JH /

**Magic of Nassau** mp DELTA 30min sd col free. Paradise Beach, a carriage ride up to Fort Charlotte, a bicycle trip down a coastline once frequented by pirates, a sailing expedition to a nearby coral reef.

**Malayo, Land of Tin and Rubber** mp EBF 14min sd col \$125 b&w \$62.50. Shows the rubber plantations, the tin mines, and the island, Singapore. Closes with a summary of the problems which made Malaya and Singapore as the Federation of Malaya gained independence. Int.

**Man and the Jungle** fs VEC 44fr si b&w \$3.50. How the jungle reclaimed some of the oldest of the earth's civilizations. Descendants of early peoples; housing, transport, food supply. Int.

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**North Dakota** fs VEC 32fr si b&w \$3.50. Maps and photographs show the topography. Leading farm products, lignite coal, oil, wildlife and rich soil are discussed. Interesting landmarks and other attractions shown.

**Northwest States: Regional Study** 9fs EYE Set of 9 in color \$25 ea \$4. States of Idaho, Montana, Oregon, Washington, and Wyoming. Titles include: **Historic Background, Geographic Background, Lumbering and Fishing, Agriculture, Mining and Grazing, Power and Petroleum, Four Important Cities, Other Important Cities, Vacation Land.** Int.

**Olympic Rain Forest** mp PETITE 11min sd col \$100. Nation's heaviest rainfall area; role of rotting logs, lichens, mosses in forest life cycle; animals, including largest of elk; conservation. JH

**Ontario** fs VEC 39fr si b&w \$3.50. Soil, forests, minerals, abundant water; manufacturing; schools, government, cities, landmarks, and other tourist attractions.

**Panama Canal** mp CORONET 11min sd col \$100 b&w \$55. Tracing the history of the canal, explains how it operates and its significance to world transportation. Includes a trip through the canal. Int.

**Peace Loving Switzerland** mp FRITH 16min sd col \$160. Surrounded by larger powers, Switzerland has preserved its neutrality for past 150 years. We accompany a class of teenage girls on several interesting field trips, rural and in town. JH-SH

**People of a City** mp EBF 18min sd b&w \$75. Using an exciting musical score blended with natural sounds but without narration, the film provides an intimate glimpse of life in Sweden's capital city of Stockholm. Int.

**People of Japan** fs VEC 34fr si b&w \$3.50. An orientation to Japanese home life as well as a discussion of proper behavior as a guest in a Japanese home.

**People of the Netherlands** mp EBF 16min sd col \$150 b&w \$75. A vivid description of the problems that the Netherlands faces in the modern world. Int.

**People of the Western Shore** mp CHURCHILL 16min sd col \$150 b&w \$75. West Coast industries and the people who work in them—orange groves, tuna, oil, shipping, fruit are excellently interrelated. EI JH SH

**People of Venice** mp CHURCHILL 16 min sd col \$150 b&w \$75. An Italian family, its problems and pleasures, seen against the magnificent background of Venice's past wealth and glory. JH SH C A

**Peruvians at Work and Play** mp WED 11min sd col \$100. Harvey Cheesman contrasts old and new, urban and rural ways of life; occupations, recreation (including fiesta and a bloodless bull fight), native animals. Int. JH

**Philippines** mp NOA 18min sd col free. Agriculture, industry, education, and recreation; history of the islands.

**Philippines: Gateway to the Far East** mp CORONET 11min sd col \$100 b&w \$55. History, present activities, and direction of future growth: views of farm and city life show a wealth of raw materials, expanding production, and increased emphasis on education. Int.

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**Playland of the Seaway** mp FSFP 20 or 14min sd free. Follows a feature writer as he gathers material for a story on the attractions of the Thousand Islands area in the vicinity of the village of Alexandria Bay, New York, on the St. Lawrence River. Highlights include construction scenes of the Seaway, visit to a deserted island castle, shore tour, and boat trip.

**Precambrian Shield** mp NFBC 26min sd b&w. Study of the vast region of rock and forest stretching across the north of Canada, rich in mineral deposits still being discovered in the ancient rock. Shows where communities have sprung up at the site of mines and how, with time, these pioneer settlements have achieved the stability and comfort of older towns and cities to the South. Int.

**Profile of Pakistan** fs TAS 50fr col \$6. East and West areas, land, people, work, recreation, government, religion. Dr. Leonard S. Kenworthy stresses progress made since independence was achieved. JH SH

**Profile of Puerto Rico** fs TAS 50fr col \$6. Dr. Leonard S. Kenworthy stresses progress made in recent years, largely through "Operation Bootstrap." JH SH

**Puerto Rico, Queen of the Coribees** mp DAVIS 15min sd col \$150 b&w \$75. 15th century streets and ancient forts, tropical flora, San Juan Bautista Day celebration, industries, homes and beaches.

**Puerto Rico Today** fs VEC 31fr si b&w \$3.50. History and discovery, climate and topography, resources, agriculture, education, relationship to U. S., and current problems. Int.

**Pursuit of Happiness** mp UWF 31min sd b&w. Deals with the first visit of a foreigner to the U. S. and his later reflections. We see ourselves as he does after observing incidents in the lives of a farmer, an auto worker, a shoe factory executive, and a college student.

**Regional Geography Series: U. S.** fs EBF 6 sets of 6 fs each in col \$36 set or \$6 fs. Titles in each set: **Natural Environment, People and History, Agriculture, Industry, Commerce, Life and Culture.** Sets include **Southeastern**

**States, Southwestern States, Middle States, Far Western States, Northeastern States, Northwestern States.** Int.

**Republics of South America: The Andean Nations** 9fs EYE si col \$25 ea \$4. Intimate scenes of land and people. **Colombia — Gateway to South America, Colombia — People and Occupations, Cities of Colombia, Venezuela — Cradle of Liberty, Venezuela — Land of Progress, Peru — Land of the Incas, Life in Peru, Ecuador — Land on the Equator, Bolivia — Land in the Sky.** Int.

**Russia** mp IFF 25min sd col \$250. Modern Russia set in its historical and geographical background. Agriculture, housing, industry, education, science and religion. Narrated by Julien Bryan. JH SH C A

**Russian Life Today — Inside the Soviet Union** mp BAILEY 21min sd col \$195; b&w \$100; r (3-day base) \$10—\$5. Uncensored, authentic photography by Mr. and Mrs. Frederic Christian. Urban and rural life, homes, hospitals, theatres, schools, stores, farms, inside Kremlin, JH, SH, C, A

**Sicily, Island of the Sun** mp DAVIS 15min sd col \$150 b&w \$75. Palermo the capital city, Greek and Roman ruins, Tarantella dancers, puppet performance, hand carved and painted carts, Arabic methods of fishing.

**South America: Along the Andes** 6fs EBF col \$36 ea \$6. Life, culture, natural environment, and economics: **New Venezuela, Mountain Farmers of Colombia, Along the Equator in Ecuador, Inca Lands in Peru, Highland People of Bolivia, Pan-American Highway.** Int.

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**Southeastern States** 6fs EBF si col \$36 ea \$6. Physical and human geographical survey of the states of Kentucky, Virginia, Tennessee, North Carolina, South Carolina, Florida, Georgia, Alabama, Mississippi, Arkansas, Louisiana. **Natural Environment, People and Their History, Agriculture, Industry, Commerce, Life and Culture.** EI-JrH.

**A Story of Portugal** mp SWISSAIR 23 1/2 min sd col free. History, architecture, scenery and main tourist attractions; Lisbon, Belem and the seaside resorts. JH A

**The Suez Canal** mp LdR 18min sd col \$100 r\$10 b&w \$60 r\$6. History, geography and operation of the canal and its strategic and economic importance. JH SH

**Sunrise in St. Augustine** mp STERLING 15min sd col free. Life in the sunny old Florida city, emphasis on vacation and on retirement. A

**Tale of Six Cities** mp DELTA 30min sd col free. Six passengers meet in the Sky Lounge of a Delta DC-6 to discuss their home towns. The camera then depicts Dallas, New Orleans, Knoxville, Miami, Charleston, and Chicago.

**Teaching Geographical Terms** 3-D relief map AERO 42x46" raised relief to 2" depicts and names 116 geographical terms; five colors on sturdy vinyl plas-

tic; grease pencil marks wipe off; includes manual and 35 desk-size prints. Other 3-D relief maps include World, US, Europe, Canada, South America and several states. Int JH

**Thailand, Land of Rice** mp EBF 14min sd col \$125 b&w \$62.50. Introduce the beautiful land and the proud people of the oldest free nation of Southeast Asia today. Shows the city Bangkok, rice farming in the river valley, and the commerce of Thailand. SH.

**This is Bermuda** mp MODERN 29min col free. A beautiful travelogue of the country available for secondary and adult groups.

**This is Russia** 300 slides MESTON 29min col set \$73.50 pk of 4 each 98c.

**Treasures of the Caribbean** mp ALCC 44min col sd free. Ten Caribbean countries are visited in fast-moving documentary film that includes not only many colorful port activities but also a trip into the Suriname jungle filming the remote Djuka natives and the extensive bauxite operations there. JH-A

**Vanishing Veddahs** mp MH 22min sd col \$200 b&w \$100. Based on the life of a fast-vanishing tribe in Ceylon, reputed to be one of the oldest tribes in the world. Not very long ago they inhabited rock caves in some of Ceylon's thickest jungles, wore leaves as skirts and lived on raw meat and honey. Documents primitive ceremonies, family life, hunt for food, and harsh conditions of jungle life.

**Virgin Islands, U.S.A.,** mp DAVIS 15min sd col \$150 b&w \$75. Danish influence in the streets and markets, land crabs in swamp areas, historical landmarks, native waterfront activities. Steel Band playing Calypso.

**Water for the Columbia Basin** mp PE-TITE 10min b&w \$50 r\$2.50. Documentary treatment of Grand Coulee Dam irrigation of 2 1/2 million acres of formerly desert land. JS SH

**The Way We Live** (series) mp UWF 20min sd b&w \$100. Group I: **Family Living Around the World** includes School Children; Children at Work and Play; Family Life; Homes. Group II: **Making a Living Around the World.** EI JH

**Water for the West** mp USDA 25min sd col & b&w. The Rocky Mountain watershed furnishes water for hundreds of communities from the Mississippi to the Pacific. Forest and watershed scientists experiment to find the best ways of increasing the yield of useful water without damaging soil and forest resources.

**West Indies: Geography of the America** mp CORONET 11min sd col \$100 b&w \$55. Stressing the varied population, terrain, resources and opportunities for economic growth of the islands, examines modern trends toward industry and the older traditions of large plantations and small farms raising a variety of semi-tropical food crops. Int.

**West Indies Ho** mp DELTA 26min sd col free. An exotic voyage of discovery among colorful tropical countryside, quaint native folkways, city life.

**Wisconsin Geography Series** 3mp WIS-CONSIN sd col apply. Includes scenes from 159 places in 59 Wisconsin towns and cities, representing 38 counties. **Wisconsin Geography — An Introduction, Wisconsin Mining and Manufacturing, Wisconsin Agriculture.**

**Yellowstone National Park** 4fs WED 154 fr si col \$30.80. Visitors, rangers, wonders, fire protection. EL-JH

**Yosemite High Sierra Trails** mp YOSEMITE 27min sd col free loan. The exhilarating experience of the high places in the Sierras, crowning the nation's most varied national park. JH SH C A  
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**Yugoslavia** mp CORONET 11min sd b&w \$55. Surveyed are the coastal mountain ranges, associated offshore islands, inland mountainous region, Neretva river system, wooded mountain areas, plain of the Danube; city life in Sarajevo and Belgrade; farming conditions; economic development of the country. JH.

**Yugoslav Village** mp CORONET 28 min sd b&w \$41.25. Life in a small village in Central Bosnia: home life, working in the fields, children going to school, excitement of a market day in Sarajevo; methods of travel; articles of trade; religious life. Int.

## SOCIAL STUDIES: GOVERNMENT & INTERNATIONAL RELATIONS

**Africa: Explosive Continent** fs NYTIMES b&w \$2.50 60fr. Strategic importance to West, resources, receding pattern of colonialism, disease and ignorance, tribal slavery, racial conflict, Nasser's ambitions, Russia's foothold. SH

**Battle for Liberty** 7fs JAM 30min ea sd b&w \$69.50. Designed for adult discussion sessions. **The Challenge** (89 frames)—basic views of freedom; **Civics** (69)—how good are we in describing our own form of government? **Education** (68)—what's good about our way of educating the young; **Economic Order** (70)—what about collective bargaining and the right of competition in business? **Social Order** (69); **Religion** (72); **Law and Order** (77). Communist and free world comparisons.

**Big City** mp CONTEMPORARY 25min sd b&w \$100 r\$7.50. Shows the use of tax dollars in St. Louis.

**Big City U.S.A.** 9fs EYE. Set of 9 in color \$25 ea\$4. Shows the need of people in the big city for homes, water, gas, electricity, police and fire protection, and traffic relief; different kinds of neighborhoods; types of government; etc. Titles: **Big City — U.S.A., Housing in Big City, Food for Big City, Big City Workers, Education in Big City, Police Protection in Big City, Fire Protection in Big City, Public Utilities in Big City, Fun and Recreation in Big City.** Int.

**Birthday Present to America** mp DISRAELI 14min sd b&w \$75. Receipt of a gift from France motivates an American class to approach the subject of international friendship through consideration of the gift of the Bartholdi Statue of Liberty, and its significance. Int JH

**The Bridge UNESCO Builds** sfs KB 101fr col with LP \$7.50 si (script) \$4.75. The organization's structure, purposes and activities in building bridges of understanding between the nations of the world. JH SH C A

**Burma—Buddhism and Neutralism** mp MH 55min sd \$195. A comprehensive and illuminating portrait of the little known but strategically important Asian nation of Burma including an interview with U Nu, highlighting Burma's policy of strict neutralism in current international diplomacy.  
For more information circle 292 on coupon

**Communist Objectives in the Far East** mp UWF 14min sd b&w \$54.74. Official sources reveal geopolitical ambitions and schemes of Red adversaries. SH C A

**Communist Weapon of Allure** mp USA 34min sd b&w free. Techniques and methods employed by Soviet agents based on four "human hungers"—to belong, recognition and status, leadership, and a desire to be led.

**The Constitution and Employment Standards** mp INDIANA 28min sd b&w \$125. The American governmental system of checks and balances is illustrated in the test of the constitutionality of the 1938 Fair Labor Standards Act. (U. S. vs. Darby) A Georgia mill owner challenges the law on grounds of States Rights and 5th Amendment. He wins in the lower court but the Supreme Court upholds Congress under a broader interpretation of "interstate commerce." HS C

**Day with the F.B.I.** mp IFB 18min sd b&w \$85 lease. This Louis de Rache-mant-Reader's Digest Production shows the physical layout of the Federal Bureau of Investigation, its crime laboratory, gigantic filing system, and training of a G-man.

**Dollars at Work in the Middle East** fs KB 95fr si (script) col \$5. What UNESCO and other agencies are doing in this critical area. SH A C

**Indochina** mp NFBC 32 min sd \$120. Work of mobile truce teams in Vietnam and the kind of problems encountered in implementing the peace.

**Keystones of European Unity** fs NYTIMES 53fr si b&w \$2.50. Changing role of NATO in the defense of the Free World, the submerging of French-German enmity in such projects as the European Coal and Steel Community, and the development of the Council of Europe.

**The Living Constitution** rec KAYDEN \$5. Dramatic reading (Marvin Miller) of Constitution, Bill of Rights, Amendments, choral and musical background. Int. J-SH

**Mid East Crisis** mp BFC 29 min sd col \$180. Presents in documentary style — clearly and graphically — the problems plaguing this area and the Christian viewpoint about them. SH A

**Nehru on Better World Relations** mp MH 27min sd \$125. In a revealing interview, Edward R. Murrow draws from Prime Minister Jawaharlal Nehru of India his views on coexistence, neutrality, relationships between India and China and between China and the Soviet Union, and the importance of unity and self-reliance among nations.

**Organization of American States (OAS)** mp PAU 15min sd b&w free. Through the use of charts, maps, and excellent photography the work of the OAS, and its headquarters in the Pan-American Union Building is shown in the service of its 21 member nations. SH

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## SOCIAL STUDIES: HISTORY & ANTHROPOLOGY

**Our United States** 2fs WED 60fr si col \$11. Original art work by Walter Smith visualizes the freedoms set down in the Declaration of Independence and the Constitution. Int JH

**Our World of Happy Differences** fs FRIENDSHIP 63fr si col with script. Differences among things (and people) should not be a cause for distrust or hate, but of joy and love.

**Parliamentary Procedure** mp NFB 22min sd b&w \$80. How the rules of parliamentary procedure facilitate the orderly conduct of a meeting is illustrated while a group is in session.

**The Real Aims of UNESCO** mp USC 28 min sd b&w r\$7.50. Informal panel discussion by panel of experts.

**Revenge** mp CAR 26min b&w \$135. Outraged at the acquittal of murderer of her fiancé by an all-male Wyoming jury, Eliza Stuart mobilizes the women of her town to insist on their right to sit on juries. Greer Garson, Grant Richards. SH A

**Report to the American People on Technical Cooperation** mp ICA 27min sd b&w free. Why and how the U. S. government is helping less developed nations obtain higher standards of health, education, agriculture, public administration and industry. SH C A

**Stars and Stripes on Display** mp INDIANA 14 min sd color. Proper method of displaying and paying respect to the flag. Int. JH SH

**Strength for Peace** mp ICA 14min sd b&w free. Purposes, functioning and achievements of the mutual defense assistance program. SH C A

**Struggle for Asia** fs NYTIMES 58fr si b&w \$2.50. Looks at India as the torchbearer of freedom in Asia and assays its strides and problems after a decade of freedom. Takes up all the gains against disease, hunger, education, and poverty by India and the other new nations and indicates the tasks ahead. Also turns the spotlight on Communist China, its weaknesses, and the problems facing the Communist ruling clique.

**Supreme Court: Justice Under Law** fs NYTIMES 55fr si b&w \$2.50. Unique role of the Judicial Branch of the American Government in shaping the living Constitution and giving effect to American democracy as a nation under law. Takes up the recent pattern of decisions and the controversy these have aroused.

**This is TVA** mp TVA 29min sd col free. The 25-year-old resources development program in the Tennessee Valley. How dams operate for flood control, navigation and power production. JH SH

**Understanding Citizenship** 3fs WED av 30fr si col \$16.50 set, \$6 ea. Basic principles of democratic government related to good citizenship practices in the students' daily life. **Bill of Rights** (26fr); **Good Citizenship** (30fr); **Pledge of Allegiance** (30fr). Int JH

**The Whole World Over** mp NFBC 30 min b&w \$120. Human kindness is the common denominator in three vignettes involving a pretty Dutch girl, a Canadian businessman, and a penniless Mexican boy. JH SH A

**Abe Lincoln and His Stepmother** mp CAR b&w 36min \$135. Sally Bush Lincoln senses the boy's latent greatness and wins his trust. Ronnie Lee and Rita Lynn. JH SH

**Age of Discovery** mp YAF 16 min sd col \$150 b&w \$75. Events of the late 15th century as they led to the discovery of the new world told in an all-animation film. Int.

**Ancient Orient: The Far East** mp CORONET 14min sd col \$125 b&w \$68.75 Growth of early oriental civilizations traced in China, Japan, and India through reenactments and authentic locales, enriched with early manuscripts, paintings, sculpture and architecture. JH.

**Battle for Liberty** 7fs JAM col sd. Sections include: **The Challenge, Freedom in Civics, in Education, in Religion, in Economic Order, in Law and Order, and Freedom in Social Order.**

**The Battle of Yorktown** mp EBF 13min sd col \$150 b&w \$75. Events leading up to the decisive battle, Washington's skill as a leader and tact in dealing with French allies, the victorious battle. Int JH

**Boy of a Frontier Fort** mp CORONET 11 min sd col \$100 b&w \$55. Young Daniel and his family in the 1790's. Pioneer resourcefulness and courage. New settlers. Preparations to ward off an Indian attack. Int JH

**Boy of Renaissance Italy** mp CORONET 14 min sd col \$125 b&w \$68.75. Photographed in Florence, Niccolò, an apprentice artist of 1500 A.D. tells of the people of those times — rich merchants, peasants, soldiers, artists, and professors. Int.

**Boyhood of George Washington** mp CORONET 11min sd col \$100 b&w \$55. Shows Washington growing up on Ferry Farm and at Mount Vernon and developing his young manhood on the Shenandoah frontier. Shows his experiences, standards of conduct, and capabilities that fitted him uniquely for leadership. Int.

**Builders of America** fs (series) TAS col. \$6 ea. Now ready: **George Washington; Abraham Lincoln.** Gertrude Jacobs, teacher; Henry Kiefer, illustrator. Int.

**Canadian History** 6fs. BOWMAR si col \$5 ea. **Lord Selkirk, Colonizer; New France; Gen. James Wolfe; La Verendrye; Jacques Cartier; Samuel Champlain. The Story of the Confederation,** b&w \$3. Int. JH

**Canadian History** (series) fs NFBC-BOWMAR col ea \$5. Captions and Manual. Early explorer **David Thompson.** Also **Pioneer Homes and Schools** 55fr b&w \$3. JH

**Carl Sandburg: A Lincoln Album** rec CAEDMON 2-12" LP \$11.90. Poet recounts Lincoln's life as an Illinois lawyer, his White House years, and his involvement in the Civil War.

**Castle Dangerous** mp CAR b&w 26 min \$135. French Canadian 14-year-old hoodwinks attacking Iroquois into belief that an all but empty fort is manned by large force. Susan Luckey, Walter Woolf King. One of the "**Now It Can Be Told**" TV programs. JH

**Ceremonial Pipes** mp OKLAHOMA 16min sd col \$160 r\$5. Symbolism and traditions of the sacred ceremonial pipe of the North American Indian.

**Christmas on Grandfather's Farm** mp CORONET 22min sd col \$200 b&w \$110. Americana of 1890's. Sleigh-ride to the big farmhouse. Grandpa reads the Biblical account of the first Christmas. Twinkling candles light the tree, home-made gifts, a truly festive family gathering. Pri Int JH A

**Civil War** 8fs EBF col si ea about 50 frames \$48 ea \$6. Colorful maps and realistic paintings by nationally known artist and illustrator, Anton Kurka. **Causes of the Civil War, From Bull Run to Antietam, From Shiloh to Vicksburg, The Civil War at Sea, Gettysburg, Sherman's March to the Sea, Road to Appomatox, Reconstruction Period.** JH.

**Colonial Family of New France** mp CORONET sd 13½min sd col \$125 b&w \$68.75. Life about 1700; a tenant farm on the banks of the St. Lawrence River; a visiting priest and a voyager bring in other facets of early French colonial life. Int. JH

**Colonial Living** mp IFB 15min sd col \$135. Life in colonial home in the English colony of Virginia: architecture, home interiors, home life, printing, work of colonial craftsmen.

**Colonial Living with Paul Revere** flat pictures AVE 11x13" color pictures, set of 14 in portfolio \$14.50. Titles include: Birthplace, North Writing School, Shipbuilding, Liberty Tree, Harbor, Town Meeting, Old North Church, etc. Int JH

**The Consort** mp CAR b&w 26 min \$135. Albert, prince of Saxe-Coburg-Gotha, becomes consort to England's Queen Victoria, and eventually wins respect for his intelligence and ability. From "**Now It Can Be Told**" TV series. Robert Vaughn, Judi Boutin. SH

**Craftsman in Colonial Virginia** fs CW 44fr col. Follows the lives of the Williamsburg bootmaker, his apprentice sons, and other town craftsmen. The trades of the wigmaker, cabinet-maker, cooper, house carpenter, miller, bricklayer, blacksmith, silversmith, and gunsmith are also covered. Craftsmen and journeymen are shown at work on farms and plantations as well as in their tiny urban shops.

**Early Explorers and Settlers in America** fs VEC 32 fr \$3.50. Discovery of the new world, beginning with the Vikings. Follows Columbus in his struggle to finance a voyage; other explorers; settlements at Jamestown and Plymouth. Int.

**English History: Absolutism and Civil War** mp CORONET 11min sd col \$100 b&w \$55. Re-enacted conflicts of reigns of James I and Charles I, Civil War and Commonwealth, restoration of monarchy. The evolution of the idea of the limited monarchy and growth of the powers of Parliament. JR SH C



**English History: Restoration and Glorious Revolution** mp CORONET 11min sd col \$100 b&w \$55. Clash between Parliament and the Crown and eventual emergence of true constitutional monarchy. Charles II, James II, William and Mary. JH SH C

**Epic of Man Series** 5fs LIFE col \$25 or \$6 ea. **Man Inherits the Earth** (79 fr), **Stone Age People of Today** (51), **Dawn of Religion** (52), **Stone Age Faith Today** (51), **Mesolithic Age Today** (56).

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**Epic of Man (Series)** 5fs LIFE col \$6. Five additional titles: **The Growth of Society** (59fr); **Discovery of Agriculture** (55fr); **Neolithic Folk Today** (65fr); **Coming of Civilization** (79fr); **Sumer—The First Great Civilization** (60fr). SH C

**The Erie Canal** rec ENRICHMENT. Based on Samuel Hopkins Adams Hallmark book, this recording tells of the tribulations and final success in the building of the canal. Flip side carries similar treatment of **The First Overland Mail**, a 23-day cross-continent trip. JH

**The Gadfly** CAR b&w 26 min \$135. Thomas Mitchell in the role of Socrates, stinging a lethargic Athens into action and paying for his non-conformism with his life. SH

**Germany: Key to Europe** mp NFBC 21 min sd b&w. How events since World War II have made of this divided notion an arena of conflict between two ideologies. Depicts the country's collapse and its military occupation; political maneuvers of the Soviet bloc, democratic Germany; implications for Europe and the Western world of West Germany's rapid economic recovery. Int.

**The Gingerbread Man** mp CAR 26min b&w \$135. George Washington's personal baker, Christopher Ludwig, American spy, persuades many Hessian soldiers to lay down their arms and come over to the side of the colonial freedom fighters. Played by Hugo Haas. JH SH

**Gold Rush Days** mp CORONET 13½ min sd col \$125 b&w \$68.75. Young Vermonter travels overland to California in 1849 by rail, stagecoach and wagon train. Effects of gold rush on population growth and prosperity. Int JH

**Golden Anniversary** mp LEWIS 60min. sd b&w r\$10. Compendium of historic news-reels includes World War I, the giddy '20's, depression '30's and the whole panorama of the 20th century's first half. Exclusive source. JH SH C A

**Grandpa Changes the World** mp CAR 26 min b&w \$135. Hollywood stars Thomas Mitchell and Reginald Denny dramatize the famous Peter Zenger trial that established freedom of the press. One of CBS "Now It Can Be Told" programs. JH SH

**Great American Speeches** rec CAEDMON 2-12" LP \$11.90. Melvyn Douglas, Vincent Price, Ed Begley, and Jason Robards, Jr. read Patrick Henry's "Liberty or Death" speech, Washington's Inaugural, Jefferson's Inaugural, Quincy on the admission of Louisiana, Clay on the War of 1812, Lincoln's "House Divided" address, Sumner on "Bleeding Kansas," and others.

**Growth of the United States** 6fs JAMn si col \$31.50 ea \$5.75. Role of the explorer, pioneer, soldier and statesman. **Southeast Frontier, Northwest Territory, Louisiana Purchase, Oregon Territory, Texas Annexation, California and the Southwest.** Int. JH

**Harry in Search of Himself** mp CAR 26 min b&w \$135. Henry Bergh's single-handed fight against cruelty to animals; his subsequent success in founding the Society for the Prevention of Cruelty to Children. Edgar Buchanan. JH-A

**Historical Pictures** MCKINLEY 8 folders 59 pictures 75c 20 or more any assortment 8c ea. Contemporary illustrations, with short descriptions, for student's notebooks or use on the bulletin board, printed one side of paper only. Age of Discovery to Early 19th Century. Also historical and geographical maps and map notebooks. EI-SH

**Henry Ford Museum: Panorama of the Past** mp HENRY FORD 15min sd col free. Designed as an orientation for school groups planning visits to the museum, the film may also be used as a tour of the museum's exhibits.

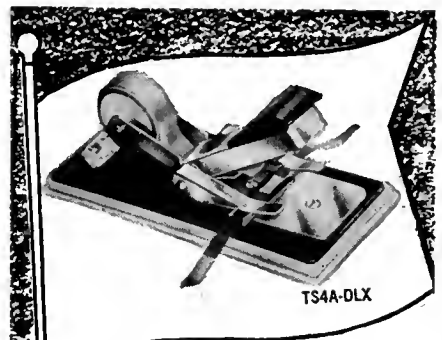
**India: Introduction to Its History** mp EBF 16min sd col \$150 b&w \$75. The early history of India, shrouded in legend; invasion by the Moslems in the tenth century; opening of the sea routes and their effect on India's coasts; two hundred years of English rule; spread of Indian Nationalism. JH.

**Indian Family of Long Ago: Buffalo Hunters of the Plains** mp EBF 14 min sd col \$125 b&w \$62.50. Produced at actual locations in South Dakota—the Pine Ridge Indian Reservation and Custer State Park. Almost all of the artifacts and costumes were borrowed from local museums; Sioux Indians built and equipped the camp. Authentic Sioux background music used. Sequences include meeting a Sioux family, family life, the Buffalo hunt, and after the hunt. Int.

**Indians of Early America** mp EBF 22min sd col \$200 b&w \$100. Photographed throughout the U. S. and Canada, produced in cooperation with many Indian tribes, museums, and authorities on Indian lore. Shows in particular life in on Iroquois Long House, a Sioux buffalo hunt, story of a Pueblo boy, a Patlotch ceremony. Int.

**Jamestown Colony (1607 Through 1620)** mp CORONET 16min sd col \$150 b&w \$82.50. Voyage of the first settlers from England, faith and dedication required of them and later arrivals, overcoming hardships in America and permanently establishing a colony. Int.

**Jamestown, The First English Settlement in America** mp EBF 22min sd col \$240 b&w \$120. Made on location in the reconstructed settlement, the experience of the early colonists is told from two viewpoints, by John Rolfe, the shareholder-secretary, and by John Laydon, an indentured servant, who finds himself in the stocks for speaking too freely. With the development of tobacco the colony prospers, and the first legislature is chosen by the male settlers' vote. JH SH



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**Launching the New Government** mp CORONET 13 1/2 min sd col \$125 b&w \$68.75. John Fenno, publisher of the Gazette, reports major events of the 1789-1800 period; problems that confront the infant government under Washington, Adams, Jefferson. SH JR C

**London of William Hogarth** mp CONTEMPORARY 30min sd b&w \$150 r\$15. Depicted through the art works of the painter.

**Lumber Raft Trip in 1887** fs VEC 40fr si b&w \$3.50. Photographed on the spot in a trip down the Wisconsin River to the Mississippi. JH.

**Major Noah** fs JECNY 40fr col with text \$7.50. Life of Emanuel Noah, his mission to Tunisia and his efforts in establishing a city of refuge for the Jews on Grand Island. SH A

**The Man Who Believed in Fairy Tales** mp CAR 26min b&w \$135. Archeologist Heinrich Schlieman reads Homer, finds the treasures of ancient Troy. Robert Middleton. JH SH A

**Medieval Europe** 4fs EBF col \$24 ea \$6 **Medieval Manor, Knight and his Training, Crusades and Their Significance, Town and Its Guilds.** Int.

**Memorial Day** mp UWF 21min sd b&w. Documentary treatment seeks to give the viewer a feeling of participation in the simple but deeply patriotic observance conducted by the people of Stonington, Connecticut.

**Midnight Ride of Paul Revere** mp EBF 11min sd col \$100 b&w \$50. Intended both to dramatize the reasons for the ride and to point out its historical significance, the film comes to grips with some of Longfellow's poetic license and clarifies what really did happen on that eventful night.

**Napoleonic Era** mp CORONET 14min sd col \$125 b&w \$68.75. A retired army officer who served with Napoleon recalls the momentous Napoleonic Era of 1796-1815 and its effects upon France and Europe: Napoleon's rise to power, his governmental reforms in France, his conquests, and disintegration of the Grand Empire. JH.

**Nazi Propaganda Films: II** mp MMA 40min sd b&w r\$12. The preoccupation with death, and with resurrection through multiple reincarnation in the Party, which pervades most Nazi propaganda films is here illustrated in an actual newsreel of the funeral of Nazi "martyr," Horst Wessel; a staged reconstruction of the same funeral in the film Hons Westmar, and the short elegy, Fur Uns.

**New Landmark Books Dramatized** 2rec ENRICHMENT 2-LP with 2 dramatizations to the record. **John Paul Jones: Fighting Sailor; Story of D-Day; Erie Canal; First Overland Mail.** Topflight performers with authentic information, realistic sound effects, music of the period.

**New York State: A Regional Study** 10fs EYE Set of 10 in color \$30 ea \$4. Particular emphasis on the history of education within the state and the part played by New York during the Civil War period. Titles include: **Geographic Features of New York State** (2 parts), **Colonial Period, Era of the Revolution, Civil War Era, Education in New York State, Some Typical New York Communities, Northern New York, Important and Famous Industries** (2 parts). Int.

**News Parade of the Year** mp UWF 10min sd b&w. Annual review of important world developments during 1957. Also available in silent and 8mm versions.

**An Occurrence at Owl Creek Bridge** mp USC 17min sd col \$120 r\$45.00. Civil War story (Ambrose Bierce) of execution of man who tries to destroy the bridge. SPG first prize for best university-produced film of year. SH C A

**Passionate Pastime** mp CONTEMPORARY 28min sd col \$250 r\$25. The history of chess—5,000 years of it—told in film by Hans Richter. SH A

**Paul Revere's New England** study prints in color. AVE 16 prints 11"x13" in size showing colonial living in the years 1735 through 1800. Int.

**Plains Indians Culture** 6mp EFLA sd col. **Old Chief's Dance** 9 min \$75. **Talking Hands, 20 min.** \$190. . . universal sign language.. **War Dance** 12 min. \$125. **Indian Musical Instruments** 13 min \$130. **Story of the Peace Pipe (Ceremonial Pipes)** 16 min \$160. Also **Tipi-How** mp 12 min col \$100, b&w \$50 — how Plains Indians erected their tipi. JH SH C

**Plantation Life in Colonial Virginia** fs COLWIL 44fr captions and guide col \$5. The way of life on a great colonial tobacco plantation, nearest approach to aristocracy in America's history. JH SH C

**The Planter Statesmen of Colonial Virginia** fs COLWIL 39fr captions and guide col \$5. How men like Washington, Mason and Jefferson gained military and political experience in managing local affairs. Colonial government as a testing ground for men, methods, ideas, ideals. JH SH

**Presidential Addresses** rec SPOKEN WORD LP ea \$5.98. Original sound recordings of inaugural addresses: Franklin D. Roosevelt 1933 and 1937; FDR 1941, 1943 and Harry S. Truman 1949; Dwight D. Eisenhower 1953, 1957, also voices of Grover Cleveland, Calvin Coolidge, Theodore Roosevelt, Woodrow Wilson. JH SH C A

**Question in Togoland** mp CONTEMPORARY 20min sd col \$135 r\$10. Story of the first plebiscite held in a United Nations Trust Territory, when the people of Togoland voted to join the Gold Coast and went on to become the new nation of Ghana.

**Renaissance: Its Beginnings in Italy** mp EBF 25min sd col \$225 b&w \$112.50. Film opens in a medieval Italian village. Nearby is a marble quarry where Tuscan stone-cutters are hewing out great blocks of white marble. Together with Italian painters, philosophers, and poets, these stone-cutters are contributing to a great historical development: the Renaissance. Gradual awakening depicted. Causes traced. Film shows the Renaissance to be a period of awakening and discovery: of the ancient world, of scholarship, of art and science, and of human life. JH.

**Settling the New World** 6fs EBF col \$36 ea \$6. Considers social and economic life in each area and the development of political and religious freedom: **Spanish Colonization, French Colonization, New England Colonization, Middle Colonies, Southern Colonies, Colonial Government.** JH.

**She Also Ran** mp CAR 26min b&w \$135. Belva Lockwood first woman to run for President of the United States (1884) polls 3,000 (all-male) votes. Laura LaPlante, Aileen Pringle. JH SH A

**Sir Francis Drake: The Rise of English Sea Power** mp EBF 29 min sd b&w \$150. Opens in 1577 at one of the palaces of England's Queen, Elizabeth I, where Drake suggests sailing a fleet into the Pacific. His voyage and conquests are depicted. Search for the Northwest Passage indicated. Drake is knighted on his return to England. Int.

**Story of Slavery in the U. S.** fs SVE 30fr \$3.50. Introduction of slavery in 1619, effect of the cotton industry on Missouri Compromise, Fugitive Slave Law, underground railroad, secession, Emancipation Proclamation, review of the war. JH.

**Suez** mp MH 55min sd \$195. Canal's history from its construction to its recent nationalization by Nasser.

**Suez** mp MH 14min sd col \$125. History and operation of one of the great wonders of the modern world, the Suez Canal. A Julien Bryan production.

**Theodore Roosevelt—American** mp UWF 26min sd b&w \$57.98. Commemorative biographical study, in contemporary cartoons, of great T.R. JH SH C A

**Tom Savage, Boy of Early Virginia** mp EBF 22min sd col \$240 b&w \$120. Indentured boy is offered as a gift to the Indian chief, by whom he is treated as a son. When the Indians later plan to attack the settlement, he runs away to warn the whites and resumes his place among them. EI JH

**Travel in America in the 1840's** mp CORONET 14min sd col \$125 b&w \$68.75. A traveler from New York State to Illinois uses a stagecoach, works as mule driver on the Erie Canal, travels by lake steamer, and rides the new steam train. Int.

**True Story of the Civil War** mp MH 33min sd \$150. Winner of this year's Academy Award for the best short documentary film, the complete story of the Civil War is told through the use of Matthew Brady's original wet plate photographs, newspaper cartoons, and headlines from the war years. Narrated by Raymond Massey with musical score based on folk and popular melodies of the period.

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**U. S. in a Troubled World: 1920-1945** 9fs EYE Set of 9 in color \$25 eo \$4. Begins with the Armistice of 1918, continues with a picturization of the prosperity from 1923 to 1929, shows effects of the depression and analyzes its causes, steps taken against the depression, rise of dictators abroad, causes of World War II. **Period of Prosperity, From War to Peace, Great Depression, Measures Against the Depression, Solving Other Problems, Closer Ties with Our Neighbors, Trouble in Europe, Neutrality and War, World War II.** Int.

**United States in Two World Wars** fs VEC 47fr si b&w \$3.50. Summary of important dates and events leading to our entry and participation. Designed to stimulate reading and research.

**"Veep"** rec FOLKWAYS 12" LP \$5.95. Alben W. Barkley tells his own story of a long life in politics and government. SH C

**The Vikings and Their Explorations** mp CORONET 11min sd col \$100 b&w \$55. Costumed dramatizations and authentic IX and X century Viking artifacts show home life, manners, dress; Leif Ericson's discovery of the North American continent nearly 500 years before Columbus. Int SH

**Wisdom Series** 25mp EBF 28min sd b&w \$150. NBC interviews with world-famous personalities, including Nehru, DeValera, Russell, Sandburg, Stravinsky, Toynbee, Tillich, Wright. Hoover film, 55 min. \$300. JH-C

**Wolfe and Montcalm** mp CORONET 28 min sd b&w \$137.50. Re-enactment of preparations for the battle that climaxed the French and Indian War, strategy of the attack and fatal wounding of both French and British commanders. NFBC production. JH SH A

**Woodland Indians of Early America** mp CORONET 11min sd col \$100 b&w \$55. Daily life of a Chippewa family prior to European influence. The family hunts, fishes, harvests wild grains, feasts. Pri. Int.

**World History — The Classical Age** fs SVE col Series of 4 — \$23; each \$6. Individual titles: "The Hellenic Greeks," "The Hellenistic Greeks," "The Roman Republic," "The Roman Empire." Maps, photos, drawings, quiz. JH

**World War I (Documentary on the Role of the U.S.A.)** mp EBF 28min sd b&w \$150. Documentary scenes by courtesy of the National Archives, plus actual words of the famous historical figures, from events leading to American entrance to Woodrow Wilson's role at the peace conference. JH SH C A

**World War II (Prologue U.S.A.)** mp EBF 28min sd b&w \$150. Evolution of American public opinion under impact of events in Europe and Asia. JH SH C A

**You Are There Additions** 13mp MH eo 27min sd b&w \$135 eo 15-yr lease. Taken from the television series, titles now available include: **Fall of Fort Sumter, Great Diamond Fraud, First Mascau Purge Trials, Decatur's Raid at Tripoli, Scuttling of the Graf Spee, Mr. Christian Seizes the Bounty, Hitler Invades Poland, Salem Witch Trials, Webster's Sacrifice to Save the Union, Overthrow of the Tweed Ring, End of the Dalton Gang, Bank Holiday Crisis of 1933, Attempt to Assassinate Theodore Roosevelt.**

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**Accent on Abilities** fs POCKET 73fr si col. Employment of the physically handicapped results in lower accident rate, better attendance record, excellent work. SH A

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**All The Way Home** mp DYNAMIC 30-min sd b&w \$150 with 50 discussion guides and sfs **The Good Neighbor.** Dramatic documentary of community thrown into panic when a family stops in front of a "For Sale" sign. Responsible community leadership exposes "property values" fallacy and makes strong appeal to democratic decency. Guide by New York University Center for Human Relations. SH A TV

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**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1400 illustrations. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N. Y. 1957. \$6.50.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

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**The Burden of Truth** mp USWA 67min b&w apply. A Negro worker tries to pattern his life according to the dogmatism of freedom and democracy. Points no finger regionally or racially, shows prejudices and "dark areas still needing the light of understanding and truth." Highlight of human rights sponsored jointly by Steel Union president and government of Pennsylvania. JH-A

**City Decides** mp CONTEMPORARY 28 min sd \$75 r\$7.50. Documentary story of public school integration in St. Louis, revolving around a teacher who was faced directly with a "racial incident" in his high school class. Suggests ways in which integration can be made easier.

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tions and events that brought mob violence, community shame, and finally, a strong sentiment to comply with the law, to Clinton, Tennessee. Based on the TV series "See It Now."

**Colorado Cares** mp COLHEALTH 22min sd col free. Community effort to better the lot of migrant workers, health, schooling, housing, social status. SH A

**Crisis in Leavittown, Pa.** mp DYNAMIC 30 min sd b&w \$150 with 50 discussion guides and free sfs "The Good Neighbor." Interviews pro and con on integration of first Negro family to move into that community. Comment, analysis and discussion guide by New York University Center for Human Relations. Community groups only.

**Crossroads at Cedarmont** fs FRIENDSHIP 64fr si b&w \$3. Negro family moves into town where they had reason to expect they would be accepted without incident. The church as well as the community at large has mixed reactions. Open end contributes to further discussion. JH SH C A

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**First Impressions** mp FAMILY 15min sd col b&w lease \$160-\$100 r \$8-\$5. A community learns how unfair and wrong snap judgments may be in appraising a newcomer. Int. JH A

**Francesca** mp ASSOCIATION 28min sd free. Produced in the village of Carcchitti, Italy, the film shows Francesca, a 12-year-old girl, unable to go to school because her family is too poor. She is befriended by Fiore whose family exists on the help he receives from the Foster Parents' Plan. He persuades the local Plan Lady to intervene in Francesca's behalf. Film shows her rehabilitation.

**The Good Neighbor** sfs DYNAMIC 90fr LP b&w \$25. A responsible businessman learns of housing discrimination against a Negro veteran and decides to do something about it. JH SH C A

**Harness the Sun and Sweeten the Sea** mp ATS 15 1/2 min sd col free. The role of the Society in fostering the industrial, scientific, economic and agricultural development of the State of Israel. SH A C

**Immigration Quotas—Are They Fair** mp MH 27min sd \$125. The complex and controversial Public Law 414, the Immigration and Nationality Act, is explored in this TV "See It Now" subject.

**The Longer Trail** mp NFBC 30min sd b&w \$120. Young Alberta Indian, discharged for light duty from TB hospital, finds prejudice serious hurdle to his adjustment. SH C A

**Not Left to Chance** mp EFLA 20 min b&w \$100. Indiana University role-playing techniques demonstrate road to concerted action on community projects. SH C A

**Not One Shall Die** mp UJA 29min sd b&w free. Young Jewish doctor, fleeing authoritarian terror, encounters a refugee Jewish Egyptian family on their way to Israel. SH A

**Princess in the Tower** mp CONTEMPORARY 22min sd col \$135 r\$7.50. Introduces children to the fundamentals of intergroup education in terms they can understand; provides a good starting point for discussions of human relations. The story of a newcomer in town and how she turns from a lonely outsider into one of the gang.

**Sociology Series** 5 mp MH ea 15min sd. **Social Class in America** illustrates the factors that determine social class by showing the lives of three boys from these classes; **Cooperation, Competition, Conflict** shows how these fundamental social processes operate in the functioning of society; **Beginnings of Conscience** traces social forces related to conscience; **Our Changing American Family** depicts changes in the last 75 years; **Age of Specialisation** describes increasing specialization of labor since 1900 and the attendant economic and social changes.

**Unlearning Prejudice** mp ADL 30 min sd b&w r \$1.00. Kinescope of "Open Mind" TV show featuring Elmo Roper, Marie Jahoda, Benjamin R. Epstein, Richard D. Heffner, moderator. ADL audio-visuals used. A discussion starter. Sh, C, A.

**The Yellow Leaf** mp MH 30min sd b&w. Grandmother overhears daughter-in-law complain of disruption of her home routines, consents to go to a home for the aged. A

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- ADL**: Anti-Defamation League of B'nai B'rith 515 Madison Ave., N. Y. 22.
- AERO** Service Corp., 210 E. Courtland St., Philadelphia, Pa.
- AFL-CIO** Film Division, 815 16th St., N.W., Washington 6.
- AFOB**—American Foundation for Overseas Blind Inc., 22 W. 17 St., New York 11.
- AFPI**: American Forest Products Industries Inc., 1816 N Street, N.W., Washington 6.
- AHCA**: American Hockey Coaches Association, Care of Edward Jeremiah, Hanover, N. H.
- AISI**—American Iron and Steel Institute, 150 East 42nd St., New York 17.
- ALCOA** Steamship Co., Film Library, 267 W. 25th St., New York, N. Y.
- ALTURAS** Films, Box 1211, Santa Barbara, Calif.
- AMROFCH**. Harold C. Ambrosch Productions, POB 98, Glendale 5, Calif.
- AMC**—American Music Conference, 332 S. Michigan Ave., Chicago 4.
- AMNH**: American Museum of Natural History, Slide Library, Central Park West at 79th St., New York 24.
- ANGEL** Records, 38 W. 48 St., New York 36.
- ANT WORLD**, 1203 Stanyan St., San Francisco 17.
- ARMSTRONG** Cork Co., Liberty & Charlotte Sts., Lancaster, Pa.
- ART COUNCIL** Aids, Box 641, Beverly Hills, Calif.
- ASSOCIATION** Films Inc., 347 Madison Ave., New York 17.
- ATHENA** Films Inc., 165 W. 46th St., New York 36.
- ATS**—American Technion Society, 1000 Fifth Ave., New York 28, N. Y.
- AUSTRALIAN NEWS & INFO. BUREAU**, 636 5th Ave., New York, N. Y.
- AVE**: Audio-Visual Enterprises, Box 8686, Los Angeles 8.
- AVIS** Films, Box 643, Burbank, Calif.
- BAILEY** Films Inc., 6509 DeLongpre Ave., Hollywood 28.
- BARR**—Arthur Barr Productions, 1265 Breese Ave., Pasadena 7, Calif.
- BASIC** Skill Films, 1355 Inverness Drive, Pasadena 3, Calif.
- BAUSCH** & Lomb Optical Co., Rochester 2, N. Y.
- BAYLOR** Theatre, Waco, Texas.
- BEAR**—Frank Bear Film Production, Inc., 3426 Bay Front Place, Baldwin, N. Y.
- BELTONE** Hearing Aid Co., 2900 W. 36 St., Chicago.
- BFC**: Broadcasting and Film Commission, National Council of the Churches of Christ in the U.S.A., 220 Fifth Avenue, New York 1.
- BJE**—Board of Jewish Education, 72 E. 11th St., Chicago 5, Ill.
- BLACKHAWK** Films, Davenport, Iowa.
- BOWMAR**, Stanley, Co. Inc., 12 Cleveland St., Valhalla, N. Y.
- BRADY**—Robert J. Brady Co., 3227 M Street, N.W., Washington 7, D. C.
- BRANDON** Films Inc., 200 W. 57 St., New York 19.
- BRAY** Studios Inc., 729 Seventh Ave., New York 19.
- BRISTOL**—Myers Products Division, Educational Service Department, 45 Rockefeller Plaza, New York 20.
- BROADMAN** Press, 127 Ninth Ave., Nashville 3, Tenn.
- BUDEK** — Herbert C. Budek, 324 Union St., Hackensack, N. J.
- CAEDMON** Sales Corp., 277 Fifth Ave., New York 16.
- CALIFORNIA**, University of, Educational Film Sales, Los Angeles 24.
- CAMPUS** Film Distributors Corp., 14 E. 53 St., New York 22.
- CANHAM**—Don Canham, Champions on Film, 303 1/2 S. Main St., Ann Arbor, Mich.
- CAPREC** — Capitol Records Distributing Corp., 253 W. 64th St., New York 23, N. Y.
- CAR**, Carousel Films, Inc., 1501 Broadway, Suite 1503, New York 36, N. Y.
- CASSELL**—John R. Co., Inc., 110 W. 42 St., New York 36.
- CATHEDRAL** Films Inc., 140 N. Hollywood Way, Burbank Calif.
- CCUS**—Chamber of Commerce of the United States, Audio-Visual Service Dept., 1615 H St., N.W., Washington 6.
- CEP**: Christian Education Press, 1505 Race St., Philadelphia 7.
- CHAMPIONS** on Film, 303 1/2 S. Main St., Ann Arbor, Mich.
- CH-CRAFT**—Church-Craft Pictures, 3312 Lindell Blvd., St. Louis 3.
- CHURCHILL**-Wexler, 801 N. Seward St., Los Angeles 38.
- CIL**: Cereal Institute Inc., 135 S. LaSalle St., Chicago 3.
- CINEMA 16**, 175 Lexington Ave., New York 16.
- CMC**: Center for Mass Communication, 1125 Amsterdam Ave., New York 25.
- COLHEALTH**—Colorado State Dept. of Health, Health Education Section, 1422 Grant St., Denver 2, Colo.
- COLUMBIA RECORDS**, 799 Seventh Ave., New York 19.
- COLWIL**—Colonial Williamsburg, Film Distribution Office, Williamsburg, Va.
- COMMA**, Box 62, West Covina, Calif.
- COMPOSERS** Recordings Inc., 2121 Broadway, New York 23.
- CONCORD** Record Corp., 519 S. Fifth Ave., Mt. Vernon, N. Y.
- CONCORDIA** Films, 3558 S. Jefferson Ave., St. Louis 18.
- CONTEMPORARY** Films Inc., 13 E. 37 St., New York 16.
- CO-OP**—Co-operative League of the U.S.A.; 343 S. Dearborn St., Chicago 4, Ill.
- CORNET** Films, 65 E. South Water St., Chicago 1.
- CREATIVE** Education, Inc., 340 N. Milwaukee Ave., Libertyville, Ill.
- CUAF**—Current Affairs Films, 527 Madison Ave., New York 22.
- DANCE FILMS** Inc., 25 E. 77 St., New York 21.
- DAVIS**, Robert, Box 512, Cary, Ill.
- DAWSON**, Larry Dawson Productions, 617 Mission St., San Francisco 5, Calif.
- DECCA** Records, 50 W. 57 St., New York 19.
- DECJA**—Department of Education and Culture of the Jewish Agency, 16 E. 66th St., New York.
- DELTA** Air Lines, Atlanta Airport, Atlanta, Ga.
- DENOYER-Geppert** Co., 5235 Ravenswood Ave., Chicago 40.
- DISNEY**, Walt, Productions, 2400 W. Alameda Ave., Burbank, Calif.
- DISNEYLAND** Records, 2400 W. Alameda, Hollywood.
- DISRAELI**—Robert Disraeli Films, POB 343, Cooper Station, New York 3, N. Y.
- DODSON**—Joseph Dodson Picture Co., Box 349, Bradley, Ill.
- DOVER** Records, 920 Broadway, New York City.
- DOWLING**, Pat. Pictures, 1056 S. Robertson Blvd., Los Angeles 35.
- DSPF** — Dynamic Self-Defense. Visual Aids Films Co., 81-2/11 Naaq Building, Prince Street, Colombo 11, Ceylon.
- DUDLEY**, Anderson & Yutzky, 551 Fifth Ave., New York 17.
- DUPONT**—E. I. DuPont de Nemours & Co., Advertising Dept., Motion Picture Div., Wilmington 98, Del.
- DYNAMIC** Films, Inc., 112 W. 89th St., New York 24, N. Y.
- EBF**: Encyclopaedia Britannica Films Inc., 1150 Wilmette Ave., Wilmette, Ill.
- EDILUS**—Educational Illustrators, 43 W. Lincoln St., Westerville, Ohio.
- EDSERY**—Educational Services, 1730 Eye St., N.W., Washington 6, D. C.
- EFLA** — Educational Film Library Association, 250 W. 57th St., N. Y. 19.
- EK**: Eastman Kodak Co., Rochester 4, N. Y.
- ELBAT**—Electrical Storage Battery Co., Exide Automotive, Educational Film Div., POB 6266, Cleveland 1, Ohio.
- ELKINS**—Herbert M. Elkins Co., 10031 Commerce St., Tujunga, Calif.
- ENRICHMENT** Teaching Materials, 246 Fifth Ave., New York 1.
- EP**: Educational Productions Inc., Industrial Branch, Box 625, Hillside, N. J.
- EPGB**—Educational Productions Ltd., London, SW1-East Ardsley, Wakefield, England.
- EPIC** Records, 799 Seventh Ave., New York 19.
- EGRG**: Educational & Recreational Guides Inc., 10 Brainerd Rd., Summit, N. J.
- EXPERIENCES ANONYMES**, 20 E. 11th St., New York 3.
- EYE** Gate House Inc., 146-01 Archer Ave., Jamaica 35, N. Y.
- FA**: Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25.
- FACSEA**—Society for French American Cultural Services and Educational Aid, 972 Fifth Ave., New York 21.
- FAMILY** Films Inc., 5523 Santa Monica Blvd., Hollywood 38.
- FASLA**, Filmstrip and Slide Laboratory, 292 Merton St., Toronto 7, Ont., Canada. Box 634 Niagara Falls, N. Y.
- FAYERWEATHER**, Prof. John, Room 112, Baker Library, Soldiers Field, Boston 63, Mass.
- FH**: Filmstrip House, 347 Madison Ave., New York 17.
- FILMS** Inc., 1150 Wilmette Ave., Wilmette, Ill.
- FOLKWAYS** Records and Service Corp., 117 W. 46 St., New York 36.
- FON**—Films of the Nations, 62 W. 45th St., New York 19, N. Y.
- FPA**—Foreign Policy Association, A-V Dept., 345 E. 46th St., New York, N. Y.
- FRIENDSHIP** Press, 257 Fourth Ave., New York 10.
- FRITH** Films, 1816 N. Highland Ave., Hollywood 28.
- FSFP**—Feature Story Film Productions, Clermont, Fla.
- GATEWAY** Productions Inc., 1859 Powell St., San Francisco 11.
- GBS**: General Biological Supply House, 8200 S. Hoyne Avenue, Chicago 20, Illinois.
- GENERAL FILMS** Inc., Box 601, Princeton, N. J.
- GM**—General Motors Corp., Public Relations Staff—Film Library, General Motors Bldg., Detroit 2.
- GOLDREC**—Golden Records (Simon & Schuster), 630 Fifth Ave., New York 22, N. Y.
- GOSFILMS**—Gospel Films, Inc., Box 455, Muskegon, Mich.
- GREAT** Moments of the Dance, Inc., POB 486, Palm Beach, Fla.
- GSA**—Girl Scouts of America, 155 E. 44th St., New York 17, N. Y.
- HAF**—Hebrew Arts Foundation, 120 W. 16th St., New York 11, N. Y.
- HANDICAPPED**—Federation of the, Julietta B. Kahn, Publicity Director, 211 W. 14 St., New York City.
- HARCOURT** Brace & Co., 383 Madison Ave., N. Y. 17.
- HARRISON**, Edward, 1501 Broadway, New York City.
- HEATH**, D. C. & Co., 285 Columbus Ave., Boston 16.
- HENRY FORD** Museum and Greenfield Village, Department of Education, Dearborn, Mich.
- ICA**—International Cooperation Administration, Washington 25, D. C.
- IDEAL** Pictures, 53 E. South Water St., Chicago 1.
- IFB**: International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4.
- IFF**: International Film Foundation, 270 Park Ave., New York 17.
- INDIANA** University, Audio - Visual Center, Bloomington.
- IOWA STATE** College, Visual Instruction Service, Ames, Iowa.
- JAM** Handy Organization, 2821 E. Grand Blvd., Detroit 11.
- JCS**—Jewish Chatauqua Society, 838 Fifth Ave., New York 21, N. Y.
- JECNY** — Jewish Education Committee, 1776 Broadway, New York 19, N. Y.
- JOHNSON HUNT** Productions, 6509 DeLongpre, Hollywood 28, Calif.
- KAYDEN** Records, 2754 Ventura Blvd., Studio City, Calif.
- KB**—Knowledge Builders, 31 Union Square West, New York, N. Y.
- KIM**, Kimberly-Clark Corporation, Neenoh, Wisc.
- KODAK**—Eastman Kodak Co., Motion Picture Div., Rochester, N. Y.
- LAMBERT** Foundation, Box 352, Gambier, Ohio.
- Ldr** Louis de Rochemont Associates, 13 E. 37th St., N. Y. 16.
- LEARNING THROUGH SEEING**, Sunland, Calif.
- LEWIS** Film Service, 1425 E. Central, Wichita 2, Kan.
- LIBRAPHONE**, Inc., 550 Fifth Ave., New York 36.
- LIBRARY PRODUCTS** Inc., Box 552, Sturgis, Mich.
- LIFE** Filmstrips, 9 Rockefeller Plaza, New York 20.
- LINCOLN**, James F., Arc Welding Foundation, Cleveland 17.
- LITERACY**—Committee on World Literacy and Christian Literature, 156 Fifth Ave., N. Y. 10.
- LONDON** Records, 539 W. 25 St., New York 1.
- LONG** Filmstrip Service, El Cerrito, Calif.
- LTA**: Language Training Aids, 12101 Valleywood Drive, Silver Springs, Md.
- MCKINLEY** Publishing Co., 809 N. 19th St., Philadelphia 30, Pa.
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- MH**: McGraw-Hill Book Co., 330 W. 42 St., New York 36.
- MHFB**: Mental Health Film Board, Film Service Department, 13 E. 37 St., New York 16.
- MILLS** Music Co., 1619 Broadway, New York 19, N. Y.

**MINNESOTA**, University of, Audio-Visual Education Service, Minneapolis 14.

**MMA**: Museum of Modern Art Film Library, 11 W. 53 St., New York 19.

**MODERN** Talking Picture Service Inc., 3 E. 54 St., New York 22.

**MONTAER**—Montana Aeronautics Commission, POB 1698, Helena, Mont.

**MOODY** Institute of Science, 11428 Santa Monica Blvd., Los Angeles 25, Calif.

**MOYER**—Martin Moyer Productions, 900 Federal Ave., Seattle 2, Wash.

**MRP**: Mooney - Rowan Publications, Severna Park, Md.

**NCA**—National Canners Association, 1133 20th St., N.W., Washington 6.

**NCCMT**—National Committee for Careers in Medical Technology, 1785 Massachusetts Ave., N.W., Washington 6.

**NEA**: National Education Association, Division of Press and Radio Relations, 1201 Sixteenth St., N. W., Washington 6.

**NEUBACHER** Productions, 10609 Bradbury Road, Los Angeles 64.

**NEW AMERICAN** Library of World Literature Inc., 501 Madison Ave., New York 22.

**NEW LIFE** Films Foundation, 1223 W. Wilcox, Peoria, Ill.

**NFBC**—National Film Board of Canada, 630 Fifth Ave., New York 20.

**NFIP**: National Foundation for Infantile Paralysis, Division of Public Education, 301 E. 42 St., New York 17.

**NORTHERN** Films, 1947 14th Ave., N., Seattle 2.

**NTA**—National Telefilm Associates, Coliseum Tower, 10 Columbus Circle, New York 19, N. Y.

**NYTIMES**, Office of Educational Activities, 229 West 43rd St., New York 36.

**NYU**: New York University Film Library, 26 Washington Place, New York 3.

**O'NEIL**-Irwin Mfg. Co., 667 Eighth Ave., Lake City, Minn.

**OKLAHOMA**, University of, Educational Materials Services, Norman.

**OPPENHEIMER** Publishers, Baltimore, Md.

**OSU**—Ohio State University, Department of Photography, Columbus 10.

**PAU**—Pan-American Union, Office of Public Relations, Washington 6, D. C.

**PCTS**—President's Committee for Traffic Safety, General Services Bldg., Washington 25.

**PETITE** Film Co., 6101 Fremont Ave., Seattle 3.

**PHONOTAPES** Inc., 248 W. 49 St., New York 19.

**PHOTO ARTS** Studios, 962 Salisbury Court, Lancaster, Pa.

**PHOTO LAB** Inc., 3825 Georgia Ave., N.W., Washington 11.

**PIX** Film Service, Inc., Greenwich, Conn.

**POCKET** Films, 505 Fifth Ave., New York 17, N. Y.

**PORTAFILMS**, Orchard Lake, Mich.

**PRINCETON** Film Center, Box 431, Princeton, N. J.

**RCA** Audio-Visual and Theatre Equipment Sales, Camden, N. J.

**REDWOOD** Association, California; 576 Sacramento St., San Francisco 11, Cal.

**REMINGTON - RAND** Division, Sperry Rand Corp., 315 Fourth Ave., New York 10.

**RIKEN** Optical Industries, 521 Fifth Ave., New York.

**ROCKET**—Rocketdyne, Motion Picture Div., 6633 Canoga Ave., Canoga Park, Calif.

**SAFETY** Education Films, 7201 13th Ave. So., Minneapolis 23, Minn.

**SCHMIDT** Associates, 342 Madison Ave., New York 17.

**SCREENCRAFT** Pictures Inc., 15 W. 44 St., New York 5.

**SCRIBNER'S**, Charles, Sons, Educational Department, 597 Fifth Ave., New York 17.

**SCRIPTURE** Press, 1825 College Ave., Wheaton, Ill.

**SELECT** Film Library, 138 E. 44th St., New York 17, N. Y.

**SERS**—Southern Education Reporting Service, 1109 Nineteenth Ave., So., Nashville 12, Tenn.

**SING AND COMPANY**, Ridgewood, N. J.

**SLIDES**—Box 26, Gardena, Calif.

**SONI**—Standard Oil of New Jersey, 30 Rockefeller Plaza, N. Y. 20.

**SPOKEN ARTS**, 275 Seventh Ave., New York 1.

**SPOKEN WORD**, The, 10 E. 39th St., New York 16, N. Y.

**STANLEY** Tools, Educational Department, 111 Elm St., New Britain, Conn.

**STEEL**—United States Steel Corp., Film Distribution Center, Advertising Division, 525 Wm. Penn Place, Pittsburgh 30, Penn.

**STERLING**-Movies U.S.A. Inc., 43 W. 61 St., New York 23.

**STIK-A-LETTER** Co., Box 286, Escondido, Calif.

**STOUT** State College, Audio-Visual Center, Menomonie, Wis.

**STRATCO** Audiovisuals, Ltd., POB 1883, Grand Central Station, New York 17, N. Y.

**SUL-BRUCE**—Sullivan-Bruce Productions, Inc., 707 S. Brand Blvd., Glendale 4, Calif.

**SVE**: Society for Visual Education Inc., 1345 W. Diversey Pkwy., Chicago 14.

**SWISSAIR**, 3 E. 54th St., New York, N. Y.

**SYRACUSE** University, Audio-Visual Center, Colledale at Lancaster, Syracuse, N. Y.

**TAS**: Teaching Aids Service, Visual Education Building, Floral Park, N. Y.

**TELE-CINE** Film Studios, 100 S. Northwest Highway, Park Ridge, Ill.

**TFC**—Teaching Film Custodians Inc., 25 W. 43 St., New York 36.

**TRADITION** Records, Box 72, Village Station, New York 14.

**TRANS-WORLD** Films Inc., 53 W. Jackson Blvd., Chicago 4.

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these 10 points  
in selecting  
16 mm sound  
projectors

QUESTION	WHY THIS IS IMPORTANT
1 Does it have color-coded threading?	<input type="checkbox"/> Makes threading and operating fast and simple, even for beginners.
2 Does it have safety film trips?	<input type="checkbox"/> Stops film movement instantly in case of film emergency. Guards against costly film damage.
3 Does it have Hi-Lite optical system?	<input type="checkbox"/> In connection with Mark II shutter, throws 38% more light on the screen. Assures bright pictures even in hard-to-darken rooms.
4 Does it have stationary sound drum?	<input type="checkbox"/> Assures clear, smooth sound. Has no moving parts to get out of adjustment. Scans full
5 Does it have visible one-spot oil system?	<input type="checkbox"/> Transparent filling tube shows oil level. Reservoir automatically feeds oil to all points as needed.
6 Are both reels mounted on top of projector?	<input type="checkbox"/> No overhanging reels to present a "traffic hazard." Projector can be set up on any level
7 Does it have single drive sprocket?	<input type="checkbox"/> Eases film stress, because same sprocket controls film entering and leaving projector.
8 Does it have compensating film shoes?	<input type="checkbox"/> Automatically adjust themselves to varying film thicknesses. Guard against splices catching.
9 Does it have 180° swing-out lens?	<input type="checkbox"/> Facilitates threading and cleaning of both aperture and film channel.
10 Is it adaptable for magnetic recording?	<input type="checkbox"/> Complete magnetic recording on film and playback can be added at any time by simply connecting Victor Magnesound.

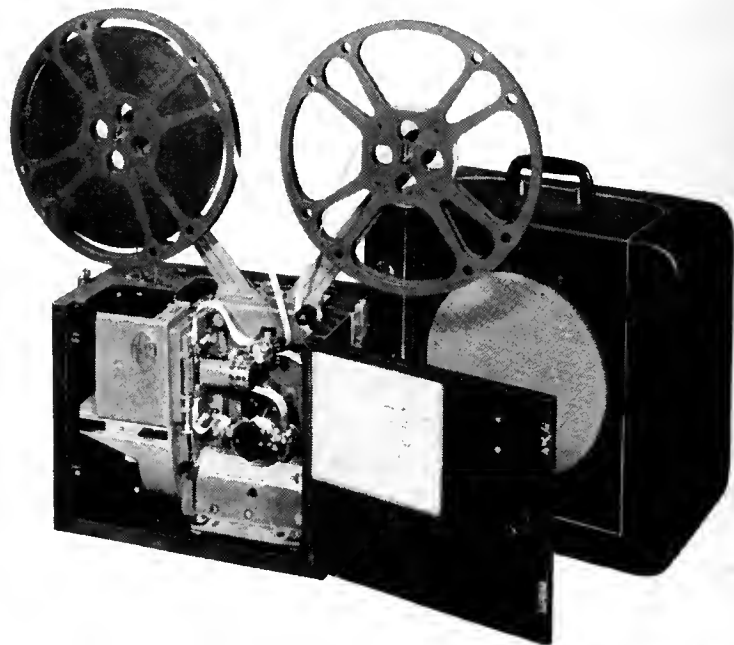
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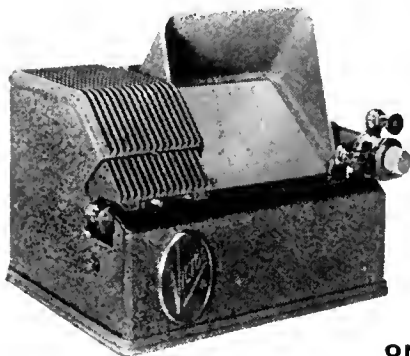
Particularly important is Victor's new red, white and blue color-coded threading. Color lines on projector clearly show where to thread and the sequence of threading. Other time-proven features—exclusive with Victor—are safety film trips, top-mounted reels, and power rewinding with no change of belts or reels.

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V.F.A.'s "Picture Window" Looks Out On the Great Wide World  
Photo by courtesy of the Volunteer Film Association



*Volunteer Film Association worker comes into the home to take the homebound pupil outside. See article on page 470.*



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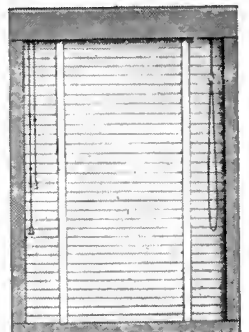
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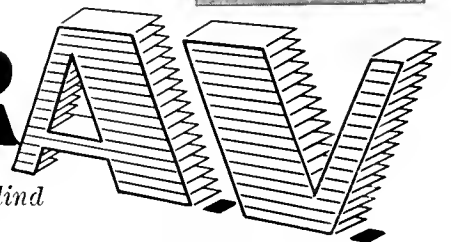


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Sept., 1958

Volume 37, Number 9, Whole Number 367

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**Put "More Light on the Subject" with the**  
**NEW! School Master 750 and 500**  
**Greater Brilliance on Any Screen for More Vivid Projection**  
**of Educational Filmstrip and Slide Material**

Again, the famous School Master series offers educators a new projector series for increasing presentation effectiveness of visual material. Whether you choose the new 750 or the new 500 you are assured of the greatest brilliance ever achieved from a classroom projector. Increased brilliance—coupled with other famous School Master features—makes your choice of projectors an easy one.

All School Master projectors are completely self-contained—change from filmstrip to slides in a matter of seconds without adding or removing parts.

Whether you select the 750, 750RC, 500 or 500RC, you obtain a projector with "brilliance-ability" never approached by previous models—each projector is equipped with a new Sylvania Tru-Focus lamp, assuring you of proper lamp alignment all of the time.

The School Master 750RC and 500RC provide facility for remote control operation—permit the instructor to face the class and still maintain control of the material being projected.

The School Master 750 is priced at \$99.50; the 750RC at \$131.50; the 500 at \$81.50; and the 500RC at \$119.50. The projector illustrated shows the accessory Rewind Take-up, priced at \$7.50—fits all School Master projectors.

*For additional information on the 750, the new School Master 500 and 500 RC, and School Master accessories, please write: Dept. ES-98, Graflex, Inc., Rochester 3, N. Y. A subsidiary of General Precision Equipment Corporation. Prices include federal tax and are subject to change without notice.*



**Q:** where would I get color slides of the world's art of every era?

**A:** from the educator-recommended archives of the **AMERICAN LIBRARY COLOR SLIDE CO.!**

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- Please send me further information on your art slide service.

NAME.....  
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ADDRESS.....  
CITY.....ZONE...STATE.....

### Cover: "Picture Window"

The cover-photo this month was lifted from an article by Marion Strauss on page 470 that describes the wonderful work the Volunteer Film Association in St. Louis is doing for home-bound pupils. The VFA began as a community organization but its value and importance were recognized by the St. Louis Educational System and the two now work in close harmony to bring class-room instruction to home-bound students. It is another splendid example of the strides Audio-Visuals are making in improving American education.

### Chicago's A-V Story

No one is more qualified to present Chicago's own Audio-Visual story than James P. Fitzwater, Director of Visual Education of the Chicago Public Schools. He tells it here in an article on pages 468-69. The article describes a 55-min. presentation that has been termed by the city's visual experts, an "extravaganza" on the educational use of visual materials. The program requires the use of three 6x8-ft. screens set in a curve similar to a modified cinemascope arrangement so that three pictures may be projected simultaneously. Presentations of the program have been given for the teachers in the Americanization program in the Chicago schools and various PTA groups in the city. The article is packed with material for study and possible emulation.

### In Defense of Education

The National Defense Education Act of 1958 that is on the way to becoming law, is discussed in Paul Reed's editorial on page 462. This will be of vital interest to anyone involved in the use of audio-visuals in education; those in the teaching profession as well as industry. Paul Reed has done a nice job of boiling this law down to essentials so it will be comprehensible reading for everyone.

### Editorial Staff Change

With this September issue of Educational SCREEN, I say goodbye to all those in the A-V Educational field and turn my desk and its duties over to another. Miss Enid (Micky) Stearn will take my place here, while I go on to broaden my scope in the business end of audio-visual activities, rather than the educational. I have enjoyed this connection and all its associations and many of the friends I have made I expect to see again at future A-V Conventions. I hope that all of you who have been so kind and helpful and cooperative with me, will tender the same courtesies to my successor for I am sure she will do her level best to merit it; she comes well qualified to take over this work. So I will not really say goodbye, just hasta la vista. May we meet again.

GM

## EDUCATIONAL SCREEN & AVGUIDE

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1958



1959



1960



1961



1962



1963



1964



1965



1966



1967



1968



1969



1970



1971



1972

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Flexalum Audio-Visual blinds will be your most economical, most practical classroom window covering!

FLEXALUM A-V BLINDS GIVE YOU EVERYTHING FROM FULL DAYLIGHT (WITHOUT GLARE) TO "PROJECTION" DARKNESS—yet they *cost less to install* than any combination of black-out and conventional window covering. What's more, they *cost less to maintain*, too. Flexalum's special spring-tempered aluminum, wipe clean plastic tape and nylon cord give years of trouble-free service. (That's certainly a comfort in these days of ever-increasing maintenance costs.) And, the greater number of slats per blind, special tape construction and light trap channels enable you to turn any classroom into a dark auditorium at the flick of a cord. Less light comes in...less money goes out—with Flexalum A-V blinds...sold with a written five year guarantee by Hunter Douglas Aluminum Division of Bridgeport Brass Co.

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BLINDS

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 cost estimates on Flexalum<sup>+</sup> Audio-Visual Blinds

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SCHOOL.....

ADDRESS.....

CITY.....STATE.....

# The reader's right

Send letters to EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14

Editor's note: Paul Reed's editorial in the June, 1958 issue of ED. SCREEN has drawn interesting response. The following letter is being passed on to readers as being indicative of the type of correspondence LOF has received since the editorial was published. The advertisement in question appeared in the April, 1958 issue of School Management, pages 53-56.

**Libbey-Owens-Ford Glass Co.**  
Gentlemen:

Please register my complaint against some of your recent advertising in a school journal with national distribution. This advertising deals with daylight in classrooms.

One of my chief problems now is daylight in classrooms—TOO MUCH DAYLIGHT!

Now I am in favor of daylight in classrooms but not as much daylight as possible. Moreover, the daylight in classrooms should be subject to easy control by the teacher at all times.

Such control should be inexpensive to provide.

Let's consider a specific school building—a new school building—a not yet used school building; but it's obsolete!

The classrooms in this building have vast expanses of glass on the upper two-thirds of the exterior walls—lots of daylight. High-priced shades have been installed to partially control the daylight.

The addition of opaque drapes (plastic or fabric) to cover this glass area would probably reduce the light in the classrooms to a level which would enable the teachers to use projected teaching materials such as films, filmstrips, slides, and flat pictures, the flat pictures being projected with that very useful piece of equipment, the opaque projector.

Yes, the drapes would reduce the daylight through the glass in the exterior walls, but—the upper third of the interior walls is also glass, and there are skylights in the roof of the corridors!

Thus the interior walls will also need opaque drapes, and the skylights will need blinds. But none of these needed drapes have been considered necessary by the builders and are not likely to be provided soon—if ever.

This building can not be used satisfactorily for teaching with modern tools of instruction such as audio-visuals or television. The building is obsolete. No doubt this situation could be found thousands of times across the country with local variations.

I suspect that the designer of this building was oversold on glass. I suspect that his client knows little about school building design and use. I further suspect that your company and/or its advertising agency knows little about school building design and use. Yet you are trying to influence the client and his architect with opinions thinly disguised as fact.

Further, it appears that none of those just mentioned above knows much about modern teaching. Or else knowing, they choose to ignore.

Has your company ever asked teachers what they would like in school buildings? Do architects ask teachers what they prefer as regards their teaching ENVIRONMENT AND DAYLIGHT? Has your company or its advertising agency consulted such school people as principals, superintendents, audio-visual directors?

I think not, and I ask, Why not? I think they should.

Very truly yours,

*William F. Daniels*

Audio-Visual Coordinator  
Crown Point (Indiana) Schools

## We Thank You, Twice!

I just had to write you concerning the July issue of SCREEN. It is a wonderful publication and makes for enjoyable reading from cover to cover. I believe that this kind of approach will be appreciated by all.

*Philip Lewis*

Director, Bureau of Instructional Materials  
Board of Education  
Chicago, Ill.

Your July Convention issue carries the real feeling of what the Convention is and does.

I believe this issue is a real service to the audio-visual field and cannot help but aid in the task of building better use of modern teaching-learning tools.

*Don White*

Executive Vice-President  
National Audio-Visual Association  
Fairfax, Va.

## WHEELIT *Makes it easy!*



**More maneuverable  
Saves heavy lifting  
Locks securely for projection**

With WHEELIT on the job, all the difficulties of handling projection equipment are solved. It steers around corners, goes up and down stairs, and handles heavy equipment safely and with ease. Is it any wonder that 49 out of 50 California audio-visual co-ordinators voted WHEELIT the best after a competitive demonstration?

### Illustrated:

Folding Wheelit C-402 (right) on steps. Fits easily into small storage-areas or car trunk.

Non-Folding Wheelit 4102 (left) for interior transportation and stationary use.



## Two Additional Wheelits Now Ready!

—the industry's most complete line

Two additional models, just announced, complete our line, including the 41-inch high level WHEELIT, the 33-inch medium height and 25-inch low level models, all with two platforms. All-steel construction (except platforms). Precision workmanship. Chromat finish. Heavy straps. Dependable locking device. Good balance. Formica-top wooden platforms absorb sound, eliminate vibration.

For information and prices, consult  
your supply dealer or write Dept. ES

## GRUBER PRODUCTS CO.

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NEW



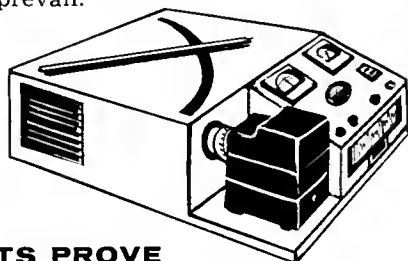
# RADIANT

# LENTICULAR

# SCREENS

### FOR LIGHTED ROOM PROJECTION

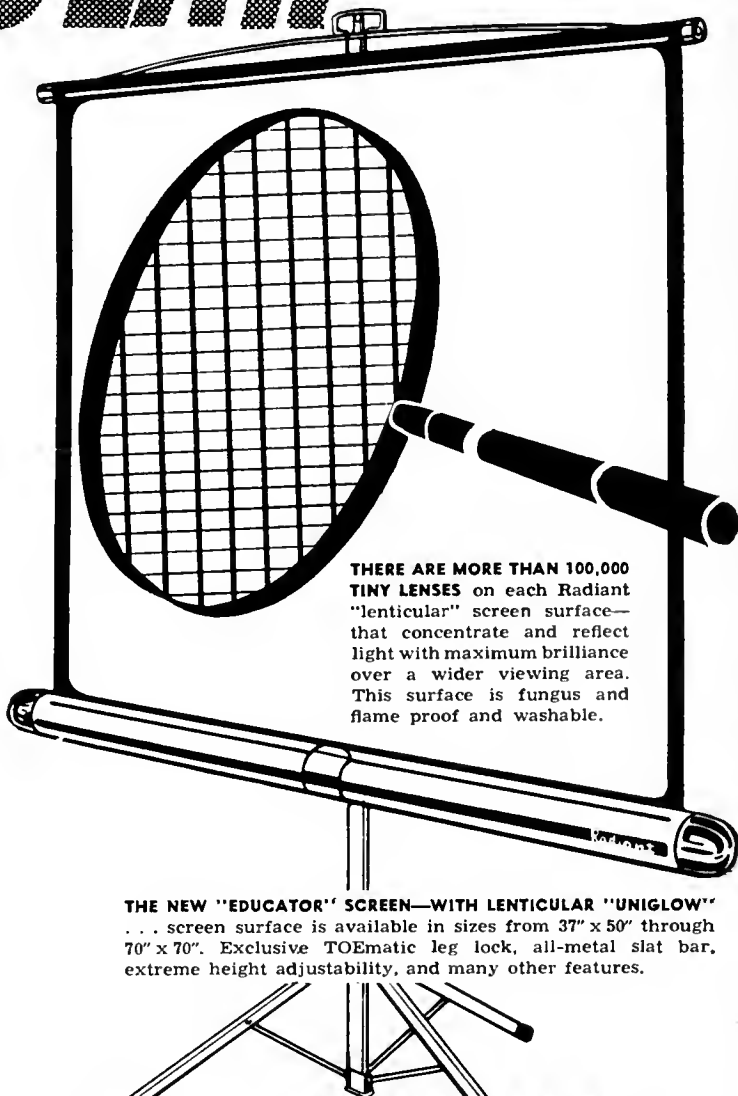
Of vital importance to all users of audio-visual aids is this new and different kind of "lenticular" screen surface—the result of more than 7 years research and development work by leading optical engineers and physicists. Actual tests have definitely proven that this surface is extremely effective for projecting in undarkened or even lighted rooms where no extreme or unusual ambient light conditions prevail.



### TESTS PROVE

Special electronic testing equipment is used to check the efficiency of all reflective surfaces by Radiant's engineering staff. This equipment measures accurately light gain (brightness), percentage of fall-off, quality of reflection, and other factors vital to good projection results. The new Radiant "lenticular" surface has been subjected to these exacting tests with the following findings:

- 1 Radiant "lenticular" Screens showed a very high brightness gain with a minimum of fall-off at sides.
- 2 Radiant "lenticular" Screens provide increased brightness to an area 45° to each side of axis, thus offering a 90° good viewing area.
- 3 Radiant "lenticular" screen surface reflects colors with increased vividness and greater contrast.



THERE ARE MORE THAN 100,000 TINY LENSES on each Radiant "lenticular" screen surface—that concentrate and reflect light with maximum brilliance over a wider viewing area. This surface is fungus and flame proof and washable.

THE NEW "EDUCATOR" SCREEN—WITH LENTICULAR "UNIGLOW" . . . screen surface is available in sizes from 37" x 50" through 70" x 70". Exclusive TOEmatic leg lock, all-metal slat bar, extreme height adjustability, and many other features.

### MAIL COUPON FOR FREE DETAILS

**RADIANT MANUFACTURING CORP.**  
Dept. ES-98, P. O. Box 5640, Chicago 80, Illinois

Please rush me FREE sample swatch of new Radiant "Lenticular" Uniglow Screen surface—and full details on this new type of projection screens.

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

# RADIANT

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# Have you heard?

## Summer Conference at ISNU

"Educational Limitations and Advantages of Closed Circuit T.V." was the theme of the third final day of the annual summer conference at Illinois State Normal University July 17, with Dr. Harold Wigren, N.E.A. consultant on T.V., as speaker, and Dr. Paul Wendt of Southern Illinois State University and William F. Kruse among resource personnel invited by university president Dr. Robert G. Bone. Dean Arthur H. Larsen, ISNU vice-president, chaired the all-day session, which included demonstrations at the university's new closed circuit installation, and the showing of numerous NET kinescopes.

The basic installation of one camera chain came out of Dr. "Linc" Miller's regular audio-visual budget but Dr. Vernon L. Replogel, superintendent of the university's laboratory (Metcalfe) school, gave generously of his own budget so that the initial installation includes three Dage cameras, a Holmes 16mm TV projector, a Spindler-Sauppe selectro slide projector, a Multiplexor, a Singer large screen TV giving a 12 ft. x 9 ft. picture rear-projected on a Commercial Picture Projection "Fold-fast" screen, a Perkins-Elmer zoom assembly and control, Ampex tape recorder 601-620, Shure Unidyne microphone, Dage kine-reproducer with 5" tube and a Berndt-Bach Auricon camera, and tripods, dollies, 5,000 watts of illumination and other accessories from Camera Equipment Corporation.

The university is approaching the uses of this set-up in an experimental, flexible, open-minded attitude. Its "Educational TV Research Committee" includes, besides AV Director Miller and Dean Larsen Dr. Robert H. Moore (chairman), Miss Mary Rozun (classroom teacher), Dr. Chris A. DeYoung, retiring head of the Department of Education and Psychology.

## Iowa State Holds A-V Exhibit

The A-V Archives of the Department of Audio-Visual Instruction, N.E.A., has been presented with an antique Zoetrope and approximately 100 "moving picture" bands which, mounted in the spinning rim of this "Wheel of Life," were viewed through slits and seem to move. This early ancestor of the motion picture is the

gift of Eric Johnston, president of the Motion Picture Association of America. It was made part of an exhibition of audio-visual education history on display at the State University of Iowa during July and August. Other recent accessions include a complete microfilm file of *Educational Screen & A-V Guide* for the past eight years; the 8th War Loan Report on 16mm film distribution (personal copy from the late Merriman Holtz); 28mm Pathe-scope Library film on "Potato Harvest;" MMM Demonstration Tape for Teachers; 1917 ANFA Yearbook; 1931 University of Colorado film catalog; an early 22mm motion picture and slide projector invented by Thomas A. Edison; a 28mm projector manufactured by the Victor Animatograph Company, the gift of Mr. Sam Rose, former president of that company, and approximately 100 other printed materials. Anyone having materials thought suitable for archive preservation should send details to the Archivist, Wm. F. Kruse, Ingleside, Ill.

## Korea to Have Training in Motion Picture Production

Syracuse University's Audio-Visual Center has been awarded through the university's Research Institute a two-year contract by the International Cooperation Administration for improving mass communication techniques in the Republic of Korea.

The project will be coordinated by Dr. Don Williams, director of the Audio-Visual Center, with the cooperation of the Korean government.

Announcement of the contract was made by Dr. Williams who said, "The

project will be centered on training Korean nationals in motion picture production so that they will be able to utilize the motion picture for mass instruction in the areas of agriculture, health and education."

## American Film Festival

A new American Film Festival to show the best films and filmstrips in many fields will be held in New York City from April 1 through 4, 1959, it was announced by Elliott H. Kone, President of the Educational Film Library Association and Director of the Yale University Audio Visual Center.

The Festival is expected to attract several hundred entries in the educational, cultural, religious, medical, and industrial fields. The event will be held in the Statler Hotel in New York City. Sound and silent filmstrips and 16 millimeter films will be screened and judged by panels of film jurors selected on a nationwide basis. Blue Ribbon Awards will be presented to approximately 25 category winners.

The American Film Festival is an expansion of EFLA's long-established program of film appraisal and evaluation. Although more than 3600 films have been rated by EFLA's Evaluation Project, the Association has not previously made awards. However, the lack of any national non-theatrical film festival in the past two years has been felt by both producers and users, and many requests have been made that EFLA conduct such a Festival.

Any non-theatrical films and filmstrips released in the United States during the calendar years 1957 and 1958 will be eligible for awards in the 1959 Festival. Entry blanks are avail-



Top shelf: Pictures for Zoetrope "Wheel of Life."

Bottom shelf: L to R. Foreground: more pictures for Zoetrope. Background: first model 16mm Victor Projector. Center: Zoetrope. Right background: case for Kinoscope (Edison). Right foreground: Edison 22mm Kinoscope.

*Now! You can prepare your own visual aids  
on-the-spot as easily as this...*

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Place original and Ozalid paper together. Set timer. Expose.



## DEVELOP

Process exposed negative and positive film together.



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... and you have it... a transparency for projection. For translucent originals, it's even simpler!



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There's no more need to be a photographic technician in order to prepare your own transparencies for overhead projection. With Ozalid "do-it-yourself" Projecto-Printer Kit, *anyone* can prepare on-the-spot transparencies from visual materials contained in textbooks, manuals, charts... in fact, any printed material. You can get dozens of new visual effects and colors,

inexpensively, *in minutes*. No darkroom and no trays! And this amazing new kit is completely portable.

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City \_\_\_\_\_

State \_\_\_\_\_

able from Miss Emily Jones, Administrative Director of EFLA, 250 West 57 Street, New York City 19, and must be returned by midnight, January 20, 1959.

## Bob Jones University Produces Festival Film

"The Flying Angel," a color short subject produced by Unusual Films of Bob Jones University, was selected as a United States entry in the 1958 Edinburgh, Scotland Film Festival held August 24 to September 14th. The film was chosen by the Committee on International Non-Theatrical Events (CINE) of the Department of Audio-Visual Instruction, National Education Association. "The Flying Angel" also represented the product of American colleges and universities at the Cannes Film Festival and the Paris Conference of the International Congress of Motion-Picture and Television School Directors, in May. The film describes the motion-picture production and training facilities at the "World's Most Unusual University" and was produced by cinema students under the supervision of the professionally trained faculty and staff of Unusual Films.

## Newsworthy Notes

Indiana University's color film, "The Legislative Process," is one of four being shown in the U.S. pavilion at the Brussels Worlds Fair to explain the American system of democratic government.

"Films and Television in Industry and Education" is the theme of the 84th Semi-Annual Convention of the Society of Motion Picture and Television Engineers, to be held in Detroit, October 20-24. C. E. Heppberger, National Carbon Co., is program chairman; Kenneth M. Mason, Eastman Kodak, is in charge of the equipment exhibit. Nontheatrical production will be considered in both industry and education application, there will be sessions on sound recording, studio lighting, television practices, and 16mm intermediate color negative.

The Wisconsin State Historical Society has set up a "Mass Communications History Center" at its headquarters in Madison. It covers press, radio, television, movies and public relations, and to some degree parallels the A-V Archives collections at Iowa City. An exchange of catalogs is planned.

School and College sessions of the 46th National Safety Congress and Exposition will be held in Chicago Oct. 20-24 at the Morrison Hotel. Information may be obtained from Wayne P. Hughes, director, School and College Div., National Safety Council, 425 N. Michigan Ave., Chicago 11, Ill.

The Frank Spindler Graduate Scholarship in Audio-Visual Education, sponsored by Encyclopaedia Britannica Films, Inc., in memory of its Virginia field representative, Frank Spindler, who died in an auto accident in 1956, has been awarded by the University of Virginia to Mr. Paul Spencer Flynn, of Oakton, Va. This is the second year the university has been given this A-V education grant.

The Audio Visual Coordinators Association of Minnesota in cooperation with the State Department of Education, held an Audio Visual Leadership conference at the M. I. Smith ranch on Clearwater Lake near Chisholm, Minnesota. This is the first conference of what is planned to be an annual affair. The Conference is designed to be a training and planning seminar that will encourage activities and develop goals for the State AV Program.

The new officers for the 1958-59 year are Dudley Parsons, AV Director Minneapolis Schools, President; Curt Lehman, AV Director South St. Paul Schools, Vice President; and Wesley Grabow, AV Materials Advisor University of Minnesota, Executive Secretary-Treasurer.

## Film Industry Loses Leader

Dr. David J. Goodman, president of David J. Goodman, Inc., 245 Fifth Avenue, N. Y., producer of still filmstrips used as visual aids in education, died August 20th in Maimonides Hospital at the age of 45. He had been ill for nine weeks.

Dr. Goodman held B.A., M.A. and Ph.D. degrees from the New York University and was educational supervisor to an audio-visual project of the City Board of Education. His life had been active and very productive. He was executive director of Foley & Edmonds, producers of educational still films, and subsequently headed the audio-visual division of Popular Science Publishing Co. He was to later enter independent film-strip producing and throughout the balance of his life contributed much to the effectiveness of pictorial aids when used in teaching safety education to elementary school pupils.

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↑ **This 40" x 40"** ↑

**PROJECTION SCREEN**

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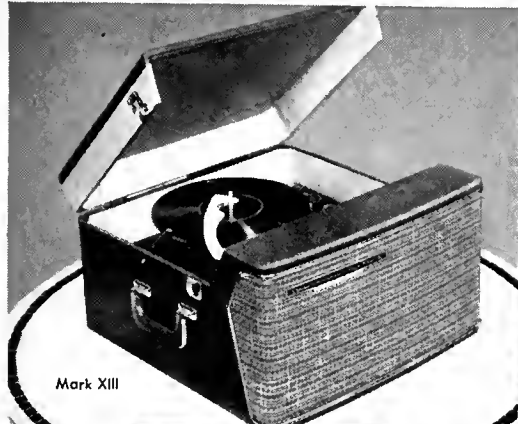
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70" x 70". Priced Proportionally

Let us demonstrate WHY this  
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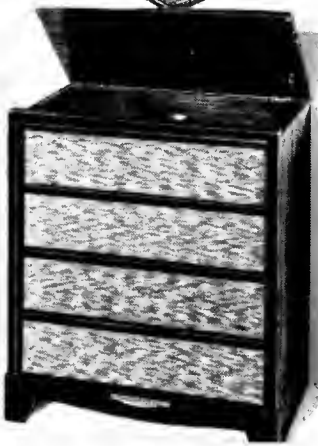
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Mark XIII



Mark XII



Mark VIII

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*Make this your school's year for the most wonderful sound in the world... the sound you hear only from RCA Victor Stereo-Orthophonic High Fidelity "Victrolas."* The coupon brings you a full brochure on all the many new models, as well as conventional 4-speed record players and tape recorders. Send today for your copy.

**Mark XII**... handsome 3-speaker consolette. New 2-in-1 "Supercharged Chassis" with legs included. Choice of attractive grained finishes on laminated hardwoods.

**Mark XIII**... a deluxe portable with 3-speaker Panoramic Sound System. New "Living Stereo" tone arm. Four-speed "Floating Action" record changer. Durable, lightweight case. RCA Victor Auxiliary Speakers available.

**Mark VIII**... big console quality from 4 speakers. New "Living Stereo" tone arm with diamond stylus. Available also with AM-FM radio as Mark VIII D. Styled in mahogany, oak, maple or walnut veneers and selected hardwoods.



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of AMERICA**

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EDUCATIONAL SERVICES, DEPT. K-11  
Radio Corporation of America, Camden, N. J.

Please send my RCA Victor Stereo-Orthophonic High Fidelity "Victrola" brochure right away.

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CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

## HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1400 illustrations. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Horper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Harkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Harkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**MANUAL OF AUDIO-VISUAL TECHNIQUES.** By Robert de Kieffer and Lee Cochran. 220 pages. 1955. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, \$3.75.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

## People in the News

New York, N. Y.: A. John Platt was recently made Manager of Audio-Visual and Sound Sales at Radio Corporation of America, according to a statement made by M. J. Yahr, Manager, Audio Products Sales, RCA Industrial and Audio Products Department. In his new position, Mr. Platt will have charge of the sale of audio-visual products. Before his appointment to the new post, Mr. Platt was Manager of Theatre Equipment Field Sales. He is also advisory member of the Standards Committee, Division of Audio-Visual Instruction, National Education Association, and a member of the Society of Motion Picture and Television Engineers.

Salt Lake City, Utah: J. R. Morton, dean of the University of Alabama Extension Division, has been named the new president of the National University Extension Association, succeeding Ernest E. McMahon of Rutgers University, New Brunswick, N. J. Mr. Morton, active in NUEA affairs for the past decade, has been with the University of Alabama since 1944. He holds degrees from Southwest Texas Teachers College, University of Texas and Columbia University. The NUEA has 78 member institutions across the nation, all dedicated to the extension of campus facilities and personnel to serve the people.

Syracuse, N. Y.: Dr. Don Williams, former director of the Syracuse University Audio-Visual Center, was elected co-vice president of the International Congress of Schools of Cinema and Television, at the last general assembly held in Paris recently. Formal approval of Dr. Williams' election came from the national schools of cinema, representing 14 countries, that hold memberships in the Congress. Sharing the office of vice president with Dr. Williams is Alexander Groshev, director of the National Cinema Institute, Moscow.

Wilmette, Illinois: Maurice B. Mitchell, president of Encyclopaedia Britannica Films, Inc., was awarded the honorary degree of Doctor of Laws at the summer commencement of the University of Denver by Chancellor Chester M. Alter. The citation, accompanying the degree, praised Mitchell for "his creative, forceful and dynamic stewardship in the increasingly vital field of audio-visual teaching" and his "myriad contributions to the communications industry." Major recent accomplishments of Britannica Films under Mitchell's direction have been the creation, for the first time in educa-

tional history, of complete courses on film. A 162-page lecture and demonstration filmed course in elementary physics, produced by Britannica Films, will be used in more than 500 high schools across the nation this year.

Chicago, Illinois: Ralph Creer of Chicago, was one of less than six Americans invited to speak at the International Film Festival in Edinburgh, Scotland, in August. Mr. Creer, who is Director of Motion Pictures and Medical Television of the American Medical Association addressed an audience of health educators and motion picture producers on the subject of "The Use of Health Films in the United States." He also addressed the faculty of the University of Edinburgh School of Medicine on "Motion Pictures and Television in Medical Education." Following this, he conferred with the motion picture committee of the British Medical Association in London and with members of the medical section of the International Scientific Film Association.

Opelika, Alabama: Robert Sackman, vice-president and general manager of Ampex Corporation, Redwood City, Calif., was recently made a member of the board of directors of ORRadio Industries, Inc., it was announced by J. Herbert Orr, founder and president of ORRadio.

Mr. Sackman is the second Ampex official to be elected to ORRadio's board; George I. Long, Jr., Ampex president, was for the past year an ORRadio director.

ORRadio, as a leading manufacturer of magnetic recording tape and Ampex, as a leading manufacturer of magnetic recording equipment, recently joined forces with Ampex acquiring 27% interest in the Alabama firm.

## Calendar of Coming Events

- Oct. 1-4—PSA Silver (25th) Anniversary Convention, Philadelphia, Pa.
- Oct. 14-17—National Association of Educational Broadcasters, 34th annual Convention, Omaha, Neb.
- Oct. 20-24—National Safety Congress and Exposition, Morrison Hotel, Chicago, Ill.
- Oct. 20-24—SMPTE 84th semi-annual Convention, Detroit, Mich.
- Nov. 21-22—San Diego (Calif.) State College, annual fall A-V conference, Audio-Visual Association of California, Southern Section, Gladys Rohrbough, Executive-Secretary, 801 S. Lorena St., Los Angeles 23, Calif.
- April 1-4, 1959—American Film Festival, New York City



# PHOTOPLAY FILMSTRIPS

Prepared by William Lewin, Ph.D.



**The Vikings** — In full color, 47 frames, based on the Kirk Douglas production. **\$7.50.**

**Knights of the Round Table** — A set of two filmstrips. Part One, 25 frames, explains the background of the story, its theme, its significance as an early attempt to organize a league of nations and how the United Nations Security Council is the Round Table of today. Part Two, 28 frames, tells the colorful story of the great legend, based on the M-G-M photoplay. **\$7.50.**

**A Lesson in Mythology** — Explains Andromeda, the Minotaur, Iphigenia, etc., based on M-G-M's *The Living Idol*. 25 frames, color. **\$7.50.**

**The Glass Slipper** — The charming fairy tale of Cinderella, told in a new way, based on the M-G-M photoplay. 36 frames in full color. **\$7.50**

**Alexander the Great** — Biography of the first man to conquer the civilized world, based on the photoplay. Shows Alexander's effort to unite Europe and Asia, a task with which the U.N. is still faced. 55 frames. **\$7.50.**

**Adventures of Robinson Crusoe** — In full color, 50 frames, a clear pictorial guide to the Defae classic, based on the United Artists screen version. **\$7.50**

**Richard III** — Based on Laurence Olivier's colorful screen version of Shakespeare's famous play. 48 frames. **\$7.50**

**Romeo and Juliet** — Shakespeare's great love story illustrated in color from the J. Arthur Rank production filmed on location in Verona and other Italian cities. 44 frames. **\$7.50**

**Columbus** — Black-and-white, based on the J. Arthur Rank production starring Fredric March. 55 Frames. **\$3.50.**

**Hansel and Gretel** — In full color, 42 frames, the highlights of the beloved fairy tale as performed by the charming Kinemins of Michael Myerberg's screen version, released by RKO Radio Pictures. **\$7.50.**

**Greatest Show on Earth** — In full color, a lively pictorial guide to the circus, based on Cecil B. DeMille's Technicolor photoplay, which won the Academy Award in 1953 as the best picture of the year. 40 frames. **\$7.50**

**Ulysses** — In full color, 64 frames, a pictorial guide to the new Paramount screen version of Homer's *Odyssey*, produced in Italy. An invaluable aid to the study of the classic. **\$7.50.**

**Julius Caesar**, set of 2 filmstrips in black-and-white, presenting 97 scenes in the M-G-M screen version of the play. **\$6.00.**

**EDUCATIONAL & RECREATIONAL GUIDES, Inc.**

10 Brainerd Road, Summit, New Jersey

# 1958 NATIONAL AUDIO-VISUAL

## 18th Annual NAVA Convention

NAVA has announced registration at the 18th National Audio-Visual Convention and Exhibit, July 26-29, was about even with the 1957 meeting. There was a slight drop among groups other than the National Audio-Visual Association, but this decrease was offset by a slightly higher attendance among A-V dealers, manufacturers, producers, distributors and other trade and industry personnel.

Convention action praised NAVA's year-old program for national and local-level public relations activities for the audio-visual field. A resolution was adopted singling out Don White, executive vice-president of NAVA, and Henry C. Ruark, Jr., Director of Information, for "furnishing information and materials required to be used in NAVA's public relations program in a most efficient manner." The national staff was also commended for its part in furnishing public relations information this past year.

Two new AVCOPI publications were introduced at the Convention this year; they were "Launching Your A-V Program" and "A-V On The Air." A-V ON THE AIR, outlines simple and effective ways to use radio and television to communicate the A-V story to state and local levels. The booklet was prepared for the Commission by Harold E. Hill, associate director of the National Association of Educational Broadcasters. LAUNCHING YOUR A-V PROGRAM is a guide for school administrators in setting up an A-V program in public or private schools. It was prepared by the Audio-Visual Leadership Council of New Jersey and the Audio-Visual Directors of Ohio, under the leadership of William King, A-V Supervisor of the New Jersey Dept. of Education.

Another resolution praised Eastman for its contribution on the Commission's first visual presentation, "THE CASE OF THE CURIOUS CITIZENS."

New NAVA officers named at the Convention this year were as follows: P. H. Jaffarian, President; William W. Birchfield, Chairman of the Board of Directors; W. G. Kirtley, first Vice-President; Rev. Harvey W.

Marks, second Vice-President; Malon Martin, Secretary, and Harold Fischer, Treasurer. The new Chairman of the National Institute for Audio-Visual Selling is Al Hunecke of the DuKane Corp.



P. H. Jaffarian, new president of NAVA (right) looks on as Bill Birchfield (retiring president, left) holds gavel received from Morrison Hotel president, W. H. Rubin.

Jasper Ewing, Sr., oldest active member of the National Audio-Visual Association and a past president, was honored by a special resolution and the presentation of a plaque commemorating his service.

## Report On The EFLA Conference

The theme of the 15th Annual Conference of the Educational Film Library Association that took place on the 25th of July, 1958, was — "EFLA's Crystal Ball. . . A Look at the Past, the Present, and the Future." Erwin Welke, EFLA's President and Audio-Visual head of the Extension Service at the University of Minnesota, used this theme as the keynote of his opening address in which he summarized the early years of the organization and its struggles and accomplishments.

Many new films were shown, among them the prize-winning *N. Y., N. Y.*, experimental film by Francis Thompson which won a medal at the Brussels Festival.

Dr. F. A. White of the Bureau of Audio-Visual Instruction at the University of Wisconsin was EFLA's Conference Chairman. He briefed the participants in the various panels and discussion sections to be held.

Discussion sections dealt with the use of audio-visual materials to enrich the program for the gifted child; the development of audio-visual courses in library schools; the use of films to bring new patrons to the public library or art museum; and the use of films in Industry, both in human relations and in technical training.

Dr. Maurice Iverson of the University of Wisconsin was chairman of a

Registering for the EFLA sessions are Dr. Seerley Reid, Chief, Visual Education, U. S. Office of Education; Julien Bryan, famed documentary film producer; Carson Graves of Syracuse University; and Beatrice Simmons of the Illinois Dept. of Education.



# CONVENTION

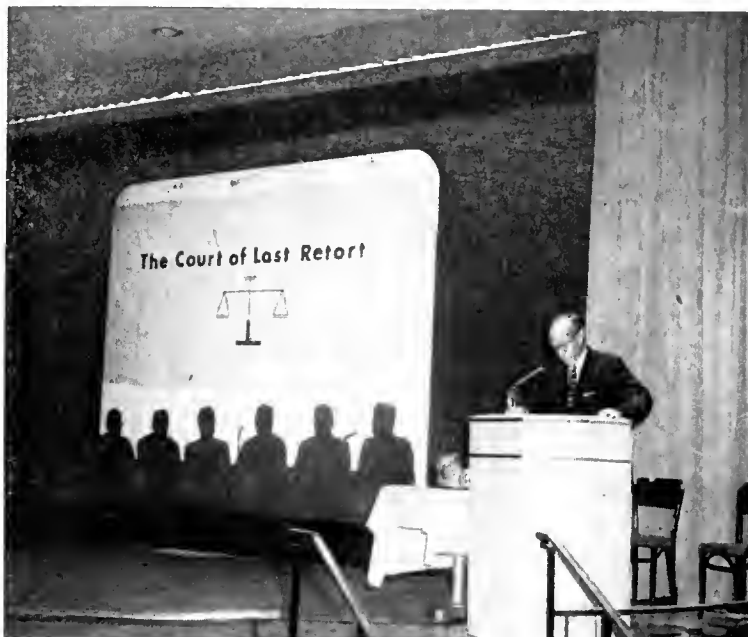
film evaluation panel and discussions came from the floor. Films shown ranged from the primary level story-telling film LENTIL to the advanced high school or college level films SCIENCE OF THE SEA and ART IN THE WESTERN WORLD.

New members elected to the EFLA Board were as follows: Colleges and Universities, Elliott Konec, Yale University (re-elected); Marie McMahon, Visual Aids Department, Battle Creek Schools, Battle Creek, Mich.; Margaret Divizia, Director of AV Education, Los Angeles City Schools (replacing Helen Rachford); Galon Miller, South Bend, Ind., Schools (replacing Garret Weathers); Charles Bushong, World Affairs Center, Foreign Policy Association, New York City, General and Adult Education.

The announcement of new officers was as follows: President, Elliott Konec, Vice President, Galon Miller, Secretary, Mrs. Carol Hale, Girl Scouts of the USA.

A visual summary of the Conference was given by Neville Pearson of the College of Education at the University of Minnesota. The annual Business Meeting concluded EFLA's Conference.

**EFLA Discussion Group.** L. to R: John Flory, Eastman Kodak Co., Mrs. Marion A. Born; LeRoy A. Born, AT&T Co.; H. A. Tollefson, Louisville Free Public Library; C. Walter Stone, University of Illinois; F. A. White, Associate Professor, and Director of Bureau of Audio Visual Instruction, Univ. of Wisconsin.



John Dostal, acting as Presiding Justice of the Court of Last Retort, refers a knotty problem to a Consulting Justice of the Court. The Court was the climax of the NAVA Convention program, with leading figures in the industry, their identities hidden through use of the shadowgraph technique, replying candidly to controversial questions thrown at them by audience members.



New NAVA Board of Directors pauses during first session for traditional portrait. Seated, l. to r., Eloise Keefe, Eleanor Bell Humston, Harvey Marks, Jeff Jaffarian, Bill Kirtley, Bill Birchfield, Ruth Walsh; standing, l. to r., James Bell, Don White, Bob Abrams, Peter Allinger, M. G. Gregory, E. F. Burke, M. H. Martin, Ty Sidener, Hal Fischer, J. H. Orth, Earl Harpster, Mackey Barron, named to replace Harrison Harries who resigned because of illness, is not shown.

Religious A/V Conference. L to R, Dr. John W. McCracken, Moderator; Mrs. Mae Bahr, Religious Film Library, Chicago, Chairwoman; Mr. Wesley R. Doe, Baptist Film Library, Chicago.



# OUR GREATEST OPPORTUNITY

As these words are being written, the National Defense Education Act of 1958 has not yet become law. It has been passed by both the Senate and the House of Representatives, and the differences between the two bills are being resolved in Committee. When this Act becomes law, everyone concerned with audiovisual programs in our schools will have new and graver responsibilities.

For one thing, funds in large quantities are going to be available for the purchase of audiovisual materials and equipment. For the next four years, hundreds of thousands of dollars are to be used for the "acquisition of laboratory and other special equipment including audiovisual materials and equipment . . . suitable for use in providing education in science, mathematics, or modern foreign language, for use in elementary or secondary schools or both."

This is only part of the legislation, but it is by far the most important part for us who have long known the importance and value of audiovisual materials and equipment. It is a tremendous stimulant to school audiovisual programs that perpetually have been handicapped for lack of funds. But this is no windfall to be recklessly spent for just more equipment and materials. These are funds that must be spent to **improve instruction.**

In the extended hearings preceding the passage of this legislation, Members of Congress were convinced of the place of audiovisual materials in improving instruction. They knew that American education must be strengthened to meet national needs. They focussed their attention upon the necessity for encouraging "an improvement in the teaching of science, mathematics, and modern foreign languages." Then they voted "aye" that audiovisual materials and equipment should bear a part of the responsibility for doing this job.

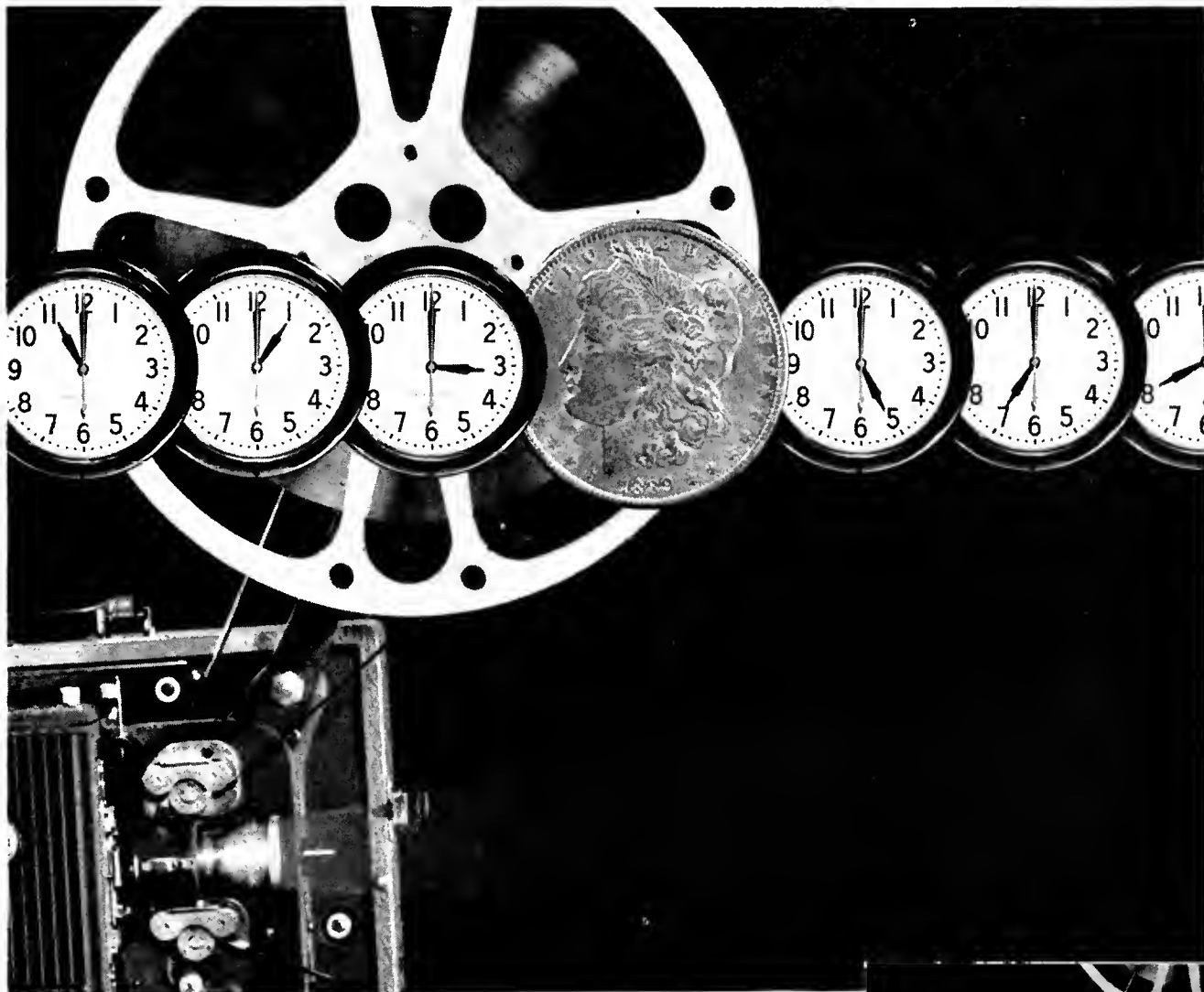
Funds are to be made available to the States on a matching basis. Each State has an immediate responsibility for developing its plans. Each State must decide upon the principles, the standards, and the procedures,

for its use of equipment funds to carry out the purposes of the Act. This provision challenges the audiovisual leadership of our local communities and states, as it has never been challenged before. AV leaders must work closely with science, math, and foreign language leaders to make sure that the equipment and materials recommended will be those likely to improve instruction. Educators will be accountable for the improvement of instruction. We who are audiovisual educators must make sure that plans in each and every one of the states include the acquisition of audiovisual materials and equipment that will improve instruction.

The National Defense Education Act of 1958 is more than an appropriation of equipment funds. It is a complex law calling for several distinct programs, including student loans and scholarships, all aimed toward strengthening the national defense through education. Two other parts of the Act have special significance for audiovisual people. One of these provides for contracts with institutions of higher education for advanced training in the use of new teaching methods and instructional materials for modern foreign language teachers. The Act also provides for a program of extensive "research and experimentation in the more effective utilization of television, radio, motion pictures, and related media for educational purposes."

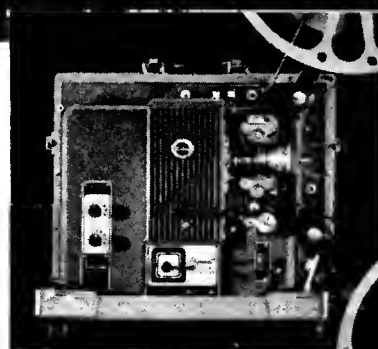
Audiovisual educators and the whole audiovisual industry may be just a little bit stunned by the significance of the National Defense Education Act. We should recover quickly, however, and begin to work determinedly to make the most of this greatest opportunity to prove the values of audiovisual materials and equipment. And in our zeal we shouldn't forget how fortunate we are to have such people as Anna Hyer and Don White and Hank Ruark and Irv Boerlin in Washington to represent us and keep us informed.

*Paul C. Reed*



# MORE HOURS OF USE PER DOLLAR

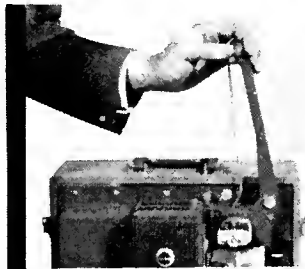
with the Kodak Pageant Projector, AV-085



1) NO UNTIMELY interruptions of your 16mm film schedules because of breakdowns caused by improper oiling. The Pageant Projector is lubricated for life.



2) YEARS OF USE without replacement is provided by the new pulldown tooth of tungsten carbide. Tested more than 2000 hours, it evidenced no grooving.



3) NO MUSS, FUSS, or lost time in setting up. With folded reel arms, attached drive belt, and printed film path, your Pageant Projector is ready to go on a moment's notice.

What's it all mean? That the Pageant AV-085 is the projector that's always ready to go on with the show. Cost? Just \$439!\*

P.S. Naturally you get sparkling, detail-filled pictures along with full, natural sound. Why settle for less? See a nearby Kodak Audio-Visual Dealer for a demonstration. Or write for Bulletin V3-22.

\*Price is list, subject to change without notice.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

**Kodak**  
TRADE MARK



# NEW SYSTEM IMPROVES SERVICE

## at University of Washington Film Center

photos by The Standard Register Co.

The planning of teaching schedules to utilize audio visual materials to the best advantage has been assured under a system of order fulfillment that has been placed in effect at the University of Washington's Film Center, on the Seattle Campus.

By being completely dependable, the system in effect places at the summons of the schools of the State one of the most extensive university audio visual libraries in the nation.

The library valued at \$168,000, includes 2330 films (about 2100 titles), 360 film strips and sound film strips, 39 slide sets, and numerous transcriptions, tapes and records.

The Film Center services all of Washington, including schools and organizations of many types, and on occasions rental films are shipped to neighboring states. But the school sys-

tems of the State—including the campus—are the Film Center's first concern. The aim is to make the library's film as useful as possible to as many groups as possible. The materials are only valuable as they are used in the educational process.

In 1956, about 21,000 bookings were handled, the vast majority of which originated within the State's school systems. Allowing for a considerable variance in popularity of the films, it can readily be seen that a number of them were used many times during the year. When further allowance is made for vacation schedules and shipping time, it becomes obvious that with a great many of the films, booking is a problem that must be attacked as systematically as possible.

For the convenience of teachers and school administrators, as well as other

users, a biennial catalog is published in conjunction with two other universities in the State. In alternate years, a supplement is published. The catalog lists all the films in three libraries—those of the University of Washington, Washington State College, and the Central Washington College of Education. The three institutions comprise the Washington Film Library Association, and in their combined libraries, there is an aggregate total of more than 4000 titles.

Among these are an extremely wide variety of films ranging throughout nearly every category of education.

Users may order films by letter or on a special order form which has been made up to dovetail into the fulfillment paperwork system that speeds the job of servicing requests. Copies of the form are supplied to those who wish them, and as they are used up, they are automatically replenished. With each confirmation of a booking, a new order blank is enclosed.

Some leeway in shipping dates is provided for on the order form by including spaces for the earliest and latest possible useable dates as well as the desired date. This allows the Film Center some latitude in booking. Also it helps speed the acknowledgment by eliminating possible additional correspondence.

In no case, however, will already confirmed dates be changed. The policy is still first come, first served.

The form has spaces for the listing of several titles, with separate dates for booking for each. Shipping and billing instructions are also provided for, as are special instructions ("Vacations to be avoided, etc.").

Upon receipt of the order, a clerk in the Film Center pulls the appropriate booking card or cards from the



Orders are received by mail or by phone, depending upon whether they originate off-campus or on. Using the order form, the clerk pulls a booking card from the files. One such card is used for each film, and on it are indicated reserved dates.



**On the booking date, the desired films are pulled from the stacks and made ready for shipment.**

master booking file. These are large cards, one per film, on each of which is a pre-printed listing of all dates for an entire year.

Suitable dates for the showing—either the ones requested or those closest to them within the range of dates requested—are selected and marked off on the card to show they have been reserved.

Now the booking can be confirmed. This is done by filling out a five-part form, which serves not only as a confirmation slip, but as a packing slip, invoice, and label as well. It is also used as a schedule-pulling file and a due-back file.

The five-part sets are made up at a single typing, so all are sure to agree. This is an important element in the system. The form, designed by The Standard Register Company, is made up as a Kant-Slip continuous form, marginally punched for positive typewriter feeding and perfect registration. The marginal holes engage with retractable pins fitted in a Standard Registrator Platen mounted on the typewriter.

The forms have one-time interleaved continuous carbons, which speed up the job by eliminating carbon feeding time, and assuring clear readable reproduction all the way through.

The form is a convenient size for filing, both in users' files and the Film Center's. On it, the clerk types shipping date, date due back, catalog number, days of use, total charges, and shipping information.

The confirmation, Part 5, is removed and sent immediately to the customer. One of those forms is used for every film ordered. With it, a new order blank for future use is enclosed.

To make sure that the film will be shipped on the dates booked, the other four parts—held together by staples—are placed intact in a dated shipping file. The day before the scheduled shipping date they are pulled and processed.

Included in the set are the shipping label, packing slip, invoice, and a due-back slip.

All but the last two are used at this time. The invoice and due-back slip are filed by appropriate due-back date, making prompt follow-up automatic when materials do not arrive back on time. Sufficient transmittal time is allowed in the schedules, so delays are a rarity. All that is needed is the complete cooperation of teachers and educators.

When the film comes back to the Center, it is inspected for possible damage before being placed in the stacks. The inspector's evaluation of condition is entered on the due-back slip, which can then be used for further action if needed.

These two steps—follow-up on shipments and inspection of returned films for possible damage—are important in assuring the best possible service to all users with a maximum of fairness and impartiality.

The final step is the completion and mailing of the invoice.

This system ties all parts of the ordering, booking, and billing routines together, which is of direct benefit to the users of Film Center films and materials. Orders are handled uniformly. Having a standardized form means that all the information needed for processing will be included, and in the proper places for easy interpretation.



**The remaining four parts of the stapled set of continuous forms are pulled from the booking date file and placed with the film for shipment. The top portion of Part 1 is pasted inside the case, the lower portion is used for a label. Part 4 goes inside as a packing slip. Parts 2 and 3 are placed in a due-back file.**

# Safety Aspects of Audio-Visual

In the current nation-wide controversy over educational philosophies and methods, an undisputed achievement of American schools has been the recognition of audio-visual equipment as an essential tool of learning. In the modern school room, the projection screen is as prominent as the blackboard. Junior prepares for the push-button future by mastering the intricacies of tape recording or picture projection. Closed-circuit TV is being used experimentally as a solution in easing the burden of understaffed schools. Open-circuit television brings the classroom to the student. Clearly, audio-visual instruction is here to stay, and its influence has spread from the schools to churches, social clubs, business and industrial groups — in fact, wherever people gather together for entertainment or instruction.

The vast number of projectors, recorders, cameras, radios, and other electrically operated appliances in daily use introduces problems of maintenance and operation, and forces a consideration of safety measures. Many devices operated by inexperienced persons in crowded schoolrooms and meeting halls could present serious fire hazards if not properly safeguarded. Fortunately, local regulatory codes for building construction and electrical installation establish safety margins which eliminate many potentially hazardous situations. They can do little, however, about the equipment that is used in the buildings. Properly, the first line of defense is to build the machines to high standards of safety, thus eliminating the hazards at their source. That this is, happily, the current practice is due in large measure to the mutual efforts of the audio-visual equipment manufacturers and Underwriters' Laboratories, Inc.

This nationally known testing organization, so familiar to the American public through its widely recognized UL label or marker, has for years functioned as an independent laboratory for product and material safety testing. Underwriters' Laboratories is not a commercial testing laboratory; its sole concern is with safety through the determination of life, fire, and casualty hazards in devices and materials. The Laboratories, a not-for-profit enterprise, serves as the testing station for the National Board of

Fire Underwriters, an association of capital stock fire insurance companies. Its services are strictly voluntary. Manufacturers desiring to earn UL listing submit their products for an investigation of their potential hazards or effectiveness in fire protection. If the device meets the requirements of a rigorous test schedule, based on standards developed by the Laboratories' engineers and advisory councils, it becomes "listed" by the Laboratories and is entitled to bear the UL label or marker.

A unique and invaluable feature of Underwriters' Laboratories' service is the factory follow-up inspection program. Under this program, all listed products are subject to periodic spot-checks by UL inspectors during production. The inspectors see that the UL label is applied only to those products which continue to meet the Laboratories' specifications. Manufacturers welcome this service as a supplement to their own quality control program. Over the years of its operation, Underwriters' Laboratories has worked closely with inspection authorities, insurance companies, manufacturers, and governmental officials in the interests of public safety. Its scope of operation includes not only the testing of electrical equipment, but

also gas and oil heating equipment, air conditioning and refrigeration devices, burglary protection equipment, building materials and fire protection equipment, hazardous liquids, and other products presenting potential hazards in daily use.

In the audio-visual field the Laboratories accepts for investigation most types of electrically-powered sound and projection equipment. The vast majority of the submittals is the non-professional type equipment, in keeping with the Laboratories emphasis on the safeguarding of devices in everyday use by the technically-naive average citizen. (Not that the professional operator is any less immune from injury, but his equipment, being more complex and involving greater hazards, is recognized as such and constructed accordingly.) This includes slide and motion-picture projectors, recorders, phonographs, TV and radio receivers, amplifiers, public address and centralized sound systems, even such items as electronic organs and jukeboxes.

Electrical appliances, by their nature, tend to produce heat. If not suitably constructed, they may develop fire hazards within themselves or on combustible materials in close proximity. Design practices have long elim-



UL engineers prepare for the Impact Test on a portable TV set, to test the strength of the safety glass window protecting the picture tube. A swinging steel ball strikes the window with a force of 5 ft.-lbs. and must not penetrate into the tube.

# Equipment

by Richard H. Lucas

inated the most obvious dangers, but performance testing is necessary to ascertain that no hazards arise through daily use. This is the special province of Underwriters' Laboratories, which tests for fire hazards under normal and abnormal conditions. In addition, the appliance is closely examined for features which would cause possible shock hazards. These are the major areas of investigation; other hazards, such as the large picture tube in a TV set, are also checked in an effort to uncover all potential trouble spots.

A typical laboratory examination involving a portable phonograph or radio would be conducted under the requirements of Underwriters' Laboratories' Standard for Radio and Television Receiving Appliances. The investigation starts with a detailed study of the construction. Current-carrying components are examined to see that they comply with specifications for proper material, construction, assembly, spacing, and protection against corrosion, overheating, or accidental contact. No accessible part of the appliance should create shock hazard. This includes not only exposed parts, but also enclosed components that might be reached in servicing. To find these latter features, UL engineers probe with a steel rod (with the set disconnected, of course) through openings, and must not make contact within specified distances. Plastic materials used for cabinet, dials, windows, and similar parts, in addition, must not be highly flammable.

Audio-visual equipment in schools and clubs usually undergoes considerable manhandling, particularly portable devices which are carted from room to room and in and out of automobiles. To make certain they can stand up under daily rough treatment, UL engineers, like the man in the TV commercial, test the strength of thermo-plastic radio cabinets—only instead of dropping the radio, they use a swinging 1-lb. steel ball. The cabinet is also placed in a 200 F. oven for seven hours to see if the plastic will warp or deform under high temperatures. The engineers at this point run a heating test on radios which is typical of the practical approach taken by the Laboratories in simulating hazardous conditions. Current into a

radio set is boosted slightly to 130 volts, then the set is turned on and placed on a hot radiator for a full day! Despite the heat, the thermo-plastic enclosure must not warp, melt, or char during this drastic treatment, which frequently occurs in the home.

Once the construction has been accepted, the Laboratories' men turn their attention to operating tests. Power input is measured and compared with the marked input rating. With the set operating continuously for several hours, temperatures are taken on the device and surrounding combustible material. These are measured by thermocouples placed at various locations and with the appliance, such as a radio, phonograph, or TV set, placed 1 in. from a vertical wood surface as it might be placed against a wall in the schoolroom. Temperatures on the wood and other combustibles must be within the safety limits established by the Laboratories.

Further tests measure the ability of the electrical circuit to function safely under various abnormal conditions. Shock-hazard current, maximum voltage, and dielectric strength tests are standard. Devices of unusual design or construction must face special operating tests to find potential hazards. In these tests, cheesecloth is often draped over the unit and the components short-circuited to see if sparks or flame escape the cabinet and ignite the cloth. Because of the large vacuum picture tube, television sets are required by the Laboratories to have a safety glass window in front of the tube. The strength of the glass is determined by the impact of a swinging steel ball, and by an actual implosion of the tube. The safety glass must not shatter and allow large fragments of the tube to fly out into the room.

This has been a brief summary of some of the standard tests performed by Underwriters' Laboratories in their regular investigations of audio-visual equipment. Once the device has met the requirements successfully, notification of acceptance is sent to subscribers to the Laboratories' service. These include the principal boards of underwriters and inspection bureaus, insurance companies, and many federal, state, and municipal departments. With most devices, the general public is informed by the Underwriters' Lab-

oratories label or marker which is affixed to the product. The names of acceptable products are also entered in the annual lists of inspected equipment, which are available to the public free of charge from any of the Laboratories' testing stations.

*The UL label of the Underwriters' Laboratories is familiar to most people who use electrical appliances and equipment. However, few know just what it means, except that it has something to do with safety. The editors of EDUCATIONAL SCREEN, knowing that its readers must be especially concerned about the safety of audiovisual equipment used in schools and other public buildings, requested that this article be prepared exclusively for us by Mr. Richard H. Lucas of the Underwriters Laboratories staff. Photos used were supplied by the Underwriters Laboratories, Inc.*



An engineer measures the maximum DC voltage at the cathode of the rectifier tube during the investigation of a tape recorder.



Investigating possible shock hazards, an engineer measures the ventilating openings on a phonograph to see if additional probing tests are necessary to check accessible live parts in the enclosure.

# VISUALIZING CHICAGO'S VISUAL EDUCATION STORY



Director James P. Fitzwater (left) discusses proper projector maintenance as two of the three screens are in use.

by James P. Fitzwater

Director of Visual Education,  
Chicago Public Schools

A program concerned with visual education should be presented visually.

Basing its plans on this precept, the Division of Visual Education of the Chicago Public Schools prepared what some of the city's visual coordinators and principals have termed an "extravaganza" on the educational use of visual materials.

This fifty-five minute presentation of good audiovisual practices was designed to keep the audience on its mental toes and to illustrate that visual tools do an effective teaching job from the primary to the adult level.

The program required the use of three 6' by 8' screens set in a curve

similar to a modified cinemascope arrangement in order to provide an opportunity to project three pictures simultaneously.

Five projectors were required to handle all of the materials which have been prepared by the staff of the Division of Visual Education for the presentation. All of the materials were illustrative of the type which teachers themselves might prepare for classroom utilization. These included  $3\frac{1}{4}$  by 4 inch glass slides, 35mm colored slides, overhead transparencies, materials for the opaque projector and an eight minute motion picture.

To coordinate the various aspects of the program a carefully annotated script was written so that the operators of the projectors would know precisely when each item was to appear on the screen.

This script covered all aspects of a good audio-visual program and was

narrated by the director of the Division. The selection of the proper film or filmstrip by the individual classroom teacher was the pivot on which the entire presentation revolved. During the program the classroom teacher's role in the utilization of the sound motion picture was demonstrated with a class of first grade pupils who discuss a subject, see a film about it and then carry on with discussion and follow-up activities.

During the actual showing of the film, identical prints were run on two different projectors so that the class and the audience could observe the same film. The sound track on the "class" projector provided the narration for both groups.

Among the key items in the presentations which have been attended by principals and visual coordinators in 150 schools were overhead transparencies reproduced from the pages of "Gateway to Learning"\* illustrating the philosophy of visual education and a set of  $3\frac{1}{4}$  by 4 inch slides pointing out the values of visual education as determined by research findings.

An understanding of the value of visual aids in the classroom has long been considered of prime importance to the staff of the Division. Principals who acknowledge the role these media can play in the teaching-learning situation and who encourage good utilization on the part of their teachers are

Supervisor Emilie Lephthien and a first grade class discuss the film during the demonstration lesson.



\* Publication available from Audio-Visual Commission on Public Information, Room 2230, 250 West 57th St. New York 19, N.Y.



key figures in a good audiovisual school program. A well-informed and enthusiastic visual coordinator is also essential to the smooth operation of a school program and can influence fellow members in good utilization.

For these reasons, to each of the three presentations of the Division's story, the principals and visual coordinators in two of the city's school districts were invited. Attendance at these three presentations was approximately 450 since radio chairmen were also on hand for the program of the Division's sister organization, the Division of Radio and Television.

Utilizing the facilities of the overhead projector, visual coordinators were instructed in the easiest method of obtaining the classroom teachers' requests for films, compiling these orders and submitting them each month to the Division. Methods of providing for the flexible scheduling of equipment in the school were also demonstrated.

The 35mm colored slides illustrated these various steps as they were actually carried out in a school. At this point in the presentation the opaque projector was used to show sample forms devised to facilitate the coordinator's work and the overhead projector provided an opportunity for one of the Division's supervisors to demonstrate the procedures as they were explained by the director of the Division. Thus the audience was provided with a graphic demonstration of the "how" and "why" of a smoothly operating visual education program in a school.

In order to explain the actual work at the headquarters of the Division of Visual Education, the staff produced an eight minute color film tour of the Division's various facilities while one of the supervisors described the services and functions which are performed. When the principals and visual coordinators had an opportunity to visit — via the film — the booking department and realized that in the 1957-1958 school year more than 213,000 requests for films were handled they could appreciate the need to comply with such requests as alphabetizing call numbers, providing an alternate call number, and indicating an alternate date so that better service can be provided by the Division in supplying the teacher with the material she wants when she wants it.

The film also visited the library where 18,000 prints are stored. In the inspection department, the school representatives learned how they can facilitate the work of the Division by returning films without rewinding them, thus saving film inspection time.

**Service Manager Frank Ross operates the 2 x 2 slide projector. The 3 1/4 x 4 inch slide projector and motion picture projectors are in readiness.**



Shipping room operations were shown and the visual coordinators were told how to check in the materials at the school and why it is important to check the delivery box again before it is returned to the Division making sure that every film is returned on time. In the repair department they learned how important it is to tag all equipment properly, indicating not only the school name but the make, model and serial number of the projector and the difficulty which has been encountered so that faster and more efficient service can be provided.

And the audiences also visited the "morgue" where excessively damaged prints are stored awaiting replacement footage. How film damage can be reduced was told to the coordinators.

To present this 55 minute program it was necessary to utilize the services of the director, the two supervisors, and the service manager, and three additional assistants. In addition to the three presentations already mentioned, the program has been given for the teachers in the Americanization program in the Chicago schools and to the audio-visual chairmen of the vari-

ous PTA's in the city.

During the district presentations an opportunity was provided for browsing through exhibits of various types of projection equipment and previewing filmstrips, as well as to learn how to service projectors and replace belts, fuses, and lamps.

A separate supply table was also provided where visual coordinators could make immediate requests for replacement parts to be charged to the school's inventory of supplies.

To assist the visual coordinator the Division prepared an envelope of materials identical with those used on the opaque projector to enable the coordinator to set up an efficiently operating program in his own school. Threading charts for the various makes of projectors were also available to assist the coordinator in training faculty members and students in the operation of equipment.

Principals and visual coordinators have been enthusiastic about the value of these meetings and an improvement in film utilization practices and in the procedures followed by the visual coordinators has been noted.

**Supervisor Reynolds Hungerford (left) and assistant operate the overhead and opaque projectors.**



# School Films For Homebound Pupils

by Marion Strauss



Visual Education Dept. trucks serve twenty-four school districts in St. Louis, plus the Volunteer Film Association.

Ten year old Richard has been homebound since his accident last year. Through the home-teaching program of the public schools, a teacher visits Richard one hour every school day. She tries to give him instruction in all the subjects that he would have if he were with his fourth grade classmates at school. In geography he has been studying about Mexico. Richard's teacher is familiar with several films which would help him to understand and appreciate this country, and she wishes it were possible for Richard to see one of them.

Thus far our story might be taking place in any of a large number of communities, for the program of teaching the severely ill or handicapped child at home has developed rapidly in all parts of our country. But let us continue this story as it takes place in the Greater St. Louis area.

Richard's teacher finds "South of the Border" listed in the Division of Audio-Visual Education catalogue. She

orders it from the Volunteer Film Association. The Volunteer Film Association procures the film from the D.A.V.E. library. The Association schedules it together with a cartoon comedy and the story of a Clydesdale horse called "Big Scot," to round out Richard's sixty minute recreational therapy program. A pair of Volunteer Film Association operators show these films to Richard at his next regularly scheduled evening show. They alert him to the fact that "South of the Border" is a film which his teacher has requested.

When Richard's teacher comes the next day, he tells her about the motion picture. She and Richard discuss it together just as if she had shown it to him and his classmates in a school room. The home teacher has not used any of her limited teaching time showing the film. She has not been burdened with the handling of heavy equipment. Yet Richard has all the advantages gained from viewing, under

supervision, a carefully selected educational film.

To help understand the plan of cooperation that makes it possible for teachers of the homebound in St. Louis and St. Louis County to have appropriate school films shown in the homes of their pupils, let us briefly review the story of the Volunteer Film Association. The organization, started in 1930 by Susan Barnes and the late Marjorie Lang, is now a United Fund Agency. It is made up of St. Louis men and women who give their time on a volunteer basis to do the many and varied jobs that make possible the showing of films not only to our homebound pupils, but to invalids of all ages, in their own homes, in hospitals, and in other institutions.

Now let us see how this community organization became tied up with the schools. Even before there was a home-teaching program in the St. Louis area, the Volunteer Film Association was borrowing films from both the St. Louis and the St. Louis County Public Schools. Although this was contrary to the audio-visual departments' policy of lending films only to their own schools, it was justified in the minds of both Philip J. Hickey, Superintendent of Instruction, and Elizabeth Golterman, Director of the Division of Audio-Visual Education, of the St. Louis Public Schools, because of the large number of school-age children, homebound or hospitalized through illness or disability, who were among the patients being served by the Association. Similarly, in St. Louis County, the late Miss Alma Rogers, of the Visual Education Department of the St. Louis County Schools, cooperated in the plan.

This loan service, which began during the 1946-47 school year, has continued to date. The library of 7,200 educational films in the city and 3,500 films in the County is a readily accessible, rich source of supply that is an invaluable asset to the Volunteer Film Association. Mrs. George P. Bauer, Director of Volunteer Film Association, is most grateful that she can call upon Nelle Lee Jenkinson, in charge



**Volunteer Film Association worker helps Johnny with his study of our Southern Neighbors, by showing the film "South of the Border" which had been requested by his classroom teacher.**

of the film department of the Division of Audio-Visual Education in the city, and Lee Campion, Director of the Visual Education Department of the Cooperating Schools of St. Louis County, to help her meet any situation. Volunteer Film Association is served by them exactly as one of their public schools. They help Volunteer Film Association so that Volunteer Film Association may better help their shut-in children.

It was a logical next step for the Volunteer Film Association to offer its services to the teachers of the homebound after the home-teaching program had become securely established in the St. Louis area under state aid. In 1949 the Association, represented by Susan Barnes (now Director of the Rehabilitation Center) and the writer, cooperated with Miss Jenkinson and Clement Powers, Director of the Division of Pupil Personnel, in developing the plan to give this extra service to the school-age children on its roster. The Volunteer Film Association was then invited by John L. Bracken, at that time Chairman of the thirty cooperating superintendents of St. Louis County, to explain the plan to them at one of their monthly meetings. The program was readily put into action because the teachers were eager for the service, and because the necessary groundwork of cooperation had already been firmly established between the Association and the City and County Visual Education Departments.

Briefly, then, this is how the pro-

gram operates at the present time. Harold C. Smith, Director of Special Education, now in charge of the home-teaching program in the St. Louis Public Schools, and the equivalent personnel in the individual County School Systems supply the Volunteer Film Association with the names and addresses of the home teachers and of their pupils. Mrs. Bauer, or a member of the V. F. A.'s Home Teaching

Committee, contacts each teacher, and, if the teacher expresses an interest in the program, sends her a work kit. In the kit there is an explanation of the program and a catalogue of educational films that are in the V.F.A.'s permanent Library. These films are described and classified; and, that it may be of still further help, the catalogue is cross-indexed with the film catalogues of both city and county visual education departments. There is a referral blank to be used at the discretion of the teacher if the pupil is not already receiving the services of V.F.A., for the plan operates only when the home-taught pupil is one of the Association's patients. There are order blanks on which the teacher lists the educational films she wishes and the approximate dates on which she would like them shown. The teacher may order films from the V.F.A. catalogue in the kit or from the much larger D.A.V.E. catalogues of films which every classroom teacher has. The V.F.A. then schedules the educational films as part of the shut-in's next bi-weekly show, and her pupil becomes the Richard that our story began with.

Volunteer Film Association is happy to help the teachers in their fine work with homebound children. It is proud to be a partner in this unusual program in which a community agency of volunteer workers cooperates with public school facilities. It is eager to continue to render a service that so definitely stimulates and accelerates educational progress of the homebound pupil.



**Since Carol can't go to school, the school comes to her through the home-teaching program of the St. Louis public schools.**



New York City's Mayor Wagner has proclaimed October 5-11 "Audio-Visual Week." Here he presents the proclamation to Herbert Rosen, president of Industrial Exhibitions, Inc. Also at the ceremony, L. to R.: Ken Killian, president of the New York State A-V Suppliers Association; Phillip E. Dodge, president of the National Visual Presentation Association and Nathan Zucker, president of the Film Producers Association of New York.

# Industrial Film A-V Exhibition, October 7-10

"Sound and Vision as a Tool" is the central theme of the Industrial Film and Audio-Visual Exhibition to be held at New York City's Trade Show Building, 500 Eighth Avenue. The Exhibit period, October 7-10, has been officially proclaimed by Mayor Wagner as "Audio-Visual Week." Commercial exhibits will cover 32,000 square feet of exhibit space, divided into 97 rooms designed specially for exhibition use.

In addition to displays by manufacturers and film producers, there will be exhibits by numerous government departments, including the Army Pictorial Services Division, the Navy Training Devices Center and the U. S. Office of Education. UNESCO will show the application of many types of A-V equipment in the world-wide literacy program. The famous Irving Browning historical collection of antique cameras, magic lanterns, stereo and other forerunners of modern equipment, will be on exhibit. Exhibit hours are from noon until six, except on Wednesday when the exhibits will remain open until nine P.M.

An impressive list of commercial and educational organizations have arranged meetings and programs in connection with the Exhibition. The *National Visual Presentation Association* (NVPA) will hold workshop-seminars morning and afternoon of the opening day and a luncheon meeting at the Hotel Roosevelt, in connection with the *Sales Executives Club* of New York. NVPA has arranged for awards to be given in six classifications of visual presentation materials. . . . Point-of-Sale, Public Relations, Employee Relations, Employee Training, Sales Training and Sales Promotion. These awards will be presented at the general exhibition banquet Thursday night at the Hotel New Yorker.

The *Film Producers Association of New York* is holding its monthly meeting and dinner as well as a series of 2-hour show-case sessions on all four afternoons, at which sponsored films and sound slidefilms will be shown and discussed.

The *Industrial Audio-Visual Association* will hold its regional meeting and luncheon Wednesday noon. An Eastern Regional Seminar and meeting is scheduled by the *Magnetic Recording Industry Association* and *The NY State A-V Suppliers Association* will hold a director's conference and luncheon. *The Educational Film Library Association* Board of Directors will meet Thursday at 9 A.M.

The *Metropolitan New York Audio-Visual Association*, in cooperation with kindred professional units in New York State and Long Island, will conduct a workshop session on Thursday at 4.30 P.M., on "Television in Education." This will be under the direction of its president, Dr. Irene Cypher, Associate Professor of Education at New York University and editor of the filmstrip department of this magazine. The New York schools' own TV station, WNYE, will showcase some of its ETV work.

A total of fourteen lecture periods will be addressed by outstanding authorities in industry, education and government. EFLA will conduct a round-table discussion on "The Film Libraries and Industry" from the big Hi-Fi show ending October 4, and from the *Association of School Business Officials* which overlaps the *Industrial Film and AV Exhibition*. A total of 20,00 admission tickets have been distributed to sales and training executives, advertising manager, producers, and educational and religious A-V professionals.

## PROGRAM

### TUESDAY, OCTOBER 7TH

- 9:30 A.M. & 2:00 P.M.—National Visual Presentation Association Seminars  
12:00 Noon to 6:00 P.M.—Exhibits
- 1:00 P.M. & 4:00 P.M.—Film Producer's Association Showcase of Sponsored Films
- 2:00 P.M.—KENNETH H. GODDARD, Manager, Audio-Visual Services Department, United States Chamber of Commerce: "SIMPLE AUDIO-VISUAL TECHNIQUES FOR ORGANIZED BUSINESS"
- 3:00 P.M.—R. A. MAURER, Technical Advisor, Motion Picture Department, International Business Machines Corporation: "IN-PLANT PRODUCTION OF MOTION PICTURES"
- 4:00 P.M.—JAMES A. MOSES, Chief, Film Distribution & Utilization Branch, Army Pictorial Service Division: "THE A-V PROGRAM IN THE ARMY — ITS DISTRIBUTION & UNUSUAL TECHNIQUES"
- 5:00 P.M.—KEITH CULVERHOUSE, Director of Sales Presentations, Television Bureau of Advertising, Inc.: "FILM & SLIDES — RIGHT OR WRONG"

### WEDNESDAY, OCTOBER 8TH

- Noon to 9:00 P.M.—Exhibits  
Noon—Industrial Audio-Visual Association Luncheon and Regional Meeting
- 1:00 & 6:00 P.M.—Film Producers' Association Showcase and Conference on Sponsored Films
- 2:00 P.M.—LT. COLONEL C. S. BAUER, USAF, Chief, Audio-Visual Aids & Manuals Branch, Special Training Devices Division: "THE USAF IN-SERVICE MOTION PICTURE PRODUCTION PROGRAM"
- 3:00 P.M.—RICHARD T. CARTWRIGHT, Naval Aircraft Maintenance Training School Director, Grumman Aircraft: "THE USE OF A-V IN INDUSTRIAL EDUCATION"



This cartoon was drawn by Rich Davis, son of past president Alnsley Davls.

4:00 P.M.—LAURENCE K. HAMILTON, Vice President in charge of Sales, Technifax Corporation: "COMMUNICATION AND HUMAN RELATIONS"

5:00 P.M.—ROBERT P. ABRAMS, Vice President, Williams, Brown & Earle, Inc., Philadelphia, Business & Industry A-V Council, who will conduct: "A ROUNDTABLE SESSION ABOUT THE USE AND APPLICATION OF DIFFERENT AUDIO-VISUAL TECHNIQUES IN INDUSTRY"

7:00 P.M.—R. R. POMEROY, Head of the Visual Projects & Recordings Branch and E. B. NOWICKI, Audio-Visual Division Head, U. S. Naval Training Device Center: "AUDIO-VISUAL ENGINEERING-MILITARY TRAINING"

#### THURSDAY, OCTOBER 9

9:00 A.M.—Educational Film Library Association Board Meeting

Noon to 6:00 P.M.—Exhibits

Noon—Magnetic Recording Industry Association luncheon and meeting

1:00 to 4:00 P.M.—FPA Showcase, Sponsored Films

2:00 P.M.—Roundtable Session, presented by Members of the EDUCATIONAL FILM LIBRARY ASSOCIATION: "THE FILM LIBRARIES & INDUSTRY"

3:30 P.M.—R. C. RHEINBECK, Chief Engineer, C.B.S. News: "MAGNETIC SOUND IN 16MM FILM PRODUCTION"

4:30 P.M.—Workshop sessions sponsored by the Metropolitan Audio-Visual Association in cooperation with the Long Island Audio-Visual Association and the New York State A-V Council under the supervision of DR. IRENE CYPHER, A-V Director, New York University: "TELEVISION IN EDUCATION"

7:30—Banquet — Hotel New Yorker

#### FRIDAY, OCTOBER 10

12:00 Noon to 6:00 P.M.—Exhibits

12:00 Noon—New York State A-V Suppliers Association Luncheon and Meeting

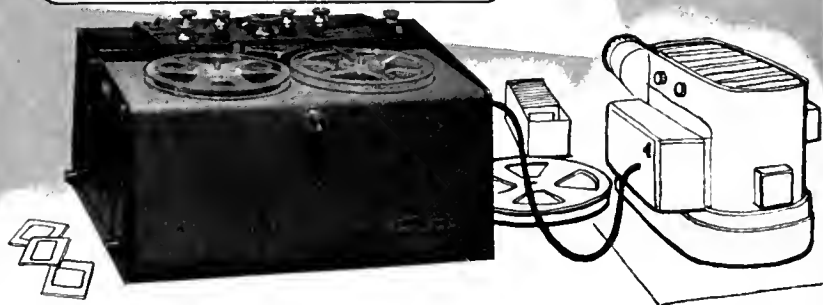
1:00 P.M. to 4:00 P.M.—Film Producers' Association Showcase and Conference on Sponsored Films

2:00 P.M.—ARTHUR GAGLIOTTI, Deputy Representative to the United Nations — U.N.E.S.C.O.: "AUDIO-VISUAL METHODS IN INTERNATIONAL RELATIONS"

3:00 P.M.—LAURENCE K. HAMILTON, Vice President in Charge of Sales, Technifax Corporation: "THRUWAYS TO LEARNING"

4:00 P.M.—CHARLES E. LUMINATI, Director of Audio-Visual Services, Great Neck Public Schools: "THE TECHNIQUES OF MODERN A-V EQUIPMENT AND UTILIZATION IN INSTRUCTIONAL MATERIALS"

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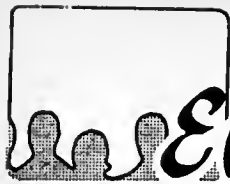


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# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

## ART IN THE WESTERN WORLD

(Encyclopaedia Britannica Films, 1150 Willmette Avenue, Wilmette, Illinois.) 30 minutes, 16mm, sound, color, 1958. \$390. Teacher's guide available.

### DESCRIPTION

*Art in the Western World* surveys the works of masters of painting and sculpture from the thirteenth century to the early twentieth using illustrations from the collection in the National Gallery of Art in Washington, D. C.

As the camera illustrates the major movements in art, the narration explains them. This survey begins with examples of the Byzantine style, such as *Enthroned Madonna and Child*, painted around the year 1200, representing a tradition nearly one thousand years old. The formal religious art with its lack of the realistic was prescribed by the church. About one hundred years later efforts to bring a little realism into painting are illustrated by the works of Duccio, *The Calling of the Apostles Peter and Andrew*, and Giotto, *Madonna and Child*.

These two Italians occasioned a new dimension which artists imitated for another hundred years.

The Renaissance brought new realism, depicted by Gozzoli's *The Dance of Salome*, and Angelico and Lippi's *Adoration of the Magi*. Castagno conveyed the impression of motion in his *The Youthful David*. In sculpture, Verocchio revealed traits of character of the stern ruler of the city of Florence with the image of *Florenzo de' Medici*. Raphael took Renaissance painting to its summit, and his *St. George and the Dragon* and *Alba Madonna* are shown in the film. El Greco in the early seventeenth century showed himself a master. *Laocoon* is presented as an example of his work.

Next, the Northern style of Renaissance painting with its precision and detail are exemplified in Van Eyck's *The Annunciation* and Weyden's *Portrait of a Lady*. Holbein shows in his *Edward VI as a Child* the German style of concise recording of fact. Portrait painting attained a special place among the arts in the seventeenth century. *Pope Innocent X* by Velasquez and *Philip, Lord Wharton* by Van Dyke illustrate this area of concentration. During this period there emerged a giant—Rembrandt who used light to focus attention on the important parts of a picture. This technique is demonstrated in *Self-Portrait*,

*trait, The Mill*, and *Descent from the Cross*.

A change took place in western art during this century as the center of fashion and wealth moved to Paris. It was a light-heated world of make-believe and grace which carried on into the eighteenth century. Boucher's *Venus Consoling Love* and *Madame Bergeret* convey this spirit. Goya's work reported the facts and faces of the crumbling Spanish Empire in *Senora Sabasa Garcia* and *The Marquesa de Pontejos*. During the eighteenth century English art sought to perfect the irregularities of nature in portrait and in landscape. Constable's *A View of Salisbury Cathedral* and Turner's *Keelmen Heaving in Coals by Moonlight* are examples of this endeavor. The English style strongly influenced the American painter. This influence is in the American works *The Washington Family* by Savage, *Colonel Guy Johnson* by West, the Father of American Painting, and *The White Girl* by Whistler. Some examples of the works of West's pupils are also shown. The development of an independent American realism is given in Homer's *Breezing Up*.

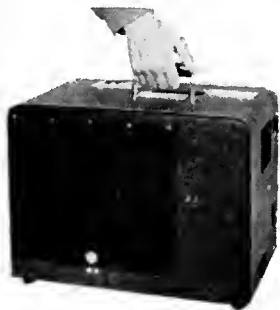
Impressionism came on the scene in the later years of the nineteenth century. This style was based on the theory that what is actually seen in nature consists of nothing more than minute flecks of color a painter could duplicate with a web of brilliantly colored brush strokes which, from a distance, fuse in the eye to form an image. Impressionism is exemplified in Renoir's *A Girl with a Watering Can*, Monet's *Venice, Palazzo de Mula*, and works of Pissarro, Degas, and Lautrec.

A new group in Paris called the post-impressionists searched for new ways of expressing the mood of their time. VanGogh's *La Mousme*, and Gauguin's *Self-Portrait* represent this movement.

### APPRAISAL

The evaluating committee feels that this film will be of interest to college students in introductory classes of art history and to senior high school students in art appreciation. *Art in the Western World* helps the viewer understand how each work not only reflects the character of the artist but

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also how it is related to his cultural background and the mood of the period in which he lived. Inasmuch as the illustrations of the styles were taken from the National Gallery of Art, several of the major artists such as Da Vinci and Michelangelo are not represented. Since the film is a survey, it is very general and has no further application than to serve as an introduction to art. The photographic technique of seeing the pictures in their entirety and then focusing on small parts of the works helps the viewer to appreciate some of the special skills of the artists. All the color details of the paintings are faithfully picked up in the photography.

—J. Robert McAdam

**EXPLORING SPACE**

(Louis de Rochemont Associates Film Library, 13 East 37th St., New York 16, N. Y.) 30 minutes, 16mm, sound, black and white or color, 1958. \$175 or \$100.

**DESCRIPTION**

The film presents Dr. I. M. Levitt, Director of the Fels Planetarium, in an illustrated lecture-presentation of the principles of rocket engines.

Doctor Levitt begins his presentation with a discussion of the limits imposed upon internal combustion engines at high altitudes by the thin air. Having suggested the rocket as a substitute engine, he traces the development of the pyrotechnic rocket from its possible origin as a "squib" fire-cracker. A discussion of the operation of a rocket introduces the reaction principle. Dr. Levitt further demonstrates this principle with an ordinary balloon.

Through the use of animation, Dr. Levitt describes the hindering effect of atmosphere on the rocket. He emphasizes that the rocket has no need for the air in its operation and actually performs most efficiently in a vacuum.

Using liquid air and alcohol, Dr. Levitt demonstrates the greater energy of liquid fuels as compared to solid fuels. Scenes of a V-2 firing demonstrate some of the problems of using extremely cold liquid air as part of a rocket fuel. Other liquid fuels are touched upon and the use of concentrated nitric acid as a rich source of oxygen is demonstrated.

The film shows a V-2 launching with a long sequence of footage taken by a camera in the rocket. Using a simple animation sequence without narration, the film depicts a three-stage rocket taking off, gaining altitude, and eventually placing a satellite in orbit about the earth.

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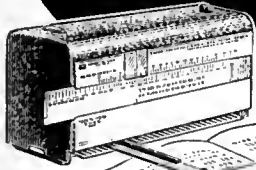
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*Exploring Space* ends with Dr. Levitt's observation that space travel is actually here.

**APPRAISAL**

The previewing committee rated this film above average for use in elementary, junior high, and senior high school classes in science. The title is misleading in that the film is devoted to a simple study of rocket engines rather than to any of the exploratory aspects of space flight. However, the film presents its information in an interesting manner and will be valuable to elementary classes in which transportation and communication are studied. It is equally applicable to general science classes at the junior high level and it provides a discussion of the reaction principle which will make the film useful in physics classes. The film is rather long for the actual content it presents. Extended sequences of V-2 firings demonstrate actual applications of rocket principles but add unnecessarily to the film's length. The high altitude photographs of the earth are interesting but somewhat divorced from the main theme.

—Merlyn Herrick

**WHEN SHOULD I MARRY?**

(The McGraw-Hill Book Company, Inc., 330 West 42nd Street, New York, New York.) 19 minutes, 16mm, sound, black and white, 1957. \$115. Produced by Crawley Films, Canada.

**DESCRIPTION**

*When Should I Marry* presents through dramatized situations some of the questions young couples should consider in making a decision as to whether or not they are ready to marry.

Upon the suggestion of their parents, Pat, eighteen years old, and Jim, nineteen, visit their minister, Dr. Hamilton, to discuss their readiness for marriage. Opening scenes show the young couple with Dr. Hamilton as Pat and Jim relate their plans after marriage and their parents' desire for them to wait two years. Jim's plan for going to college to take an engineering degree and Pat's working to help financially remind the minister of Betty and Bert whom he had married.

Scenes shift to Betty as Dr. Hamilton explains that she had completed two years of college before marrying and then to Bert who had finished college but is continuing his studies toward a degree in law. The minister further explains that Betty had taken a job to supplement Bert's summer earnings and the educational loan he has received.

As Betty enters their one-room

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apartment, she finds Bert, exhausted from studying, asleep in the chair. Awakening him, they discuss briefly the exam he has had and then Betty tells him of an invitation to attend a party that evening. Apologetically, Bert reminds Betty that he has to study for an exam the following day and seeing her disappointment, he promises an evening of dancing when exams are over. Picking up a box she has placed on the table, Betty tells Bert she has bought a linen tablecloth and eight napkins that were on sale. A quarrel ensues over her paying \$9.95 for the items when Bert has been saving his quarters for an \$8 book he needs. Betty replies that she'd like to have just one nice thing in the "dump" in which they live. A second quarrel develops when Betty hangs a hand-laundered piece on the clothesline over Bert's study table and during the exchange of bitter words, Betty wonders how they ever got themselves into this "mess."

The scene shifts back to Pat, Jim, and Dr. Hamilton as the young couple react to the story of Betty and Bert by indicating that they have considered the problem of being married and of going to school. Dr. Hamilton raises two more questions: Have they considered the possibility of Jim's not being able to finish school because of illness or because of the birth of a child which would prevent Pat's continuing work? Are they old enough to handle the special problems of marriage that often require more mature experience? The minister again turns to a young couple, Hal and Helen, who married just out of high school and just prior to Hal's induction in the army. He explains that both Helen and Hal looked to marriage as a means of getting away from family restrictions.

The scene shifts to the small apartment occupied by this young couple as the minister relates that following his two year army service, Hal, talented in manual skills, has found a job in a furniture factory while Helen has home and motherhood responsibilities for their small daughter. When Hal arrives home one evening, he finds that Helen has baked him a birthday cake and has invited four of their former high school friends for a party. Helen explains that she couldn't afford both a cake and a present, so she had baked the cake herself. Hal notices a bouquet of flowers and finds that she has borrowed money from their landlady for the flowers. He comments that she knows it is hard to make "ends meet" on the week the rent is due and questions the advisability of spending borrowed money for such luxuries.

After the guests arrive the conversation establishes that Helen's two girl friends and Hank, one of Hal's boy friends, have each completed the second year of college. Hank is working at a filling station during the summer, and with the money he has earned has bought a second hand car. Al, the other boy, is completing a two-year electronics course that summer. Other bits of conversation indicate that Hank has accomplished army service through college ROTC which would give him a second lieutenant rating upon graduation whereas Hal's rank at the end of his two years of service was still that of a private first class. Al, on the other hand, has received a student deferment to complete his technical training. The girls' conversation revolved around her friends' preparations for college in the fall and Helen's motherhood which she remarks, "Sure ties you down."

When the young couple are invited by their four guests to accompany them to a beach picnic. Hal and Helen decline because of the expense of a baby-sitter. The party comes to a sudden end by the baby being awakened and frightened by one of the guests playing a loud, jazzy record. After the guests leave, Hal wonders how much Al will make after he completes the electronics course.

In the concluding scenes of Pat, Jim, and Dr. Hamilton, they further discuss problems relating to marriage. In answer to Pat's direct query, "Should we get married now?" Dr. Hamilton states several questions he usually asks of young couples who are contemplating marriage: Have you known each other long enough to be sure you're choosing the right person? Can you take on the responsibilities

of marriage, such as earning and saving money and managing a home? If you marry now, would you be cutting off a career before you have a chance to get started on it? Are you old enough to handle all the things that can happen in a marriage—the ups and downs, the emotional upsets, and the disappointments?

In addition to considering these questions, he advises them to consider that an early marriage may result in some of their dreams being realized in the very near future, but also that even more important satisfactions may need to be sacrificed. His concluding remark reminds Pat and Jim that only they themselves can answer the question, "When should I marry?"

#### APPRAISAL

The film presents in an interesting fashion some of the problems young people face in the early years of marriage, particularly in reference to social and emotional problems resulting from stringent financial circumstances. The questions at the end of the film raised by the minister, Dr. Hamilton, can provide a springboard for discussion that goes beyond the dramatized situations portrayed. The user who expects to get specific answers may find the open-ending a disappointment. *When Should I Marry* may be used

profitably with senior high school classes in family living, senior high school and college guidance counselors, marriage clinics, and young adult groups. The film is correlated with Landis' *Your Marriage and Family Living*.

The film contains numerous subtleties which will make profitable several showings. A more profound exploration of the situations reveals deep implications. In the case of Hal and Helen, for example, the conversation revolving around Al's technical training and Hal's thought about Al's potential salary when the course is finished imply that Hal recognizes the limitations family responsibilities have placed on him for training beyond his high school education and the limitations his present job has for advancement and for financial improvement and security. Evident also is the wide gap that has developed in two years' time between the married couple and their unmarried friends with no family responsibilities.

The young people play the various characterizations naturally and the viewer can't help but feel that he is being given a candid view into real-life situations. The dialogue, too, has a natural quality, and at no time does the minister sound "preachy."

—Beryl B. Blain



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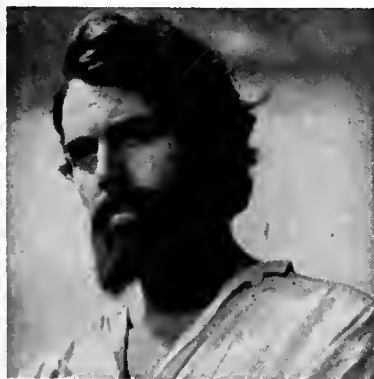
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Described and evaluated by **ROBERT CHURCH, WALTER PILDITCH, and HAROLD WARD.** Producers should send review copies of filmstrips to Robert Church, Audio-Visual Coordinator, Herman Felsenthal School, 4101 S. Calumet Ave., Chicago 15, Illinois.

## "SIGNS WE SEE" SERIES

Long Filmstrip Service, 7505 Fairmount Avenue, El Cerrito 8, California. The series of filmstrips is in color. The grade range would vary widely depending on use made of the series (see text). Subject area could include reading (remedial or primary), driver training, or English as a language. The series includes five filmstrips that would cost \$4.80 each. The cost of the whole series would be \$22.50.

"INFORMATION SIGNS" (43 Frames). The publisher of this filmstrip series suggests several ways in which the strips could be put to use. These include: enrichment material for the lower grades, remedial reading groups at the junior or senior high school level, classes in English for foreigners, tachistoscopic material, and for use in driver education classes. The first strip, in the series shows thirty-six signs to give information to people or to try to sell them something. The types of signs vary widely with many colors and types of lettering. The color photographs are of excellent quality. At the end of the filmstrip three frames list the actual wording of each sign contained in the filmstrip and provide for a complete review.

"WARNING SIGNS" (36 Frames). This filmstrip contains pictures of twenty-eight types of signs designed to warn persons of danger ahead or to keep them from violating laws. The majority have direct application to driving. The signs pictured are listed in frames at the end of the filmstrip for review.

"PARKING SIGNS" (39 Frames). Thirty-one different signs that were intended to control parking make the core of this filmstrip. As would be expected they pertain to directions, hours of parking, parking limits, and no parking signs. Each sign is different and could provide for some conversation. There are review frames at the end of the filmstrip.

"DRIVING SIGNS—(A) Driving Controls" (41 Frames). This filmstrip contains photographs of thirty-three

signs that help control automobile and truck traffic. They are of a type that would be found on any typical highway or city street. Each sign is listed at the end of the filmstrip in review frames designed to summarize the filmstrip.

"DRIVING SIGNS—(B) Driving Aids" (41 Frames). Because drivers cannot tell what is ahead on a strange road without the aid of signs along the highway, this filmstrip is composed of thirty-three types of these signs which help automobile and truck drivers drive more safely. The majority have to do with turns, speed, road conditions, and other driving aids.

This sign series contained color photos of excellent quality. The material contained in the filmstrips was very meaningful because the students would have seen these signs or similar signs in their daily life. The filmstrips contained in this series would help encourage slow students to learn the meanings of unfamiliar words and in addition help raise questions pertaining to signs and their uses. No teaching guide was furnished. The overall rating given to the series was excellent.

## MOREHOUSE PRIMARY SERIES

Morehouse Associates, Incorporated, 516 Fifth Avenue, New York, 36, New York. Filmstrips are color drawings. Grade range includes primary and intermediate grades. Grade level is noted with each filmstrip. Subject area varies and is noted below. Price for each filmstrip is \$4.80 with no price quoted for entire series.

A41 — "WHAT MAKES THE WIND" (Middle grades, Science, 51 Frames). This and all other filmstrips in this series is divided into three parts aiding the instructor in the presentation of the subject. The three parts are the preparation, the lesson, and the test. Indicators are located in the filmstrip for each part. The first filmstrip deals with the facts about air, both warm air and cold air. In the drawings cold air is always blue and the warm air is always red. This fact is explained to the viewer and



helps with the subject matter. Experiments with common items such as a refrigerator and a stove help prove that warm air rises and cold air tends to go down. These facts are later shown to be the cause of wind and pictures of different types of land are shown to produce types of air movement that in turn causes wind to develop. At the end of the filmstrip there are sixteen frames which are designed to test the material taught with picture questions, completion statements, and other methods to cover all material in the filmstrip.

A42 — "WHAT TRANSPORTATION MEANS TO US" (Middle grades, Social Studies, 46 Frames). In animated cartoon fashion, Little Ted has the experience of being delayed several times while on his way to the city to see the circus. While traveling in the family car they meet and are delayed by trains, trucks, boats, airplanes, etc. He is discouraged by the delays and plays he is the Pied Piper and does away with all types of transportation. He soon finds out that living is very difficult without transportation. He would have to live by primitive methods with no travel, cities, roads, nor circuses. He finds out how valuable transportation is to our country. The test section of the filmstrip

includes questions on foods, furniture, clothes, and services that depend on transportation.

A43—"USING PARTS OF A DOLLAR" (Lower and Middle Grades, Arithmetic, 49 Frames). The first part of this filmstrip illustrates the one-time problems men had when there was no money as we know it. Told by color drawings, a man has quite a problem of obtaining wood when he only has animals to trade. The filmstrip shows how money used as a medium of exchange helps men exchange it for goods they desire. The main lesson taught in the filmstrip concerns parts of a dollar. With pictures of coins, the idea is put across that there are many ways to divide a dollar. Sample purchases help student see the equal value of certain parts of a dollar such as fifty pennies equal a half dollar. The testing part of the filmstrip covers the material very well except that in a few frames counting of certain coins would be rather complicated because so many are pictured as one group.

A44—"WE ALL TAKE TURNS" (Lower Grades, Behavior Lesson, 43 Frames). This very interesting filmstrip teaches good manners by illustrating a story by the use of color drawings. The Burns and Shaw families and all

their relations are introduced by use of rhymed verse. In going to grandfather's house for Thanksgiving, the children observe what poor manners the chickens, pigs, and cows have while eating. Grandfather, noticing that their manners need improvement shows them a game which insures that they will take turns getting a drink at the pump. Their lesson learned, they develop better manners and please their parents. The conclusion of the filmstrip illustrates right and wrong pictures for the viewer to comment from ideas gained while viewing the filmstrip. The vocabulary used in several frames would need explanation to lower grade students.

A45—"CLOTHES AND SEASONS" (Lower Grades, Science, 52 Frames). An object lesson is told by use of color illustrations to show how people lose heat from their bodies through their skin. Comparisons with a refrigerator and bath tub are used to show what happens when we have too much or too little heat in our bodies. The story lesson concerns Polly who is sick in bed with a cold. Her uncle puts on a puppet show that tells her what friends her coat, hat, overshoes, and foods are to her. Mr. Colder is always ready to take away her body heat unless she protects herself with



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her friends. The different seasons are illustrated with the proper clothing necessary for each. The end of the filmstrip has an excellent review with questions and matching statements for pictures.

This primary series was outstanding in terms of organization of learning matter. No teaching guide was necessary with the parts of each filmstrip clearly identified as the filmstrip was being shown. The use of color and pictures was excellent and the material would be very meaningful to the intended grade group. In some cases words were used in the vocabulary that were judged too difficult for some of the grade levels the filmstrip were designed for. Each filmstrip is a lesson in itself and could be used effectively for presenting new material.

The overall rating of the series was excellent.

### SINGLE SUBJECT FILMSTRIPS

Visual Education Consultants, Incorporated, Madison 4, Wisconsin. Filmstrips are in black and white. Grade range is wide including intermediate grades through high school. Subject area includes social studies and science. Price for each filmstrip is \$3.50.

"MACHINES FOR A LAND OF PLENTY" (36 Frames). This filmstrip briefly describes the development of farm machines that through the years have greatly changed the methods of farming in America. This

progress is shown to have helped raise our standard of living to the highest in the world. The many pictures of farm machinery would be of questionable value to anyone who is not familiar with farm operation and farming problems. The pictures would be more likely to promote understanding in children who live in farm districts.

The story as told through pictures would be ineffective for many audiences who would not be familiar with basic farm machinery and farming methods. The pictures were judged of average quality, and the filmstrip would be meaningful only with sufficient background. The captions were excellent for intended grade group and the teacher's guide was adequate. The filmstrip answers questions and would be best to present during a unit as supplementary teaching. The overall rating was good.

"HOMES AROUND THE WORLD," (36 Frames). Many homes of vastly different types are shown in this filmstrip from all parts of the world. Shown as a necessity for all men, some of the reasons are discussed such as, climate, protection from weather and dangers and the background of the community. The type of home is discussed in relation to the available building materials and the skill man has in using them.

The story was excellently told with the use of pictures and the pictures themselves were of excellent quality. The filmstrip would be very meaningful to the intended grade group and the rating given to the captions was excellent in relation for the various grades. The publishers guide for the filmstrip was adequate and included a completion test. The filmstrip both asked and answered questions and would be best used to summarize material in teaching. The rating was excellent.

"GREAT LAKES SHIPPING," (28 Frames). The filmstrip takes the port of Milwaukee to discuss incoming and outgoing cargo in a typical lake port. Differences in cargo and ships used is shown throughout the filmstrip. A comparison is made between lake shipping and overseas trade.

The pictures were of exceptional quality throughout the filmstrip. The story was excellently told with pictures and the lesson would be meaningful to the intended grade group. The captions used acceptable vocabulary for the grade level and the teaching guide was judged outstanding. The filmstrip both raised and answered questions and would be best used to introduce material to be taught. Overall rating was excellent.

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# SOUND advice

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by MAX U. BILDERSEE

Many new recordings are promised for early release; recordings which should contribute to the instructional program in many subject areas.

Although no new titles, per se, have as yet been announced it is reasonable to assume that CAEDMON will continue to offer exceptional material for school purposes. ENRICHMENT has announced eight new fall titles including "Thomas Jefferson," "The Vikings," "George Washington" and "Santa Fe Trail" in their regular series of recordings recounting American history.

In addition, there will be four additional titles under the ENRICHMENT label in a new series spotlighting documents which have been milestones in American History. In the first series of four, due for release this fall, there will be recordings recounting the events preceding and including the delivery of such American classics as Patrick Henry's "Give Me Liberty or Give Me Death" speech, the "Declaration of Independence," "Lincoln's Gettysburg Address" and "The Bill of Rights." We are interested in hearing these recordings for two reasons—first that they will highlight documents rather than people and second that they will be so developed that the music of the time—the folk songs and popular songs of the day, will be employed to crystallize impressions concerning the attitudes of the Americans of another day.

In the field of English Literature for secondary schools we are looking forward to hearing "Twelfth Night," "Much Ado About Nothing" and "The Taming of the Shrew" as they are produced by SPOKEN WORD.

Languages and Music will not be forgotten. OTTENHEIMER is producing, under the CABOT label, several new albums including one on the "INSTRUMENTS OF THE ORCHESTRA" and the "MAGIC OF MUSIC." Ernest LaPrade and Milton Cross are participating in the planning

and production of these records. Mr. Cross is remembered by many as a pioneer in broadcasting and particularly in music broadcasting. He has been the voice for such organizations as the NBC Symphony and the Metropolitan Opera Company on the air. Mr. LaPrade has been active for more than twenty-five years in bringing the best music into the home through radio and television in his capacity of Director of Music Activities for the National Broadcasting Company. Amateur philharmonicists will remember Mr. LaPrade as Director of the NBC Orchestra in their "add-a-part" series of some years ago which invited home participation in orchestra presentations.

In the languages there will be a new series by the WILMAC RECORDERS of Pasadena, California in the area of Spanish. This set of recordings is being developed cooperatively with schools of the Los Angeles area and promises to be very valuable.

In addition, RCA-VICTOR will continue the development of their "History of Music" series and DECCA plans to reissue their classic "No Man Is An Island." STRATCO AUDIO-VISUALS is readying a new recording to be accompanied with special visuals. This will probably be in the rhythm field and will definitely be designed to appeal to elementary school personnel, and their students. It is anticipated, too, that FOLKWAYS will continue their exploration into the area of children's recordings with special emphasis on folk music interpreted for the kindergarten and first graders. EMC of Minneapolis is planning a revision of their tape recording program in an effort to bring it closer in line with the needs of schools.

Pete Seeger sings "AMERICAN FOLK SONGS FOR CHILDREN" (Folkways Records and Service Corporation number EPC 1) is one of those rare joys in instructional recordings

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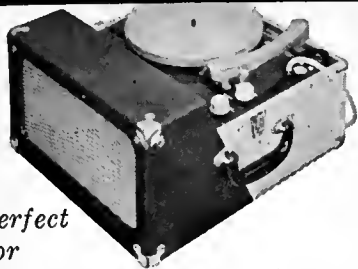
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in that it employs the simplest form of presentation, does not in any sense usurp the function of the teacher and offers a variety of appropriate utilization procedures limited only by the imagination of the teacher. The four songs presented include "All Around the Kitchen," "This Old Man," "Coming Around the Mountain" and "Train is A 'Coming.'" The latter is an ideal play song for children—simple to sing, with an easy rhythm, and ideally adapted for local improvisation and classroom participation. It is so effective that it can be readily adapted to a simple auditorium presentation involving an entire class not only in the singing but also in simple rhythmic activities which can readily delight either a child or an adult audience. This one is pure and unadulterated fun!

"All Around the Kitchen" is also a participation song calling for such simple activities as "put your hand here" and "close your eyes" and "turn right around" and so forth. This, too, the class can sing, play and improvise to simultaneously. "This Old Man" is fundamentally a counting song using the numbers from one to ten and of course has immediate application, in kindergarten and first grade levels, to the application of play time to learning pursuits. The music is rhythmic and invites body motion and self-expression. It is within the singing capacity of practically every child—no, of every child—and yet it is 'good music' being folk music long accepted. By singing and playing together the children can develop that essential sense of participation in group activity and at the same time make individual contribution to the development of the program.

Dog stories always delight children—and they will enjoy hearing "OLD

**YELLER**" (Disneyland number WDL 3024) which is taken largely from the sound track of the Walt Disney film of the same title. Of course "Old Yeller" is a mongrel and is a hero; protecting his human family from many perils including an angered bear, a mad wolf, and a pack of crazed hogs. In this series of adventures "Old Yeller" develops hydrophobia and in turn has to be destroyed. But the story has a happy ending with the ending involving a pup, "New Yeller" being of course from a litter sired by the hero. Elementary grade children may enjoy hearing this as leisure listening and it can be presented to a group in serial form to last over several days.

Although ostensibly directed to children, "TALES OF HANS CHRISTIAN ANDERSEN" (Caedmon number TC 1073) does not quite succeed perhaps because of the cultivated 'stagy' presentation by Michael Redgrave. Mr. Redgrave's delivery will appeal to adults, and the reacquaintance with "The Tinder Box," "The Emperor's New Clothes," "The Steadfast Tin Soldier" and "The Emperor's Nightingale" is delightful. The latter of these stories, incidentally, runs far beyond optimum listening time for children, occupying approximately twenty minutes. In addition, the language employed is beyond the experience of most children and consequently beyond their understanding despite the broader nature of the listening vocabulary.

However, in teacher training institutions this recording may serve an essential function in helping young people training to instruct in the kindergarten and first grades, develop an acceptable style for story telling. Mr. Redgrave's easy delivery and obvious pleasure can be effectively emu-

Grahame, Kenneth (1859-1932)

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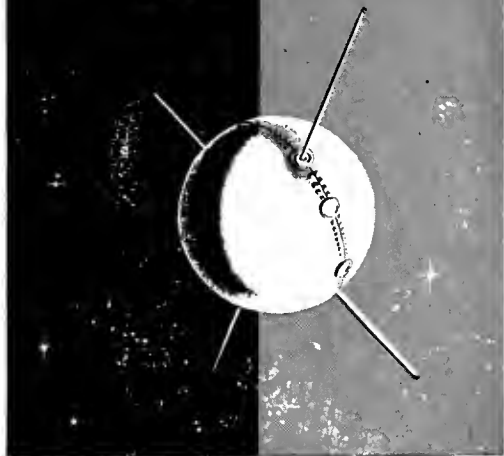
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- Common sounds can be taped and played back for the class to identify the scientific laws illustrated — approaching and passing train whistle: Doppler effect, for example.
- Tape the sounds of nature — birds, animals and insects.
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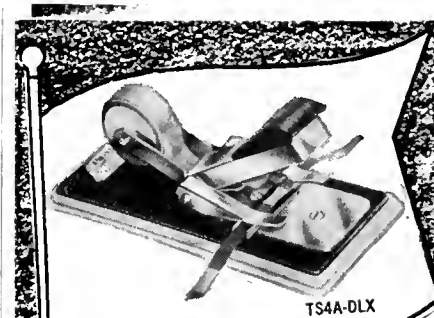
lated and make the listening training session on both the college and the school level more effective. In addition, those training for library work which will involve children (either school or public libraries) not only should be fully acquainted with the recording but can profit from hearing it for practice in critical evaluation of known materials.

"AS YOU LIKE IT," the delightful Shakespearian comedy so often presented to senior high school and college students, is now available in unabridged recording produced by The Spoken Word (Number SWA4). This is delightfully performed and the producers have wisely resisted all efforts to accept overacting, or to "gimmick up" the Shakespeare script with undesirable additions. There are a few — a minimum — of sound effects used only to indicate scene and to record action which might otherwise be lost. On the other hand, this is purposefully restrained so that the listener can participate fully in the delightful experience of recreating scene and action.

Similarly, performance is kept simple and language difficulties largely eliminated. Orlando and Rosalind are offered in reasonable interpretation as are the other leading characters including Celia, Oliver and both Dukes. Even the comedy portions are played

for the breadth which would appeal to an Elizabethan audience and yet are readily understandable too, and appealing to the twentieth century listener. This performance cannot leave the listener cold, but can be effectively employed either in class or assigned listening to heighten interest in the artistry of Shakespeare.

"GREAT AMERICAN SPEECHES" (Cacdon TC 2016) is a 'must' for the shelves of every secondary school and every library. Herein are delivered with supreme artistry such essential American political documents as William Jennings Bryan's "Cross of Gold Speech" and Patrick Henry's "Liberty or Death." The "First Inaugural Addresses" of both George Washington and Thomas Jefferson are included in this recording as are three Abraham Lincoln presentations. "A House Divided Against Itself," "Cooper Union Speech" and of course the "Gettysburg Address." Robert E. Lee's "Farewell Order to his Troops" is effectively delivered as is Robert Toombs' famous document on "Secession." These alone make the recordings worthy of addition to school, library and home collections but also included are the less well known statements by Josiah Quincy on "The Admission of Louisiana," Henry Clay on "The War of 1812" and Charles Sumner on "The Crime Against Kansas."



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# Church department



by WILLIAM S. HOCKMAN

## This and That

### I

The days when the announcement of a film would bring a crowd to the church meeting are over; definitely over, and all to the good. The trouble is that some leaders in the churches don't know it. James P. Thompson, of Concordia Films, thinks that churches should be warned of "the pitfalls of advertising a meeting with the magical words, "a film will be shown." He adds, "If the theme of the meeting will not arouse interest and create a desire to attend," the announcement of a film will do little good. We agree. Let's keep the whole program first, with the film as one of the elements.

### II

Another reader of this department wants me to review films and other materials in the light of the purpose of the producer. This is good advice. I'll try, but it is pretty hard to find out that purpose and goal at times. Some producers are not very specific. They don't have a purpose, but purposes. Some years ago I did a little investigation with some seminary seniors. After presenting a film to them, they were asked to write out what they thought the producer's purpose was and this was compared with what the producer said his purpose was. These students hit mighty few targets, and seldom scored a bulls-eye. I thought that a significant datum; and still do.

### III

We are advised, also, to be less subjective in our criticisms. Fine counsel, but hard to bring off. We are accused of getting 'fun' out of registering our "subjective likes and dislikes." Do not our readers, in the long run, come to understand our subjective biases and make due allowance? The trouble is that getting up into objectivity requires, in this instance, climbing a ladder without rungs. Again, show me objective reviews in other fields—

that are worth reading. We don't find them in the field of books, and art, and entertainment. Why in the field of religious films? While objective criteria can be set up for the medium as a medium, (and this will be none too easy) we will run into great difficulty when you try to develop objective criteria for quality of content. Any one for objectivity?

## Un-Clear Profile!

As this is written, it looks like downhill to a world crisis centering in the Middle East. Thus, the study of this region this year by the churches' is timely, indeed. The 28½ minute color and/or B&W sound motion picture, *Mid-East Profile*, was produced to be an integral part of this study. Church leaders will use it in many ways: as background for reading and special study programs; as background for speakers and panel discussions; as a fast way to give information to church school teachers and orient them on some of the larger aspects of the work of the church.

This film shows Protestantism's concern to bring learning to the common man of the Middle East, to bring education to women, to bring the more productive modern methods into agriculture, to use the printing press to promote literacy and general enlightenment. All this must take place against a background of assertive nationalism. Fraternal workers do not have an easy time demonstrating the Gospel in this region, and their task will grow more difficult by the day. As Dr. Charles Malik remarked, pessimism prevails when we consider Christianity's prospects there for the next decade; optimism, when we look ahead a century. It is to keep this longer view alive that the church must study, and think, and act in these days. For all kinds of uses above the Junior Hi level, this film is highly recommended. (From your local A-V library; color, \$12; B&W, \$8.00).

## New Filmstrips

*God of Creation*, a 60-frame color filmstrip, was produced for use with church school lessons touching upon the theme, "God and His World." The art is by Oliver Grimley; the commentaries by Ruth Curry (adults) and Thora K. Brown (children).

This useful filmstrip shows one family trying to find an answer to the question, "How did the world come to be?" In exploring this question, they compared a Japanese myth of creation with the Bible story given in Genesis, noting important differences.

The filmstrip breaks into these sections: family conversation; the Japanese story of creation; the Bible story of creation; how the two stories differ; man's knowledge of God's creation; and man's response to God's creation. In conception the art work is good and in execution it is acceptable; and, the commentaries are quite satisfactory. Planned for primary through adult age bracket, there are good utilization suggestions in relation to course subjects and age groups. Recommended.

*Members One of Another*, a 59-frame filmstrip, was produced for use with Juniors and up when one desires to show how God intends that we should really come to know each other; not just exist alongside each other. This is a fairly sophisticated religious theme, but the filmstrip, both in its art (J. Thomas Leamon) and in its two commentaries (Ross Snyder for adults; Grace S. Tower for children), brings the job off very well. Of course, the user will need to note with care the symbolism employed, and orient every audience carefully.

"This filmstrip," according to the producer, "seeks to explore a person's inner life, and its main emphasis is the importance of being honest with ourselves as well as with others, and of recognizing others as being persons just as we are." The biblical text for this is Romans 12:5. Very likely the

most effective use of this filmstrip will be found to be with teenage young people and adults. Recommended. (Both were produced by Christian Education Press, 1505 Race St., Philadelphia 2, Pa.; buy direct, or through your A-V dealer).

### Film Document on Haiti

By and large across this country the land and people of Haiti are little known and its culture little appreciated. By and large the church people will know all too little of fraternal (or mission) work on this island. Now that lack can be cured—in 28 very exciting minutes of superb motion pictures. I refer, of course, to the Shilin-produced *Heart Beat of Haiti*. It documents the work of the Episcopal church as it is carried on by bishop, lay preacher, native priest, or acolyte; or by those devoted sisters whose great work is healing and teaching. The color photography is excellent, the commentary sensitive and laden with information having a bias for appreciation. And, as a bonus, this film presents a pleasing amount of the brilliant native art, just now coming to wide notice, and from the first encouraged and helped by the church. Denominational references do not limit this film's general usefulness when the real meaning of 'missions' needs to be shown to young people and adults. Highly recommended for use in connection with this year's study by the churches of our North American Neighbors. (From A-V Dept., Episcopal Church, 281 Fourth Ave., N.Y. 10).

### Youth Seeks The Answer

After a 'hot' argument a group of high school age young people decide to find out what alcoholism really is. By twos they interview people, from judge to housewife, and then report back what they have found. Naturally, there is a wide divergence of opinion as to what (true) alcoholism really is, and strong disagreement among the young people on what to do about it. The technical qualities are good; a useful film to motivate youth groups to undertake 'research' and plan for

informed discussion of a serious social problem. (Eleven minutes; B&W; from McGraw Hill, 330 W. 42nd St., N.Y. 36).

### Three Study Resources

*Jordan Valley*, a 19-minute B&W documentary film available from the International Film Bureau (57 E. Jackson Blvd., Chicago 5), skipping the present political situation, it keeps to history and geography and can assist youth and adult groups in understanding this area of the Middle East.

*Challenge in The Sun*, a 30-minute Alan Shillin-produced color film, tells the story of the first three years of 'missionary' work in Panama by a young couple. The 'script' is good and the pictures fine, and while the denominational reference is Episcopal the film's general usefulness is unimpaired. (From A-V Dept., Episcopal Church, 281 Fourth Ave., N. Y. 10).

*This Is Palmira* is a 63-frame color filmstrip showing the daily life of a little girl in the shrine-city of Guadalupe, Mexico. We see her in relation to the Protestant Center; at play; at school; at home helping with the work; at the market; and at Sunday

School. It has two uses with Primary and Junior boys and girls: a) to spell-out 'missions'; and, b) to present an attractive little Mexican girl and her life and ways. (Printed script; from Congregational Christian Missions Council, 287 Fourth Ave., N.Y. 10).

### Marian Anderson Film

The "See It Now" television report on the highly successful tour of South-east Asia for the State Department by the celebrated artist Marian Anderson, is now available in a 16mm B&W sound film with a running time of about 60 minutes and a rental of \$25.00. It shows her speaking and singing in Korea, the Philippines, Vietnam, Burma, Thailand, Malaya, and India. Before all audiences she is triumphant. While spot-recorded, and often with inadequate equipment, her great singing and her charming speeches come through poorly at times, but even then reveal the supreme artist, fine woman, and great American she really is. Here is a fine feature film for church audiences, beginning with the older young people. (From Contemporary Films, Inc., 267 W. 25th St., N.Y. 1; and for the Midwest, 614 Davis St., Evanston, Ill.)

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# Audio-visual trade review

## NAVA Exhibit Shows Growth and Challenge!

The National Audio-Visual Association's 18th annual convention and exhibition, held July 26-29, in Chicago, drew a record attendance. Approximately 160 booths displayed almost every imaginable A-V device or material, from film cement to teleprompters and professional animation stands. Thirty-three of the 123 exhibitors were at the NAVA show for the first time.

This annual event is essentially a "selling" show. It is attended mainly by dealers who come to meet with the executives of their supplier firms and seek new profitable lines and sources, and by the user A.V "pro" who knows that this is the one best place to learn, all under one roof, what is and what is to be. Excellent as are the formal programs of the six organizations participating, probably the most "educational" feature is the annual trade show (pardon, "exhibit"!).

It is noteworthy that the largest single category of exhibitors, old and new, was the audio group. Having created consumer demand by means of national advertising and well-placed how-we-do-it feature articles, the audio manufacturers are now more actively seeking qualified audio-visual dealers. The better dealers

in turn sense the growing consumer demand and are striving to train their sales and service staffs to win this audio market which for a time threatened to become a radio parts jobbers monopoly.

Similarly encouraging was the increased emphasis on equipment and materials for the production of transparencies and other custom originals for overhead, opaque and non-projected showing. This group now ranks fifth in the exhibitor total; among the first-time exhibitors it was in second place. Also in this area of materials production advertising, articles by users, and manufacturers' convention demonstrations have kindled increasingly active dealer interest.

There seemed to be fewer TV camera makers in attendance, but more exhibits of the incidentals of educational film and TV production. Is this because the TV camera and monitor makers also have found the A-V dealer unprepared to meet the challenge of the new medium, unable or unwilling to learn the technical requirements for sales and service contacts? Some of these "incidentals" are sizable, professional units. The Oxberry animation stand or the Teleprompter would make a nice item on any dealer's sales sheet.

On the basis of his more intimate knowledge of what these items will do in meeting specific educator needs a qualified A-V salesman should be able to promote orders for such major items. If the factory's "sales engineer" is called

in by the dealer as a technical consultant, the dealer would normally write the order. But where the dealer waits for the customer to call in the factory man, the sales engineer will likely double as the order taker, too, with the dealer outside looking in and the customer without a local source of counsel.

There are dealers who are keeping abreast of the ever widening demands of their A-V market. Their men are able to demonstrate reading accelerators, stereo-audio for the language arts, public address, lighting control, acoustic treatment, graphics production, closed-circuit TV, etc.

In the more traditional areas the exhibit was fully up to previous standards. The 16mm motion sound picture projectors were all well represented, with a newcomer added, the Marcellus, formerly "Miracle." Graflex showed the first new "Ampro" machines made in its Rochester plant; Technical Service had a lightweight, attractively re-styled projector based on a modified "DeVrylite" mechanism; Harwald has done the same with its "Moviemite." LaBelle now advances its slides with taped signals; DuKane will soon have a "Flip-Top" sound slide at 33 1/3 to supplement its present 45. Radiant and DaLite both featured new screen materials having greater reflection quality and wider angle; new competition is entering the screen field, there were the screen exhibitors at the show.

The 16mm filmstrip, as exhibited by a newcomer, the U. S. Projector Corporation, has reached the make-it-yourself stage. Polariod has added to its educational applications with a self-contained device for making 60-second paper or transparency copies.

Exhibitors of religious films and filmstrips this year actually outnumbered the displays of strictly school and entertainment films combined. Family Films, Inc., celebrated its 10th anniversary by entering the film-slide field with 40 new titles. Cathedral Films added several new series of filmstrips, among them "The Bible and the Presidents," and the "Story of the Prophets." Moody Institute emphasized its science series. Concordia scored unchallenged "tops" for all-around convention showmanship.

The NAVA business meeting approved a vital constitutional change where, under pressure of the government's anti-trust decree, "Advisory Membership" was abolished. Manufacturers and producers will be asked to continue their financial support, but as "Sustaining Members" without voice in the affairs of the organization except when, as space buyers in the annual trade show, they may elect a 6-man "Exhibits Committee" to consult with the NAVA Board of Directors on exhibit matters.

Wm. F. Kruse

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For addresses of the sources supplying information on which these listings are based, refer to Directory of Listed Sources, page 306. For more information about any of the equipment announced here, use the Readers' Service Coupon on page 491.

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**Two-way mirror reflex viewer** to fit 8mm and 16mm motion picture cameras. Intended mainly for close-up photography and action titling even under hand-held conditions, it accommodates filters and close-up lenses of the 21.5mm or Series IV sizes. \$9.95. ELGEET.

For more information circle 108 on coupon

**Versatility in titling** for 8mm picture makers is provided in two new ELGEET items. The "Titalist" embodies an optical framing device and an easel for making wipes, rear-projection, and other effects. The "Animator" adds

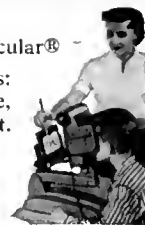
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action rollers, slides, flips, revolving turntable. \$29.95; \$49.50.

For more information circle 109 on coupon

### PROJECTORS: Motion Picture, TV

The "Miracle" projector is now marketed by the MARCELLUS Mfg. Co. Intermittent sprocket movement, 15-watt amplifier, 12" heavy duty Jensen speaker, separate motors for cooling and film movement.

For more information circle 110 on coupon

**Remote Optics Unit for Large-Screen TV** measures only 16x16x22", weighs 25 lb., may be suspended from ceiling or placed on table for up to 12x15 foot image in virtually any shape room, without blind spots. Receiver can be 100' away; 3/4" cable connects the two units; 110 volt; may be operated in subdued light for front or rear projection. GIANTVIEW.

For more information circle 111 on coupon

### PROJECTORS: Still

**Four Models** now in the VisualCast overhead projector line—"Challenger," "Traveler," "Instructor" and "Wide Angle Traveler." BRADY.

For more information circle 112 on coupon

**Genarco 3x4 Slide Changer** handles up to 70 slides with push-button remote control, adaptable to most existing standard slide projectors. \$285.

For more information circle 113 on coupon

**Pix-A-Matic** illuminated cabinet for copying pictures, etc., on single frames of 16mm film, subsequently projected on the AVA-TECH projector under either manual or automatic advance. May be coupled with tape playback for frequency signal advance. USPROJ

For more information circle 114 on coupon

### ACCESSORIES

"Clear Vision" Film Splicer. Transparent plastic top plate permits work to be seen at all times. 18 positioning pins accommodate all widths 8mm to 70mm; butt or lap, straight or diagonal splices; uses clear Mylar tape; completely non-magnetic. \$125. CAMERA EQUIPMENT.

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**Seamless screen material** is now provided on all RADIANT screens, both glass beaded and "Uniglow" surfaces, up to and including 72x96". Number of seams in the larger sizes has been reduced accordingly, a 12' x 12' wall screen now takes only one seam instead of two.

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**Shipping and storage cans** for films, filmstrips, tapes. Some with "LabelStik" covers. Specialize cans to order. ELLIS.

For more information circle 118 on coupon

**Slide-Sorter** provides trans-illuminated plastic stand for sequencing up to 40 slides. GEIST.

For more information circle 119 on coupon

**Transparency Mounts** for overhead projection; lower cost eliminates need for saving used mounts. Two sizes: 10½ x 12" and 10½ x 14½". OZALID.

For more information circle 120 on coupon

**Transparency Preparation Kit** includes 50 clear plastic mounts 8¾" x 10¾"; 25 sheets for overlays; 5 bottles of color transparency ink; pens, pencils, tape, carrying case; guide book. Inks available also in 7 additional colors. Consulting service. \$35.00. BRADY.

For more information circle 121 on coupon

#### SOUND: Equipment, Accessories

**Air Alert:** Self-contained, continuous operation radio receiver, tunable over entire broadcast band, special alarm circuit, built-in aerial, requires no installation. \$46.50. MIRATEL.

For more information circle 122 on coupon

**Audio Accessories.** Extension speakers, microphone mixers, headset adapters, dual output attachments, etc. MOBILE-TRONICS.

For more information circle 123 on coupon

**Audio Console,** single unit, movable, for multipurpose use as P.A. system, record player, audio-visual aid and listening center. Features a Califone transcription player, twin 8" speakers, hand mike, twin headsets, 4-speed stroboscopic speed selector, tape recorder storage accommodation. All housed in mobile cabinet. BBC.

For more information circle 124 on coupon

**Bell Tower Chime System.** 30-watt (40-watt peak) amplifier; 4-speed record changer; 30-minute timer graduated in 30-second intervals for setting playing time of recorded chimes, by-pass for P.A. use. Horns for permanent installation in bell tower, plus auxiliary speakers. Large storage compartment. BAUMHAUER.

For more information circle 125 on coupon

**Camera Equipment Co.** offers a new electronic megaphone; weight with batteries 5 lb.; operating range quarter mile; a completely self-contained weather-resisting unit with pistol grip and trigger control. \$99.

For more information circle 126 on coupon

**Cousino Long-Play Tape Repeater.** New model JLP-110 replaces models 100 and 200; plays up to 1 hr. with Moebius loop. \$39.50 (about half the cost of the models it displaces). Usable with nearly any type of tape recorder.

For more information circle 127 on coupon

**Duo-Corder,** a dual-channel tape recorder specifically developed for language and speech correction work, has built-in protection against erasure of the instructor's voice. Portable and booth models. POLYTRONIC RESEARCH.

For more information circle 128 on coupon

**Language Lab Recorder.** New Model MC-1 eliminates individual student recording equipment except for microphone and earphones; individual tracks are recorded separately (and simultaneously) on automatic equipment. MERCHANT.

For more information circle 129 on coupon

**Magnecord** announces a new cabinet housing for its Model M-90 stereophonic recorder-reproducer. Also new catalog of professional equipment.

For more information circle 130 on coupon

**Master Portable Music System,** 2-cases each 21"x34"x19"; roll on large casters. 4-speed turntable plays up to 16" transcriptions; 10-watt amplifier, 18-watt peak; radio-recorder connection. Speaker, 12" co-axial; cabinet affords ample, locked storage space for radio tuner or tape recorder. BAUMHAUER.

For more information circle 131 on coupon

**Micromatic sound slidefilm projector,** 3-speed turntable, 7"-16" records, manual remote control as well as by 30/50 recorded signal, filmstrips (fed from center) need no rewinding, compact single case with built-in screen, \$220. 2"-4" and 5" lenses available, also auxiliary speaker. "Synchrowink" filmstrip projector only, with 3" lens, \$144.50. DUKANE.

For more information circle 132 on coupon

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The 2<sup>nd</sup> Annual

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Available with either Garrard 4-speed automatic or Bogen variable speed transcription player; 10-watt Webster Electric amplifier, 10" Oxford speaker; mounted on 4" wheels with brake. \$237.50. MOBILE-TRONICS.

For more information circle 133 on coupon

**Mobile Tape Recorder**, cart mounted 4" wheels, 8-watt, 10" speaker, omnidirectional mike, 2-speed, manual instant start-stop, two inputs. \$292.50. MOBILE-TRONICS.

For more information circle 134 on coupon

**Portable Amplifying Lectern** with heavy duty 10-watt amplifier, Shure chest mike, horn-type speaker in case, phonograph jack with separate volume control, reading lamp. \$159.50. BAUMHAUER.

For more information circle 135 on coupon

**Stereo Amplifier**, dual 2-watt; or monaural 40-watt, Model 299; \$199.95. SCOTT.

For more information circle 136 on coupon

**Stereorecorder**—quarter-track stereo playback head to reproduce the new pre-recorded 4-track stereophonic tapes is now an optional feature on all new Superscope Model 555-A units. Single-case stereo-monophonic recorder-playback \$595; additional two Lansing 12" acoustically matched speakers included, \$775. SUPERSCOPE.

For more information circle 137 on coupon

**Stereophonic Tape Recorder** Model T-204 incorporates a double channel in-line head. Unit includes automatic shut-off when tape runs out, also appliance power outlet. Monaural model equivalent, T-202. \$237.50 — \$207.50. REVERE.

For more information circle 138 on coupon

**Stereophonic Transcription Player and P.A.** New Model 600V, two 6-watt channels each with own mike input; 30-15000 cps; 4 speeds plus variable; 2 dual-cone 12" speakers in separate carrying case; can be used as 12-watt monaural player and P.A. Player-amplifier, in case 20 lb.; speakers, in case, 18 lb. \$199.50. Also 5-watt 4-speed ATC 300, designed exclusively for the educator. AUDIOTRONICS.

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**Stromberg-Carlson** has named its 4-speed, 10.7 watt portable record player (Model PR-10) the "Audio Instructor." Speaker selection switch permits use of either the self-contained dual speakers, external speakers, or both together. Weight 26½ lb.

For more information circle 140 on coupon

**Tape Playback.** Single package player-speaker usable independently or with automatic slide projector (Pla-Matic 300). Also "Maestro III" tape recorder, dual track, for all types of frequency controlled operation; usable as P.A.; built-in mixer blends voice and music or sound effects, voice may "override" without erasure. LA BELLE.

For more information circle 141 on coupon

**Tape Recorder Accessories Kit** includes splicer, threader, head cleaner, tape lubricating cloth, clips, labels, 24p book on tape splicing and editing. \$12. ROBINS.

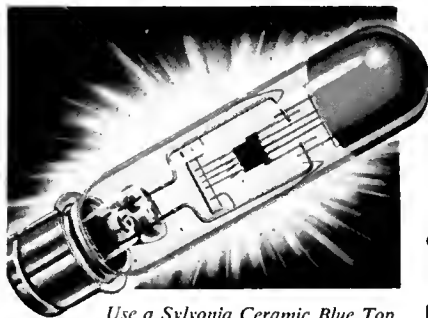
For more information circle 142 on coupon

**Stereo-X Tape Recorder.** Portable professional type, 3-speeds (15-7½-3.75), other speeds to order. Split or full track erase optional. 20-30M cps at 15 ips, flutter .07%. Fast forward or rewind, 2400' in 55 sec. NAB standard measurements throughout. Aluminum construction. INTERAD.

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### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
R—rent  
b&w—black & white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult

### NEW MATERIALS

#### CINEMA ARTS

**Fall mp GENERAL FILMS** 9min sd col. An imaginative documentary tracing the moods of a single day in autumn. For more information circle 219 on coupon

**Murder on the Screen mp KODAK** 22 min sd col free. "Murder" mystery treatment of a case of damaged motion picture film. Projectionist, TV station, distributor, lab technician each insists he could not have been the guilty one. Shows the contribution each makes toward the picture on the screen. JH-A

For more information circle 220 on coupon

#### EDUCATION

**Citizenship in Action mp EFLA—INDIANA.** 23min b&w \$100. High school students report to special studies class on their survey of good citizenship; application to school and adult life; what a student council is and does. JH SH PTA TT A

For more information circle 144 on coupon

**Reading Films** 17mp PURDUE 4min b&w sd. Paced reading exercises ranging from 158 to 470 words per minute silent, 237 to 705 sound. Narration, essay, biography, popular science and history texts. For intensive reading course or English. Set, with manual and 30 test booklets \$115. SH

For more information circle 145 on coupon

#### HEALTH & SAFETY

**Domestic Vector Control by Basic Sanitation** sfs USPHS sd col 6½min 49fr Loan. Sale UWF. How to keep home

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clean and fool the rats, flies, roaches, mosquitos. JH - A

For more information circle 146 on coupon

**A Fair Chance for Tommy** mp TRACHTENBERG 12min sd b&w \$65 R \$5. Shows how school children with partial sight get special help to keep up with their classmates. Produced on grant from American Legion Child Welfare Foundation. A TT PTA

For more information circle 147 on coupon

**Fire Training** (Transparencies for overhead projection). I: **Basic Firefighting** (126 multicolored transparencies plus overlays) \$425. II: **Aircraft Fire Fighting and Rescue** (40) \$190. III: **Pumps** (20) details interior workings and operating principles of all principal makes of fire pumps, \$190. IV: **Effective Streams** (27) \$120. V: **Indirect Method of Extinguishing Interior Fires** (80) \$350. VII: **Radio Communication** (15) \$95. BRADY.

For more information circle 148 on coupon

**Johnny's New World** mp TRACHTENBERG 16min sd col \$110, b&w \$75, R \$6. Care of children's eyes, one of four school-age children needs this attention. Myopia, hyperopia, strabismus. Made for National Society for the Prevention of Blindness. TT PTA A

For more information circle 149 on coupon

**Mosquito Survey Techniques** mp USPHS 15min sd col loan. Sale UWF. For health personnel engaged in mosquito control activities; how to collect, keep records, evaluate results. C A

For more information circle 150 on coupon

**Public Health Aspects of Poultry Processing** mp USPHS 23min sd col Loan. Sale UWF. Sanitary measures in processing, storage, transportation and sale of commercially processed poultry. Recommends uniform inspection and sanitation regulations. A C

For more information circle 151 on coupon

**Science Fights Tooth Decay** mp TRACHTENBERG 13 1/2min sd b&w \$70 R \$5. Facts of fluoridation, filmed in research labs and dental clinics. A

For more information circle 152 on coupon

**INDUSTRY: Transportation**

**Fibres and Civilization** mp MODERN 30min sd col free. Egypt, India, China; vegetable and animal sources, then the Chemstrand Corporation plant. JH SH A

For more information circle 153 on coupon

**LANGUAGES**

**Russian Pronunciation** rec EMC 7" LP 11min. Pronunciation of the Cyrillic letters; voiced and voiceless consonants; "hard" and "soft" consonants; consonantal assimilation; and a short text: "The Fox and the Raven." HS A C

For more information circle 154 on coupon

**MEDICAL & ALLIED SCIENCES**

**Science Writers Get the Facts on Fluoridation** mp TRACHTENBERG 14min sd b&w \$55 R \$3.50. Dr. W. W. Bauer (AMA) and Dr. F. A. Arnold (National Institute for Dental Research) answer questions put to them by leading science writers. A TT

For more information circle 155 on coupon

**PRIMARY GRADE MATERIALS**

**Happy Days with Carol and Peter** 2sfs SVE 66fr (combined) LP col \$12.50. Two children capture family spirit of Thanksgiving and Christmas. Pri

For more information circle 156 on coupon

**A Puppy for Christmas** sfs SVE 36fr LP col \$8. Live lovable puppy among gifts under the Christmas tree brings mixture of joy and confusion. Pri

For more information circle 157 on coupon

**RELIGION & ETHICS**

**Beside the Manger** sfs CONCORDIA col LP si with guide \$5; sd with 12" record \$7.50. While telling the story of Jesus to young children the filmstrip reveals that the gifts they receive at Christmas are to remind them of the Gift of Jesus. Pri E I

For more information circle 158 on coupon

**The Bible and the Presidents** (series) 4sfs col CATHEDRAL Set with 2 LP \$27. Strips each \$6, records \$2.50. Washington (55fr); Jefferson (55); Lincoln (55); Theodore Roosevelt (55). JHS-A

For more information circle 159 on coupon

**Faith for the Space Age**, 4-color film catalog including Sermons from Science, Bible Adventure, Science Adventure, Bible Story, Bible Background, and Teacher Training series. MOODY. Free.

For more information circle 160 on coupon

**Grandfather's Boyhood Thanksgiving** sfs SVE 44fr LP col \$10. Family festival in the early 1900's. EI-A

For more information circle 161 on coupon

**Let's Keep Christmas** sfs SVE col LP 43fr \$10. Visualization of the late Dr. Peter Marshall's moving sermon of that title, emphasizes restoring "Christ in Christmas."

For more information circle 162 on coupon

**Life of Joseph—Life of Moses** fs CATHEDRAL are now available with LP records. The records alone: \$3 ea.

For more information circle 163 on coupon

**Story of the Prophets** 10sfs CATHEDRAL col sd LP Ea \$6, record \$3. Sets—first six \$40.50; second four \$27.

**Frontiersmen of Faith** (Intro. 54fr 17min); **Amos, God's Angry Man** (46 fr, 15min); **Micah, Prophet of the Common Man** (55fr 15 min); **The Vision of Isaiah** (49fr, 16min); **Hosea, Prophet of God's Love** (52fr, 17min); **Jeremiah, The Reluctant Rebel** (54 fr, 20min); **Ezekiel, Man of Visions** (60fr, 19min); **Isaiah, Statesman for God** (59fr, 18min); **Prophet-Poet of the Exile** (52 fr, 20min); **In the Fullness of Time** (44fr, 16min). JH, SH, A

For more information circle 164 on coupon

**We See His Light** fs CONCORDIA col si \$5. Visualized worship service brings promise of hope, peace and joy. Selected hymn frames included.

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**SCIENCE: Biology & Physiology**

**Biology** trans BRADY \$350. Series of 60 transparencies and 75 overlays with Instructor's Guide.

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**SCIENCE: General**

**The Moon** map RAND McNALLY 46 1/2 x 26" folds to 6 1/2 x 10 1/2" \$1. New map of the moon shows 59 per cent of moon's surface in two quarter-views; color chart showing planets' size, position; data on tides, seasons. SH C A

For more information circle 167 on coupon

**Research in Steel** mp STEEL 26min sd col free. The role of research in the development of new steel products, as well as basic research carried on at the USS laboratories. Narrated by John Daly. SH C A

For more information circle 168 on coupon

**SCIENCE: Physics & Chemistry**

**Wave Propagation and Antenna Theory** 2sfs UWF sale. Part I: 72 fr b&w two 16" LP 42min; efficient antenna radiation, feeder, power line. Part II: 39fr b&w two 16" LP 30min. How antennas receive electro-magnetic

waves and the effect of polarization on reception; mobile unit antennas in tactical and fixed station antennas in strategic operations. C  
**For more information circle 169 on coupon**

**SOCIAL STUDIES: Economics**

**1104 Sutton Road** mp CHAMPION 30 min sd col Loan. Guide, Promotion Kit. Discussion Trailer. The importance of productivity is discovered by highly articulate individual who finally takes his own advice. Sponsor's name and product not mentioned in track. Can be had with realistic panel-discussion trailer. SH C A  
**For more information circle 170 on coupon**

**SOCIAL STUDIES: Geography & Travel**

**American Indians of Today** mp EBF 16 min sd col \$150 b&w \$75. Life of American Indians as it is in the U. S. today, both on and off the reservation. Shows life on the Apache Reservation and problems of adjustment. Int.  
**For more information circle 171 on coupon**

**Boys and Girls of Many Lands I** 4fs SVE ea 45-51fr; col set \$21.60 ea \$6. Color photographs and maps tell of: **Henk and Henny of the Netherlands; Steiner and Karen Marie of Norway; Anthony and Maria of Switzerland; Simon and Lucy of Alaska.** EI.  
**For more information circle 172 on coupon**

**SOCIAL STUDIES: History & Anthropology**

**Heritage Month** (series) 4 tapes SHS-WIS 14½ min 7½ ips Loan. **Treasure at Stonefield:** Thanksgiving and harvest festival of yesterday, at Mississippi River plantation of Wisconsin's first governor. **Treasure at Belmont:** Dramatized visit to first home of Wis-

consin territorial government. **Treasure in a Scrap of Paper:** manuscripts as source of historical data. **Christmas Treasure:** Contribution of the many nationality groups to form an American way of life that unites all at Christmas. JH SH A  
**For more information circle 173 on coupon**

**Historically Speaking** (series) 2 tapes SHS-WIS ea 15min 7½ ips Loan.

**Dewey House:** How Nelson Dewey sought to make his mansion the cultural focal point of the frontier. **Villa Louis:** Lavish frontier mansion at Prairie du Chien, built by early fur trader, Col. Hercules Dousman. JH SH A  
**For more information circle 174 on coupon**

**Navy Decline, the New Navy, The War With Spain** mp UWF 21min sd col Sale. Decline of the wooden warship following the Civil War, Adm. Mahan's dynamic philosophy of sea power, role of Navy in war with Spain. C  
**For more information circle 175 on coupon**

**The Presence of Our Past** mp SHS-WIS 27min sd col Loan. State Historical Society dramatizes the traditions and character of Wisconsin's past, historic caves, mansions, museums, libraries, and the work of the Society in stimulating consciousness of the State's history. JH SH A  
**For more information circle 176 on coupon**

**World History—The Middle Ages** 4fs SVE col si set \$21.60 ea \$6. **The Migration of Medieval Peoples; Feudalism; The Medieval Church; Medieval Towns and Cities.** JH SH  
**For more information circle 177 on coupon**

**World History Maps** (series) DENOYER ea 64x44" full color prices vary with mounting; e.g. spring roller and steel board \$19. Major historical periods from dawn of history to present, relating time and space geographical setting of major historical epochs.  
**For more information circle 178 on coupon**

**SOCIAL STUDIES: Social Problems**  
**Toll TV—What It Means To You** mp TOA 16½ min sd b&w free. Edward O'Neill, political columnist on the N. Y. Daily News discusses with Abe Stark, President of the Council of the City of New York the public interest aspects of toll television. SH C A  
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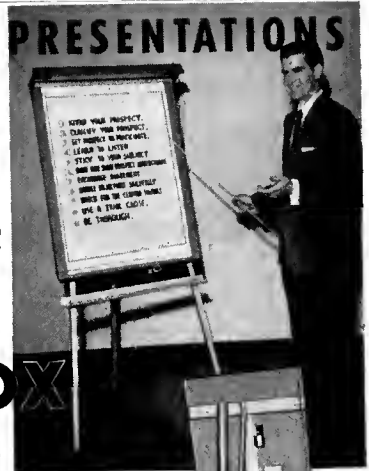
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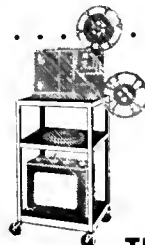
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# News in the Trade



## VIEWLEX DISPLAYS NEW LABEL

Viewlex, Inc., 35-01 Queens Boulevard, Long Island City, New York, manufacturers of Viewlex Slide Projectors and Audio Visual Projection Apparatus, announces that all of its Audio Visual Equipment will henceforth be packaged in cartons which boldly feature a new emblem prepared by the Public Service Advertising Council: "Better Schools Build Better Communities."

Having always offered Visual Aid Equipment on a free loan basis to summer schools, teacher training programs, PTA groups and Adult Education Seminars, Viewlex's use of the new emblem is consistent with established company policy.

## MOODY MOVES

Moody Institute of Science has just expanded its operation by taking over the former Bank of America building at 11328 Santa Monica Boulevard (Los Angeles 25, Calif.) for its distribution, shipping and business headquarters. The M.I.S. photographic department, one of the world's most noted centers for the production of science films, continues in the three-story former Masonic Temple, at 11428 Santa Monica.



## USAF USES SLIDING CHALK BOARDS

The new U. S. Air Force Academy will have 6,000 "blackboards" of steel, sprayed with a glass frit porcelain enamel, so they can be used as magnetic "tack" boards and will take removable chalk writing, according to an announcement by the United States Steel Corporation.

## BAILEY'S 20th

Bailey Films, Inc., in marking their 20th anniversary as educational film producers and distributors, have doubled the size of their quarters at 6509 De Longpre Ave., Hollywood 28, Calif. A new subsidiary has been formed, "Film Rentals, Inc.," to handle rental distribution from regional area centers as well as from the Hollywood address. In addition to its own stepped-up production schedule Bailey handles the product of 44 independent producers.

## FAMILY'S 10th

The 10th anniversary of the founding of Family Films, Inc., was observed during NAVA with a dinner attended by more than 200 dealers. Motion pictures, sound filmstrips, tape recordings, P.A. and even a live glee club contributed to the program. The occasion was marked also by an initial offering of 40 new sound filmstrips, a four-unit sound filmstrip training course in the function and use of A-V in the church, and two new motion pictures on evangelism and on stewardship.



Sam Hersh, president and founder of Family Films, Inc., cuts 10th anniversary cake at Hotel Morrison dealer dinner.

## AAFC EXPANDS

The boom in school building and especially the growing emphasis on classroom ventilation in connection with the use of audio-visual materials is a major impetus to the 50 per cent increase in consolidated plant facilities of the American Air Filter Co., Inc. Its Quad-City (Davenport, Moline, East Moline, Rock Island) Herman Nelson Division plant is getting a \$750,000 addition.

## BELLEVUE GETS PROJECTORS

Effective slide projection is assured in Bellevue Hospital's new Alumni Hall (New York City) by the installation of four Genarco slide projectors. The 500-seat auditorium is served by the 3,000 watt model, which delivers over 4,000 lumens to the screen; the three 175-seat classrooms each have a 1,000 watt model. All are equipped with electric slide changers operated from the podium by remote control.

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**BAILEY** Films Inc., 6509 DeLongpre Ave., Hollywood 28  
**BAUMHAUER**—A. H. Baumhauer & Associates, Custom Sound Systems, Box 32, Sappington Station, St. Louis 23, Mo.  
**BBC**—Brunswick-Collender Co., School Equipment Division, H. R. Uschan, Manager, Public Relations, 623 S. Wabash Ave., Chicago 5, Ill.  
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**EFLA**—Educational Film Library Association, 250 W. 57th St., N. Y. 19  
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**SQUIBB**—Squibb-Taylor, Inc., 1213 S. Akard St., Dallas 2, Texas.  
**STEEL**—United States Steel Corp., Film Distribution Center, Advertising Division, 525

Wm. Penn Place, Pittsburgh 30, Penn.  
**SVE**: Society for Visual Education Inc., 1345 W. Diversey Pkwy., Chicago 14.  
**TELEPHONE** Engineering Co., Simpson, Pa.  
**TOA**—Theatre Owners of America, Inc., 1501 Broadway, New York 36, N. Y.  
**TRACNTENBERG**—Lee Trachtenberg Films, 90 Riverside Drive, New York 24, N. Y.  
**UNIVERSITY** Loudspeakers, Inc., 80 S. Kenosha Ave., White Plains, N. Y.  
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**USPROJ**—United States Projector Corp., Delaware Bldg., Federal Way, Washington, D. C.  
**UWF**: United World Films, 1445 Park Ave., New York 29.  
**VICTOR** Animatograph Corp., Division of The Kalart Co., Inc., Plainville, Conn.

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**Regional Libraries:**  
Broad at Elm, Ridgefield, N. J.  
561 Hillgrove Ave., La Grange, Ill.  
799 Stevenson St., San Francisco, Cal.  
1108 Jackson St., Dallas 2, Tex.

**Bailey Films, Inc.** (PD)  
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**Bray Studios, Inc.** (PD)  
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**Broadman Films** (PD)  
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**Business Education Films** (PD)  
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**Contemporary Films, Inc.** (PD)  
13 E. 37th St., New York 16, N. Y.

**Coronet Instructional Films** (P)  
Coronet Bldg., Chicago 1, Ill.

**Dowling—Pat Dowling Pictures** (PD)  
1056 S. Robertson Blvd., Los Angeles 35, Cal.

**Family Films**  
5823 Santa Monica Blvd., Hollywood 38, Cal.

**Ideal Pictures, Inc.** (D)  
Home Office:  
58 E. South Water St., Chicago 1, Ill.

### Branch Exchanges:

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4336 W. Sunset Blvd., Los Angeles 29, Cal.  
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1331 N. Miami, Miami 32, Fla.  
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1108 High St., Des Moines, Ia.  
422 W. Liberty St., Louisville 2, Ky.  
1608 St. Charles Ave., New Orleans 13, La.  
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13400 W. McNichols, Detroit 35, Mich.  
1915 Chicago Ave., Minneapolis 4, Minn.  
1402 Locust St., Kansas City 6, Mo.  
3743 Gravois, St. Louis 16, Mo.  
1558 Main St., Buffalo 9, N. Y.  
233-9 W. 42nd St., New York 36, N. Y.  
137 Park Ave., W., Mansfield, Ohio  
214 Third Ave., Pittsburgh 22, Pa.  
1239 SW 14th Ave., Portland 5, Ore.  
18 So. Third St., Memphis 3, Tenn.  
1205 Commerce St., Dallas, Tex.  
54 Orpheum Ave., Salt Lake City, Utah  
219 E. Main St., Richmond 19, Va.  
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**International Film Bureau** (PD)  
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**Knowledge Builders (Classroom Films)** (PD)  
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Floral Park, N. Y.

## United World Films, Inc. (PD)

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## FILMSTRIPS

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630 Ninth Avenue, New York, N. Y.

**Enrichment Materials Inc.** (PD)  
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**Society for Visual Education** (PD)  
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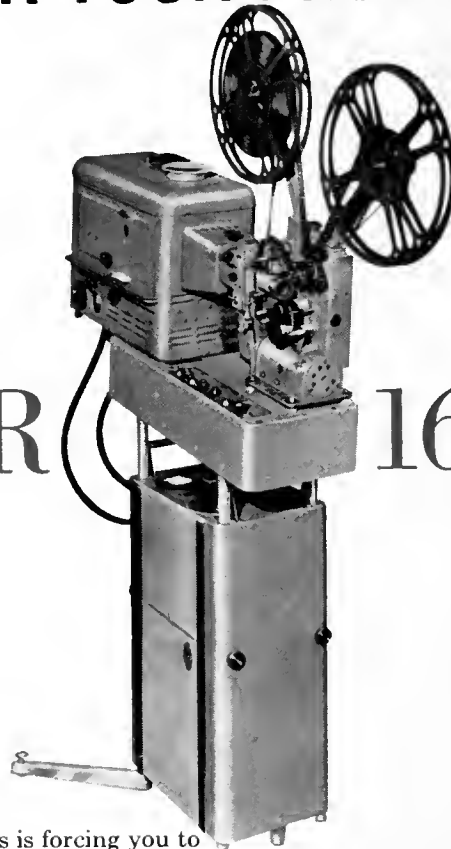
### Ohio

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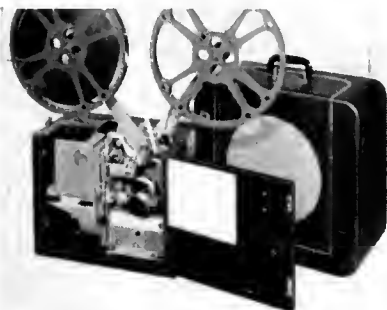
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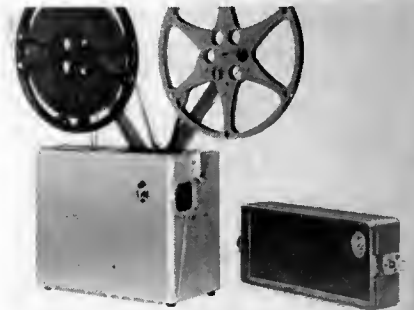
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

OCTOBER, 1958 VOL. 37, NO. 10

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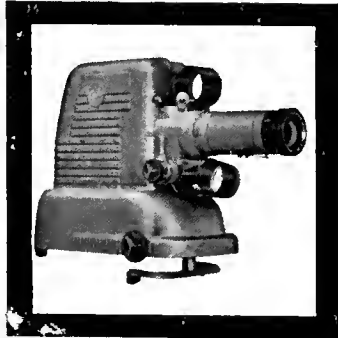
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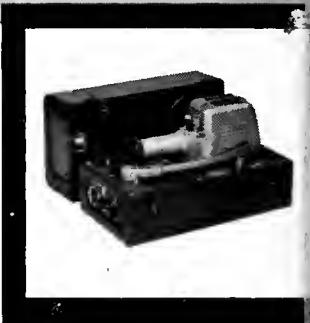
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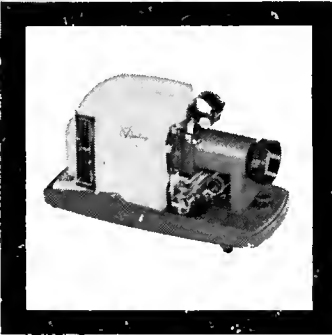
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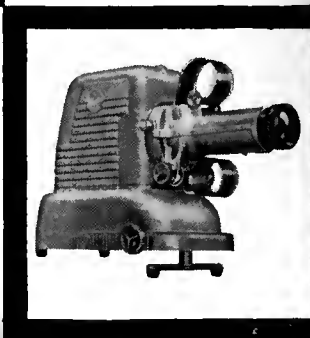


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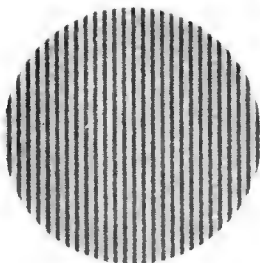
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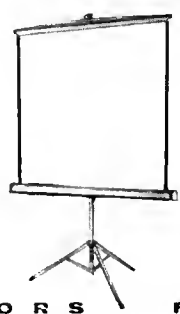
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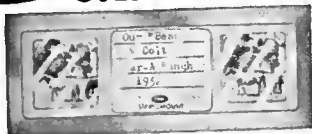
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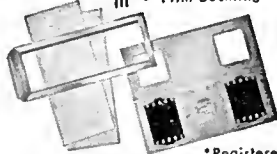
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**E D U C A T I O N A L  
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Founded  
in 1922  
by  
Nelson L. Greene

October, 1958

Volume 37, Number 10, Whole Number 368

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## On the SCREEN

### This Month's Cover

Workmen in 17th century costume are caught by the camera as they forge a bloom under a water-powered hammer in the restored iron works at Saugus, Mass. They are featured in Bethlehem Films' "Futures in Steel," a color and sound film demonstrating the many opportunities in the steel industry. From early ironmaking, the film proceeds to show the industry's great developments in technology, and the new products and processes they have made possible. In line with the ever-increasing use of films and other audiovisual aids by companies such as Bethlehem Steel, we salute the Industrial Film and Audio-Visual Exhibition, described in the September issue.

Bethlehem Films are available through Modern Talking Picture Service, 3 East 54th Street, New York 22, N. Y.

### Good News from the Filmstrip Department

*Educational Screen and Audio-Visual Guide* is very pleased to announce a new filmstrip editor, Dr. Irene F. Cypher, with the knowledge that our readers will welcome her as happily as does the staff. Dr. Cypher is an associate professor at New York University; she has served as president of the Metropolitan New York Audio-Visual Association and is a Member of the Board of Directors of DAVI, where she has been especially active on the Committee for Buildings and Equipment. Co-author of *Audio-Visual Techniques for Enrichment of the Curriculum* (Noble and Noble), she is one of the widely acknowledged experts in the field.

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### AV and International Understanding

The celebration of United Nations Week, October 19-26, makes us concentrate on the fostering of international goodwill. Two articles in this issue demonstrate how we in the audiovisual field can aid the cause. In one, Laura Osborn describes its emphasis in the Detroit schools and the interesting methods whereby the pupils create their own audiovisual aids to promote better understanding among races and nations.

In *Informing the Philippine People*, William G. Hart writes of the wonderful work being done through audiovisual to enlighten and entertain the rural island people. Mr. Hart, former Audiovisual Director of the Dearborn, Michigan, schools, soon finishes his second term assigned to the U.S.A. Operations Mission to the Philippines. He intends to remain in foreign service for a few years, describing it as "an exhilarating experience."

### "Architectural Solutions for Audiovisual Problems"

With the article by Edwin Carmony on the new materials center at Gary, Indiana, we inaugurate this series of stories on building designs to improve and facilitate the use of audiovisual aids. Those of our readers who have helpful solutions or provocative ideas to suggest are cordially invited to correspond with the editors regarding possible publication in the future.

—ES

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An accurate and balanced account of a  
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# the VIKINGS and their explorations



This new Coronet film gives an authentic account of the fabulous adventures of the Vikings—a bold, hardy people whose raids along the coast of Europe created terror throughout the continent. We learn of the important influence they wrought on European history from the ninth to twelfth centuries, as they sailed from their homeland to Ireland, Britain, Eastern Europe, France, Greenland and Iceland.

The film pictures how the earliest Vikings lived—their houses, foods, dress, and the importance of ship-building. Selections from famed collections of colorful artifacts in Swedish and Norwegian museums contribute to the film's visual richness.

The film is designed for use in Social Studies in the intermediate grades, but is also effective in World History in junior or senior high school. Available in either color or black-and-white, **THE VIKINGS AND THEIR EXPLORATIONS** is one reel (11 minutes) in length.

*Other new Coronet films in full, natural color or black-and-white.*

**The Story of Our Money System** (11 min.). From Ancient Greece and Rome to modern times, we see the development of "money" as a medium of exchange. The various forms it took—animals, salt, and metal coins—are shown as a prelude to today's standardized money system, which meets the need of a complex industrial civilization. *Intermediate.*

**Trees: How We Identify Them** (11 min.). Selective views of common trees found in various forest areas of the United States help pupils identify trees in all seasons by a variety of clues—shape, leaves, bark, and fruit or nuts. *Intermediate.*

**Simple Plants: Bacteria** (13½ min.). This film shows the major characteristics of bacteria—useful and harmful varieties—growing bacterial colonies and checking bacterial growth. Photomicrography and animation illustrate the physical appearance and internal structure of bacteria. *Senior High.*

**English Literature: The Seventeenth Century** (13½ min.). The sixth in the series, this film surveys literary efforts of the period to create awareness of the social mainstream from which the literature grew. Herrick, Jonson, Lovelace, Milton, Bunyan, Dryden and Pepys are some of the authors quoted and shown. *Senior High.*

**Electricity All About Us** (Exploring Science) (11 min.). Here is a visual basis for introducing a number of concepts about electricity at the lower grade levels. Static and current electricity, an electrical circuit, conductive materials, and the importance of electricity in the home are illustrated. *Primary, Intermediate.*

**Making Sense With Outlines** (11 min.). To help pupils organize information and ideas and make clearly written and oral presentations, this film stresses the practical aspects of making an outline. We see how outlines help to present topics logically in many phases of education. *Intermediate.*

**Write for preview . . .** if you are considering purchase, use the coupon to request preview prints of the films of your choice. There is no obligation except for return postage, and Coronet films are available at lower cost than comparable films. If you are interested in rental, request a list of Coronet film rental libraries.

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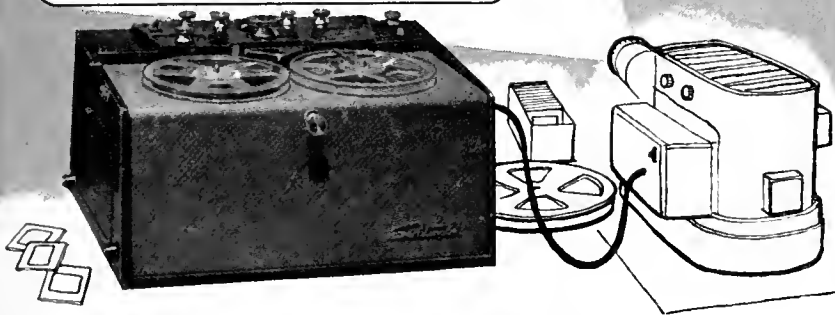
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"I am interested in procuring eight millimeter color films of scenes in Paris, Madrid, Lourdes, Vienna, Venice and Milan. Kindly inform me if you have any such films available and if so, their price and amount of footage on each city."

*Lucas F. Bruno, Jr.,  
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Commerce Bldg.,  
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"I am a teacher, and when I return to the United States I will be giving talks on different countries and important cities I have visited here in Europe. . . . Is it possible to obtain films from you on Italy, also on just the cities of Venice, Florence, Rome? I would like to buy them if possible."

*Mrs. Marion E. Shaw*

"Unfortunately, when I visited Nassau in May, 1955, I did not have my movie camera with me and I would like to supplement our own travel movies with a travelogue on Nassau."

*Mrs. Bruce H. Taylor,  
1611 E. 45 Place,  
Tulsa 5, Okla.*

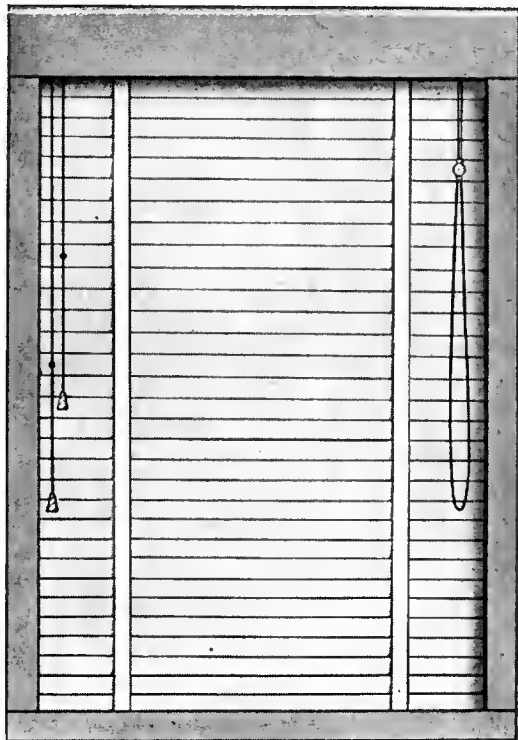
*Sorry! This magazine has NO films of any kind, to sell or rent. Camera stores that cater especially to the needs of the advanced amateur photographer are the best source of material of this kind. The late Bruno Parth, a cruise photographer of outstanding ability, made a specialty of this type of travel footage. His laboratory was located at Mt. Pocono, Pa. Anyone know of other sources?*

### Foreign Influence

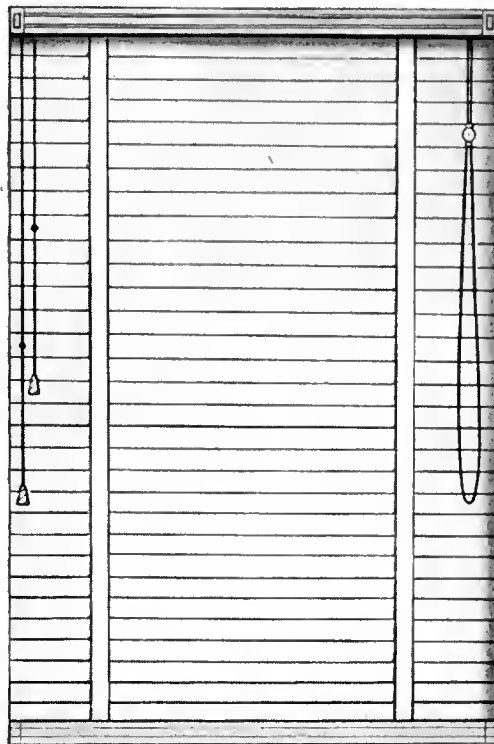
"I am not sure that you are aware of the influence of *Educational Screen* in foreign countries. There are a number of subscriptions which reach very important people in the AV field abroad. At Penn State I met an educator from Siam. He told me that the issue that reached them went the rounds and was considered an important window on to the audiovisual world. A letter from India says that a little group of missionaries recently went together to raise the money for a subscription to *Screen*. It is an important source of ideas and guidance for these church workers in India. I just thought you would be interested in this little footnote.

*William S. Hockman*

# WHICH full closure blind is best for your Audio-Visual Room?



1



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Where optimum darkness is required your Audio-Visual room should be equipped with the Levolor A.V. Blind identified here as No. 1. This venetian blind has light shields and fascia (or light seal). Where normal darkness will suffice for projection purposes, the Levolor A.V. Blind identified as No. 2 is recommended. Closure is the same as No. 1 but a light seal is used at the head and there are no light shields.

Should you purchase blind No. 2 you can at any time add the light shields.

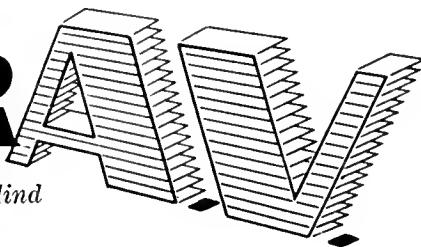
\* \* \*

Full details and specifications will be sent on request. Write to Audio-Visual Department, LEVOLOR LORENTZEN, INC., 720 Monroe Street, Hoboken, New Jersey.

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# Have you heard?



## Dr. Nishimoto Visits San Jose

Professor Mitoji Nishimoto, of International Christian University, Tokyo, compares developments in closed circuit television at San Jose State College with those of his own institution. Dr. Richard B. Lewis, head of the audiovisual services division, and Mrs. Terry Martin, television consultant (right) for the college, explain details of the SJC closed circuit system as Dr. James W. Brown (left foreground), head of the college graduate division, and Mr. John Westfall, coordinator of television services, look on. Dr. Nishimoto was at this point completing a round-the-world tour, which included a period of study and discussions at a UNESCO seminar in Paris and other visits in England, Denmark, Belgium and the United States.

## Educational TV Programming Shows Great Increase in '58

In a study based upon program logs from its twenty-seven affiliated stations for the test week of April 13-19, the Educational Television and Radio Center, Ann Arbor, Michigan, reports an increase of 382 hours over 1957. This number represents more than twice the increase of 1957 over 1956, which had been the greatest up to that time.

This surge is due to two facts: (a) six more stations were on the air, and (b) the majority were on the air for longer periods. The average number of weekly program hours in 1958 was 38, compared with 31 in the previous year. Program hours totalled 1027, as compared with 1957's 645 and 197 in 1954, the first year of the survey.

The Ann Arbor report further discloses that kinescopes were more frequently used and that in-school programming increased, especially in the line of course work. The number of hours devoted to credit courses nearly doubled, as more stations offered the courses and Detroit's station WTVS developed an extensive program. As can be expected, scientific and technological programs have recently come strongly to the foreground.

## World Film Festival Held at Vancouver

More than 300 films from 28 countries were screened in the selection of the 100 that were shown during the 1958 Vancouver International Film Festival. It is estimated that at least 20,000 people attended the showings during its two-week run.

First place in the documentary class went to the National Film Board of Canada film "City of Gold," largely a filmograph treatment of still photographs of Dawson City during the Klondike gold rush. Special mention went to Britain's "Journey Into Spring," and the Netherlands' "Rembrandt, Painter of Men."

Feature prize winner was India's "Pathar Panchal," the unanimous choice of the judges for its originality of concept and treatment. Two other features acclaimed were "Don Quixote," produced in the U.S.S.R.; and Rene Clair's French production "Porte des Lilas." In the children's category first place went to Japan's "Little Black Sambo," followed closely by the U.S.S.R.'s elaborate fantasy "Old Khottabych." Silver plaques were awarded the winners.

## Hollywood Motion Picture Workshop

A noteworthy example of the use of local resource people for the enrichment of secondary education is seen in the second annual Motion Picture Industry Workshop, held July 7, 1958, at Fairfax High School, in Los Angeles. Scheduled through the cooperation of Robert E. Kelly, Associate Superintendent of city schools, Roger Hyndman, Supervisor of English for the secondary schools, and Lou Greenspan, Executive Secretary of the Motion Picture Industry Council, the workshop was served

by many of the most outstanding leaders of the film industry.

Jerry Wald and Walter Wanger spoke for the producers; George Seaton and Ray Bradbury for the writers; Eddie Albert the actors; Serge Krizman, art directors; Edith Head, costume designers; Harold Rossen, directors of photography; Stanley Horsley, special effects; Sherman Todd, film editors; Hugo Friedhofer, composers; David Lipton, advertising. Edwin Schallert outlined the gadfly role of the motion picture critic, and Geoffrey Shurlock, administrator of the MPAA Code, explained its purpose and effect.

The "lay" panel members included Mrs. Samuel Oelrich of the P.T.A.; Ian Harris, teen-age Fairfax High School graduate; and Miss Araxi Jamgochian, workshop discussion leader. Mrs. Oelrich deplored the double-feature bill and the sensationalism of movie advertising; Mr. Lipton defended the publicity methods by citing poll results on the kind of advertising that brings biggest box office returns.

Young Ferris expressed the opinion that film stories should be less sophisticated, and not be so afraid of "unhappy" endings; he thought producers should make more rather than less use of background settings of other lands.

Jerry Wald called for greater initiative rather than "hitchhiking" attempts to make this year's hits by initiating last year's successes. Walter Wanger visualized Hollywood as the potential cultural and educational center of the world, provided the producers would re-evaluate their concept of the intellectual level of the motion picture audience.

Ray Bradbury lauded the role of the independent producer, as one willing to take chances on films that aim higher, artistically, than most of those turned out by the "majors."

Miss Jamgochian thanked the industry council for providing top-level resource people in each of twelve vital areas of motion picture production, a major industry in the area in which the school is located. She stated that "If we, as teachers, want a high level of entertainment for our young people it is up to us to help them acquire worthy standards of motion picture appreciation—and we must also turn out full force to patronize fine pictures when they come along. By helping to make them box-office successes we will be getting more of them."

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## NEA School Bell Award Given to Station KPIX

At its 97th annual convention, held recently in Cleveland, Ohio, the National Education Association awarded the School Bell prize "for distinguished service in the interpretation of education" to KPIX, San Francisco.

The Westinghouse Broadcasting recipient was cited for its program *Education - Bay Area*, praised as "the most outstanding local or state reporting of education during the school year 1957-58 by a magazine, newspaper, radio or television station, in cooperation with a school system or education association." Philip G. Lasky, general manager of the station at the time the program was prepared and broadcast, also received a citation.

## People in the News

Dr. Albert Rose, Senior Member of the Technical Staff, RCA Laboratories, Princeton, N. J., has been named recipient of this year's David Sarnoff Gold Medal Award by the Society of Motion Picture and Television Engineers.

The Award, given yearly by the Society for outstanding technical work in the field of television, was bestowed upon Dr. Rose for "basic contribution to the development of the Orthicon, Image Orthicon and Vidicon television pick-up tubes."

Dr. Raymond E. Denno has been appointed vice-president of Sutherland Educational Films, Inc., a wholly owned subsidiary of John Sutherland

Productions, Inc. Now a producer of nationally distributed industrial films, John Sutherland Productions is expanding operations to include the production and distribution of educational motion pictures under the direction of Dr. Denno. For the past twelve years Dr. Denno has served as Director of Audio-Visual Services, San Diego County Schools.

Prof. Edgar E. Willis of the University of Michigan and John Young of the University of North Carolina have been appointed to the program staff of the Educational Television and Radio Center at Ann Arbor for one year. Willis is associate professor in the Michigan speech department, where he teaches courses in radio and television. He is author of a textbook called *Foundations in Broadcasting*. Young is assistant director of the University of North Carolina's educational station WUNC-TV in Chapel Hill, which is an affiliate of the Center.

Dr. Merle L. Dundon, Asst. Mgr., Film Emulsion & Plate Manufacturing Div., Eastman Kodak Co., Rochester, N. Y., has been selected for the Herbert T. Kalmus Gold Medal Award by the Society of Motion Picture and Television Engineers. In giving the Award to Dr. Dundon, the SMPTE cited his outstanding contributions to the development of color film products for the motion picture and television industries.

George L. Oakley, Chicago, Illinois, has been named director of audio-visual and professional sales of Bell &

Howell, according to William E. Roberts, executive vice-president. Previously, Mr. Oakley was Manager of the company's professional equipment division. In his new position, Mr. Oakley will be responsible for expanding the school, church and industrial markets for audio-visual equipment (sound motion picture, slide and filmstrip projectors, tape recorders, time study cameras and projectors).

## Noise Affects Understanding

Any one who has found himself misunderstood when talking to someone else has been a victim of "noise."

Prof. Frederick A. White, director, UW Extension Bureau of Audio-Visual Instruction, explained "noise isn't just loud sounds that are unexpected. Noise is anything that acts to garble something you're trying to get across to someone else."

"With a film you can be sure that the same things will be said in the same way, time after time, with a minimum of noise," he said, and "For that reason, it is imperative that you preview every film before you use it. . . . You've got to know what's in it so you can tell your audience what to look for before they see the film. More time should be spent preparing an audience for the film than trying to discuss it afterwards."

## NAEB Convention Plans Underway

The 34th Annual NAEB Convention, scheduled for October 14-17, will be held in the Sheraton-Fontenelle Hotel in Omaha, Nebraska.

The program will include business meetings, general sessions, clinics, committee meetings and several special events that will be outlined later.

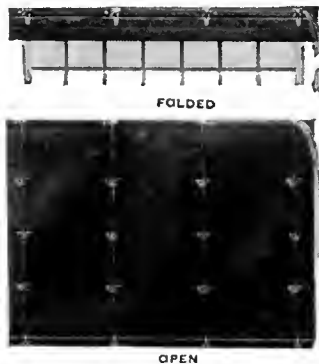
The main idea, according to Convention Chairman Jack McBride, is to provide a maximum of information, conviviality and entertainment at a minimum of cost.

The Audio-Visual Association of California, Southern Section, is holding its annual fall conference at San Diego State College, November 21-22. Starting at 2 p.m. Friday, the meetings will center around the theme "In-Service Training Techniques," as demonstrated via the college's new TV facilities. The Friday evening banquet, at the Lafayette Hotel, will be addressed by Mr. Sheldon Campbell, training director at Rohr Aircraft. The Saturday sessions, at Crawford High School, will feature commercial displays and teacher technique demonstrations.

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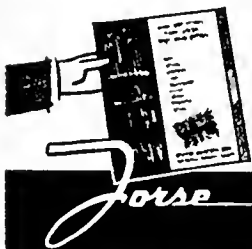
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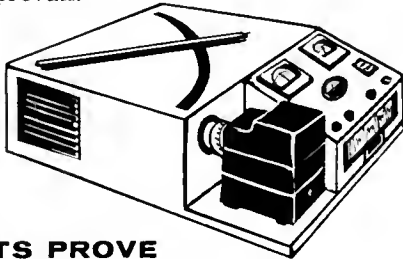


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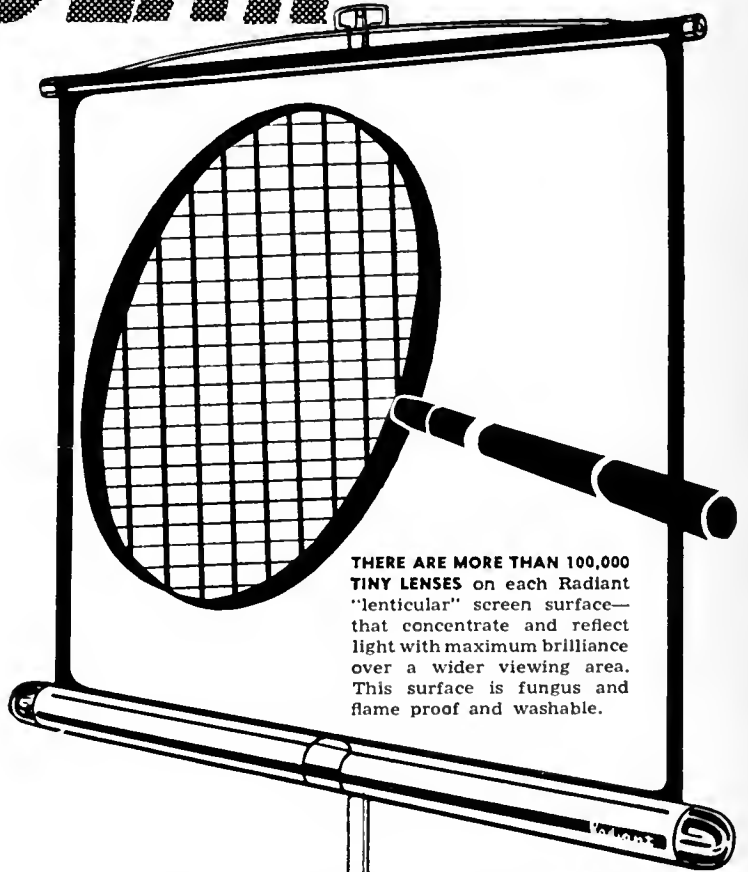
Of vital importance to all users of audio-visual aids is this new and different kind of "lenticular" screen surface—the result of more than 7 years research and development work by leading optical engineers and physicists. Actual tests have definitely proven that this surface is extremely effective for projecting in undarkened or even lighted rooms where no extreme or unusual ambient light conditions prevail.



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## HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgor Dole. 544 pp. Illustrated; and with 49 full-color plates. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgor Dole. 384 pp. 1400 illustrations. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Harkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Harkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frazier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

Theme of the annual fall meeting of the Illinois Audio-Visual Association is "The Role of the Audio-Visual Coordinator—Urban and Suburban." This two-day conference will be held at the Acres Motel, 5600 North Lincoln Avenue, Chicago 45, Illinois, on Friday and Saturday, October 24 and 25. Four sessions are planned which should interest teachers, building coordinators, audio-visual directors, and administrators: (1) workshop for coordinators—Friday morning; (2) demonstrations of the proper use of audio-visual instructional materials in the areas of math and science, social studies, and language arts—Friday afternoon; (3) demonstration of stereophonic sound and its possible applications to education—Friday evening; (4) panel discussions on problems of the building coordinator and part-time director, including possible solutions—Saturday morning.

### Calendar of Coming Events

Oct. 7-10—Industrial Film and Audio-Visual Exhibition, Trade Show Building, New York City.

Oct. 14-17—National Association of Educational Broadcasters, 34th annual convention, Omaha, Nebraska.

Oct. 17-18—Fall meeting of NAVA Board of Directors, Morrison Hotel, Chicago, Ill.

Oct. 20-24—National Safety Congress and Exposition, Morrison Hotel, Chicago, Ill.

Oct. 20-24—SMPTE, 84th annual convention, Sheraton-Cadillac Hotel, Detroit, Michigan.

Oct. 23-25—NAVA Institute Board of Governors meeting, Indiana University, Bloomington, Ind.

Oct. 24-25—Illinois Audio-Visual Association annual meeting, Acres Motel, Chicago, Ill.

Nov. 9-11—Texas A-V Education Association, annual meeting, Dallas.

Nov. 15—Planning committee for 1959 NAVA Western Conference, Olympic Hotel, Seattle, Wash.

Nov. 21-22—San Diego, Calif., State College, annual fall conference, Audio-Visual Association of California, Southern Section; Gladys Rohrbough, Executive Secretary, 801 S. Lorena St., Los Angeles 23, Calif.

Dec. 28-31—Speech Association of America, American Educational Theatre Association, and allied groups, national convention, Conrad Hilton Hotel, Chicago, Ill.

Feb. 11-19, 1959—AASA national convention, Atlantic City, N. J.

April 1-1, 1959—American Film Festival, New York City.

### Rotha Films Will Open Series at Museum of Modern Art

Beginning October 8, New York City's Museum of Modern Art will present an eight-program series, "The Films of Paul Rotha," during a period of four weeks. Among the films included in the series are "Contact" (1932), "Shipyard" (1934-5), "The Face of Britain" (1935), "Today We Live" (1936), "New Worlds for Old" (1937), "World of Plenty" (1943), "Land of Promise" (1945), "The World is Rich" (1947), "A City Speaks" (1946), "No Resting Place" (1950) and "World Without End" (1953).

The British director-producer is also well known as the author of such works as *The Film Till Now*, *Celluloid: The Film Today*, *Documentary Film and Movie Parade*. Richard Griffith, Curator of the Museum Film Library, claims that "The first actual Rotha films astonished and perhaps shocked early admirers of his writing. For Paul Rotha had joined what has become known throughout the world as 'the British documentary film school': a school devoted not to film for film's sake, but to films which served purposes beyond themselves . . . justice, equality, social improvement and development, what we call civilization. . . . His films from 1943 increasingly featured an international approach. Even when his subject was specifically British, it got itself expressed in terms of a shrunken world where we all now stand naked to the winds of doctrine and of destiny. . . . Rotha tries to speak for modern man, lost in the chaos of the machine civilization he has created, and now seeking to create a new life on a more human scale. For these films of complex social and economic argument touch at every turn the humblest levels of living—birth and death, feast and famine, beauty and ugliness, the elements of experience common to all."

### IAVA Fall Meeting

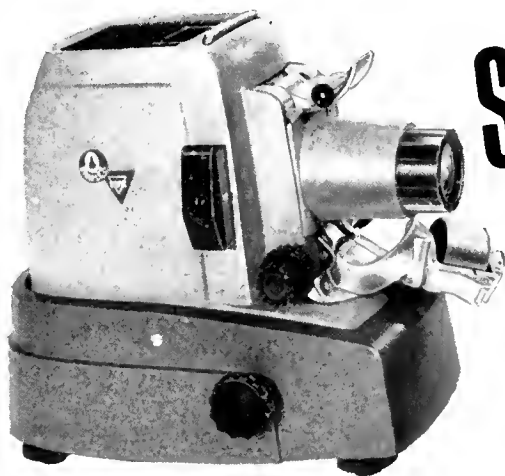
Gov. Robert D. Meyner of New Jersey will welcome members of the Industrial Audio-Visual Association at a three-day fall meeting at Princeton on Oct. 14-16. He will address the opening session at the Princeton Inn, and his talk will be followed by a screening of the official state film, "This Is New Jersey," which was selected for exhibition at the Brussels World's Fair.

The three-day program will include presentation of other outstanding motion pictures, technical report on selection of color for visuals, visits to Princeton University's "Perception Laboratory," the Opinion Research Corporation and the Bell Telephone Laboratories.

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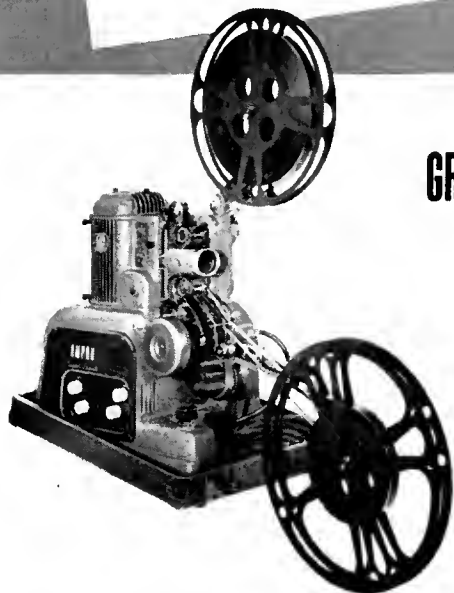
Handy telescoping handle facilitates carrying from place to place. Framing and threading of filmstrips is simple and easy. The whole optical system removes as a unit for cleaning. Cooling is accomplished by a powerful 4-blade fan. Comes equipped with 5" f/3.5 color corrected and coated lens. Lenses in other focal lengths and f-values available.

### Prices

School Master 750 (750-watt model—Cat. No. 3828) \$99.50; the 750 RC (750-watt model with remote control—Cat. No. 3826) \$134.50; and the accessory Rewind Take-up (Cat. No. 3880) shown attached in the illustration above is only \$7.50.  
The School Master 500 (500-watt model—Cat. No. 3809) \$84.50; and the 500 RC (500-watt model with remote control—Cat. No. 3808) is \$119.50. Both models accept accessory Rewind Take-up.

## backbone of Audio Visual Programs

### GRAFLEX AMPRO SUPER STYLIST PROJECTORS



Designed for heavy usage, Super Stylist 16mm. sound Projectors have long been the major unit around which audio-visual programs are planned. These projectors are completely flexible—have both sound and silent speeds. They are easy to thread. Their triple-claw movement engages three film sprocket holes simultaneously permitting damaged film to go through easily and smoothly. Film gate and optics are easily accessible for cleaning. Film bearing surfaces "flame plated" for film protection and long life. Aspheric condenser lens. Interchangeable projection lenses. Jack for microphone or phonograph.

**Three Models:** Super Stylist 8 (Cat. No. 3970) has an 8-watt amplifier and 8" speaker. Super Stylist 10 (Cat. No. 3971) is equipped with a powerful 10-watt amplifier and 10" speaker. Super Stylist 12 (Cat. No. 3972) features a 10-watt amplifier and has separate case-mounted 12" speaker.

For additional information on School Master or Super Stylist Projectors and their accessories, write Dept. ES-108, Graflex, Inc., Rochester 3, N.Y. A subsidiary of General Precision Equipment Corporation. Prices are subject to change without notice.

**GRAFLEX**



# Dollars for

The Commissioner of Education has eighteen million dollars for research and experimentation in the audiovisual field. With such a fund, and considering the provisions of the National Defense Education Act of 1958 for spending it, the whole field of audiovisual communications may be at the threshold of a great new future.

We said last month the most important part of the Act was that which provided funds for materials and equipment in Title III. Maybe we were wrong. Title VII of the Act provides for "Research and Experimentation in More Effective Utilization of Television, Radio, Motion Pictures, and Related Media for Educational Purposes." An initial amount of somewhat less than \$500,000 has been appropriated for this purpose for the current year, and \$5,000,000 authorized for each of the next three years. This is money for ideas; and ideas may be even more important than materials and equipment.

The law says the Commissioner may make grants-in-aid with this money, or he may enter into contracts for projects of research or experimentation. The grants may be to "public or nonprofit private agencies, organizations, and individuals." The contracts may be with "public or private agencies, organizations, groups, and individuals." In defining the kind of projects to be considered, section 701 states that these should be "projects involving television, radio, motion pictures, and related media of communication which may prove of value to State or local educational agencies in the operation of their public elementary or secondary schools, and to institutions of higher education, including the development of new and more effective techniques and methods —

(1) for utilizing and adapting motion pictures, video tapes and other audio-visual aids, filmstrips, slides and other visual aids, recordings (including magnetic tapes) and other auditory aids, and radio or television

program scripts for such purposes;

(2) for training teachers to utilize such media with maximum effectiveness; and

(3) for presenting academic subject matter through media."

That covers a lot of territory and it places tremendous responsibility, but not all of it, with the Commissioner of Education. The Act says that he should carry out the provisions of Title VII *in cooperation with* the Advisory Committee on New Educational Media. This committee of twelve members, three of whom "shall be individuals of demonstrated ability in the utilization or adaptation of television, radio, motion pictures, and related media of communication for educational purposes," has specific and important functions to perform. It has broad powers to advise, consult with and make recommendations to the Commissioner concerning all matters related to Title VII. It will review and certify all applications for grants; and will review and certify all proposals for contracts. With such powers and responsibilities the decisions of the Advisory Committee on New Educational Media can shape the future of the audiovisual field. It is significant that only three of twelve members are to come from the audiovisual field.

The money is available, the rules have been set down, and the next step is yours. The law apparently doesn't expect the Commissioner and his Advisory Committee to dream up all the ideas for projects of research and experimentation. That can be your responsibility. Now is the time for you to think creatively and work with others to develop the kind of projects that will surely bring about the more effective utilization of audiovisual media of communication as Congress intended when it included Title VII in the National Defense Education Act of 1958.

*Paul C. Reed*

# Your Ideas!

These charts, reproduced from the NAVA News of September 1, were adapted from materials provided by the U. S. Office of Education. The Office's publication, *School Life*, will devote the October issue to the National Defense Education Act.

## "STARTER" APPROPRIATION FUNDS NOW AVAILABLE

Allotments to states under APPROPRIATION of \$40,000,000 for grants under National Defense Education Act, for fiscal year ending June 30, 1959

NOTE—Only those allotments are included which are calculable by specific formula-provisions in the Act.

TITLE III Financial Assistance for Strengthening Science, Math., and Modern Foreign Language Instruction			
Region and State	For acquisition of equip't and minor remodeling		For loans to non-profit administration private schools
		For	
Aggregate United States	\$16,720,000	\$1,350,000	\$2,280,000
Continental United States	16,340,000	1,323,000	2,234,000
<b>NORTHEAST</b>			
Connecticut	134,103	15,951	39,400
Maine	110,081	7,383	16,135
Massachusetts	327,150	34,103	109,598
New Hampshire	55,433	5,400	14,692
New Jersey	328,287	39,047	115,759
New York	930,204	110,641	392,531
Pennsylvania	935,808	80,736	221,632
Rhode Island	62,550	5,893	23,527
Vermont	45,960	5,400	7,286
<b>NORTH CENTRAL</b>			
Illinois	585,566	68,782	196,909
Indiana	437,274	34,950	50,736
Iowa	304,752	21,505	33,542
Kansas	216,873	16,053	19,670
Michigan	670,720	60,417	117,917
Minnesota	367,762	26,212	56,087
Missouri	372,145	30,717	60,388
Nebraska	152,623	10,837	17,472
North Dakota	93,406	5,554	7,205
Ohio	744,093	69,391	139,685
South Dakota	96,079	5,723	7,506
Wisconsin	392,792	29,768	90,513
<b>SOUTH</b>			
Alabama	484,113	28,786	11,067
Arkansas	266,549	15,849	4,394
Delaware	25,910	5,400	7,003
Florida	373,187	28,380	16,712
Georgia	561,570	33,392	7,160
Kentucky	448,226	26,653	30,953
Louisiana	452,788	26,924	55,583
Maryland	251,983	22,047	44,861
Mississippi	343,433	20,421	8,362
North Carolina	667,499	39,691	6,160
Oklahoma	286,308	18,321	7,418
South Carolina	379,884	22,589	3,827
Tennessee	494,929	29,429	11,017
Texas	1,114,119	75,415	51,528
Virginia	466,379	30,479	17,289
West Virginia	299,011	17,780	6,288
District of Columbia	38,442	5,400	10,970
<b>WEST</b>			
Arizona	143,696	9,449	8,316
California	824,001	98,008	114,154
Colorado	168,940	12,835	14,029
Idaho	91,424	5,588	2,582
Montana	75,466	5,452	7,682
Nevada	15,941	5,400	1,300
New Mexico	130,993	7,789	11,834
Oregon	172,186	13,546	11,381
Utah	123,425	7,586	1,449
Washington	240,570	20,828	21,373
Wyoming	35,367	5,400	1,518
Outlying parts of the U. S.	380,000	27,000	45,600
Alaska			
Territory of Hawaii			

(Adapted from U. S. Office of Education (chart))

## FUNDS AUTHORIZED FOR A TYPICAL YEAR

Allotments to states according to AUTHORIZATION of National Defense Education Act

NOTE—Only those allotments are included which are calculable by specific formula-provisions in the Act. Exact amounts to be available will depend on future Congressional appropriations.

TITLE III Financial Assistance for Strengthening Science, Math., and Modern Foreign Language Instruction			
Region and State	For acquisition of equip't and minor remodeling		For loans to non-profit administration private schools
		For	
Aggregate United States	\$61,600,000	\$5,000,000	\$8,400,000
Continental United States	60,200,000	4,900,000	8,232,000
<b>NORTHEAST</b>			
Connecticut	494,064	59,077	145,158
Maine	405,561	27,344	59,443
Massachusetts	1,205,291	126,308	403,782
New Hampshire	204,228	20,000	54,129
New Jersey	1,209,477	144,620	426,481
New York	3,427,066	409,778	1,446,172
Pennsylvania	3,447,713	299,023	816,541
Rhode Island	230,446	21,825	86,677
Vermont	169,325	20,000	26,845
<b>NORTH CENTRAL</b>			
Illinois	2,157,350	254,748	725,453
Indiana	1,611,010	129,443	186,923
Iowa	1,122,769	79,648	123,574
Kansas	799,006	59,454	72,467
Michigan	2,471,073	223,767	434,430
Minnesota	1,354,914	97,083	206,635
Missouri	1,371,059	113,765	232,481
Nebraska	562,297	40,138	64,370
North Dakota	344,126	20,570	26,543
Ohio	2,741,395	257,005	514,630
South Dakota	353,977	21,198	27,653
Wisconsin	1,447,130	110,253	333,470
<b>SOUTH</b>			
Alabama	1,783,576	106,615	40,775
Arkansas	982,021	58,701	16,190
Delaware	95,458	20,000	25,801
Florida	1,374,899	105,110	61,570
Georgia	2,068,942	123,674	26,380
Kentucky	1,651,358	98,713	114,039
Louisiana	1,668,165	99,717	204,779
Maryland	928,360	81,655	165,277
Mississippi	1,265,279	75,634	30,806
North Carolina	2,459,208	147,004	22,695
Oklahoma	1,054,818	67,857	27,330
South Carolina	1,399,574	83,662	14,100
Tennessee	1,823,421	108,998	40,589
Texas	4,104,650	278,203	189,841
Virginia	1,718,238	112,887	63,698
West Virginia	1,101,619	65,851	23,166
District of Columbia	141,629	20,000	40,415
<b>WEST</b>			
Arizona	529,408	34,995	30,637
California	3,035,794	362,993	420,566
Colorado	622,411	47,538	51,684
Idaho	336,824	20,696	9,514
Montana	278,033	20,194	28,303
Nevada	58,729	20,000	4,788
New Mexico	482,607	28,849	43,598
Oregon	634,370	50,172	41,929
Utah	454,722	28,096	5,337
Washington	886,312	77,139	78,743
Wyoming	130,298	20,000	5,593
Outlying parts of the U. S.	1,400,000	100,000	168,000
Alaska			
Territory of Hawaii			

(Adapted from U. S. Office of Education (chart))



# an elementary instructional materials center

by Edwin Carmony

Supervisor of Audiovisual Instruction,  
Gary, Indiana, Public Schools

**M**OST educators accept the principle that wide and wise use of audiovisual materials improves instruction.

The serious problem in many school situations has been that of getting well-selected materials to the teacher. Someone must perform the many necessary functions which audiovisual people call coordination.

If the school program is built around the self-contained classroom there is no one whose teaching can be modified to provide released time for audiovisual coordination. Neither is there provision of facilities for the services required by the teachers. An equally serious problem has been the reluctance of school officials to provide full-time library service to average sized elementary schools.

The Gary Public Schools have had excellent results for several years from programs initiated in some unit schools (K-12) by either the high

school or the elementary librarian. These school librarians accept responsibility for the provision of certain audiovisual materials and services as part of their instructional materials philosophy.

School officials, who were unable to justify provision of a full-time book librarian or even a part-time audiovisual coordinator, have accepted the combination of services as justifying a full-time instructional materials specialist.

As a result, the Gary Public Schools are building elementary schools designed around the instructional materials center as the heart of the instructional program. The Roosevelt Park Elementary School instructional materials center was planned by the author, Supervisor of Audiovisual Instruction, Miss Leila Doyle, school librarian and Leonard Klarich, architect. Mr. Klarich took the ideas provided by the two school people, and within the limits of allowable space, made every effort to design the instructional materials center around them.

The resulting facilities will enable a specialist trained in both audiovisual and library techniques to provide a well-rounded program of teaching aids to the faculty and students. A very important element of this program is that the elementary schools were really unable to provide adequate services in either the audiovisual or the library field. By combining the two functions, it is now possible to provide a greatly improved version of both.

Teachers and students of Roosevelt Park Elementary School will have their curricular needs served by a full-time specialist in an adequately equipped library. This library will contain the reference, supplementary and free

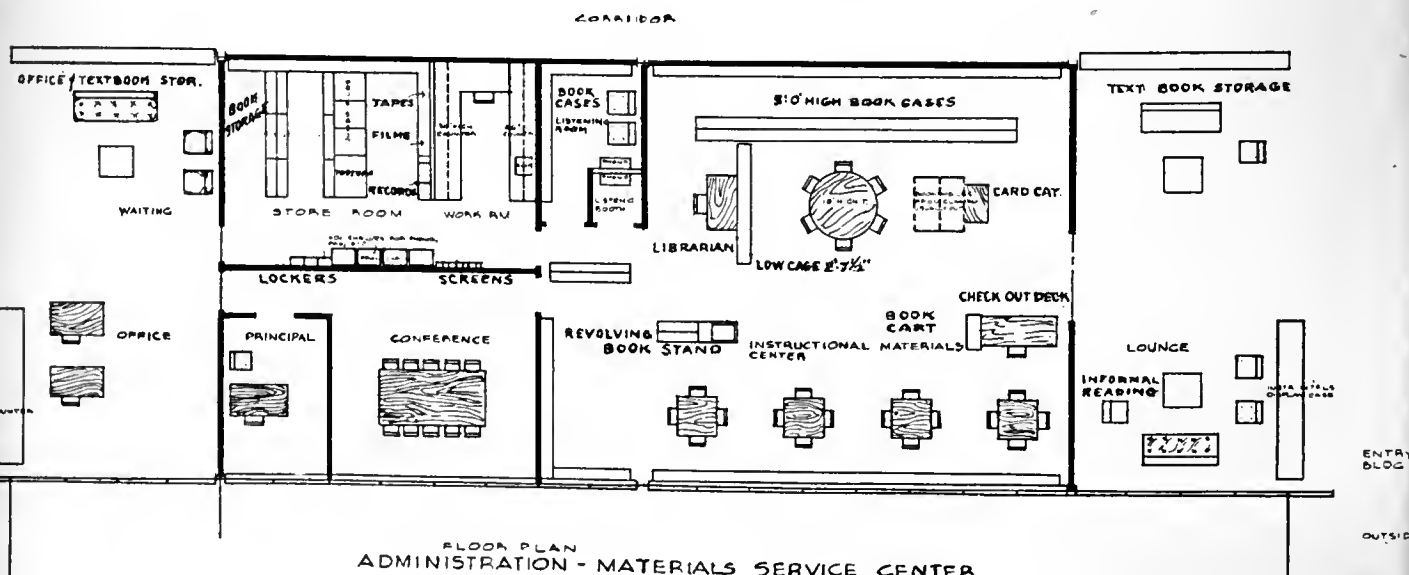
reading books found in any good school library. Pamphlets, pictures and models will be provided.

In addition to the usual library materials, the materials center will make available selected recordings, tapes, filmstrips, slide sets and other teaching aids generally considered audiovisual. Services will include responsibility for the scheduling of films and filmstrips from the central library. Audiovisual equipment will be available from the materials center and will be used under the direction of the center staff. A small workroom for the use of teachers and students in preparing materials is provided, as well as a listening room and an enclosed listening booth. Using ALA standards, space for 7,584 books is included. Additional space for textbook storage will accommodate 3,240 books.

Placing the center near the principal's office permitted the combination of preview, work and conference space for use by students, teachers or parents as needed. The outer lounge will increase the seating capacity while providing a relaxing atmosphere for reading or work by teachers or students. Display space near the entry way will make possible a continuous exhibit of teaching materials or student work and will serve to invite the passing public to "take a look" at the materials and services available to the school.

Gary School officials anticipate that the services provided by elementary instructional materials centers will be reflected in the improvement of the quality of instruction in the classroom.

First in a Series on  
Architectural Solutions  
for Audiovisual Problems



# **NEW** from Kodak ... a single-case, portable 16mm Pageant Projector with **BIG SOUND** and **PICTURE** **CAPACITY !**



Here's a portable 16mm sound projector with plenty of power for use anywhere.

The new Kodak Pageant Projector, Model AV-255-S, has a 25-watt amplifier that delivers *all* the sound you need. Used with the matched, heavy-duty 11" x 6" oval speaker in baffled case, it's right for large rooms like lecture halls, laboratories, and libraries.

Teamed up with the Kodak 12-inch Deluxe Speaker (or built-in speaker systems), it's fine for auditoriums and gymnasiums.

## **BIG pictures to match**

With this new Pageant you can use the extra-powerful 1200-watt lamp. This, along with the Super-40 Shutter that puts 40% more light on the screen than ordinary shutters, gives you plenty of light for "long throws" and big screens.

## **No time out**

ALL Pageant projectors are *permanently* lubricated. This ends forever the biggest single need for maintenance. You never take time out for oiling—never

*Kodak Pageant Projector*

**EASTMAN KODAK COMPANY**  
Dept. 8-V, Rochester 4, N. Y.

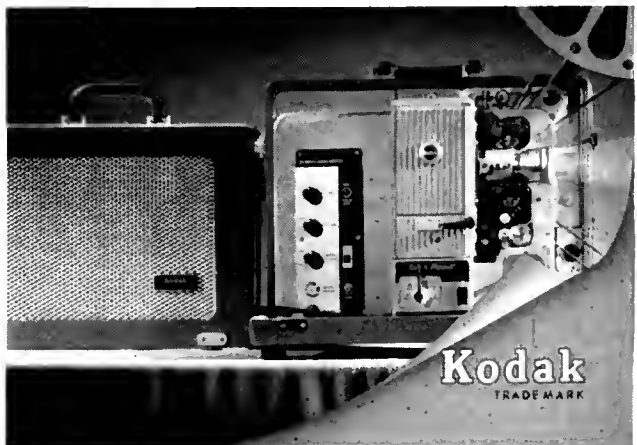
keep records. Your Pageant is ready to go on with the show *whenever* you are.

## **Compact, colorful, budget-priced**

The new Pageant, Model AV-255-S, comes in a single case, finished in an attractive tan. It lists for just \$535\*—a small price for such BIG performance!

**See it and hear it** at your convenience at any Kodak AV Dealer's. Or, write for details.

\*Price is list and is subject to change without notice.



# TELEVISION IN PHYSICAL EDUCATION

## INTRODUCTION

During the planning stages of the U. S. Air Force Academy Permanent Site in Colorado Springs, it was decided to install in certain buildings, including the Physical Education Building, viewing windows and television coaxial cable conduit in order that terminal television equipment and supporting facilities could be added at a later date as funds became available. It was necessary, however, to describe the projected uses of a closed circuit television system in physical education to justify the allocation of funds for this purpose. The material which follows represents the thinking of the Air Force Academy physical education faculty as it prepared a brief justifying a closed circuit television system for the new Physical Education Building now under construction. It is believed that the material presented here will prove helpful to other institutions considering the development of closed circuit television.

Unfortunately, television has been used little as a medium for teaching physical education in institutions of higher learning. In fact (as of 1956) only 77 of some 1800 odd colleges and universities have utilized television as an instructional medium for students. Thus the ideas incorporated in this article are not based upon established practice in physical education. Rather the ideas are the product of much thought by the physical education faculty at the Air Force Academy, plus those techniques adopted from other areas of television instruction which have proven successful.

### Television—A Captivating Medium

When one considers that television is less than two decades old, it becomes difficult to visualize all of the possible uses of television as an instructional tool. However, experience gained from the use of the motion picture indicates the possibilities of television as an educational medium.

It is interesting to note that the earliest uses of commercial television were in the realm of sports, especially baseball, football and basketball. Such large television audiences were attracted to view intercollegiate football games that the size of crowds to witness local high school and small col-

lege football games became extremely small. So small, in fact, that the National Collegiate Athletic Association was forced to regulate the number of games to be televised and the size of the viewing audience. Another indication of the attractiveness of sports telecasts is the fact that American productivity is reduced considerably during the World Series each fall.

Although the initial impact of sports telecasts was to reduce attendance at "live" games, there seems to be added interest in all types of sports. More and more people seem to be enjoying participation in sports activities to which they were introduced through the medium of television. Such circumstances support the idea that sports telecasts are interesting and have captured the imagination of the American public.

### Sports Telecasts Only a Supplemental Justification

Mere presentation of sports contests is not justification in itself for developing the closed circuit television system. Such presentations are concomitant to the primary use of television—namely, to improve instruction and learning in physical education. Only after one can justify expenditures for television on the basis of improved teaching and student performance in games and sports, should the spectator aspect of television be considered.

### Physical Education at the United States Air Force Academy

The curriculum in physical education at the Air Force Academy is a substantial portion of the Air Force cadet's required preparation during his four years of formal education. Not only does each cadet receive instruction in more than 15 different sports activities, but he is required to attain a minimum level of proficiency in all of these activities. Coupled with formal instruction in physical education is an extensive program of intramural sports in which each cadet must participate unless he is in intercollegiate athletics.

Stated succinctly, the four-year program of physical education at the Air Force Academy seeks to develop phys-

By M. M. MacKENZIE

Department of Physical Education  
United States Air Force Academy

ical fitness, sports knowledge and skills, and leadership abilities related to teaching and coaching sports as well as administering Air Force athletic programs. This presents a need for expert instruction and the use of all possible media of communication for learning.

### The Nature of Motor Learning

The nature of motor learning is at best a complicated task. It involves, among other physiological and psychological processes, the art of imitation. Efficient motor learning also requires frequent analysis of error in performance. When the learner understands what he is doing wrong, he can then correct it. It is believed by some that when the athlete can see his own performance he can better interpret the analysis of his teacher and more readily can correct and improve his performance. Thus by seeing others perform and by observing his own performance, the learning of motor skills becomes more rapid.

### Use of Motion Pictures Based Upon Principles of Motor Learning

The use of motion pictures in the area of physical education has been widespread and has been predicated upon the principles stated above. It can be stated reliably that practically all successful football and basketball coaches have utilized films to coach their players. In addition, countless numbers of films have been produced portraying skills in all sports.

### Television—An Extension of the Motion Picture

Television allows for both the use of pre-fabricated films as well as the application of kinescopic recordings and "live" demonstrations. More recent technical developments permit rapid electro-magnetic reproduction of what the television camera "sees" in a matter of seconds. In this light, television then becomes an extension of the motion picture upon which the physical educator relies.

# EDUCATION

## PROPOSED USES OF TELEVISION IN PHYSICAL EDUCATION TO IMPROVE INSTRUCTION AND LEARNING

### Instruction

Instruction in physical education may be enhanced in a number of ways by the use of television. The most skilled instructor can demonstrate desired skills and techniques to a large number of cadets located at different teaching stations. These demonstrations may be either "live" or they may be kinescopic recordings.

Another method for streamlining instruction would be the showing of films or kinescopic recordings at a pre-arranged time from a central studio. This will eliminate the necessity of setting up, threading, and operating a motion picture by the instructor. The darkening of the activity area is also eliminated.

Since kinescope recording is rela-

tively inexpensive, considerably more kinescope films could be utilized. The Department of Physical Education can produce its own "films" to fit the occasion and not have to rely on expensive commercial films which may or may not be adaptable to the learning situation.

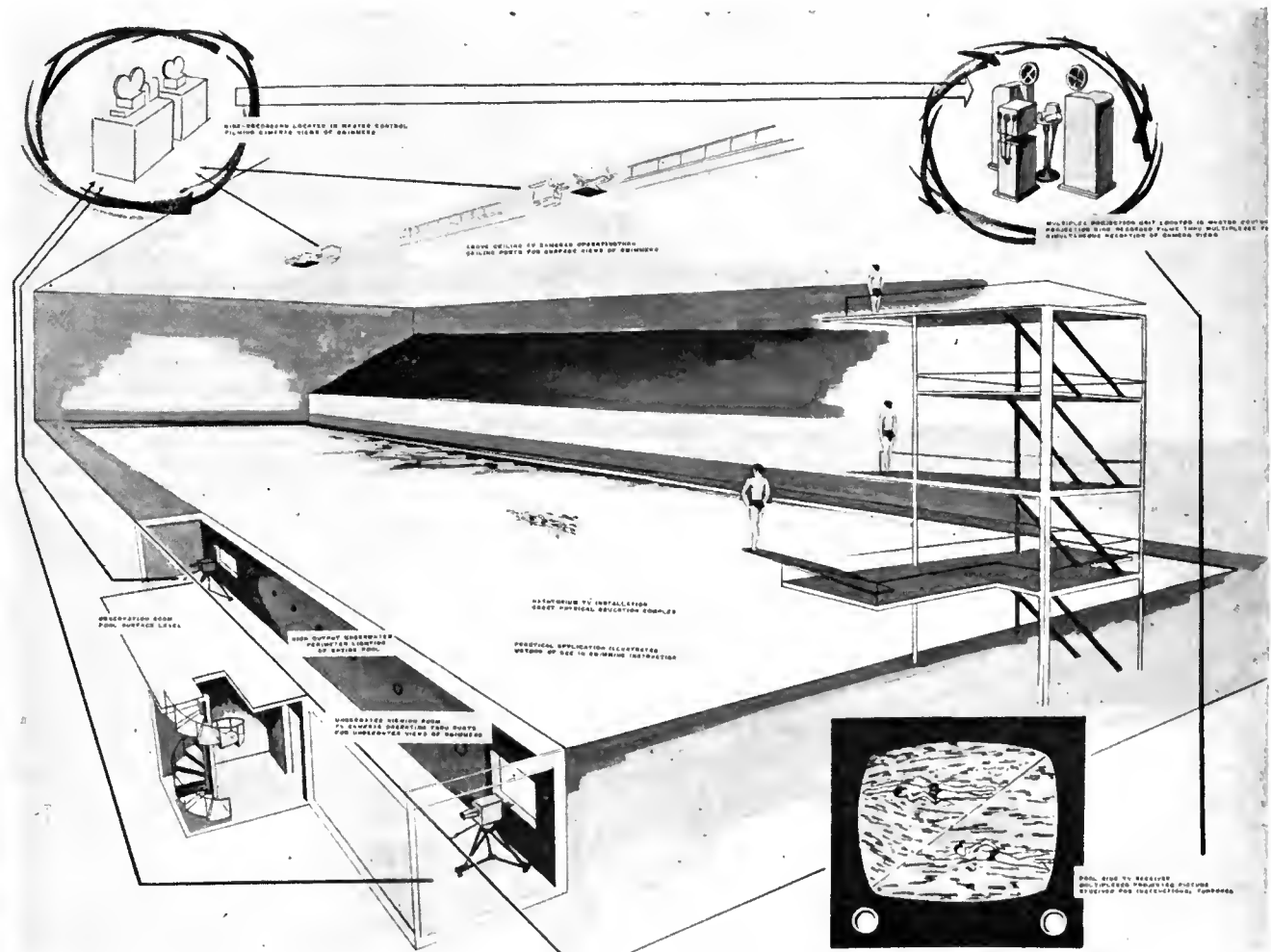
With the use of rapid electro-magnetic reproduction equipment, it will be possible to show the cadet a motion picture of his performance immediately after the performance. The instructor then can point out errors as the learner observes his own performance. The immediacy of observing one's own performance is important to learning and should stimulate more rapid learning. These same kinescopes may be used in future class-

es to point out common errors or to illustrate proper techniques.

Hospitalized cadets may view demonstrations and/or the entire class situation with a closed-circuit television system. This of course will not replace actual participation as the best means for learning. However, there is much to be said for the effectiveness of observing performance and its relationship to motor learning. Mental practice and observation has been demonstrated to be an effective motor-learning process.

### Swimming Illustration

One activity which lends itself uniquely to the use of "live" television demonstrations is swimming. With a camera signal point located in an un-



derwater observation room the viewer may observe the swimmer at the surface and simultaneously view the motions of that same swimmer as seen from below the surface. Such a demonstration, supplemented with a verbal explanation by the instructor, should prove beneficial to learning.

#### **"Free Time" Instruction**

Additional instruction in physical education could be telecast to cadets during their "free time" in the afternoons and weekends. Demonstrations of advanced techniques could be programmed as well as additional information not covered in the normal hours of instruction. Such telecasts also

could be used to review courses of instruction for those cadets who care to observe. These "free time" telecasts thus would serve to broaden the interests and knowledge of the cadets.

#### **Evaluation of Learning**

From the standpoint of analysis and formal evaluation by the instructor, kinescopic recordings should prove useful. The kinescope can supplement the instructor's "live" observation of a cadet during a formal evaluation. For example, it is difficult in the time allotted to evaluate objectively five cadets participating in a basketball scrimmage. However, review of a kine-

scopic recording after class is completed would facilitate the evaluation.

#### **In-Service Education**

Not only can the learner benefit from kinescopes, but the instructor can be evaluated and counselled. No extra time or effort would be needed since the kinescope of a class could be reviewed by supervisors and instructors to determine the strengths and/or weaknesses of the instructional staff. Furthermore, these same kinescopes may be used to illustrate to new and inexperienced instructors those methods of teaching that are considered to be good or bad.

## **SUPPLEMENTAL USES OF TELEVISION IN PHYSICAL EDUCATION**

In addition to using closed circuit television for improvement of learning and instruction, there are additional opportunities to fully utilize the television equipment. Such uses relate to briefings, adult education and intercollegiate athletics.

#### **Monitoring and Briefing**

Many persons visit the Air Force Academy and desire to observe classes in physical education and other subjects. Such observation is not always possible if large numbers of visitors are involved. Nor is such personal observation most propitious for learning since classes may be interrupted. However, with a monitoring system, it would be possible for visitors to get an overall view of the program without traversing the entire campus and interrupting instruction. In addition to the monitoring of class activities, film clips could be produced and put together for briefings. This briefing concept need not be restricted to the instructional program. The Superintendent, Commandant of Cadets or Dean of Faculty could employ the same techniques when briefing visitors.

In addition, members of the Air Force Academy staff could be informed, at prearranged hours, of various programs conducted for cadets. Such in-service education of staff personnel should prove worthwhile from the standpoint of enlightening all Academy personnel with the activities of the institution.

#### **Intercollegiate Athletics**

In addition to using television to improve the performance of varsity athletes, the beaming of intercollegiate athletic contests to the surrounding area (or nationwide) would serve as an excellent means of public relations. The Air Force Academy could capitalize on the American public's interest in sports and use the athletic contest as a window through which the public can view the Air Force Academy. Prior to the start of the game, during intermissions, and immediately following the contest, the public could be informed of the mission of the Air Force Academy and could observe short kinescopic recordings of cadet activities. With a "captive audience" a considerable amount of public relations effort could be put forth.

#### **Adult Education**

As currently designed, the closed circuit television system at the Air Force Academy Permanent Site will reach the community complex wherein will reside some 2,000 staff and faculty personnel, plus their families. This presents a unique opportunity to inform and educate the faculty and staff, if they so desire, in a wide variety of subjects and activities. The physical education department, along with all other departments in the curriculum, could prepare adult education telecasts for showing during the evenings and weekends. Such telecasts would serve to broaden the knowledge of the Air Force Academy personnel and thus create a more enlightened group of persons. Practically all physical education activities could be presented on television. Although the development of skill will be negligible, at least it would be possible to develop an appreciation of the various games and sports. Such appreciation should in turn lead to the development of enlightened spectators and might possibly serve as a fuse to ignite a desire to learn how to play a particular game or sport.

## **SUMMARY AND CONCLUSIONS**

#### **Proposals**

This report has indicated proposed uses for future closed circuit television in physical education at the Air Force Academy. It is believed that television can be utilized effectively in the areas

of cadet instruction, evaluation of cadet learning and proficiency, faculty in-service education, research, briefings and adult education.

The proposed uses of television stemmed from the principles of motor

learning and were based upon the ideas of the faculty of the Department of Physical Education. Ideas also have been developed from a review of literature published on the subject of educational television.



by *Laura Osborn*

Associate Professor of Education, Wayne State University, and Supervisor, World Studies, Detroit Public Schools

Children in the Detroit public schools project their own cartoon story on an opaque projector, arousing interest in the lives and customs of children south of the border.

Our "first hemispheric ambassadors" follow their migratory routes in this interesting game.



## Building International Goodwill

WHEN DETROIT was chosen by the United States Office of Education as one of twenty-two cities and towns to initiate programs to acquaint our children with the other republics of the Western Hemisphere, it was immediately apparent that a wide array of audiovisual materials could be utilized to stimulate and hold interest.

This semester the Detroit project, "Building International Goodwill in the Elementary and Secondary School programs," enters its fifteen year and now encompasses both hemispheres. We feel at the moment as we do at the beginning of each new school year—that we have just about run the gamut of audiovisual approaches. Yet we are certain that before the semester ends enterprising teachers in our 300 schools and in an equal number in Detroit's suburbs will have devised more new and attractive devices to make learning in this curriculum area more pleasurable and productive.

This city, situated on the world's longest unfortified boundary, is fortunately located so as to aid in the

exploration of the many ways to build international understanding. Moreover, as the center of many export activities reaching to the corners of the earth, we are favored each year by visits of many foreign guests, distinguished in various fields. Most of these readily accept invitations to address my large class of teachers at Wayne State University in "Building International Goodwill in the School Programs."

A typical class period usually includes a brief survey of the specific country under discussion, an informal talk by a guest speaker from another land on how Americans and his own people may learn to understand each other, and a motion picture of the life and customs of the land to highlight the talk. The individual teacher, thus prepared, then devises means of how best to translate this basic information into interesting programs in his or her own school. Here the audiovisual approaches have been found extremely effective. With the cooperation of our Department of Audiovisual Instruc-

tion, some 200 documentary motion pictures of other lands have been used during the program.

The latest addition to the library of films is a new picture in color and sound, "Sons of Montezuma," which I made during a trip to Mexico. The chief emphasis is on the historical background of Mexico City and the present educational and other cultural activities of the great metropolis.

Children themselves, inspired by ingenious teachers, have created many of the visual aids that are used in the Detroit Schools in the international good will program. Seventh and eighth graders in one school wrote a radio skit and presented it to their classmates in a mock studio scene with imitation microphones. The production, "The Remembering Skirt," takes but a few minutes for delivery, but the impression is long remembered. Classes in other schools are using the script, thereby passing on to many more pupils the research into the customs and lives of people beyond

◦ (Continued on page 521)

# Geography

## Through

## Games!



After the teacher designates "safe" and "off-limit" states, the "Fox" tries to catch the "Geese" before they reach safety.

**A** GIANT MAP of the United States, possibly the largest visual teaching aid in the country, is in use on the playground of Benjamin Franklin Elementary School in Pueblo, Colorado. Devised by principal Jack Isenhour in answer to his teachers' complaints that children have trouble learning directions and locations with

regard to maps, this useful and interesting creation measures 35 feet in width, with Texas 9 by 9 feet and Rhode Island just large enough for a student to put his foot in.

Beginning with a small outline map of the States, Isenhour projected it on the wall with an opaque projector and made another map about 12 by 18

Educational Screen, with the cooperation of Jack Isenhour, presents an unusual method of combining geography lessons and fun.

inches. He then repeated the process until he had the state of Texas large enough for one of his pupils to lie down in. Leaving the opaque projector in the same position, he placed the states in the machine and got a large map drawn to scale. A stencil for each state was made out of heavy paper, the capitals were indicated by

First, the students learn basic geography from a classroom map. Then Miss Mildred Verbeck, third-grade teacher at Pueblo's Benjamin Franklin Elementary School, reinforces classroom studies by a playground quiz. Students answer questions by running to the location on the giant map.



In this cross-country race, students run to states chosen by teacher. The last arrival is eliminated in each dash until there's a winner.



dots, and the map was assembled on the blacktopped playground. Finally, Isenhour traced around the stencils with chalk, and finished the job with yellow traffic paint.

Not only is this worthwhile project extremely inexpensive, but it is simple enough to be done by the children themselves. And they use it enthusiastically, during recess as well as social studies periods. In reply to widespread interest, with inquiries from over 25 states and frequent visitors to the school, some of the most successful games have been set down as examples:

(1) *Small group or relay races*: a team or individuals line up on a starting line in the Pacific Ocean. Upon a signal, they are to race from California to New York and return to the starting point without stepping in Nevada, Kansas or the Carolinas.

(2) *Obstacle type races*: beginning in California, hop across Nevada, jump over Colorado, duck walk through Kansas, crawl through Missouri and sit in Arkansas. An individual or a team may be given written or oral instructions. Starting on a signal, the first team completing instructions wins.

(3) *Locating points*: the object is to be first to arrive at point described (i.e. a point where four states meet, a state with bodies of water on two sides, the state with the tallest mountain).

(4) *Using a ball*: a group stands around the outside of the map, bounding a ball from one person to another, hitting a state named by a caller.

This novel method, which makes learning geography literally a down-to-earth experience, can undoubtedly be adapted for use in the teaching of other subjects. Principal Isenhour is to be thanked for sharing his ingenuity with our readers. Pictures are by courtesy of *Friends*; photographer, John Rees of Black Star.

## Building International Goodwill

(Continued from page 519)

our own borders. It was a big day for the young creators of the program when "The Remembering Skirt" won a national prize.

The best of the scripts so produced are made into recordings for general school use. The lives and incidents in the careers of the great liberators, to mention a single phase of this activity, help the pupils to remember the history and background of the other Americas and to learn how the institutions of our neighbors differ from, or are similar to, those of the United States.

In science courses, the appealing topic of migratory birds, "our first flying ambassadors," is explored by means of a fascinating racing game. Birds familiar to the pupil and some less familiar, such as the famous hemispheric traveler, the golden plover, are moved along their actual migration routes on a large map of the Americas, a wheel which each pupil spins advancing his bird various distances toward its goal as the game proceeds.

For language studies, a mural was made on cloth by a seventh grade class. Each two children chose an English word, borrowed from the Spanish, for one of the letters of the alphabet and drew the animals and other familiar objects in the lands to the south in crayon. The children thus build a small vocabulary of Spanish words and learn how our own language has been enriched by more than 500 terms borrowed from the language of our hemispheric neighbors.

To assist further in the visualization the peoples of other lands, I have assembled a collection of character dolls from various countries. Art classes draw and paint these dolls and

home economics classes make costumes with these as models.

Children in one school concentrated on Mexico, Brazil, Peru and Ecuador. They brought articles from home to make a collection of sombreros, serapes, pottery, woven work, jewelry and leather work. There were, of course, stamp collectors whose hobby was thus directed into the problems of international communications.

A pair of inventive pupils gave a book review in novel form. They visualized the book by a series of drawings showing the adventures of a Mexican boy, Pancho. These were made into a strip and opaque projection is used to show the color drawings on a screen.

The spirit of the program, thus enlivened by the use of appropriate audiovisual methods, is revealed by the foreword of a report which the children of one of the Detroit schools put in book form and printed on their own press:

"We, the girls and boys of Hutchins, want to be good neighbors, not only with the people next door, but with those who live far to the north and south, the east and west.

"Before we can be good neighbors, we must know and understand people. In social studies, English, general language, music, gymnasium, library, art and shops we have sought information about our American neighbors. We have learned about history and government; their ideals, customs and beliefs; their music and art.

"We have given programs in the auditorium in which we have enjoyed their music, literature and dances. We have viewed films picturing their lands and resources. We have met people from these countries. Our American neighbors are becoming real acquaintances and friends."

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*Left:* 399EZ—Filmovara "Zoom" lens, "Cold Glass" heat filter, single frame advance and many other exclusive features.

*Right:* 399—Reverses for review, shows still pictures, offers brilliant picture and sound. The world's most widely used sound projector.

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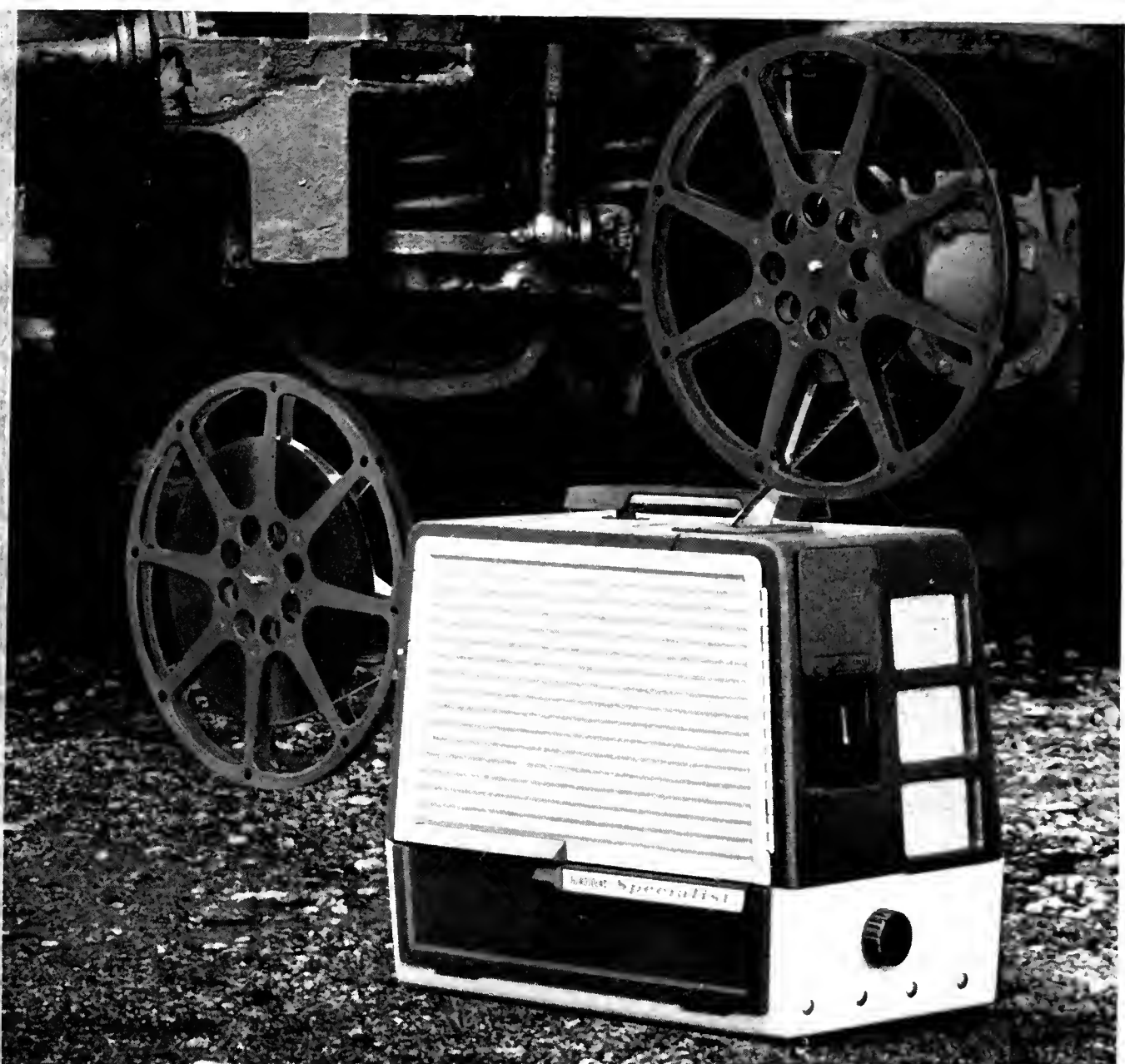
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# Informing the Philippine People

by *William G. Hart*

Audio Visual Advisor, International Cooperation Administration, Philippines

**T**RAVELING the back roads of the rural Philippines are some thirty mobile audiovisual vans. Nightly these vans project motion pictures and distribute printed materials to the hundreds of farm folks who flock in from surrounding communities. These presentations cover a variety of subjects, such as increasing food production, improving health conditions, bettering landlord-tenant relations, promoting self-help projects. And although the mobile units are operated by a number of different government agencies, most of the motion pictures, pamphlets and posters are products of the National Media Production Center.

A unique experiment in the field of mass media, the National Media Production Center (NMPC) was originally a project of the Foreign Operations Administration (now International Cooperation Administration), the American aid agency in the Philippines. The NMPC has now become a regular Philippine government office, financed by the local budget and located in the Department of General Services.

Visit the NMPC at almost any hour

and you will find representatives of the various Philippine government agencies conferring on technical problems in the field of public information. Let us follow an actual example of mass media planning at NMPC.

The Center is visited by a group of officials from the Department of Agriculture and Natural Resources. This agency has long been concerned about the relatively low yield of the rice fields of the Philippines. The nation is importing rice; valuable currency reserves are being consumed. Yet the Philippine nation could easily be self-sufficient in rice production if farmers could be educated to use improved growing techniques already known. What media should be used to teach Filipino farmers to use these improved techniques?

This problem is considered in a series of conferences between NMPC and Agriculture officials. A flip chart and pamphlets are kept near at hand to encourage an orderly approach to such conferences. Three general questions are raised to crystallize and sharpen thinking. The first question is



phrased to delineate the message to be presented: "Precisely what do you want to communicate?" A second question deals with the target audience: "To what specific group do you want to convey your message?" When these two questions have been adequately discussed, the final question is considered in terms of the money available, the literacy of the target audience and similar factors: "Which combination of media will most effectively communicate your message?"

In our example involving rice production, the following program was evolved and carried out. A factual "how-to" motion picture was produced, together with a pamphlet summarizing the techniques presented in the film. The film is being shown and the pamphlets distributed by the mobile audiovisual units of the Bureau of Agricultural Extension. In addition, agricultural extension workers are setting up demonstration plots, where farmers can see for themselves the results of improved growing techniques. Pamphlets are distributed to farmers who visit these demonstration plots. Posters in local dialect are displayed in centers of population. The regular radio programs of the NMPC include spot announcements urging farmers to adopt more effective rice growing techniques and offering the pamphlet upon request. And whenever the NMPC stage show is on the road, simi-

**A whole neighborhood in a small provincial town turns out to listen to recordings of plays, music and miscellaneous informational material from a tape recorder.**





In the NMPC film, "Living Together," puppets were made to "act" the story of a barrio council at work. Ralph Bayer, the producer, is shown getting them ready for a scene depicting a typical council meeting at the schoolhouse, while cameramen focus on the scene.

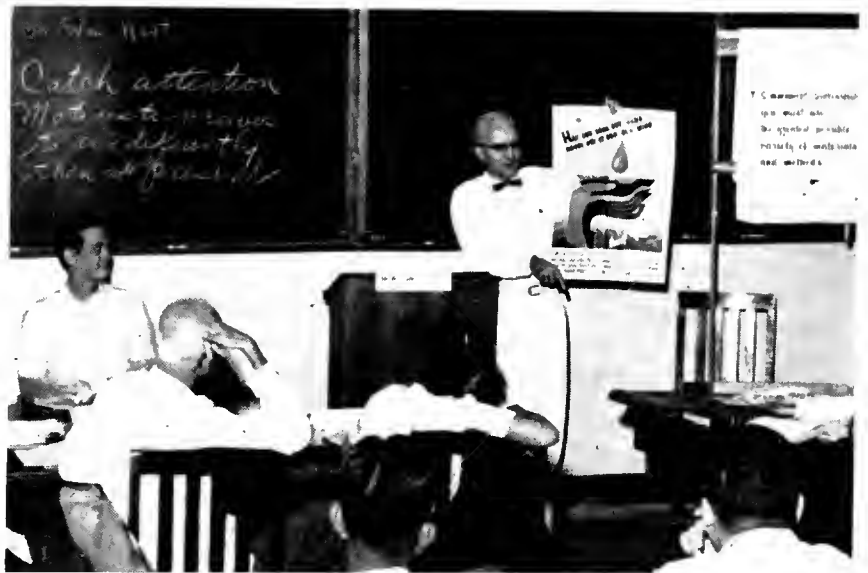
A major function of the NMPC is that of training personnel of all government agencies to use mass media more effectively. Here is Mr. Hart, the author, presiding in a public administration workshop. At right.

lar information is included in the dialogue.

This information campaign on rice growing is representative of the functions the NMPC performs for the Philippines. The fact that some seventy groups now use NMPC services is evidence of the success of the operation.

The story of the NMPC goes back to the days immediately following the liberation of the Philippines from Japanese occupation. Devastated by war and harried by the communist-led Huks, the Philippines came into independence in 1946. The new nation received from the beginning both moral and material support from the United States, and by 1952 American technicians of the Mutual Security Agency were working with their Filipino counterparts to build a sound economy of free men.

A pressing problem was the dissemi-



nation of information to the 20 million people of the Philippines, information about a higher yield of rice; about eradication of malaria; about better livestock and safe drinking water and feeder roads; about industrialization; above all about the kind of self-help community action by which the people themselves could raise their standard of living.

Many Philippine government units already had information agencies. But the information was simply not getting to the people in effective form.

It was to meet this need for more effective media of information that the National Media Production Center was established in September, 1953. The main functions envisioned for the NMPC were the production and distribution of mass media dealing with the economic development program of the Philippines and upgrading of the information programs of all government agencies.

To date the NMPC has produced sixteen motion pictures on topics ranging from by-products of coconut husks to safe drinking water. Printed materials include scores of pamphlets, posters and "wall newspapers" in English and seven major Philippine dialects—a total of many millions of copies. The NMPC has its own monthly magazine and both daily and weekly radio programs. In addition NMPC produces radio programs for a number of other government agencies. Flip charts are produced, sometimes in large quantities, for various types of presentations. At intervals, a stage show tours the main island of Luzon and excels in crowd-drawing power.

Training of personnel of other offices is a continuous process. Usually such personnel—artists, writers, lay-

out men, photographers—are assigned to the NMPC for extended periods of apprentice training. Similar training has been provided for specialists from other countries of Southeast Asia. In addition the NMPC has organized three training seminars, covering a wide range of communications materials and methods, and drawing as many as 300 participants at one time.

How effective are the media communications which are being produced by and with the help of the NMPC? How good are the pamphlets, the

# IT ISN'T RAINING RAIN TODAY IT'S RAINING NEW FILM TITLES

Too many things seem to be exploding these days; the world's population, the miles that J. F. Dulles racks up, and to get down to cases, the job of the A-V people in trying to choose from the flood of films that descends on them each year.

Any solution for the harassed A-V director and the evaluation committees? We ran across one solution that filled us with despair. A gentleman with a modest film library said he wouldn't talk to us because he could get everything out of one producer's catalogue. Easier, he said. We didn't say anything uncivilized because of our splendid early home environment. But we hope his school system doesn't choose all its texts from one publisher.

Still, the time has passed when you can screen every film released. You have to make a preliminary rejection on some basis (perhaps the number of times you have been dismayed by a producer's films in the past?). And yet despite the inundation we think that you would do yourself an injustice to lose sight of films from the smaller independent producers.

In case you were beginning to think that this isn't an advertisement we should point out that Churchill-Wexler makes five or six classroom films a year, not many, but good ones. (When we get to the point where we're turning out an assembly line product, we're going to start selling brushes . . . more money in it.) For instance we have taken three years to produce ten films correlating with D. C. Heath's Elementary Science texts. One of the latest was chosen as one of the twenty-four U. S. films shown at Edinburgh this past summer. And it was one of the two films chosen to be sent to Venice representing the U. S. in the classroom film category. Isn't that nice? Treasures of the Earth, it's called.

If you would like to preview Treasures, or some of the other Heath films, or some of our other new releases, or if you'd like a copy of our new catalogue, or if you would just like to complain about the exploding world population, drop us a card. (Sorry . . . no brushes yet).



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An audiovisual mobile unit sets up for a showing in the countryside.

films, the radio programs? How much is the behavior of Filipinos really changed by the impact of these mass media?

It was to find answers to such questions that an evaluation project was recently carried out by the NMPC. Consistent with its dual purposes of production and training, the research project was planned not only to gather information but also to train government personnel for continuous evaluation of their own information programs.

Two kinds of information were sought in this field survey: data on the effectiveness of pamphlets and motion pictures already produced, and general information about literacy, reading habits, radio listening and community channels of communication—facts which would make possible more effective use of mass media in the future.

Six Philippine government agencies agreed to participate, and assigned personnel for the period involved. After two months of orientation and training, survey teams left for selected communities in widely separated parts of the Philippines. Care was used to include a variety of cultures and religious backgrounds. A month was spent in interviewing, after which the teams returned to Manila for the time-consuming job of tabulating, checking, interpreting and publishing findings.

Here are some of the immediate effects of the research on the mass media program of NMPC.

1. The distribution of printed materials has been completely reorganized. Prior to the research, mailing

was done in bulk to key government offices in each province, particularly offices of the governor, mayor and division school superintendent. A major reliance was placed on the local school teacher as a community contact.

These sources have not been abandoned, but the principal emphasis is now placed on the "barrio lieutenant" (an elected official of each small community). The field research presented overwhelming evidence that it is the barrio lieutenant to whom rural people turn for help and advice. Regular mailings are now made to these 19,000 barrio lieutenants.

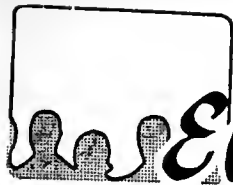
2. Printed materials now carry more photographs and fewer art drawings. The research showed that rural people "believe" photographs more than drawings, and realistic drawings more than stylized sketches.

3. More dialect translations are being made of printed materials.

4. All government agencies are being urged to plan information campaigns which use a variety of media, and to follow up with their field personnel.

This research simply added evidence to the conviction that has grown at NMPC over its five years of working with mass media, a conviction that information materials without supporting campaigns have little effect on human behavior, that no single medium of communication can by itself significantly change habits and attitudes, that we must plan in terms of campaigns using many media.

Which is, after all, what any good classroom teacher has learned long since.



# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

## THE STORY OF OUR MONEY SYSTEM

(Coronet Films, Coronet Building, Chicago 1, Illinois) 11 minutes, 16mm, sound, color or black and white, 1958. \$100 or \$55. Teacher's guide available.

### Description

Off-scene narration, costumed actors, simulated historical settings, and authentic old coins are combined to present the evolutionary highlights of the present-day money system used in the United States.

"Where did the idea of money come from?" "What is the story of our money system?" These two main questions of the film are introduced by presenting a familiar present-day scene—a person's making a purchase in a super market and receiving change as a result of overpayment.

A swift change in historical period takes the viewer back to primitive times and shows how simple barter was used to transact exchange of goods. A fisherman is pictured attempting to trade a fish net for a basket of dates, but has no success, for the other person has little use for the fish net.

Shifting of the scene to ancient Greece takes the viewer to the next step of the evolutionary ladder in the medium of exchange, illustrating how useful animals became a common basis for payment of goods and services. Even this system had two major problems, however. One was the inconvenience in handling and the second was the indivisibility of the exchange medium. These problems led to the use of bags of salt as a basis of purchase. The use of salt solved the problem of divisibility but not the problem of handling.

Metal was later found to be even more practical than salt because it was useful, highly valued, and more durable. Small nuggets of precious metals such as silver were used. The metal was weighed on scales and merchants soon learned to use marks to guarantee purity.

It was from their Asian neighbors, however, that the ancient Greeks learned to mold metal nuggets into

coins. The standardized value of these coins was determined by their weight and was guaranteed by a stamped mark of authority.

An early Roman scene depicts the use of a coinage system modeled closely after the Greeks. Here the "denarius" became the basis of exchange. This system came into almost universal usage.

When the King Offa Penny became the primary medium of exchange in 8th century England, a system was begun which helped to set a convenient standard for other coined money and to create a permanent money system for Englishmen.

The film illustrates how, many centuries later in America, English colonists at first returned to simple barter in selling goods and services which was followed by the use of tobacco—similar to the Greeks' use of animals and salt—as purchasing power. Following historical precedent, the system of coined money soon evolved. Massachusetts even followed the practice used in England when metal became scarce and began issuing paper promises. In this way, representative money began in the colonies.

Soon the colonies were issuing different types of money, either in paper

or coin currency, and continuing to use money from England, Spain, and Portugal. Trade between the colonies was, therefore, most difficult. In 1792 a unified system based on ten with the unit being the dollar was adopted.

The viewer is brought back to the present and shown inside a United States mint where money is being manufactured. The narration points out that today there is a useful and practical money system and that money is the most convenient means for measuring the value of work done and things purchased.

### Appraisal

The costumed actors and realistic settings used in depicting historical periods add vitality and dramatic quality to this film. The use of antique coins promotes a sense of validity in the film's content. Such treatment should be especially beneficial when used in the recommended grade levels of upper elementary and junior high school. *The Story of Our Money System* adequately treats its early questions of "where did the idea of money come from" and "what is the story of our money system?" It does not, however, delve too deeply into the "why" aspect of the different mediums

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and systems of exchange but should motivate further study of the explanation of the "how" of establishing and guaranteeing a money system. One of the film's strongest points then is that of stimulating interest in and helping to develop a basic understanding of this thing which is daily taken for granted—money. Another strength of the film lies in its final scenes inside the mint where present-day money is shown being manufactured. This is a treat even for more mature audiences.

— Charles F. Ritchie

**PUSS IN BOOTS**

(Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Illinois) 16 minutes, 16mm, sound, black and white, 1958. \$75. Teacher's guide available.

**Description**

Animated puppets manipulated in over 15,000 single shots are used to tell Charles Perrault's story, *Puss in Boots*.

This film version of the tale relates the story of the miller's son who uses his inheritance to buy a cat after his father dies. When the boy begins to despair over his poverty, the cat promises that if a pair of boots are made for him, his master need not worry about poverty again. After the boots are finished, the cat hunts for game in the meadow and catches several choice partridges which he takes to the king, who is delighted to receive them. Time and again the cat takes his captured game to the king's kitchen and receives gold in return.

One day the cat overhears something which causes him to run quickly from the king's kitchen. He had discovered that the king and his daughter were going for a drive that afternoon and he instructed his master to bathe in a certain place in the river which the royal carriage would pass. He succeeds in getting his owner to promise to do exactly as he says and tells him, "If anyone asks your name, it is the Marquis of Carabas."

When the royal coach approaches the spot where the young man is bathing, the cat signals it to stop and he implores the king to give him clothing for his master, whose clothing had been stolen while he was in the river. The coachman departs and soon returns with costly raiment and a powdered wig. The miller's son is truly majestic in these wonderful garments. He is invited to ride in the king's carriage and they depart. The cat runs ahead persuading all along the way to tell the king that the fields, woods, and other properties belong to the Marquis of Carabas. Just as the cat

suspects, the king inquires along the route about the beautiful countryside and is visibly impressed when told that it belongs to the Marquis of Carabas.

In the meanwhile, the cat enters a sorcerer's magnificent castle and tricks him into turning himself into a mouse, which the cat quickly eats. The king is overwhelmed when he arrives at the castle and is told that it also belongs to the Marquis of Carabas. When the miller's son asks for the hand of the princess, the king is overjoyed at making such a fine match for his daughter.

The miller's son and the princess live happily ever after—and so does the cat.

**Appraisal**

*Puss in Boots* should provide primary and intermediate grade teachers with a film that will stir the imagination of children and provide an impetus for creative story telling, writing, and drawing. Study of the technique alone will be profitable for those interested in motion picture photography or puppetry. The story in itself is a well-known one, and the animated puppet technique brings it alive. This revitalization of the techniques of story telling may well direct student reading into allied channels. The Diehl brothers, who made this film in Germany, have done a masterful job in simulating movement in the story. One may question the moral tones of the story but not the producers' handling of it.

— O. E. Bismeyer, Jr.

**RUSSIA**

(International Film Foundation, Inc., 1 East 42nd Street, New York 17, New York) 24 minutes, 16mm, sound, color, 1958. \$250. Produced by Julien Bryan. Teacher's guide available.

**Description**

Julien Bryan's *Russia* is the story of a people whose heritage is oppression. Under both the Czars and the Soviets, most Russians have lived a bleak and monotonous existence in the service of a despotic ruling class.

Soviet farmers are given little voice in determining how the fruits of their labors will be used. The bargaining power of industrial workers is limited (there are no labor unions). Women compete with men for even the most strenuous jobs of physical labor. The worker is "rewarded" with one room to house his entire family, the low purchasing power of his wages, and the unavailability of consumer goods.

Many modern Russians have resisted the authority of the state by courageously worshipping God in the traditional churches. The farmers have re-



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sisted collectivization by consistent failure to meet government production quotas, in spite of increased machinery and land tillage. The desire of the farmer to work his own land is so strong that in order to stimulate collective production, each family is given one acre of land on which it can raise fruits and vegetables for sale on an open market.

The men who control Russia today have as their object to awe, to frighten, to divide, to conquer. They hope to gain time by strengthening the confidence of their own people while they are dividing the West. They believe that scientific knowledge is a key to world power. Consequently the school curriculum, which is controlled by the Communist Party, stresses scientific subjects. Because so many scientific publications are available in the English language, English is also stressed in schools.

Those who excel are given the opportunity of further scientific study at a university, where they prepare for government research projects. Thus diligent students may attain high social prestige and top income.

In this country, where the aim of education is not citizenship but the production of "efficient units in Soviet society," Mr. Bryan hopes that

the study of science will lead to a concern for freedom. He also has high hopes that the recent programs of cultural exchange with other nations will result in better international understanding.

#### Appraisal

Few film subjects are more complex and more inexhaustible than the subject of this film. Therefore, Mr. Bryan, a noted film-maker and lecturer, has had to draw upon his knowledge of Russia gained through several visits to the country in order to select certain items of information for presentation in this film. The resultant film

presents little of Russia's history, geography, and cultural contributions as such. The main purpose is the understanding of the people of Russia. It is in this area that the film can make a valuable contribution, particularly on the junior high, senior high, and adult levels. Because of the currently increasing interest in Russian affairs, U. S. educators will welcome this and other up-to-date films on Russia that are now being released.

Only once, during the church worship sequence in a Ukrainian village, does the film attain and sustain intimacy with the modern Russians, the kind of intimacy achieved in Mr.

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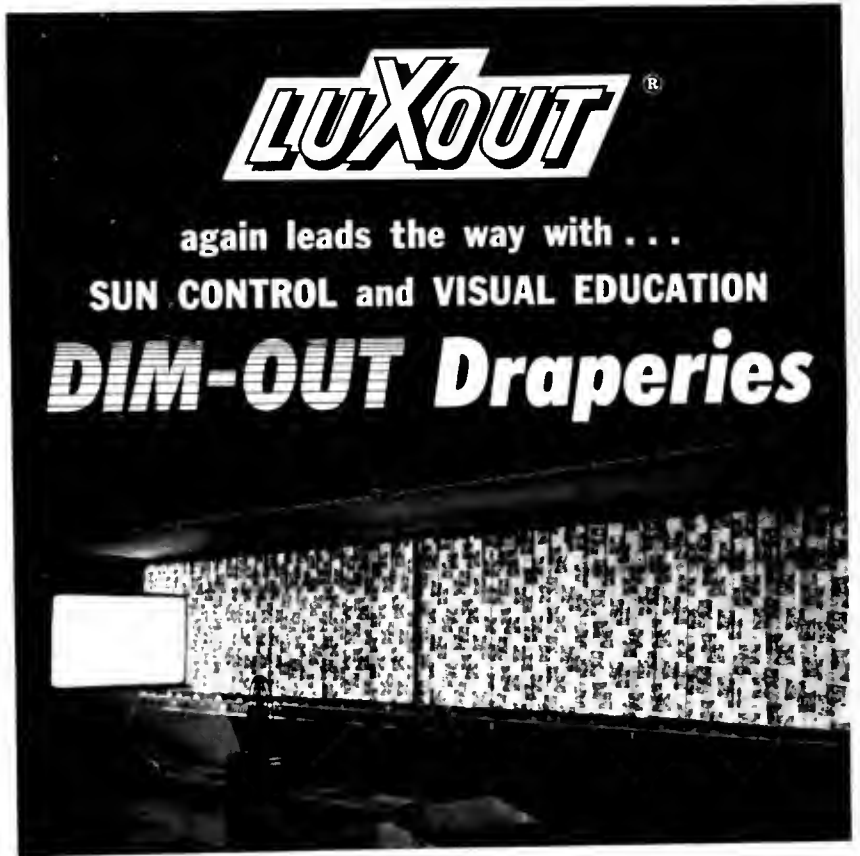


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Bryan's Japanese and other films. However, few other American filmmakers have been able to capture such intimacy with Russian subjects, possibly because of the reputed reluctance of the Russians to have foreign visitors in their homes.

Students of Russian history and culture will be delighted with sequences using old footage which contrast the ceremonial activities of Czar Nicholas II with the way the peasants lived along the Volga. The appropriate musical score of the film will also be appreciated. Anyone seeing the film may find either revelation or confirmation. It is more likely that he will find both.

—Ledford Carter

## CREATIVITY

(U. S. Department of Agriculture, Motion Picture Service, Office of Information, Washington 25, D. C.) 11 minutes, 16mm, sound, color, 1958.

### Description

Narration from the Book of Genesis opens the film with pictorial representation of cosmic creation and birth of the earth (using scenes from national parks and several volcanic actions). Life on earth through lower forms to animals, birds, and fish is developed. Man is introduced, including his creative work and imagination. Quotations from various philosophers, such as Confucius and Shakespeare in the fields of science, literature, and art are used in conjunction with statuary from different sections of the world and from different eras of time.

Prismatic color patterns and arrangements are used to focus attention on the narration. A delayed title is used, coming after the first hundred feet of film.

### Appraisal

The title, *Creativity*, indicates the thesis of the film which is that of imaginative "creativity." In this film, color, art objects, and literary narration are combined to catch and hold attention. Emphasis is placed on man's ability to conceive, imagine, and create. The pace is fast, going rapidly from one aspect to another. It is recommended for use in senior high school social studies, art, music, and science classes to stimulate imagination. Adult and college-level groups may find it valuable in posing a field for critical focus of thought. *Creativity* was originally produced as a special workshop film based on the theme of "creativity." It was done on a very low budget and stock footage can be detected by the critical eye, however, this does not materially detract from

the effectiveness of the film.

—R. A. Frye

## MAKING SENSE WITH OUTLINES

(Coronet Films, Coronet Building, Chicago 1, Illinois) 11 minutes, 16mm, sound, color or black and white, 1958. \$100 or \$55. Teacher's guide available.

### Description

This film, not just a revision of Coronet's earlier film *Building an Outline* (1948), although the content is similar, is a completely new production in the language arts area.

To emphasize the practical application of the use of an outline and to motivate an interest in the process, the film shows a fifth-grade class planning a field trip to an apple orchard. The teacher suggests to the students that it would be helpful to them and to the farmer they intend to visit if, before making the trip, they list all of the things they want to know about apples. The class soon discovers they have so many ideas that organizing them into an outline will help to clarify their thinking.

From this point the film progresses rather rapidly through the major steps involved in building an outline. The content covers major topics, minor topics, numbering, lettering, periods, and capital letters. After their outline is completed, the children write a letter to the farmer enclosing the outline so that he will know what they want to learn on their trip to his farm. The film closes with the suggestions that outlines may be used to prepare class reports, both oral and written, and to organize thinking and ideas. Actual filming takes place in a typical classroom situation and later moves with the group to show some of the experiences of the field trip. The last few feet of footage is devoted to an evaluation of the trip as suggested by the preliminary outline and a class report prepared by an individual student.

### Appraisal

The evaluators feel that this film does an excellent job of introducing young students to the purposes and techniques of the outline system. Suggested areas of use are on the upper elementary level to introduce the practical application of outlines and possibly for use on the junior high school level for reviewing the techniques and purposes of outlines. The content is easily understood, since it follows a logical pattern of thought. Nothing occurs in the visuals which in any way detracts from the narration. Color, though not essential to the development of the main ideas, is especially satisfying.

—Elizabeth Weiser

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Prepared by William Lewin, Ph.D.



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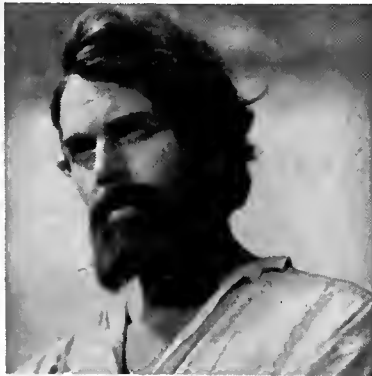
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# Useful Filmstrips

By **IRENE F. CYPHER**

Associate Professor of Education  
Dept. of Communication Arts  
New York University



We have long advocated reliance upon the filmstrip as a very important and versatile medium to use in educational and group work of all types. Nothing has caused us to change our mind. Indeed, we would encourage any teacher or group leader who may be seeking a way to incorporate visualized experiences into his work to use a filmstrip as a core around which to build study, discussion, and experimentation. There is nothing we deplore more than a "showing" of filmstrips; but an ounce of creative thinking, plus some common sense thoughtfulness put into the "use" of filmstrips, can bring really excellent results. The following filmstrips are among recent productions which impressed us as ones with value for such use.

**AT THE CARNIVAL and  
RHYTHM IN NATURE**

(Color strips; Stratco Audiovisuals, Ltd., P. O. Box 1883, Grand Central Station, New York 17, N. Y.; \$3.25 each).

Every so often there is material which uses a slightly different treatment to present familiar subjects. In this instance a new producer makes such an initial presentation with two filmstrips which are truly delightful and a pleasure to recommend. Teachers who are seeking filmstrips with a potential for creative projects, pictures to arouse participation in discussion and story telling will find them a welcome addition to their list. In each instance there is picture content only and no captions. "Rhythm in Nature" gives us seventeen frames, each one of which illustrates or suggests a possible source of rhythm or design in nature in which motion is clearly discernible. "At the Carnival," in twenty-two frames, provides a sequence of pictures highlighting all the things that delight and capture the heart of a child at a carnival. In each instance there is a record (of similar name) which can be played in conjunction with the filmstrip and there are many possibilities for use in language arts, speech and oral expression and rhythmic. There is flexibility in these materials, which can be adapted to meet

the needs of different children, different units of work, and different grade levels. In fact, we prefer not to suggest one specific grade for them but suggest rather that they be considered useful in many different grades.

**CONQUEST OF SPACE SERIES —  
"EARTH SATELLITE" and "IGY"**

(Color strips; Basic Skill Films; 1355 Inverness Drive, Pasadena 3, Calif., \$6.50 each).

Students in both science and social studies today have need to understand and appreciate physical phenomena such as the earth satellite, the law of centrifugal force, gravity, and their relation to weather and radio communications. Current observance of the International Geophysical Year has of course highlighted scientific research being done to measure air and space above the earth, the earth itself, oceans, and the inner parts of the earth. These filmstrips give, in drawings and diagrams, pertinent information about the areas indicated. Each strip is divided into sections for better use in presenting the projected story, and each has as part of the strip a teacher's guide section, word study list, and review questions. These are strips to be used as study and discussion progress, and not for mere passive viewing. They will probably prove most successful in the upper elementary and high school.

**CORRELATED SCIENCE SERIES —  
ELEMENTARY CHEMISTRY GROUP**

(3 strips, color; Society for Visual Education, 1345 Diversey Parkway, Chicago 14, Ill.; \$16.30 set with guides, \$6.00 single strip.)

The changing emphasis on science material in the elementary curriculum makes this set of filmstrips very timely. The general purpose is to provide help in learning to know basic characteristics of the common elements and the symbols used to designate them; to explain how chemistry and chemical changes affect our everyday lives, and to assist in gaining some concept of what chemistry contributes to modern

civilization. There are three strips, *Atoms and Molecules*, *Chemical Changes*, *What Things Are Made Of*, and there is a teacher's guide with each. The strips are intended specifically for pupils in grades six through eight. The teacher who is an expert in science will approve of these strips, and they will also be helpful to the teacher who is refreshing his science background and needs materials with practical accurate information.

### SIMPLE MACHINES HELP US WORK

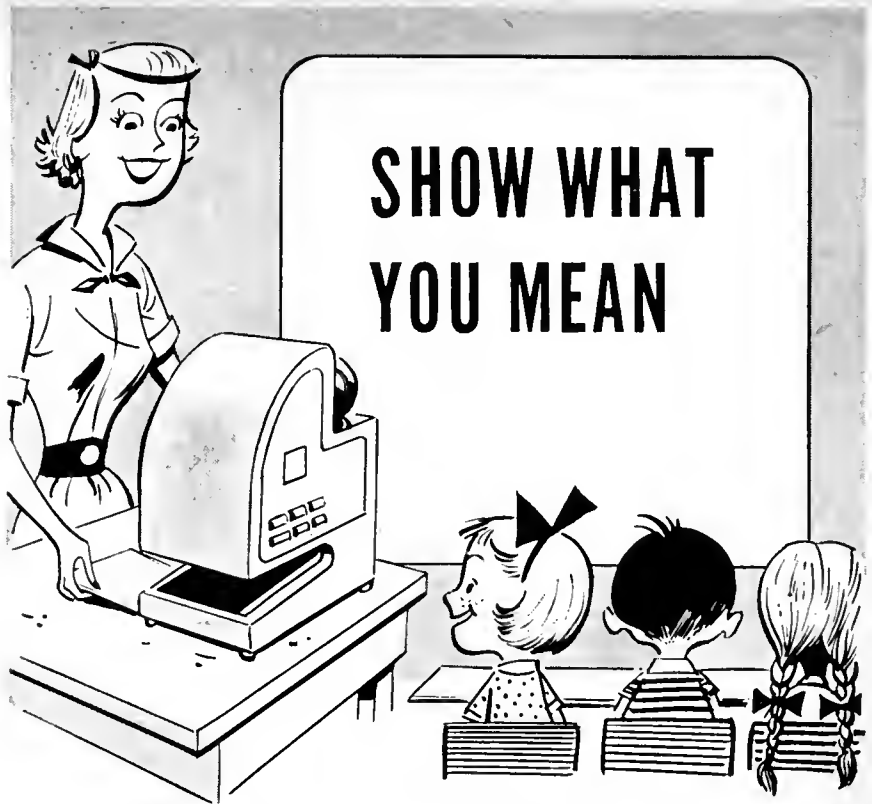
(Color, six strips; Jam Handy Organization, 2821 East Grand Blvd., Detroit, Mich.; \$28.50 set; \$4.95 single strip.)

Children in the primary grades have a keen interest in facts about "Why things work." In this series we are given illustrations of the hows and whys of levers, wheels and axles, pulleys, ramps, wedges and screws. All of these simple machines are part of the pupil's everyday life, and he will need to be familiar with their use. The filmstrips offer simple experiments that should prove invaluable in preparing pupils to work with these machines, and to understand their functions. Filmstrips of this type are useful both as preparation for experiments and projects, and as an aid to reviewing work done and knowledge and information gained in the doing. Pictures and explanations are well selected in terms of primary grade age interest.

### THE STORY OF D-DAY

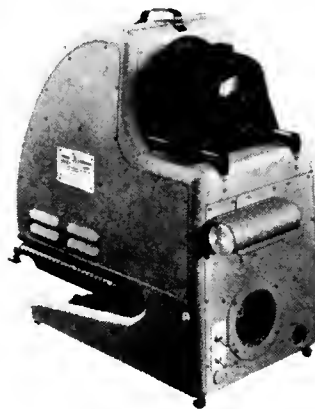
(Color; single strip; Enrichment Teaching Materials, 246 Fifth Ave., New York 1, N. Y.; available as single filmstrip; also with correlated book and record; for price combinations write producer.)

Frame 4 of this filmstrip tells us that, "History stood at the crossroads on D-Day, June 6, 1944." Then the strip goes on to give us a graphic presentation of the major events connected with the leading up to the day when Gen. Eisenhower was directed to undertake operations aimed at destruction of the German armed forces. The filmstrip is a self-contained unit and can be used as it stands. As with other materials offered by this producer, however, there is also available a record dramatizing this historic episode and a Random House Landmark book for those who would read in greater detail. Coordinated units such as these provide a teacher with instructional materials of different types. This filmstrip is well suited to the middle and upper grade interests and units of work.



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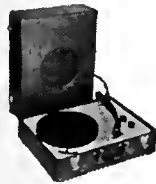
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# SOUND advice



about audio materials and equipment

by **MAX U. BILDERSEE**

We were curious, recently, to discover the depth of recordings potentially suitable for instructional use. We carefully canvassed the catalogs of several publishers and came up with some truly astounding information. In the field of English and Literature alone there are more than six hundred recordings of potential value. We could judge only by titles and the known reputations of publishers and we were deliberately selective rather than inclusive in editorial policy. The outcome surprised us considerably. For instance, we found no fewer than eleven "Hamlets" — some complete and some excerpts — some on tape and some on disc. Who reads the title role? John Barrymore, for one, as well as John Gielgud, Maurice Evans, and several other famous and lesser known actors.

One "Hamlet," which we haven't yet heard but which excites us in concept, is produced by Word Records and is the Baylor Theatre production of the play. No less than three different men play the lead role to depict the honest, human side of the Dane, his manners as a courtier, and finally his actions and voice as a matricidal individual. We can only guess, but perhaps this production will open up new

vistas for the presentation of drama via recordings. We have always assumed that one individual should play the lead role — and that each role should have its own reader. But is this necessarily the case? Cannot it be that several performers are needed truly to delineate a particular character, and that this particular production will sound the way to new production techniques which will change our ideas about audio presentation of drama. We have the recordings at hand, and we will report on this "Hamlet" in November.

## Many Poetry Recordings

Poetry, naturally, dominates the field of recordings in English. Not all great poets are represented — nor are all forgotten. There is a variety of fine American and British poets, both modern and of earlier generations whose work has been recorded. Some of this we have already reported. Keats, Shelley, the Brownings, Walt Whitman, Longfellow, Frost, Yeats and Sandburg are all represented — and may be said to dominate the selections. What a golden opportunity for the alert teacher exists, to use several recordings of one poem to excite reactions in terms of comparison and contrast.

In addition to the poetry and drama there are readings of novels, short stories, selected portions of a variety of works, essays and biographical sketches. The latter are usually quite informal and are largely based on interview or discussion by the subject himself. Only through the recording can this material be brought, at the teacher's will, to the attention of either the class or the individual. The teacher unaware of this material can be said to need guidance into this fertile area.

We were intrigued by the title of a comparatively recent tape recording, "How's Your Hearing?" (Mooney-Rowan Publications, Severna Park, Maryland). This "tapebook number 2" is available only on tape at 7.5 inches per second in a dual track recording.

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**Bernstein on Beethoven**

The content is interesting, being thirty minutes of selected music including "Grandfather's Clock," "I'll Take You Home Again Kathleen," "Song of India," "Meet Me in St. Louis," "Bird in a Gilded Cage," "Humoresque," and "Aloha Oe" among others. These are intended for recognition purposes in a hearing test.

The entire recording is designed to screen hearing difficulties and to discover significant losses which require medical or clinical attention. The effort is applauded although we believe that the school uses may be limited. Actually, the recording, and the presentation in the accompanying booklet, suggest that this be done in a social surrounding rather than a school situation. The first instruction is to "gather together around your player six to ten friends." This sets the tone for the test.

In addition to the music approximately fifteen minutes is devoted to frequency discrimination testing in which the participants are directed to determine which pure frequencies are higher (or lower) in contrast with another. Thus, in 33 pairs, the listener is asked to demonstrate discrimination in the range from 480 to 6,500 cycles per second. The differentiations offered are as fine as 30 cycles (530 vs 560 cps) and as gross as 3,000 cycles (1,000 vs 4,000 cps). Another section is devoted to testing both vowel and consonant differences in word pairs. In this section "rye" and "lie" are contrasted for aural comprehension as two similar sounding consonants.

The conclusion reached is that the individual who cannot recognize well-known melodies, the difference between higher and lower sounds, and the differences in consonants is in need of immediate attention. And to this we agree.

But the classroom applications are limited. To begin with, without instruction this will require an hour to complete as a simple screening test. The use of the recording for this purpose presumes a tape player in perfect condition (a situation which does not always exist), an acoustic situation which can be fully controlled—even to the distracting outside sounds, no variations in general listening conditions and equi-distant separation for all participants from the sound source. Not impossible, but unlikely. Finally, no amateur in this area of graduate study should take it upon himself to judge the results! Hearing testing is a matter of professional competence and should be left to those specifically trained in this area.

Students with either glaring or even suspected difficulties should be referred to specialists for examination.

A delightful recording, suitable for Music Appreciation classes at all levels from the Junior High School up is Columbia's CL 918. This is titled "Symphony Number 5 in C Minor, Opus 67" by Ludwig von Beethoven, but don't be misled. One side is devoted to an exceptional discourse by Leonard Bernstein in the construction of the Symphony from every standpoint. Mr. Bernstein has gone deep into the mind of the composer in an effort to help the listener discover why certain passages sound as they do. He has used discarded manuscripts and introduces them in appropriate places in the performance to show how and why these were discarded or revised by Beethoven into the symphony as it is known today. As a teacher Mr. Bernstein is exceptional and his demonstrations and explanations are deft. He draws an interesting and challenging parallel between writing a symphony and creating a literary work of art—and in this regard this recording can be effectively used in English classes. But it must first be considered in terms of music appreciation and instruction, for which it is alone in its field, and superior to anything we have heard for this broad field. The reverse of the recording is worthy of note, too, being a performance of the Symphony by the Philharmonic Symphony Orchestra of New York under the leadership of Bruno Walter. And this is a "treat to the ear" by itself.

Enrichment Records (New York) has released several of the titles mentioned here last month. Among them are "Patrick Henry's Famous Speech" and "The Bill of Rights" which back each other on one twelve-inch recording. The size is reported here because it represents a change in policy for Enrichment, and the recording profits, qualitywise, thereby. The Patrick Henry recording is essentially a portrayal of the mood of the American colonists, as shown through the songs then popular. There is a very good selection of material and the delivery is professional and thoroughly competent. The Bill of Rights is a long and detailed document and editors have successfully presented the highlights thereof, with appropriate explanations, without depriving the document of a bit of vitality or significance. The latter side summarizes the causes of the American Revolution and of the general dissatisfaction with the Articles of Confederation. Both of these sides are intended for junior high school classes, and can be profitably employed in instruction at this level. They are accordingly recommended.

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# Church department



by WILLIAM S. HOCKMAN

## The Filmstrip's Future

### I

As the 2 inch by 2 inch slideset displaced the lantern slide, so the filmstrip supplanted slides. As we look back, we can see clearly what happened: the slideset could do the job when the demand was small and the churches willing to pay a small rental charge. When the demand grew and the churches wanted to purchase and own materials, the slideset was too costly and difficult to duplicate and a new medium came along and displaced it.

The filmstrip took over the job of providing the church with projected still picture material because it could be duplicated easily, cost less, was somewhat easier to use, and had a fixed order of pictures. At first the "teaching" captions were right on the frames. When left off, they were supplied at little cost on mimeographed form. As many will remember, this newer medium took over very fast and the slideset receded into insignificance.

The handwriting for all this was on the wall at the time of the first and second International A-V Workshops, at North Park College in Chicago in 1944 and at Lake Geneva in 1945. Few saw it; no one made anything of it. However, by the time of the fourth and the fifth Workshops, the filmstrip was a newcomer in the church field and attracting considerable attention.

It was at this time, not at the fifteenth Workshop, that the leaders of the church A-V movement should have asked if the filmstrip had the inherent characteristics and educational potentials required of the medium which seemed destined for extensive use in the church. This question of media potential in relation to the categorical objectives of the churches' program got scant attention at that time. I raised it in my book (*Projected Visual Aids in the Church*, Pilgrim Press, but so far as I know the basic research needed for an answer still remains to be done.

### II

Today we in the church field are confronted with three basic questions

relating to the future of the medium of the filmstrip: a) is it becoming too expensive? b) can anything be done to improve the physical characteristics of the sound filmstrip and make it easier to use? and, c) can it meet the need of the church for a fool-proof, inexpensive, visual or audiovisual medium for use at the level of the classroom, by small groups, and by the tens of thousands of small churches across the country? Let us look at each question briefly.

When the slideset had only incidental relationship to the program of my church, renting it from a distant depository was satisfactory. As the demand for useful visual material grew in my church, our interest shifted from renting to ownership. It was at this point that the slideset was first found wanting—the cost of a good set was more than we wanted to pay. It was the old problem of mass production. To meet this need, a new medium was brought forward.

We have a somewhat parallel situation today with the sound filmstrip. We now need a medium which can put still picture material into the classrooms, of which there are many in every church, rather than just into the departmental rooms. In relation to this need, the sound filmstrip as it is now developed looks to many churches and educational leaders like a pretty expensive medium.

Take my own church as an illustration. Five years ago filmstrip utilization was limited to the departmental level. This meant that two or three filmstrip utilization units were enough for the church. Within this period of five years utilization has dropped down to the classroom level. Four filmstrip units will no longer do. We need more. As utilization drops from five or six departments to fifteen or twenty classes, we face the economics of this medium. The trend in my church is the trend across the nation.

To make this situation more acute, the proper utilization of the sound filmstrip requires the use of record playback equipment. We are up against a trend here. Within years upward of 90% of all filmstrip material

has and is now coming out with recorded sound.

To recap: if a sound filmstrip has become itself a \$10 package, and if its proper utilization requires a \$50 to \$100 projector plus a \$30 to \$50 record player plus a \$20 to \$40 projection screen, to say nothing of the \$14.95 table filmstrip previewer, how can this medium qualify as the one to bring the projected still picture into the classrooms of the larger churches, and also into the tens of thousands of smaller churches? In all honesty, and with as much objectivity as we can summon, this question of cost must be faced when we consider the filmstrip's future.

### III

When we turn to the filmstrip's inherent physical characteristics, we are confronted with factors that are already operating to limit the popularity of this medium. So far as I am aware, the filmstrip was never engineered, never designed. It was discovered; found—come across by the makers of the slides which made obsolete the expensive and hard-to-duplicate lantern slides.

This may account for some of its physical peculiarities: hard to roll up because of the springiness or temper of the material; hard to remove and return to its container; easy to get into the projector wrong end to; easy to get into the projector wrong side to; hard to make out the title with the un-aided eye; difficult to preview and study without special equipment; easy to finger-smudge; and, needing to be framed with every insertion into the projector. Quite a list!

While every one of the "troubles" can be overcome to a satisfactory degree by careful training and long practice of the user, these very faults of the medium are nominated time and time again by leaders as tending to limit its mass use in the church. These faults are real, and must be faced as the future of the filmstrip is weighed.

Notice, also, that the user (at every level in the church) must not only master a medium with these general faults, but must at the same time master the operation of a second piece

of equipment — the record player for the filmstrip's commentary. He must develop finesse in operating both at the same time—a chore and test of skill even for old-timers like myself.

And, let us remind ourselves, one slip in bringing off the use of a sound filmstrip in a department, group, or classroom, can flub the whole performance so the educational potential leaks out of the situation like water out of a berry-basket.

What can be done about this? At least three things, as we see it. Produce fewer sound filmstrips, improve the physical qualities of the filmstrip, and develop inexpensive projection-playback equipment within financial reach of the church.

It is superficial, it seems, to assume that if a given piece of subject matter is cast into the filmstrip medium that it will be better still if made into a sound filmstrip. We need a keener and more objective appraisal of material (content) in terms of what media and what format within a medium. This is the first step, and a necessary one. We doubt if the church really wants all its still projected material in the sound filmstrip medium.

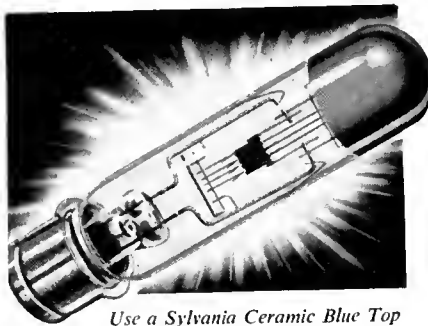
Secondly, the filmstrip *can* be improved. Some of the (ill) temper can be taken out of the thing. It's too springy for easy handling. The front end can be marked — with a frame-size green arrow, perhaps. The tail end can be marked — with a large red arrow. The title can be put on legibly, using several clear frames. The right side of the thing can be indicated somehow. (Manufacturers may need to cooperate on this one.) Certainly, it can be printed and cut with relation to sprocket holes so that when fed into a *standardized* channel it will always be in frame. (This, too, will need the cooperation of the manufacturers.)

With millions invested in the medium of the sound filmstrip by the industry, it would seem reasonable to assume that producers, laboratories, distributors, and users would be more than willing to conference together for the purpose of making this medium more acceptable to the masses who should use it. Unless this step is taken, how do we know but the future will find the sound filmstrip wanting just like a few swift years took the measure of the once-promising slideset?

While we have no desire to see the filmstrip projectors now owned by the churches made obsolete, we do believe that a carefully designed, integrated, one-unit projector-player which is easy to operate and easy to buy, is definitely indicated if the medium of the filmstrip is to have a secure future in the church field. Already produced for industry, and business, are such

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projectors. Nothing but bold and creative engineering stands in the way of creating a satisfactory one for the churches' classrooms. It is altogether possible that this "new" integrated projector would use the principle of rear projection, enabling the teacher to face his class.

The sound filmstrip can be improved along these three lines. If it is done it will have one future; if it is not done, it will have another future. Now is the time for action, although ten years ago would have been better.

#### IV

Interest in a new projected still picture medium, no larger than a man's hand, was in evidence at the California Workshop in 1956. By Green Lake in 1957 it was a sizeable cloud formation there in the horizon for all to see who would. Some did see it, talked about what it meant, and tried to relate it to the filmstrip's future. At the first consultation this summer at Penn State this interest in a medium for the classrooms of the church was much in evidence, and carried over into the fifteenth Workshop.

For many of us, three factors are important in any consideration of improved or new media for projected still pictures: a) holding to the 35mm size; b) continuing the usefulness of the large resource of present filmstrip materials; c) keeping in operation, even with adaptive devices, the projectors now owned by the churches. Others in the movement will think the time has come for radical change, for the creation of a new medium for the projected still picture. To the most far-seeing and objective among us, both positions will have considerable merit.

#### Conclusion

Within a decade the verdict will be in. Projected still pictures are destined, we believe, to carry the burden of visualizing certain parts of the church school curriculum. They will share this job with the sound motion picture — short, and power-packed as few now are. Along with this will come a new understanding of the power of the audio medium, and to it will be assigned a significant role in the teaching work of the church.

While over the long-years advancing technology will bring us audio and visual (and audiovisual) media with power and characteristics now little dream of, the sound filmstrip can have a long and useful life-time in the church if all those concerned with its production, distribution, and utilization will face present realities and do something bold and intelligent about them.

— WSH

### Accenting the Positive

At last we have a mental health film that shows *health* and happiness and not just problems and perplexities. Thus, another title for *The Bright Side* could easily and accurately be "The Blessedness of Parenthood." Here is a 25-minute B&W film which documents the kind of un-common sense that Dr. Benjamin Spock has been talking about; a film which shows parents playing their roles with wit and devotion and getting a lot of deep joy out of it. They seem aware of the conviction that the family drama provides growth for the parents as well as the children. Highly recommended for use with parents, teachers, ministers, professors, older

youth, and all who want to accent the positive aspects of mental health in the family group.

*Bitter Welcome* spells out what it means for a former mental patient to win his way back into useful and suitable employment, to gain and hold a place among men. This well-photographed 36-minute film dramatizes his courage, his anxieties, the fear and suspicion of fellow workers; and, his successful battle to keep his home, his job, and his confidence in himself. Here is a film for the general public — which needs to learn that patients can be cured; can work again. It is a film for the professionals of the community — ministers, social workers, doctors, nurses, employment officers, and community leaders — since it is they who determine the general social climate to a significant degree. Recommended. (Both films from The Mental Health Film Board, 267 W. 25th Street, New York 1, N.Y.).

I liked Julien Bryan's 24-minute documentary film, *Russia*. The producer has been a perceptive viewer of the human scene for some years now; this film has excellent content and technical qualities. Beginning with some priceless silent footage of the 1905-10 vintage — showing court ceremonies of the Czar and living conditions of workmen and peasants of that era — it moves across the contemporary Russian scene, showing us just the things we want to see. Highly recommended to older youth and adults in church, college, university and community. (From International Film Foundation, 1 East 42nd Street, New York 17; rental \$10)

In the 16mm sound film *The Christmas Deer*, a fine old legend is retold for children and adults. Timeless and universal in appeal, this beautiful 14-minute film was produced by the Grover-Jennings Productions (4516 N. Hermitage, Chicago 40, Ill.) for use in church and school, and has good qualities throughout. Some care ought to be taken when presented to children to orient them on the story line, which is just a bit complicated. The photography of Lutz Hapke of the deer are exceptionally fine. Recommended.

*Retire to Life*, and *Adventure In Maturity*, are companion films on the "senior citizen" theme. The first shows us a man doing "retirement" the wrong way, and finding out before too late how to go at it the right way. The latter film is the distaff version of this theme, showing how an "old" lady got the right perspective on old age and wasn't so old any longer. Recommended for adult groups in church and community seeking to understand the mental and vocational aspects of "retirement." Useful films in helping wake up boards and agencies having to do with assistance to the aging citizen. (From International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill.)

The finest film I have seen on its subject is *How Much Affection* — between young lovers. It is honest, candid, frank, penetrating, constructive, balanced and very useful both with young people and with parents. It can be used with young people alone — for what it says, and for the thinking and discussion it will engender. It can be used with parents — for what it says to them both directly and by inference. It can be used with parents and young people to create a background for fruitful discussion of boy-girl and parent-child relationships. Highly recommended. (From McGraw-Hill, 330 W. 42nd St., New York 36, N. Y.)

Pinched this month for space, there will be "notes" only on some new filmstrips seen during the summer. Longer reviews later, perhaps.

*Conduct on a Date*, from the older teens series of Family Filmstrips, is 49 frames of good art plus a pretty fulsome recorded narration followed by "discussion bands." Good and useful, it would have been better had it stuck more closely to its subject, conduct on a date. It wobbles into other (related) subjects and is weakened a bit, but remains a helpful presentation for the high school age level.

*Rudi Comes to Canada* tells of the arrival of a refugee boy and how he was assimilated in school, church and community. It can be used to show how it is done, and to ask Junior boys and girls how well they would do such a job — indeed, if they are being friendly and helpful to all kinds of new-arrivals in their community. Pleasing and effective art; interesting commentary with Rudi telling his own story. Printed script; utilization notes; from Friendship Press (257 Fourth Ave., New York 10, N.Y.)

In *God The Creator* one family explored how the world came to be by learning the answer given by a Japanese myth and the answer given by the Bible story of creation. The art work is good. The two scripts nicely put together. A useful filmstrip, with suggestions on use with the various age levels in the church school. Recommended. (Christian Education Press, 1505 Race St., Philadelphia 2, Pa.)



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4516 N. Hermitage Chicago 40, Illinois



# Breaking the Filmstrip Barrier

by Joseph Milliman

Supervisor, A-V Instruction  
New York City

Making filmstrips today is within the ability of every teacher and student who can take pictures with a camera.

The manufacturers of filmstrip projectors have brought this about through the development of interchangeable single and double frame masking device. Many projectors have this single-double frame device, but the one with which I am most familiar is the Viewlex combination filmstrip and slide projectors. In this machine the pressure plates are masked for a double frame picture. In order to accommodate a single frame filmstrip a special metal mask has been included. By a simple process of removing this single frame metal mask a standard or double frame filmstrip can be used with the larger aperture remaining.

A 35mm camera makes a double frame picture. The familiar 2x2 slide is really "double frame" in size. The ordinary filmstrip has frames that are approximately half this size. Filmstrip pictures normally are single frame. In order to clarify this, take a 2x2 slide and compare the picture area with one of the frames in a filmstrip.

Let us assume that Class 5-2 is taking a field trip to a local place of interest, in connection with a social studies unit being developed. The teacher or one of the parents accompanying the class brings a 35mm camera—one that he owns, or one supplied by the Audio-Visual Coordinator. While on this field trip, the complete trip is recorded. Sometimes arrangements can be made to have additional cameras so that pupils and others may also take pictures.

When the films are developed and the color slides are available for inspection, the best ones are chosen. The sequence of the trip is kept in mind and the slides are numbered according to the story being told. These slides are then returned for final processing. *At this time a request should be made so that the pictures are left on a strip in the order that you placed them.* When processed you will have a filmstrip.

There are many special uses for this type of filmstrip, made on a local production basis:

1. Unit development. — Filmstrips made of previous field trips can be used to launch a unit, develop interest, give specific information for research, improve the method of sharing

and pooling information, and introduce a new dimension to culminating activities.

2. School programs and parents. — Filmstrips can be developed in advance of open school week, P.T.A. meetings, class conferences and even for individual parent orientation to the school.

3. Teacher training. — Administrators can develop from a series of charts, graphs or other material, specific

teacher training material that can be viewed by the teacher at conferences and special meetings.

4. Curriculum development. — Supervisors of special curriculum areas now can develop a much needed filmstrip series on their specialized area. These filmstrips can be created and supported by a recorded tape that could set the pattern for instruction.

5. Specialized needs. — Non-English speaking and mentally retarded areas where the immediate needs of instruction can be met through simple filmstrip stories that can be created by the teacher and the class together.

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The 2<sup>nd</sup> Annual

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# Audio-visual trade review

For addresses of the sources supplying information on which these listings are based, refer to Directory of Listed Sources, page 546. For more information about any of the equipment announced here, use the Readers' Service Coupon on page 541.

## NEW EQUIPMENT

### CAMERAS, Movie, TV

**Bolex Single-Lens 16mm Camera.** Substantially similar to turret model; 7-speed, forward and back winding for trick effects, rapid automatic threader, parallax-correcting new "Preview Finder." Model H-16M, with Lytar 1" f/1/8 lens, \$200. BOLEX.  
For more information circle 101 on coupon

**Electric Eye-matic 8mm Cameras,** set exposure automatically, no batteries, red-green warning in viewfinder when light is insufficient. 3-lens turret Model 46 \$139.50; single lens (13mm f/1/8) \$89.50. WOLLENSAK.  
For more information circle 102 on coupon

### CAMERA ACCESSORIES

**All-aluminum tripod,** for industrial and TV use; 3-directional pan head; camera adapter quick-mount shoe; double lock knobs, non-skid rubber feet reversible to spikes, wt 9½ lb., 5'0 high when open, 41" closed. New Model ITV. SAFE-LOCK.  
For more information circle 103 on coupon

**Auxiliary lens attachments** provide telephoto and wide-angle for single-lens 8mm cameras. ELGEET.  
For more information circle 104 on coupon

**"Composor" Viewing Frame,** etched transparent plastic employs Leonardo da Vinci's classic "Golden Rule of Composition." Choice, clear for color, blue tint for monochrome; ea \$3. FEDOR.  
For more information circle 105 on coupon

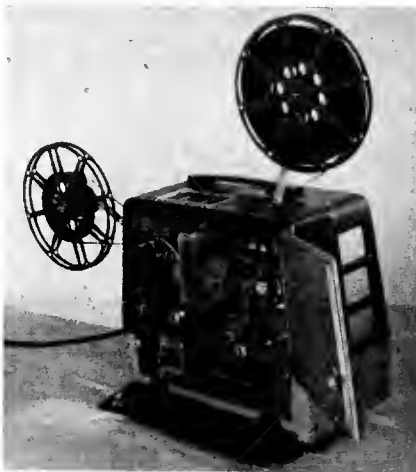
**Exposure Guides,** wallet-sized, 4-page, one for each of five Ansco films. Sample free for stamped, self-addressed envelope. ANSCO. Customer Service Dept., Binghamton, N. Y.  
For more information circle 106 on coupon

**Macro Closeups Without Extension Tubes.** New 40mm f/2.8 Kilfitt Makro Kilar A covers field only 7/8" wide for Arriflex 16mm. Wt. 6 oz. \$195. KLING.  
For more information circle 107 on coupon

### PROJECTORS, Movie, TV

**Specialist Filmosound Model 398A** is designed especially for audio-visual instruction in schools, churches, industry. Single-case; oval speaker, front-positioned, is always directed at the audience. Reverse and still clutch eliminated. Line cord permanently at-

tached; single rotary dial switch controls both lamp and motor. \$459.95. Optional: **Filmovara** variable focus lens (1¾" to 2¼"), loop setter and hour meter. BELL & HOWELL.



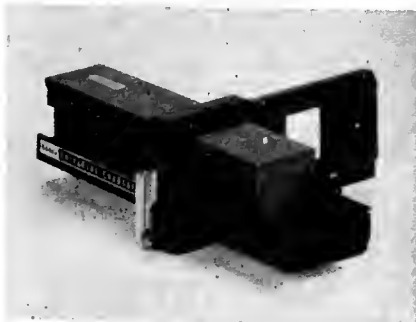
**Bell and Howell Filmosound 398A**  
For more information circle 108 on coupon

### PROJECTION ACCESSORIES

**Motorized Film Viewer** for editing and pre-viewing 16mm films has 75-watt lamp, f/2.8 projection lens, condenser and 4-sized rotating prism. Brilliant 3¼ x 4¼ image. Operates automatically at sound speed, or on one-frame-at-a-time, or manually. Weight 12 lb. in carrying case. VICTOR ANIMATOGRAPH.  
For more information circle 109 on coupon

**Self-contained rear-projection** in normally lighted classroom or exhibition hall. Cabinet, portable, 19" x 15" x 20½". STROBELVISION.  
For more information circle 110 on coupon

**Universal Slide Changer** takes cardboard, glass and metal mounted slides, fits the Kodak 300 and 500 projectors and is readily adaptable to the Signet Model 2. Molded trays hold 36 slides in any combination of mounts. Built-in shutter in the changer darkens screen momentarily between slides. \$11.95 with one tray; extra trays \$5.50 for 6. KODAK.



**Kodak Universal Slide Changer**  
For more information circle 111 on coupon

### SOUND, Equipment & Accessories

**Battery-powered P.A. System,** 200 watt, operates from 28-volt rechargeable nickel cadmium battery; output power switch range 25 to 200 watts, adaptability for additional 200 watts. Wt 45 lb. BOGEN.

For more information circle 112 on coupon

**Classroom TV Receiver** for either closed-circuit or broadcast reception or both. 24" tube; top is 70" above floor level; triple speakers below in 8 cu. ft. speaker case deliver sound right, left, center; mounted on 5" ball-bearing casters; tamperproof controls at front; receiver and speaker units separable, with carrying handles. TRANSVISION.

For more information circle 113 on coupon

**Hi-Fi Components.** 36-watt amplifier Model 209; readily convertible to stereo; acoustic level control to match cartridge and speaker to room conditions; tape and play-back pre-amp inputs; record equalizer; \$139.95. **Pre-amplifier Model 130** for stereo and monaural records, tapes, programs; equipped for 3-channel output. \$169.95. SCOTT.

For more information circle 114 on coupon

**Hi-Fi Stereo Tape Recorder** model T-1120; dual-speed; in-line head; 360-degree sound distribution with 2 self-contained speakers; PA system; 50 db isolation between stereo channels. \$199.50. REVERE.

For more information circle 115 on coupon

**Phone-page system,** loudspeakers serve as answering microphone, for up to 20 phone stations, answer received privately by the original caller. BOGEN.

For more information circle 116 on coupon

**Telectro Model 1970** Two-speed tape recorder; 5-watt; \$99.50 incl. crystal microphone. TELECTROSONIC.  
For more information circle 117 on coupon

**Transcription player - phonograph.** 4-speed, continuously variable 16-84 rpm; 12-watt AC; 12" speaker; optional plug-in cartridge stereo or monaural; plays up to 16" records; 22 lb.; "Director" Model 12V-9. CALIFONE.

For more information circle 118 on coupon

### MISCELLANEOUS

**Chalk-Magnetic Easel.** Steel sheet, painted green, permits combination of chalk-talk and magnet-held prepared materials. Also "Texoprint" papers, treated for chalk use. WHITNEY.  
For more information circle 119 on coupon

**CHART-PAK tape,** transparent, can be had in four colors, four widths plus two "curve line," 90 cents to \$1.40 per roll. Solid color tape now comes as narrow as 1/64th inch, in all 14 standard colors. Also a new chrome-and-gold weather resistant tape, in eight widths.  
For more information circle 120 on coupon

**Cine-Tack AV Screen.** Tackboard on one side, cork over sponge rubber back; screen on reverse side is matte-finished, highly reflective metal. Pivot hinge can be locked. Tackboard choice of colors—green, brown, gray. Four, five, and six square feet. TECLER. For more information circle 121 on coupon

**Easel Accessories** newly added to the "Optivox" include a dual lighting fixture giving a choice of 20-watt or special black-light illumination; also extension arms to triple the easel width; a flannel fixture for flannel-board presentations; a quick-change paper pad holder and a chart fixture assembly. There have been some price changes in the line. ADVANCE. For more information circle 122 on coupon

**Eastern "Star" Blinds** in 26 colors, hang vertically or horizontally, S-shaped slats assure complete blackout, DuPont "Ludox" coating reportedly eliminates washing. Introduced at recent NAVA show. Also "Roll-Head" standard Venetian blinds. EASTERN. For more information circle 123 on coupon

**Glass-beaded Screen 40x40"** in compact metal housing, rubber-tipped to avoid damage to furniture. \$12.95. KO-DAK. For more information circle 124 on coupon

**Front-surface Mirrors** for truly sharp rear-projection set-ups. Opaque and transparent mirrors, available in many thicknesses, shapes, sizes. Transparent mirrors allow vision from darker to lighter area, degree of transparency can be closely controlled. SEMON RACHE. For more information circle 125 on coupon

**Gyroscopic Demonstration Kit**, including classroom gyroscope, manual, precision weights, viscous damper assembly, two calibrated spring restraint assemblies, multi-purpose calibrated proportion scale and pointer, manual turntable, mounting hardware. \$235. MITAC. For more information circle 126 on coupon

**Mobile Film Developing Machine.** Originally CBS. Engineered for television news film processing, develops negative or positive at speeds up to 3,000 feet per hour, built-in chemical mixers, can be operated in any room having hot and cold water. 29"x36"x20". MPENT. \$3,980. For more information circle 127 on coupon

**"Optiglow" and "Uniglow"** new lenticular screens meet two different room situations, the former replaces the Radiant "Du-All" (nonrolling) classroom screen for use in normally lighted rooms; the latter gives maximum brightness and viewing angle in darkened rooms. Both are washable, flame and fungus proof. "Educator" Optiglow 40x40 and 50x50; Uniglow from 37x50 through 70x70; **Vyna-Flect** (glass beaded) now through 70x70 seamless. RADIANT. For more information circle 128 on coupon

**Plastic Lettering** in numerous color sizes and type faces; transparent; for making overlays, titling pictures, films, etc. \$4.95 per sheet; lettering kit 95c. PLANOSCOPE. For more information circle 129 on coupon

**Posture Chair** for film inspectors using the Foster Rewind. Adjusts to dual-control foot-pedal (power on both

spindles); height 23½ to 28." \$33.20. IFB.

For more information circle 130 on coupon

**Red-I-Vue Flannel Board**, aluminum framed, peg-board-perforated back panel; 2" rim spacing makes for easy alignment. Three by four feet, 2-section, \$70.50; other models \$17.50 to \$104.50. Flipchart attachment \$10; title card holders \$4.50; fibre carrying case \$25; zipper-type plastic \$20; **Fibretrix** sheets, 13"x10", \$3.80 doz. **Fibregrit** card stock in 7 colors, per 22x28" sheet \$1.50. WHITNEY. For more information circle 131 on coupon

**Saranspun** is the mill name for a new, inherently and permanently flame-proof drapery material, non-toxic, allergy-free, in many colors and designs, non-cracking, may be either washed or dry-cleaned. Swatch samples available. SARAN. For more information circle 132 on coupon

**Spin-a-Test**, new model HVBF, offers 30x30 dual board (flannelboard and blackboard), and 15" spinner-pointer attachable to either side. \$22.50. SPIN-A-TEST. For more information circle 133 on coupon

**Tuff Coat Cleaner**, for film and tape, anti-static, lubricating, non-injurious to lacquer coating or magnetic striping. Quart \$5.50. NICHOLSON. For more information circle 134 on coupon

**Two new "Tontine" fabrics** join the DuPont line of room-darkening drapery and A-V shade materials. A new stage curtain material comes in five colors and is embossed to resemble

## FREE INFORMATION SERVICE COUPON

To EdScreen & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

I am interested in receiving more information or a demonstration of the item or items I have indicated by encircling the code numbers corresponding with code numbers on listings of new A-V materials and equipment in your Oct. 1958 issue:

101	102	103	104	105	106	107	108	109	110	111
112	113	114	115	116	117	118	119	120	121	122
123	124	125	126	127	128	129	130	131	132	133
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Name .....

Organization or School .....

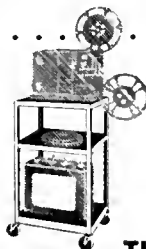
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ented "no-rub" flat back protects  
fabric. \$54.50 (50x50") to \$74.50  
(70x70"). From franchised A-V  
dealers. DA-LITE.

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are the trade names of three models of  
wheeled projector tables designed re-  
spectively for motion picture and for  
overhead etc. projectors. Two models  
each have three carrying surfaces, the  
other has two. COUSINO.

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## NEW MATERIALS

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
R—rent  
b&w—black & white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult

## EDUCATION

**A Design for Physical Education in the  
Elementary School** mp WAYNE 23min  
sd col \$190 b&w \$105. Classroom  
teacher and PE specialist collaborate  
in serving four 9-10-year-old problem  
children, against wide background of  
physical education activities. TT A.  
For more information circle 139 on coupon

**Gregory Learns to Read** mp WAYNE  
28min sd col \$235 b&w \$135. A real  
teaching situation in which children  
are taught to recognize, understand  
and pronounce words and acquire  
phonetic and other recognition skills.  
TT A.  
For more information circle 140 on coupon

**Why the Kremlin Hates Bananas** mp  
ASSOCIATION 11 1/2 min col sd Free.  
Honduras agricultural schools main-  
tained by United Fruit Co. SH A.  
For more information circle 141 on coupon

## GUIDANCE, Vocational

**Helping Hands for Julie** mp ASSOCIA-  
TION sd col Free. Doctors, tech-  
nologists, technicians, nurses and  
medical librarians rally to aid of 7-  
year-old brought to a hospital with

a baffling illness. Presented by AMA,  
AHA and E. R. Squibb & Sons. SH  
A C.

For more information circle 142 on coupon

## HEALTH, SAFETY

**Healthy Families** mp FA 10min sd col  
\$110; b&w \$60. Importance of  
proper food, rest, outdoor play and  
cleanliness in maintaining health told  
by zoo doctor. Pri El.  
For more information circle 143 on coupon

**Reach for Tomorrow** mp NSCCA 26 1/2  
min sd b&w \$100; r \$3.50; free for  
TV. Easter Seal services for five crippled  
children and adults, narrated by  
Henry Fonda. A  
For more information circle 144 on coupon

## MATHEMATICS

**Adventures in Number and Space** mp  
(series) ASSOCIATION 30min sd b&w  
lease ea \$150; series \$1,250; r ea  
\$7.50 series \$60. Bil Baird marion-  
ettes demonstrate the principles and  
application of math. **How Man  
Learned to Count; Quicker Than You  
Think** (computers); **Mysterious "X"**  
(Algebra); **What's the Angle** (geom-  
etry); **It's All Arranged; How's  
Chances** (probability, statistics); **Sine  
Language** (trigonometry); **Stretching  
the Imagination** (topology); **Careers in  
Mathematics.** JH SH  
For more information circle 145 on coupon

## MENTAL HEALTH

**Bitter Welcome** mp MHFB 36min sd  
b&w \$145. The struggle of a dis-  
charged mental health patient to re-  
gain his place in his community, his  
job, his family. C A  
For more information circle 146 on coupon

## MUSIC: General

**La Boheme.** Two 12" LP COLREC Puc-  
cini's opera complete in four acts.  
Artists, chorus and orchestra of Naples  
(San Carlo) opera. M2L 401 \$7.98.  
For more information circle 147 on coupon

## MUSIC: Instrumental

**Bach: Mass in B Minor.** Two 12" LP  
COLREC. Liturgical masterpiece, sung  
by Peter Peters, famed English tenor,  
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6027. \$7.98.  
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**Brahms: Quintet No. 1 in F Major Op.  
88, and Quintet No. 2 in G Major  
Op. 111.** Budapest String Quartet.  
ML 5281 \$3.98.  
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**Stravinsky: Le Sacre du Printemps.** 12"  
LP COLREC New York Philharmonic,  
Leonard Bernstein conducting. ML  
5277 \$3.98. Stereo MS 6010 \$5.98.  
For more information circle 150 on coupon

## PRIMARY GRADE MATERIALS

**Behind the Scenes at the Supermarket**  
mp FA 10min sd col \$110; b&w \$60.  
The many people and jobs necessary  
to help the large supermarket serve  
the community. Pri El  
For more information circle 151 on coupon

**A Day in the Life of Fireman Bill** mp FA  
10min sd col \$110; b&w \$60. The  
many things a fireman must learn and

practice to do his job well. The film emphasizes preparedness, fire prevention, community responsibility. Pri E  
For more information circle 152 on coupon

### RELIGION, ETHICS

**"And the Child Grew"** 4 sfs CHURCH-CRAFT sd col complete with four 7" LP records. The story of the boyhood of Jesus: **In a New Home; On a House-top; Up to God's House; In the Temple-Church.** Pri. E  
For more information circle 153 on coupon

**Audio-visuals in Your Church** (4 sfs training kit) FAMILY sd col Consult Family Films dealers and religious film libraries. Titles: **Why Use Audio-Visuals in Your Church; How to Use Filmstrips; How to Use Motion Pictures; and How to Organize for Audio-Visuals in Your Church.** TT A  
For more information circle 154 on coupon

**The Christian and his Home** 2 sfs CHURCHCRAFT sd col \$15 for 2 fs and 10" LP. **Christian Marriage; The Christian Family.** SH A  
For more information circle 155 on coupon

**Daily Christian Living for Boys and Girls** 8 sfs FAMILY sd col. Two series, ea 4fs and 2 LP; per series \$25.50; indiv fs \$6.50; rec \$3.50. **Learning to Help at Home; Learning to Forgive; Learning to Overcome Selfishness; Kit II: Learning to Get Along Together; Learning About Sharing; Getting Others to Like You; Learning About Friendship.** E1 JH  
For more information circle 156 on coupon

**God's Best Gift** sfs CHURCHCRAFT 10" LP col \$8. Shepherds and the Wise Men come to worship the infant Jesus, "God's best gift" to mankind. Pri E  
For more information circle 157 on coupon

**God's Wonders** (Additions to series) mp CHURCHCRAFT 10min sd col \$100 r \$5. **God's Wonders in a Children's Zoo**, children feed and caress small animals in the Brookfield Zoo; **God's Wonders in Mother's Garden**, boy and girl, helping mother tend a garden, learn many wonderful things about God's love and care. Pri E  
For more information circle 158 on coupon

**The Heart of the Philippines** mp CONSERVATIVE sd col \$300; r free will offering \$10 min. Missionaries conduct schools and evangelistic services in Luzon village; Rogelio, young Filipino, is converted and prepares for life of Christian service.  
For more information circle 159 on coupon

**Soul Keeping** 2fs (series) CHURCH-CRAFT 10" LP guide sd col \$15 (2fs 1 record). **Keep Them Faithful—With the Church**, includes home visitation, parish work; **Keep Them Faithful—With the Sunday School** includes teacher training, visitation, record keeping, selection of teen-age and adult materials, active cradle roll, parental cooperation. A  
For more information circle 160 on coupon

**Teenage Topics for Christian Youth** (12-14 age group) 4sfs FAMILY sd col series 4 fs 2 LP \$22.50; fs ea \$6.50; rec ea \$3.50. **First Dates; Whom Do I Date?; How to Act on a Date; Is it Love?** Initiatory teacher guide frames, and follow-up discussion bands after close of narration. JH  
For more information circle 161 on coupon

**Teenage Topics for Christian Youth** (15-17 age group) 4sfs FAMILY sd col

series (4fs 2 LP) \$22.50; fs ea \$6.50; rec ea \$3.50. **Going Steady** (54fr); **Falling in Love** (51fr); **Conduct on a Date** (49fr); **When Should I Marry?** (45fr). Introductory guide frames and follow-up narrative discussion bands. SH A  
For more information circle 162 on coupon

### SCIENCE: Biology

**The Dinosaur Age** mp FA 13min sd col \$140; b&w \$70. Museum paleontologists unearth the fossil remains of the giant reptile and reconstruct its skeleton. JH SH C A  
For more information circle 163 on coupon

### SOCIAL STUDIES: General

1104 Sufton Road mp CHAMPAPE 30 min sd col free. Documentary news-reel treatment of a panel discussion of various viewpoints on productivity. Does not plug sponsor or his product. Panel discussion trailer included on request. SH A C  
For more information circle 164 on coupon

**Government & National Understanding Stars and Stripes on Display** mp INDIANA 14min sd col. Proper method of displaying and paying respect to the flag. Pri-A  
For more information circle 165 on coupon

### SOCIAL STUDIES: Government

**Congress and its Members** fs NYTIMES 55 fr si b&w \$2.50. Congressional responsibility, the law-making process, characteristic daily activity of a congressman, issues that will face the new Congress. JH SH  
For more information circle 166 on coupon

### SOCIAL STUDIES: Social Problems

**Listening Library** rec LIBRAPHONE 16 $\frac{2}{3}$  rpm 12" play nearly an hour per side. Individual "books" \$11.95. (2 discs) to \$15.95 (6 discs). Series include: **Classical-Inspirational** (Shiel, Peale, Graham, etc.); **Juvenile** (Robin Hood, Tom Sawyer and 10 more); **Popular Stories** (Conrad, Conan-Doyle, Maugham, etc.).  
For more information circle 167 on coupon

### NEW PUBLICATIONS

**America, the Beautiful** poster 17x22" with 51 full-color photos representing all states, list of capitals, largest cities, population, size, state flower. Single copies 25c. SAWYER.  
For more information circle 168 on coupon

**Audio-Visual Notes from Kodak** 8pp 3x yearly free to "administrators, leaders or opinion formers in education, business, and industry." Carries with it also other A-V publications from Kodak.  
For more information circle 169 on coupon

**Audio-Visual Program Aids for the Jewish Festivals** AAJE 80pp \$1.25.  
For more information circle 170 on coupon

**Books, Technical Literature.** Catalog of 69 publications on motion pictures and television. Free CAMERA EQUIPMENT.  
For more information circle 171 on coupon

**Broadman Press Trade Catalog**, 64pp, lists also 25 mp, 50fs, 8 maps.  
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**Educational Television Program Survey**  
No. 581. Annual survey shows 27 educational stations on air as compared with 21 last year. ETRC.  
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**Films and Filmstrips on Archeology**, 11pp annotated list of 130 items, with sources. EFLA \$1.  
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**Film-Filmstrip Catalog.** Canadian distribution for 15 independent producers; more than 200 films and a very large list of filmstrips. Margery Weiss, Box 3040, Ottawa 3, Canada.  
For more information circle 176 on coupon

**Foundation for Effective Audio-Visual Projection** 19pp binder-punched. Good practical guide on light control, seating, screens, image sizes, brightness, etc. EK free.  
For more information circle 177 on coupon

**Grand Opera Films.** 1958 Catalog. Select Film Library.  
For more information circle 178 on coupon

**How to Teach Shut-in Students by Telephone.** Second ed. Sept. 1958; 24pp. "Audio-visual equipment and material—films, slides, charts, graphs, maps, etc.—should also be brought to the child." Free. EXECUTONE.  
For more information circle 179 on coupon

**Language Training Aids** — new catalog of realia includes records, tape, slides, filmstrips, flash cards and equipment for classroom and laboratory.  
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**Instructional Materials 1958-9.** Catalog of more than 700 filmstrips in 15 curriculum areas. 24pp. Free. JAM  
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**Magnetic Sound Recording for 16mm Motion Pictures.** 68pp, covers all facets of preparing magnetic sound-on-film movies. 50c. KODAK.  
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**Photography In Your Future.** A. L. Ter-Louw. Applications in science, engineering, industry, commerce, journalism. 6pp. Free. Eastman Kodak Co., Sales Service Division, Rochester, N. Y.

**Planning Schools for Use of A-V Materials I: Classrooms** 3rd edition rev. March 1958. DAVI 64pp \$1.50.  
For more information circle 185 on coupon

**See . . . Hear Mr. Businessman.** Motion picture and filmstrip rental catalog 56 pp. Audio-Visual Center, The City College, 17 Lexington Ave., N. Y. 10. Free.

**Selected Motion Pictures 1958-9.** Catalog of free and rental films. 40pp. Free. ASSOCIATION.  
For more information circle 186 on coupon

**Stansi Apparatus to Fit the Experiment** 86 pages. Laboratory and demonstration equipment for chemistry, physics, biology, and general science.  
For more information circle 187 on coupon

**Stansi Science Apparatus for Elementary Schools** 8 pages.  
For more information circle 188 on coupon

**Sterling-Movies U.S.A.** Catalog of 31 free films. 43 W. 61st St., N. Y. 23.

**"Visualization Made Easier"** 32pp, free, CHARTPAK. Practical directions for "tape" drafting and layout, transparencies, presentations.  
For more information circle 189 on coupon

**What Closed Circuit Television Means to You.** Description of elements needed and application in school, industry, church, hospital. 16pp. Free. Blonder-Tongue Laboratories.  
For more information circle 190 on coupon

**H. W. Wilson Educational Film Guide** 1957 Supplement plus 5-year Revised Cumulation to appear this Fall, \$10.  
For more information circle 191 on coupon

**World's Largest Collection of Authentic Folk Music on LP Records** Catalog. 32pp. Free. FOLKWAYS.  
For more information circle 192 on coupon

**Young America Filmstrips Designed for Your Classrooms**, 28 pages.  
For more information circle 193 on coupon

**Your Audio Visual Handbook**, 34pp spiral bound, new edition 1958. Features many "helps" on equipment operation, film care, threading diagrams, etc. Audio-Visual Coordinators Assn. of Minnesota. 50 cents.  
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**THE CHRISTMAS STORY.** 34 Beautiful full color 2x2 Art slides from paintings in The National Gallery, with an easy reading script commentary for a memorable Christmas Gift or Show, \$12.50 parcel post paid. ARTCO, Box 455, E. Van Nuys, California.

**NEWS**

**IN THE**

**TRADE**

**Who Owns the Oldest Victors?**

The Victor Animatograph Corporation wishes to locate the ten oldest Victor 16mm sound on film projectors still in use, and will exchange them for the latest model at no cost to the owners of the veteran units. The offer is made in connection with Victor's observance of the 25th anniversary of its introduction of the first such projector, in 1933. Other "firsts" claimed by Victor include the initial 16mm camera and projector (1923), and the first sound-on-disc 16mm projector (1931). From now until December 31, 1958, the ten oldest projectors, as determined by factory manufacturing records, will be exchanged for new machines.

**RCA Develops Portable Color TV System**

Laboratory developments have been completed, according to Dr. V. K. Zworykin, for a fully transistorized portable color television system using so little power that it can be operated from automobile-type storage batteries. Contained in two compact units, weighing a total of only 65 pounds, the laboratory model uses less power than the sealed-beam headlights of an auto. The system is designed for closed-circuit applications in education, industry, defense and research. Some of its components, however, are not yet commercially available.

The performance of this experimental transistorized system compares with that of equipment employing the half-inch Vidicon and vacuum tube circuits. The 20-pound camera employs three developmental RCA half-inch Vidicon pickup tubes, and will permit the use of standard 8mm motion picture type lenses.

**Teachers' Guide On "Bold Journey"**

The "Bold Journey" television series, broadcast over ABC and sponsored by the Ralston Purina Company, aims at a school as well as family audience. Teachers' guides, prepared with the assistance of Dr. Irene Cypher, Associate Professor of Education at New York University and editor of the Filmstrip Department of this magazine, are available free from either the network or the sponsor. The guides provide a synopsis of the film, suggestions for classroom discussion both before and after the telecast, a glossary and bibliography. The sponsor's pitch is limited

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to a quite relevant, small, boxed, nutrition quiz.

Alaska, New Zealand and the Congo served as locales of the September programs, and the September 22 program included a salute to the teachers who used this program last spring, and especially to the 31 such teachers who received travel tour awards from the sponsor.

The guides and other particulars may be had from the Ralston TV-Education Department, Post Office Box 339, New York 19, N. Y.

#### Victor Adds Distributors

The Victor Animatograph Corporation is supplementing its A-V dealer distribution network by the appointment of three major photographic equipment distributors to service territories outside those served by the exclusive A-V distributors. The new channels are Eastern Photo Supply, Raygram Corporation and Hornstein Photo Sales.

#### L. A. Schools Buy 200 Record Players

The city school board recently purchased 200 variable speed transcription players, in natural finish hardwood cases, from Audiotronics Corporation. These are 4-speed, variable control units, with detachable speaker enclosure and cover.

#### Photokina — Cologne

The annual "Photokina" international photographic and cine exposition takes place this year at Cologne, West Germany, with over 500 exhibitors, of which 44 will be from the U.S.A. The dates: Sept. 27 to October 5.

#### Physical Science Films from MIT

Eight science teaching films have been completed in the program of the Physical Science Study Committee at the Massachusetts Institute of Technology, and "good progress" is being made on 20 others by Stephen White and the film group. None of the films have been used as yet, but it is expected that they will be tested soon in as many as 30 of the 200 schools offering the new science courses experimentally this year.

#### Report on Edinburgh

Ralph Creer, head of the motion picture department of the American Medical Association, brought back a report from the Edinburgh Film Festival that should be headed by American film producers who enter their product at this international show. According to Creer, only 35mm prints are shown in the big public theatre sessions, the backbone of the festival. The 16mm prints are shown only in special screening rooms accommodating not over 140 people.

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For more than 30 years the BLUE BOOK has been the desk-top reference and work-book of leading audio-visual education administrators. Its first 28 editions, revised annually, were cumulative, those following list only the new releases of their year. This year, again, the Blue Book issue lists, classifies and indexes the new offerings released during the past academic year. Every subscriber gets the BLUE BOOK — and a great many extra copies are sold for all-year reference use in film and other libraries. A-V administration offices, research and production centers, in short — everywhere that accurate release data is needed quickly, handily, constantly! *This makes the annual BLUE BOOK issue a doubly useful one for our subscribers — and, consequently, for our ADVERTISERS.*

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## DIRECTORY OF LISTED SOURCES

**AAJE**—American Association for Jewish Education, 1261 Broadway, N. Y. J.  
**ADVANCE** Furnace Co., 2300 E. Douglas Ave., Wichita, Kans.  
**ANSCO**, Binghampton, N. Y.  
**ASSA**—Association Films Inc., 347 Madison Ave., New York 17.  
**BELL & HOWELL** Co., 7100 McCormick Rd., Chicago 45.  
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City ..... Zone ..... State .....



EDUCATIONAL  
**SCREEN**  
& AUDIO-VISUAL GUIDE

NOVEMBER, 1958

BRETT HALL  
VOL. 37, NO. 11

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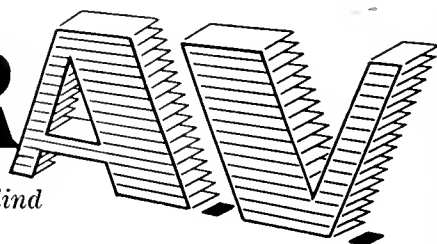
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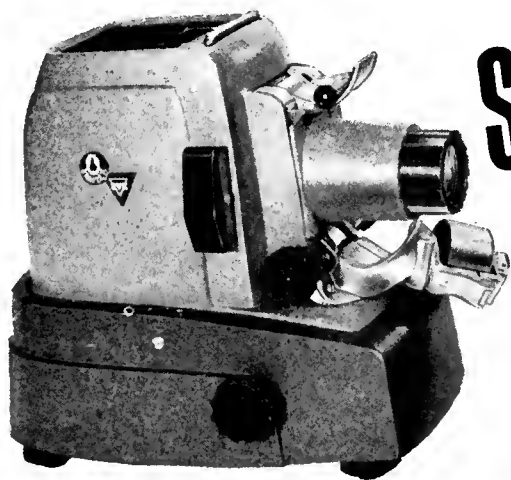
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### Prices

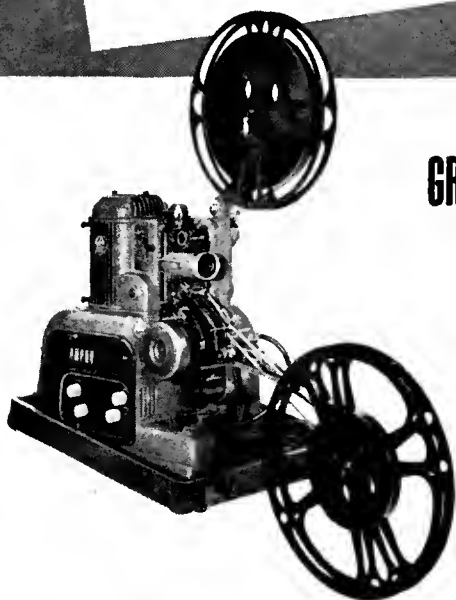
School Master 750 (750-watt model—Cat. No. 3828) \$99.50; the 750 RC (750-watt model with remote control—Cat. No. 3826) \$134.50; and the accessory Rewind Take-up (Cat. No. 3880) shown attached in the illustration above is only \$7.50.  
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For additional information on School Master or Super Stylist Projectors and their accessories, write Dept. ES-118, Graflex, Inc., Rochester 3, N.Y. A subsidiary of General Precision Equipment Corporation. Prices are subject to change without notice.



# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded  
in 1922  
by  
Nelson L. Greene

November, 1958

Volume 37, Number 11, Whole Number 369

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7  
FILMSTRIPS

in brilliant COLOR  
photography reflect  
present-day life in  
these three vital  
areas.

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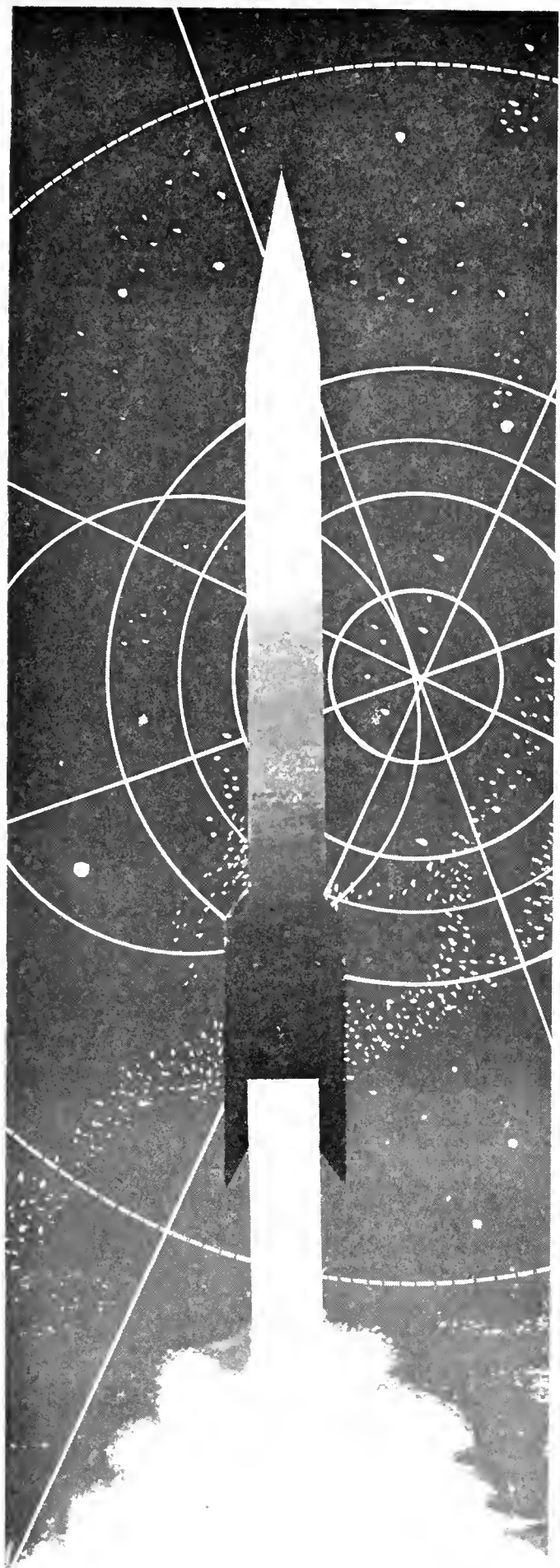
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Exciting film footage from the nation's leading observatories helped create **THE SUN and how it affects us** and **THE MOON and how it affects us** including closeup views of a satellite launching

As up-to-date as today's headlines are two new films from Coronet—**The Sun and How It Affects Us** and **The Moon and How It Affects Us**. Using unique telescopic motion pictures, the films furnish a dramatic picture of the nature and characteristics of these cosmic bodies and show in detail their relation to the earth and their effects upon it. The film on the sun shows its corona, sun spots, and solar flares and illustrates how the sun, either directly or indirectly, causes rain, winds, and magnetic storms and creates energy and natural resources.

**The Moon and How It Affects Us** similarly portrays the basic facts known about the moon. Physical features of the moon, its movements and positions in relation to the earth, and its effect on the earth are all colorfully portrayed. A spectacular highlight is the launching of a satellite. The camera shows the rocket prior to firing and immediately after it leaves the launching platform, with long shots of it shooting into space.

Both films are available in full, natural color and in black-and-white. Each is one reel (11 minutes) in length. The films are designed for science classes in grades 4-9.

Other new Coronet films in color or black-and-white.

**Growing Up (Preadolescence)** (11 min.) This film will do much to allay anxiety and concern which many adolescents feel about their own growth in the normal growth pattern. They see that growing up takes place in an uneven fashion, differing between boys and girls and varying with individuals and age. To increase understanding of how growth is regulated, the role of the endocrine glands is explained. *Health, Grades 4-9.*

**Our Senses: What They Do For Us** (11 min.) This excellent picture illustrates how the five senses of the human body work alone and together to make us aware of our surroundings, to protect our bodies, and to increase our enjoyment of living. The care of these vital sense organs is emphasized. *Health, Grades 4-6.*

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| <input type="checkbox"/> The Moon and How It Affects Us | <input type="checkbox"/> Our Senses: What They Do for Us |
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## Cover Scene

This month's cover features a still from the animated color cartoon, "History of the Cinema," created by Halas and Batchelor, Ltd., of London.

Through satirical wit, this film reveals the development of the motion picture, beginning with its deepest roots as a vague glimmer in the mind of the cave artist. It also recognizes that underlying the amazing technological conquests of the cinema and allied arts, the eternal problems of content and ethics remain.

"The History of the Cinema" is presented by Brandon Films, Inc., 200 West 57th Street, New York 19, N. Y.

## American Education Week Celebrated This Month!

November 9-15 has been set aside as the thirty-eighth annual observance of American Education Week. This year titled "Report Card U.S.A.," the celebration is sponsored by the NEA, the American Legion, the U. S. Office of Education, and the National Congress of Parents and Teachers.

This observance will no doubt give rise to considerable "editorializing" on the need for improving our educational system. We can only hope that this concern is based on something deeper than the recent alarm over Soviet advances, well founded though it is. In his third and final editorial on the National Defense Education Act, Paul Reed points out the urgent necessity of thoroughly understanding what we're doing and what we want before we forge ahead on a program and make requests for equipment. It is up to those who *work* with this equipment, the audiovisual coordinators and teachers, to see that the funds appropriated by Congress are put to the best possible use. Otherwise they may be administered according to political involvements and/or general theories without the all-important regard for individual needs.

Amo De Bernardis supports this idea in his interview, "This Administrator Sees Audiovisual in Perspective," conducted by E. Milton Grassell. He asks that teachers and audiovisual specialists be more vocal in their demands and arm their requests with convincing data.

## Army Points Way to Better Language Teaching

The many possible uses of audiovisual materials to further language training are thoroughly discussed in J. Michael Moore's article "Improving Language Teaching." The foreign languages have been very slow to adopt these aids, and the Army has furnished the spur as well as many of the most progressive methods now in use. This article was adapted from a paper prepared for presentation during the eleventh annual AV conference at San Diego State College. This in turn grew out of an article, "The Army Language School: An Evaluation," published in *Modern Language Journal* for November, 1957.

## AV "Do-It-Yourself"

In line with our policy of presenting the immediately useful and practical alongside the theoretical and philosophical, the November issue contains some excellent how-to-do-it stories. James H. Greene and Justus Rising demonstrate a method for making flannel boards truly three-dimensional. Although originally conceived for use in engineering classes, this trick can be applied effectively to demonstrations in mathematics, art, etc. Equally helpful are articles by Gidley and Hunt, Halvorsen, and Howard.

## Looking Into December

The next issue of *Educational Screen and Audio-Visual Guide* has been planned around the theme of summary and forecast. A summary of the year's audiovisual achievements offers us the opportunity both to take pride in accomplishments and to learn from less successful efforts.

And the forecasts, with such authorities as Alva I. Cox, Jr. (National Council of the Churches of Christ) and Emily S. Jones (Educational Film Library Association, among the contributors, should take on special value and significance due to the recent National Defense Education Act.

In addition, our department editors will devote at least a part of their attention to variations on this theme.

—ES

## EDUCATIONAL SCREEN & AVGUIDE

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, H. S. Gillette, 255 Foster Pl., Lake Forest, Ill.; Associate Publisher, Marie C. Greene, 5836 Stony Island Ave., Chicago, Ill.; Editor, Paul C. Reed, 116 Croaman Terrace, Rochester, N. Y.; Managing Editor, Enid Stearn, 102 E. Chestnut, Chicago, Ill.; Business Manager, Josephine Hoffman Knight, Oak Park, Ill.

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JOSEPHINE H. KNIGHT  
Business Manager

Sworn to and subscribed before me this 1st day of October, 1958.

J. A. Martin  
Cook County, Illinois  
Notary Public

My commission expires April 9, 1962

**NEW**

**NEW**

**NEW**

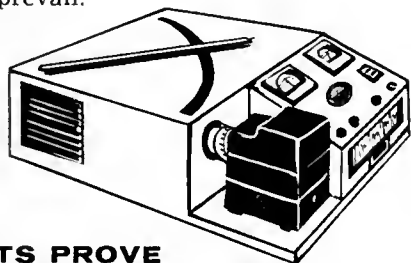


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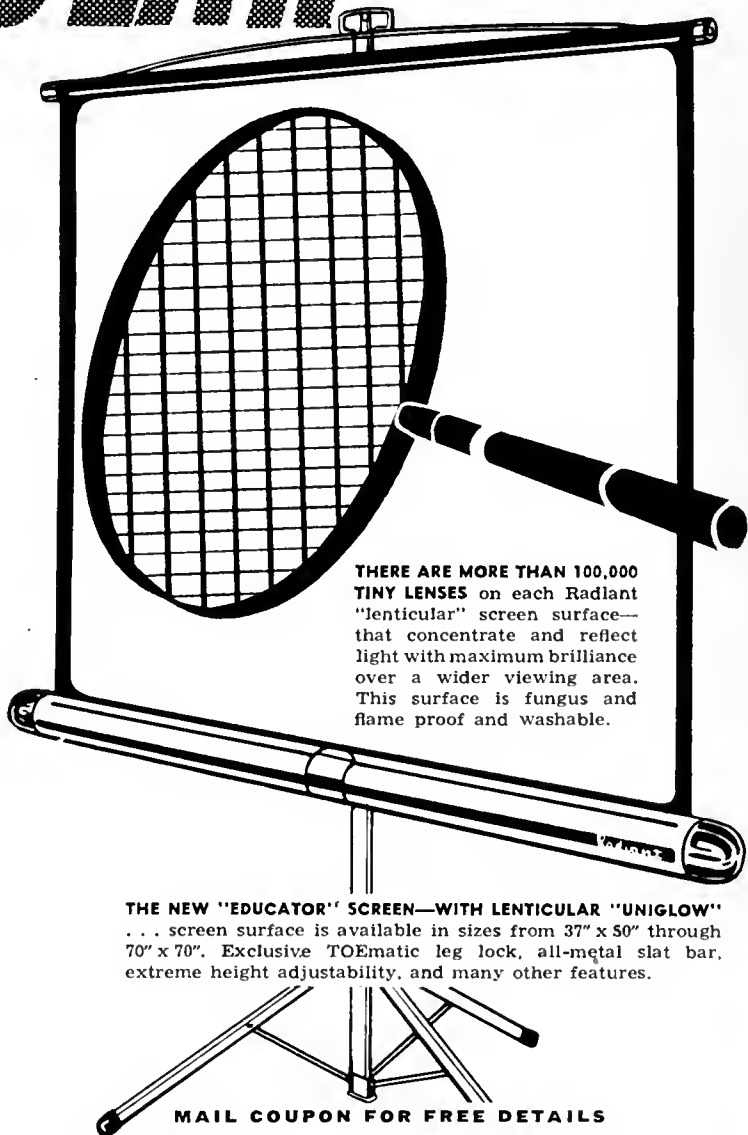
Of vital importance to all users of audio-visual aids is this new and different kind of "lenticular" screen surface—the result of more than 7 years research and development work by leading optical engineers and physicists. Actual tests have definitely proven that this surface is extremely effective for projecting in undarkened or even lighted rooms where no extreme or unusual ambient light conditions prevail.



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# RADIANT

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# Have you heard?



## Pathescope Company Films Berlitz Language Courses

Berlitz Publications, Inc., and the Pathescope Company of America have signed a fifteen-year agreement to film Berlitz language courses for the benefit of schools, industry and government. Pictured discussing the storyboards for the series are: Frederick Carrier, Pathescope producer-director in charge of filming the new language series; Edward J. Lamm, Pathescope president; Robert Strumpfen-Darrie, president of Berlitz; and Charles F. Berlitz, vice-president of the 80-year-old organization and grandson of the founder.

Forty lessons on each subject will be produced on 35mm color filmstrips, and six- to eight-minute records will accompany each filmstrip. Leading educators are working with the producers to insure suitability to school curricula.

All the courses are to be filmed on locale. Early in October work was begun on the French series; Spanish, Italian, German and Russian will follow in that order. No professional actors will be cast; instead, to achieve a higher degree of authenticity, individual French people will be used and will be photographed in their natural surroundings, going about their usual daily activities. The series should enable the student to understand provincial dialects as well as Parisian French.

The first series of the French course will be ready by January 15, 1959. Pathescope intends to make each course, as it is completed, available for sale to public schools, colleges and universities, industry and government.

## Closed-Circuit TV to be Used for Air Force Teaching

The United States Air Force will be operating its first permanent instruc-

tional system for higher education by November of this year. Major General Richard H. Carmichael, college commandant, announced recently that the system is being installed at the Air University's Air Command and Staff College, Maxwell AFB, Montgomery, Alabama.

This system, which will affect approximately 600 students per class, will link 44 classrooms and three auditoriums of the School. Five live camera "chains," each including a Dage 320 professional TV camera, 16 mm projector, two slide projectors, and one film chain with kinescope facilities will comprise the system; 64 TV monitors will be used.

Dage Television Division, Thompson Products, Inc., Michigan City, Indiana, is the designer.

## Toynbee Lectures on Film: Previewed in Kansas

Arnold Toynbee's lecture series, "A Changing World in the Light of History," was filmed on the scene at Washington and Lee University by Encyclopaedia Britannica Films, Inc. These lectures, with following discussion periods, constitute what is claimed to be the first filmed series of educational films designed for the college level.

The premiere showing was held at the Executive Mansion in Topeka, Kansas, with Governor George Docking as host. Educators from colleges and universities throughout the state were invited.

## Educational News Series Begins Third Year on Air

"Spotlight on Schools," weekly series of broadcasts of news in education, has begun its third season on the stations of Westinghouse Broadcasting Company, Inc.

Commentator is Henry Toy, Jr., president of the National Citizens' Council for Better Schools; news is gathered and written by the staff of the Council.

The ten-minute program is followed on each station by five minutes of local educational news. It is produced by Gordon Hawkins, WBC Educational Director, and directed by Kris Kritikos, Assistant Director, Commu-

nications Division, National Citizens' Council.

WBC makes "Spotlight on Schools" available without charge on other educational and commercial stations.

## Conference on Educational TV Held at Purdue

Twenty representatives of colleges and universities and two from the field of commercial television joined with ten experts in research and experimental work at the Conference on Televised Instruction held at Purdue last month. The conference, sponsored by the National Association of Educational Broadcasters in cooperation with the Purdue Television Unit, concluded that television

(1) can improve the quality of instruction.

(2) can be used to multiply the effectiveness of a good teacher.

(3) can be used to extend the boundaries of the campus for programs of continuing education.

(4) can be used effectively for teacher training.

(5) can be used to bring the same or comparable instruction to more students at less cost.

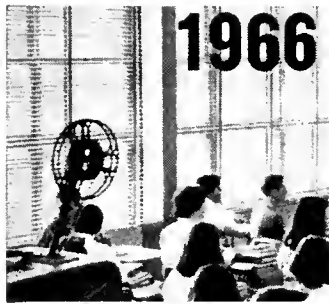
(6) can expand the efficiency of use of classroom and laboratory facilities.

(7) can result in academic prestige for faculty members comparable to that resulting from printed research.

The Conference realized that there are areas and subjects which do not lend themselves well to televised instruction and that the personal contact between teacher and student is highly important. But it stressed that there are possibilities for educational TV which have scarcely been touched.



"Fine, fine, Osgood, now breathe through your mouth . . ."



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## SMPTE Holds Convention

The 84th Convention of the Society of Motion Picture and Television Engineers at Detroit, October 19-24, concentrated very largely on educational, industrial and television applications of the medium. The first day's program dealt with laboratory practices, but particularly with 16mm color release printing by negative-positive, and the evening film program scheduled documentary and educational subjects. All day Tuesday was given over to "A New Look at Films for Industry and Education." This emphasis continued—Wednesday, kinescope recording problems and TV equipment; Thursday, closed-circuit TV for teaching, machine language translation, and designing for international television; Friday, editing sound problems. This emphasis on the profession's non-theatrical phases reflects the heavy concentration of non-theatrical production and manufacture in the middlewest and is in line with SMPTE program policy of many years standing. Programs of West Coast conventions deal predominantly with theatrical and commercial broadcast developments.

## Thirty-eight Cities to Have Controlled Reading Institutes

Educational Developmental Laboratories, Huntington, New York, is sponsoring a nationwide series of Controlled Reading Institutes for teachers of developmental and remedial reading. They have been planned to provide teaching, administrative and guidance personnel with:

(1) more complete understanding of the reading act through eye-movement photography

(2) practical techniques that provide for the development of the functional as well as the interpretive functions of reading

(3) guidance in the integration of instrument methods into reading programs.

The Reading Eye, new eye-movement camera which will be used for diagnostic reading testing, will be introduced at these one-day institutes, along with the Tach-X, Controlled Reader and an enlarged library of filmstrips.

## Columbia College Gives Award to Aid Science Teaching

Dr. James M. Davidson, Chairman of the Science Department of Chicago's Senn High School, was awarded a Magnecoid Citation tape recorder by



Columbia College, Chicago. He was winner of a competition designed to develop better methods for stimulating interest in science.

Dr. Davidson (center) receives the award from Dr. Daniel Howard (right), dean of students at Columbia College, and in turn presents it to S. L. Nowinson (left), principal of Senn High School.

## People in the News

William C. Dempsey, program manager for KPIX television, has been appointed Coordinator of School Information and Technical Services for the Alameda County, California, schools.

He has served KPIX for six years—as Education Director, Production Manager and finally, Program Manager. In 1954 Dempsey was selected by the U. S. State Department to represent all U. S. Commercial TV stations at the first UNESCO Conference on Educational and Cultural Television, held in London. He recently returned from France and Belgium, where he served as project director for a KPIX grass-roots cultural exchange program.



John C. Moriarty, Director of the Audio-Visual Center at Purdue University, has been elected president of the University Film Producers Association, for a two-year term. He succeeds O. S. Knudsen, Director of Motion Picture Production, Iowa State College.

Other officers of UFPA are: Daisy Sickles, Ohio State, secretary; Oscar Patterson, UCLA, treasurer; and Ned Hockman, University of Oklahoma, vice-president.



Syd Cassyd has severed relations with Ver Halen publications. He is continuing in the production and marketing end of television.



Dr. H. K. Newburn, former president of the Educational Television

and Radio Center, has accepted a position as consultant to the Ford Foundation. In his new assignment, Dr. Newburn will make a study of faculty personnel policies in selected state universities. He will visit each of the universities and confer with administrative officers and members of the faculties.



Paul Spencer Flynn, Oakton, Virginia, has received the Frank Spindler Graduate Scholarship in Audio-Visual Education from the University of Virginia.

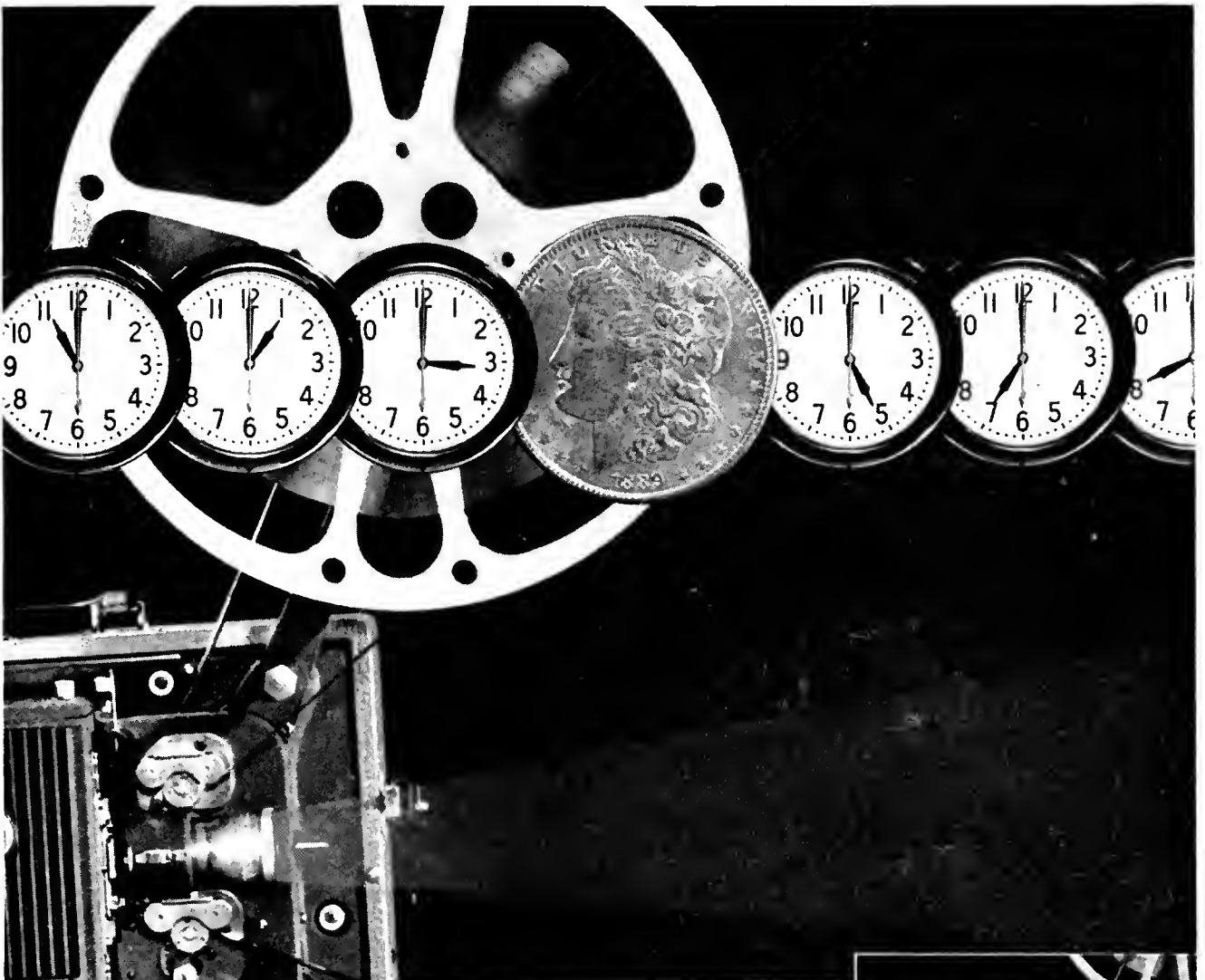
This scholarship, awarded for the second year to the University, was established by Encyclopaedia Britannica Films as a memorial to the late Frank Spindler of Hampden-Sydney, Virginia.

## NAVA Discusses "The Act"

The National Defense Education Act was the major item of discussion at the meeting of the Board of Directors of the National Education Association, held in Chicago October 17-18. Approval was given the final draft of a 16-page book detailing the provisions of the new law as it affects the audiovisual user and his suppliers. This book, "AV-845," takes its name from the official title of what is generally known as the Hill-Elliott bill. In the official language of Congress itself it spells out the intent of our lawmakers, sets out the amounts already authorized and appropriated, and the action required by the chief educational agency in each state. There are special headings dealing with the various types of equipment and materials that can be bought; the "minor alterations" that would include room darkening and presumably acoustical treatment to permit effective use of audiovisuals; loans to private schools; and the state agency procedures which during the first year require no matching money from the states. In quantity, the booklet sells for seven cents per copy (half the actual cost of preparation); samples can be had free from NAVA, Fairfax, Virginia. To expedite the handling of many routine matters the board divided itself into four subcommittees, which met separately and reported findings to the main body.

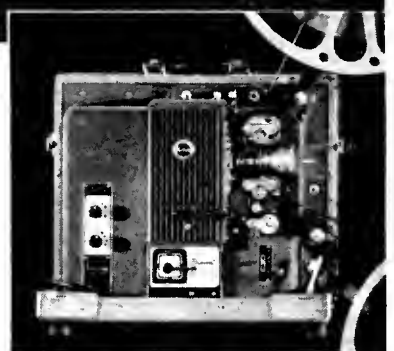
The annual spring meeting will be held at New Orleans, January 22-23, with a meeting of the 1959 Convention Committee meeting the preceding day.





# MORE HOURS OF USE

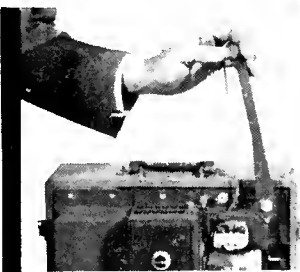
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## Research Papers Requested for DAVI Meeting

The Research Committee of the Department of Audio-Visual Instruction invites those individuals who desire to present a paper at the annual meeting to be held this year at Seattle to communicate with the individuals shown below. These papers should be in written form and require from 20 to 30 minutes to present. The research papers might deal with any phase of the audiovisual field including television. Persons interested in presenting such a paper should communicate with either of the following:

W. C. Meierhenry, Chairman

University of Nebraska  
Lincoln, Nebraska

John A. Moldstad, Assistant Chairman

Indiana University  
Bloomington, Indiana

## Calendar of Coming Events

- Nov. 9-11 — Texas AV Education Association, annual meeting, Dallas.
- Nov. 15 — Planning committee for 1959 NAVA Western Conference, Olympic Hotel, Seattle, Wash.
- Nov. 21-22 — AV Education Association of Southern California, southern section, San Diego, Calif.
- Dec. 4-6 — New York State AV Council, Hotel Syracuse, Syracuse, N. Y.
- Dec. 28-31 — Speech Association of America, American Educational Theatre Association and allied groups, national convention, Conrad Hilton Hotel, Chicago, Ill.
- Jan. 22-24 — NAVA Midwinter Conference, Jung Hotel, New Orleans, La.
- Feb. 14-19 — AASA national convention, Atlantic City, N. J.
- April 1-4 — American Film Festival, New York City.
- April 17-18 — NAVA Western Conference, Olympic Hotel, Seattle, Wash.

## New Management and Control for Ver Halen Publications

*Film and A-V World, Teaching Tools and Home Movies*, formerly published by the Ver Halen Company of Hollywood, as well as all other publications issued by this firm, have been turned over to the Sidale Publishing Company. The latter is headed by Harry C. Simonson, who formerly was associated with the Ver Halen Company as editor and associate publisher.

New offices for the above magazines are maintained at 672 South Lafayette Park Place, Los Angeles 57, California.

One doesn't have to consult a crystal ball to predict that we're headed toward phenomenal growth and development in the use of audio equipment in language teaching. Even without the assistance of federal funds it would happen. But with the spur and the urgent inducements of the National Defense Education Act it's possible that school administrators will be whisked into installing language laboratories even before they have the least notion what they're for or what they can do.

"Language laboratory" is one of the newest terms on the audiovisual front. No one knows its precise meaning, but everyone uses the words as if everyone knew exactly what was meant. Some use the phrase to describe a language classroom with a tape recorder in it. Others know that it means a room in which there is an elaborate console with dozens of completely audio equipped learning stations, with flexible wiring that permits any student or group of students to hear a choice of half a dozen channels and to record their own imitations or comments at will.

If high school administrators, under the privileges of the Defense Education Act, merely request that X number of classrooms be converted to language laboratories, no one could possibly predict what they'd get. But it's probable they'd get something they didn't want and couldn't use. You can't simply specify a "language laboratory." Some hard thinking must be done first. Language instructors and audiovisual personnel working together will have to think through the specific adaptations of listening and recording equipment that will meet the needs of the instructional program.

For each school and for each "language laboratory" installation there must be specific answers to such specific questions as these:

Should students hear recorded language? All or some? When?

Is it better for them to hear from a loudspeaker or earphones?

Should they all hear the same record or tape at the same time?

Is the quality of the sound important?

How important is it for pupils to comprehend the meaning of spoken language?

How important is it for them to learn to speak the language?

Does the testing program require evidence of the ability to speak the language being learned? (The Regents' examinations in New York State, for instance, require no proof of speaking ability!)

Should all pupils be provided the opportunity to record their pronunciations? All at the same time?

Is it desirable for the teacher to listen in while students record?

These questions are only suggestive of all that must be answered before the best language laboratory for a school can be designed and installed. Someone is soon going to set down *all* the questions in the form of a check sheet that will serve as a sure guide for language laboratory installations.

In the meantime we hope that we don't sound pessimistic or too discouraging to those concerned with the use of audio equipment in language instruction. We're convinced that this will be the most significant audio development of the decade—that there can be a break through to new great successes in the oral-aural teaching of foreign languages in the public schools. But we see dangers and risks if school people don't give this complex subject all the thought it deserves and demands. College installations cannot be copied blindly for use in high schools. College teaching objectives differ from high school objectives. A school should not blindly duplicate the equipment of another school unless teaching objectives and methods are identical.

All of us in the audiovisual field should be challenged by the urgency of the times to improve the teaching of foreign languages. Money is being provided to get the materials and equipment to do the job. It should be spent wisely and well so that instruction *will be improved*, and so that the "national defense needs of the United States" will be met as the Congress intended it should be.

# Break Through the Audio Barrier

Paul C. Reed



Dr. Amo De Bernardis

*A tape-recorded interview with AMO De BERNARDIS, Assistant Superintendent, Portland (Oregon) Public Schools; conducted by E. MILTON GRASSELL, Department of Visual Instruction, Oregon State System of Higher Education*

## This Administrator See

**H**OW does a well-known A-V leader, active for over twenty-two years as a classroom teacher, audiovisual director and administrator, view instructional materials after five years of administrative experience? What would he do differently if he were an A-V director again after his experience as a top school administrator? What future is there for A-V?

Interested? All right! Here are Dr. Amo De Bernardis' answers to these questions and several more. But first, let's start with the administrator's view of A-V.

**Question:** Dr. De Bernardis, you are a school administrator. Tell me, how do you look at the audiovisual program?

*De Bernardis:* Mr. Grassell, when one looks at the audiovisual program, he must recognize that it is something like driving into a city. Your concept of the city varies according to the route you take. The audiovisual program, when I was a supervisor, looked considerably different to me than it does now as an administrator. As an administrator, one must take a look at all aspects of the school system and try to keep the various programs in balance. If one is not careful, a particular program may get completely out of balance with relation to the rest of the school system.

**Question:** Are you implying that one must take several routes into the city to get a more realistic view?

*De Bernardis:* That's right, Mr. Grassell, and the same applies to audiovisual. Audiovisual has to be viewed in relation to the total school program. As you know, any good school system has to have a well balanced program so that the classroom teacher can do his best job.

**Question:** More specifically, just what do you mean?

*De Bernardis:* As you well know, this balance means that various departments must get the money and support they need to carry on the work which is necessary to the school system. I recognize that each individual specialist feels that he should have more and more; however, the admin-

istrator has the job of seeing that each has balance. Many times the individual specialist feels that he is not getting a fair share of the budget, or facilities. This is due to the fact that sometimes the specialist is so close to his own work and so enthusiastic about it that he fails to see the need and value of other services.

**Question:** In a way, are you saying that even as important as audiovisual is, it is only one aspect of the total school budget?

*De Bernardis:* Yes. Let's face it. The administrator is faced with many requests from all departments which make up a school system. The budget item is just one of these requests, but it is a very important one. For example, a department could not operate without an adequate budget. The question always comes up though, "What is an adequate budget for audiovisual or for some other department in the school system?" It seems to me that any budget requests must be backed up by sufficient data to give the administrator a good insight into why the request is being made.

**Question:** Do you mean to say that there is little opportunity to increase the audiovisual budget?

*De Bernardis:* Apparently, I left the wrong impression. What I meant to say is that other departments have as legitimate requests as the audiovisual department, and, as I mentioned before, the request for increasing the audiovisual budget must be backed up by sufficient data so that the administrator in charge of budgets can make an intelligent decision in terms of the money available. If the school systems had unlimited money, this would be no problem, but as you know, all school systems are concerned with limited amounts of money to spend for the educational program.

**Question:** Now I feel better. But I am still slightly disturbed. Just how could I, as an audiovisual enthusiast, go

about getting our fair share of the school budget?

*De Bernardis:* That isn't as difficult as it often appears. The usual procedure is for the school's audiovisual director to prepare a budget request. He should be a spokesman for teachers, as he is making a request for audiovisual materials which will be used by the teaching staff. However, it is my belief that sometimes the teachers themselves should be more vocal in terms of what their needs really are. In my experience, teachers have ideas of what they need in terms of doing an instruction job and too often these requests are not funneled to the administration. It seems to me that teachers should become as vocal in terms of asking for better facilities and materials as they are in asking for an increase in salaries. What I am trying to say is, that all claims for increased services should be backed up by accurate data. Audiovisual directors should keep good records of needs. This data should be crystal clear, so the superintendent and the school board will have no questions as to the needs.

**Question:** If I understand you correctly, you feel that we haven't done a good job of convincing the administration of the need to expand audiovisual facilities?

*De Bernardis:* That is exactly what I mean. I feel that as a group we talk to ourselves too much and many times

Unless we can provide proper facilities for the use of audiovisual materials, we can never expect all teachers to make use of these aids. The pathetic part of this is that these buildings will be in use for the next fifty years and the students will be denied the use of these aids in instruction.

**Question:** In regard to light control, some people claim that the so-called daylight screens eliminate the need for blinds, drapes, full closure blinds, and jalousies. What's your experience and opinion?

*De Bernardis:* I have read and heard a variety of claims for daylight projection but my thinking is that we should have not only darkening for a classroom but complete light control so that the teacher can adjust the daylight in the room to suit conditions which he feels are desirable. This would include projection, use of science materials, light experiments, etc. There is no substitute for good light control in each classroom.

**Question:** I see. Now let's turn to the international scene. There is a lot of current talk about the Russian educational system. Could we profit by adopting their methods?

*De Bernardis:* This whole question of Russian education as it applies to audiovisual materials is an interesting one.

# AUDIOVISUAL IN PERSPECTIVE

we are not able to convey this enthusiasm and need for audiovisual materials to the school administrator and the school board. I feel that we should spend more time in the community and with the administrator to keep them informed on what the needs are and the importance of the audiovisual materials in the teaching program. I also feel that we should do more writing in periodicals, such as administrative journals and curriculum journals. I am sure that the writing we do in audiovisual periodicals is very important. However, the topics are usually read by people who are already convinced of the program. What we need to do is to point out our needs to the school board and administrators who, in the final analysis, make up the budget and approve the expenditures for the materials.

**Question:** I find many good articles in audiovisual magazines. Why wasn't some of this material published for administrative journals?

*De Bernardis:* This would be hard to answer, but I have a hunch that perhaps the majority of audiovisual people who write in the audiovisual field are searching for prestige within their own group, rather than trying to strengthen the audiovisual field by writing for other journals.

**Question:** That sounds plausible. And no doubt there are other hurdles. Can you think of some?

*De Bernardis:* There are a number of hurdles, and one of the most important ones is the matter of school buildings. I was amazed at the number of new buildings which are being planned and built that do not provide for adequate use of audio and visual materials. If we had really convinced school administrators on the value of audiovisual materials for instruction, all of the buildings would have been planned for their use. Many new school buildings being completed today have no provision for light control. In some cases, acoustics and outlets present a problem.

It is very difficult to get accurate data. From what little I have been able to learn from reading and talking to people who have some knowledge of the Russian educational system, it would seem to me that Russia has done something which we could well afford to emphasize. The Russians have placed the teacher at a prestige level, which is far beyond anything we have done in this country. Also, from what little I know, they have provided adequate facilities and materials for the classrooms. However, we should not be carried away and try to mimic all of the things which Russia is doing. After all, Russia is developing an educational system which will develop a citizen for a totalitarian society. We are developing a system for a democratic society and we should always keep this uppermost in our mind. I have heard that in the audiovisual field, the Russians have produced more instructional films in five years than we have in twenty-five years.

**Question:** That's a shocking comparison, Dr. De Bernardis. Do the Russians have adequate motion picture projectors to handle all those films?

*Dr. Bernardis:* I can't answer that. However, I would assume from what I have heard that the Russians have provided not only the projectors but the clerical help and the facilities with which to use these films. This is something that we in America could well afford to consider. I believe that education of our future citizens is one of the most important functions which our society has.

**Question:** That example, alone, seems to point out that the Russians are very much aware that adequate teaching tools are essential. Returning to our country, what can we do to improve our audiovisual services?

*De Bernardis:* To me it is as simple as this. If we are going to expect a teacher to do a good job, then we must provide the necessary tools, and facilities for that person to do the job. We don't expect the auto mechanic, the



## HELPFUL BOOKS

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgor Dole. 544 pp. Illustrated; and with 49 full-color plates. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$6.25.

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgor Dole. 384 pp. 1400 illustrations. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Holsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Frozier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Starbridge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

doctor, or the dentist, to do a job without adequate facilities and tools. If we expect the teacher to do his best job, then we must provide him with the best tools and facilities.

**Question:** Assuming that we had an adequate budget in a certain school to provide all these items, how should these materials and equipment be handled?

*De Bernardis:* Mr. Grassell, as you know, I have been one of those who believes that a central instructional materials center is the answer. It would seem to me that we cannot afford to have separate departments handling the various teaching tools. I compare the instructional materials center to a modern-day, drive-in shopping center. Here it is possible to get all of the things that a person needs for the household and I feel that a teacher should have this same modern shopping center for instructional materials.

**Question:** What would you include in this super drive-in A-V center?

*De Bernardis:* I would like to change the word to instructional materials or instructional tools, or some term which would give the connotation of all types of materials. I feel that a center of this kind should handle not only the books, films, projectors, microprojectors, and that type of equipment, but also make other aids such as microscopes, typewriters, tool kits, in fact, anything the teacher may need to carry on a good instructional program in the classroom. In fact, I would go so far as to include live animals and various specimens which would be needed for instruction.

**Question:** That sounds like an impressive array of instructional materials. But, if I understand you correctly, all of the school's aids would be locked up in some sort of "supermarket" type center, and . . .

*De Bernardis:* Wait. Let's go back and untangle this. Apparently, I left the wrong impression. I am not saying that this supermarket would be centrally located in one place and that it would be difficult for teachers to obtain the materials. What I am saying is that perhaps a large school system would need one large materials center where materials would be housed and distributed to subcenters out in the schools or in the areas. What I am saying is that the materials must be easy to get, but at the same time we should not have materials left unused on shelves. This could be easily done if you duplicated too many of the materials which are used only occasionally. Here again, each school could have a materials center housing those materials which are used often during the school year. However, the materials

which are used only occasionally could be housed in the central materials center.

**Question:** Well that clears that point. Thanks. Now, getting back to the super drive-in A-V center, who should administer it?

*De Bernardis:* In regard to who should administer the center, this is not a big problem. It seems to me the most qualified person in the school system should handle and administer the center. This might be the school librarian, or the audiovisual specialist, or a curriculum director. I am sure that the teachers are not concerned over who administers the program. They are concerned with getting the materials when needed and in good condition so that they can be assured of having everything operate efficiently when they obtain it.

**Question:** What qualifications should this person have?

*De Bernardis:* The qualifications of a person such as we have discussed would be one who has had some teaching experience with a broad background of school administration and curriculum. It seems to me that it is difficult to set up an effective materials center unless the person who heads that center has some concept of what the instructional program is all about, has a flair for organizational ability, and a flair for salesmanship and promotion. After all, this supermarket also has a selling job to do and to create interest in the use of these materials. I think we could all take a page from some of the better selling procedures which have been developed in the commercial area.

**Question:** What unique services could this person render?

*De Bernardis:* This person would have the responsibility of organizing the services so that teachers could get the material with a minimum of effort. He would have the big job of developing adequate communication with the teachers, administration and the public. The in-service education of the staff would be another very important function.

**Question:** What future do you see for A-V?

*De Bernardis:* My crystal ball is a bit dusty! I would say that the future of audiovisual depends a great deal on how successful we are in getting the teachers and administrators to see that these tools are as important as the textbook. Another aspect which we haven't talked about is TV. It will have a great impact on the whole field of materials; however, it may have the tendency to overshadow some of the other tools and over-balance the program, both from the standpoint of the budget and use.



(Above) Author Halvorsen with the Instructional Materials Card Catalog. (Right) Color Code Chart. Pictures by Evelyn Ardwoin.

### CARD CATALOG COLOR CODE

PROFESSIONAL BOOKS	PUBLISHERS' SAMPLES
ARTIFACTS	RECORDINGS
EXHIBITS	SANTA CLARA COUNTY MOVIES AND FILMSTRIPS
FILMSTRIPS	STUDY PRINTS
GUIDES	TAPE RECORDINGS & MOVIES
PAMPHLETS	2X2 SLIDES
PICTURE SETS	VIEW-MASTERS

by *H. R. Halvorsen,*

Director of Instructional Materials,  
Palo Alto Unified School District,  
Palo Alto, California

“AND it came to pass” just as the Good Book says. This time it refers to our Instructional Materials Card Catalog.

With the marriage of library and audiovisual as one—the “Instructional Materials Center”—a common card catalog for both library and audiovisual was a “must.” Our Center was so designed that all materials are within the reach of teachers, and a catalog was necessary wherein all materials could be found.

Since A.L.A. and other library associations do not prescribe just how to catalog audiovisual materials, we found it necessary to make up our own system. So with the cooperation of secretaries, clerks, the Instructional Materials Consultant, and the Director of Instructional Materials, an image was born. This image materialized into a catalog which holds some fourteen different colored 3 x 5 cards which indicate the following areas of materials: Professional Books, Artifacts, Exhibits, Filmstrips, Guides, Pamphlets, Picture Sets, Recordings, County Movies and Filmstrips, Study Prints, Tape Recordings and District Movies, 2x2 Slides, View-Masters, and Publishers' Sample Books.

A Color Code Chart is placed at the top of our card catalog for teachers to

use as a guide in finding the materials wanted. Professional books are filed alphabetically by subject, title, and author, just as usual. All other materials that are audiovisual are filed, alphabetically, along with the professional books. So, for instance, books that relate to the “Colonial Period” are cross-filed right in with filmstrips, picture sets, exhibits, etc., related to this period, with an inserted tab guide preceding, which is labeled “Colonial Period.” Major areas, such as this period, were determined by the various units in our courses of study and also by other subject areas requested by our teachers over a period of years, so that no particular check list was used as an area guide.

Our catalog file shows at a glance the areas in which we are weak, and those in which we are overloaded. Research committees working on any area can immediately make a bibliography from this file and know what is available.

Now this file is in full use in our Instructional Materials Center. As we take evaluations from teachers and persons using it, we find a general feeling of great amazement at the vast amount of material that is actually in our Center for their use. We are really proud of our “Brain Child”!

# “Colorful” Card Catalog



1. Assembling materials.



2. Pouring rubber cement.



3. Dipping acetate in cement.

ARE THE PICTURES you very carefully clipped from your magazines to use in classes beginning to disintegrate into shreds of worn paper? Are they finger-smudged and torn at the edges? Take heart, for now you can give your prize clippings and pictures a lift—right from the magazine pages to a permanent transparency that can be filed away and used again and again. Such a transparency can be used on the overhead projector, or perhaps in the lantern slide projector, and it may also be circulated in the classroom. When you have used it, file it away without worrying about the wear and tear on the picture.

This method of transferring a picture from a magazine page to a transparency was originated by Harvey Frye of Indiana University (as reported in this magazine in February, 1955), and the method has been simplified and developed at the Florida State University Library School. The process is relatively inexpensive, about the only prerequisite being that the magazine you use is printed on a semi-glossy paper that has a good clay base, e.g. *Life*, *Time*, *Look*, *Good Housekeeping*, *McCall's*, *U.S. News and World Report*.

Several methods of transferring the picture to a transparency may be used. They might be divided as follows:

1. The Frisket Method

2. The Acetate Method

3. The Cellophane Tape Method

The frisket method is the one developed by Mr. Frye and makes use of frisket paper and heat. This has been modified and developed over the past few years, and has evolved into the acetate method used at Florida State University which makes use of clear or frosted acetate, rubber cement, and distilled vinegar. The process is based upon the ability of the rubber cement to "lift" the inks from the printed page onto the acetate.

Materials needed include: rubber cement, distilled vinegar, roll of frosted or clear acetate (.005 thickness), small photographic print roller, cotton, clear plastic spray, scissors, pictures clipped from magazines. It should be noted here that if you use clear acetate, you will coat the picture only. However, a frosted surface will afford the best gripping surface for the finished transparency.

Cut a strip of frosted acetate the width desired to accommodate pictures to be transferred, maximum length of acetate should be 25 to 30 inches. Pour the rubber cement into a shallow pan just wide enough to accommodate the width of the strip of acetate. Touch the acetate down near the end, frosted side to the cement, and in a smooth motion, pull the acetate across the surface of the rubber cement, lifting

4. After picture has been dipped and allowed to dry, it is taped to a flat, smooth surface.



5. Acetate is centered over and placed on picture.



# Pictures a Lift!

by Charles F. Gidley

Catalog Librarian  
Sam Houston State Teachers College  
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and Mary Alice Hunt

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away one end from the pan as the other is allowed to dip toward it. If the rubber cement is too thick, it may be thinned with rubber cement thinner. However, if you thin the cement allow it to stand for several hours before using it so that the air bubbles stirred into it will disappear.

Once the acetate has been successfully dipped, hang it on a line to dry. The cement appears milky but will become transparent upon drying.

Preparation of the picture is next. The picture is dipped in exactly the same manner as the acetate and hung up to dry. If the picture is big enough to cause problems when prepared by the dip method, then the cement may be brushed on with a soft-bristled brush. This should be done with a few quick, even strokes as too much brushing will sometimes smear the ink.

When the acetate and picture are dry, remove the picture from the line and tape it to a smooth flat surface with scotch tape. Use scissors to cut off a piece of acetate the size of your picture. Center the acetate over the picture and bring the picture and acetate together. Once the cemented surfaces touch, they cannot be pulled apart without ruining the picture, so have the acetate centered BEFORE placing it down on the picture.

Use the print roller to bring the surfaces into extremely close contact.

Any air bubbles left will appear as holes in the finished transparency. It may help to roll both sides of the sandwiched materials.

Now place the sandwiched materials into a pan of vinegar. After five to ten minutes of soaking, the paper will lift away from the acetate, leaving the ink adhered to the rubber cement. Rinse in cool water and swab away the grayish haze and paper fibers with cotton soaked in vinegar. Allow transparency to dry.

To protect the inks from damage, the transparency should be sprayed with a clear plastic spray after it has dried thoroughly, then allowed to dry again. Now your transparency may be mounted in a cardboard frame or placed between pieces of slide glass and bound.

Since in storage the surface needs more protection than just a cardboard frame, you may want to use a cellophane sleeve, such as is used for photographic negatives. A cheaper method of protecting the transparency is with waterproof cellulose acetate. Cut a piece of acetate slightly larger than the transparency and place it in contact with the inked surface. Roll it into close contact, then fold over and seal the edges with masking tape. This cellulose acetate (.00088 to .0015 thickness) may be obtained from any art supply store and can be used on any

size transparency.

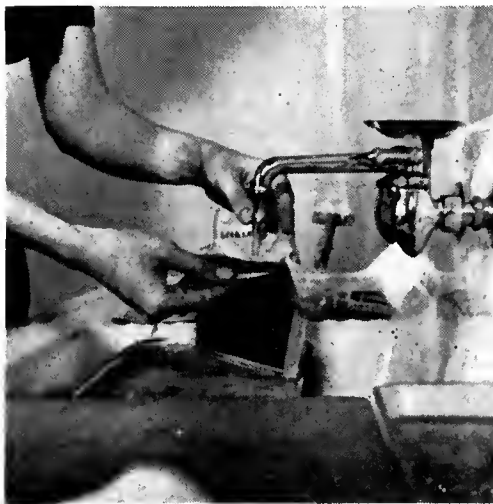
With this type of protection your transparencies can be stored in almost any type of file or container, singly or in groups, with no fear of damage from scratches or sticking together. This means that, once a group of transparencies has been made, it can be added to an ever-growing permanent collection of teaching aids that can be used over and over again.

The third method of transferring pictures is the cellophane tape method. This is simply placing a strip of sticky cellophane tape across the picture (avoiding wrinkles), rubbing the tape and picture into close contact with either your hand or a bone burnisher, and then stripping the tape away from the paper. The tape will remove the inks and some of the paper surface. The tape may then be soaked in vinegar or soapy water to remove the adhered paper and allowed to dry. It may be sprayed with clear plastic spray and, when dry, placed between pieces of slide glass. This particular method is effective for very small pictures that you may wish to use as 2 x 2 slides or a series of little pictures that you wish to use together. This may also be used for larger size pictures, if you obtain wider tape. Some of the companies manufacture special widths for industrial purposes, 4, 8, 10, and up to 20 inches wide.

6. Using a print roller, both surfaces are rolled into close contact on both sides.



7. The material is soaked in vinegar until the paper comes loose, then rinsed under cool water.



8. Cotton soaked in vinegar is used in swabbing the surface to remove haze and paper fibers.



**N**O SUBJECT in the curricula of our schools and colleges lends itself more ideally to an intelligent application of audiovisual aids than do the foreign languages. By the same token, there is none that has paid less attention to them until very recently. The painful re-examination of teaching methods came as a result of experiences gained during World War II, when the Armed Forces had to train literally thousands in the rudiments of many languages. Thanks to a totally new approach, we are now enjoying a belated renaissance in the field of modern languages. It was greatly helped along by recent international developments and our global commitments as a whole.

Foreign languages need no sales talk. Suffice it to say that public utterances concerning the linguistic preparedness of Russia's high school graduates (not to mention those of other nations such as Canada, England, France, etc.) offer a frightening prospect in comparison to accomplishments in this country. According to the latest figures released by the U. S. Commissioner on Education, Mr. Lawrence Derthick (back from Russia with nine colleagues after a month-long tour), about 45 percent of ten-year school students are studying English, 35 percent German, and 20 percent French. It is doubtful, however, that the percentage of American high school and college students taking Russian at this time would fill a large auditorium.

There must have been a reason for such a lack of interest in foreign languages in this country. Aside from any politico-sociological considerations, the main obstacle has been poor presentation of the subject matter: "What is chiefly lacking in our classes is not the student's willingness to learn, nor the teacher's competence in the language he teaches, but rather the teacher's insight into what he is supposed to do. Willingness to learn is hard for the teacher to create and competence is long in getting, but insights can be gained in an instant by that rare thing, an open mind."<sup>1</sup> Professor Nelson Brooks goes on to enumerate some of the don'ts: "There must be no more translation from the second language into English. There must be no more wrestling with isolated sentences that do nothing but illustrate a grammatical principle. The book must no longer masquerade as the be-all and the end-all of the language course. There must be no more long soliloquies by the teacher, at the end of which one student says "oui." We must no longer teach a contemporary language as if the culture that gives it life were dead.

by **J. Michael Moore,**  
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... "What Professor McClosky called the distrust of verbalism can be applied to foreign language instruction as well: "Studies of language development show that elementary word and number meanings arise out of sensory experience with objects and things, but later words and numbers are used in a manner which removes them from the concrete. Hence, words and numbers may become highly abstract and complex in meaning. In fact, they may be 'abstracted' to the point of being meaningless. Therein lies the disease, known as verbalism, which plagues instruction."<sup>2</sup>

Language skill should be acquired in the same manner as a child learns his first speech. It would be absurd to picture a mother consulting an English grammar before teaching her two year old the things to say. Nature has given us the wonderful gift of imitation by which we learn how to express ourselves.

This new key in language learning is the pioneering work of none other than the Modern Language Association of America. It consists of four logical steps, namely, *hearing, speaking, reading, and writing* the spoken language.

Based on the above principle we are now in a position to analyze which audiovisual aids can best be utilized to improve modern language instruction. However a word of warning from the pen of Professor Kandel: "Audiovisual aids can only serve to supplement, not to serve as substitutes for the teacher."<sup>3</sup> As much as audiovisual aids are prescribed as antidote for the outdated academic method, the medium of the teacher, his personal contact, is still all important. He should never be replaced by a machine, nor should he be supplanted by the textbook.

**Step 1: Hearing the Spoken Language.** As the Armed Forces found out during their instructional program at the outbreak of World War II, the most ideal aid in language teaching is the native speaker. He not only speaks but acts out what is spoken. The so-

called Army Method, as presently carried out by the Army Language School at Presidio, Monterey, centers around small groups of not more than eight students per class, taught by a native-born teacher. Six daily contact hours are required for six months to one year of total instruction depending on the respective language chosen.<sup>4</sup>

If a native speaker is not available, as in the case of the majority of our institutions, such devices as records and tapes are most helpful. Many language textbooks have by now been dubbed on tapes or are available on records. The best results, of course, are obtained in a language laboratory. According to a survey conducted by the U. S. Department of Health, Education, and Welfare, and published in April, 1958, the country has a combined total of 261 language laboratories in both secondary schools and institutions of higher learning.<sup>5</sup>

The main purpose of a language laboratory is to enable each student to work independently in his "booth," which normally is equipped with a pair of earphones and a microphone, thereby achieving a maximum "hearing-speaking" contact per class session. A console, the nerve center of the entire operation, controls each booth. It can either handle live voice or a recorded lesson, and monitor each student station. The use of individual tape recorders for checking student progress in matters of pronunciation is likewise recommended as a regular feature in the learning process.

Once the fundamentals have been well established we can subject the student to additional hearing media such as foreign broadcasts (to be taped for permanent use), or foreign movies (to be rerun at a later date to check proficiency). Furthermore, the local TV network may offer an educational foreign language feature. The foreign language club may wish to invite a foreign speaker.

**Step 2: Speaking the Language.** From the very beginning the language taught should gradually become the



# LANGUAGE

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language of instruction. Simple commands can be introduced from the very beginning, more words added later. Repetition of the spoken word constitutes the most important phase in language learning. It also proves to be the most rewarding one to the student. The moment foreign sounds or words assume a real meaning, language study becomes sheer fun, even to the least enthused student. Repeating a new word or phrase should never get dull as long as everybody has a chance to act it out. Here again the language laboratory offers a tremendous advantage over conventional classroom drill. But even the "dry" classroom atmosphere can be brightened by such simple devices as injecting a song (preferably at regular intervals), or by making the word drill a visual experience on colored slides or on a felt board. A third dimension can be introduced by using dioramas, and even a brief field trip outside to describe the campus scenery may do the trick.

Real life situations should be acted out in class, and more difficult dramatizations ventured for the gifted child. Outside the classroom a foreign language table in the cafeteria may stimulate interest in practicing the foreign language, and lead to discussing of food items. The Army Language School even schedules regular picnics within each language group, and takes its students once per semester to a foreign consulate, and subsequently to a genuine foreign restaurant for dinner. Such contacts with foreign consuls are invaluable, since they open the door to precious visual aids. I have also arranged for our language students to go on board foreign vessels in San Diego,<sup>6</sup> and for those who could afford it, organized a European study tour in 1957.

**Step 3: Reading the Spoken Language.** Reading a foreign language is no longer confined to reading the textbook only, which incidentally should be richly illustrated. A dull text as daily companion to the student is bound to reduce his enthusiasm for

language study considerably. Phase 3 lends itself to the widest application of visual aids ever dreamed of. Let me cite a few musts in every language classroom: foreign language travel posters, maps, a globe, foreign newspapers and magazines, clippings neatly arranged on attractive bulletin boards. (\$5 will get you *Paris Match*, the French equivalent of *Life* magazine, once every week by airmail for six months.) Further musts: flat pictures, photographs, slides and filmstrips, provided they are available with captions; exhibitions from foreign embassies such as those on loan from the French Cultural Services, New York City; richly illustrated books like the publications of the famed *Insel Verlag* (at a cost of 70 cents per copy to be obtained from Stechert, N. Y.); wall calendars of the type printed by the Swiss and German publishing houses can enrich a classroom tremendously. The list of visual aids that will stimulate reading in a foreign language is practically unlimited. Almost all of the above mentioned aids do actually more than just conveying the written message. A 2 x 2 slide or a postal card depicting a scene from abroad perform the function of a foreign ambassador. They teach us the culture and customs of distant lands. Is there a finer goal to aim at in foreign language teaching?

One project that we have found to be most helpful is providing language students with pen pals from abroad. Incoming letters bring a sense of reality to the student. He begins to realize that his studies have a purpose. Needless to say, such personal correspondence opens up entire new vistas of interest, and it often results in an exchange of superb visual material (not to forget the many exciting foreign stamps).

**Step 4: Writing the Spoken Word.** Care must be taken in writing only the spoken word, at least in beginning classes. Writing a word or phrase that has not previously been introduced is a total waste of time and bewilders

the student. The old standby, the blackboard, is still the teacher's best friend. Group work on the board is a highly recommendable feature. I disagree with the method practiced by the Army Language School in this respect, since they outlawed the use of blackboards in conjunction with language learning.

But the blackboard may also be useful for more than just dictation and composition. A quickly drawn sketch may well act as a concrete interpreter of abstract symbols, such as may come up in discussion points of grammar.

**Step 5: Introducing Grammar.** How then should the essential element of grammar be approached? It should be handled in an entirely functional and meaningful way, derived out of a given situation, or better yet explained by means of a demonstration, whenever possible. "Possessives" and the use of "prepositions," to give two examples, can and should be cleared up as well as exemplified visually by means of a demonstration drill.<sup>7</sup>

**Summary.** What can be done to improve foreign language? In short, a great deal. Research during the past decade has definitely shown that the so-called academic or philological method of teaching modern languages is outdated for elementary instruction, and should be replaced by a "new key," following a logical sequence of hearing, speaking, reading and writing the language. A meaningful implementation of this principle without the fullest utilization of audiovisual aids is unthinkable. Thanks to audiovisual aids modern technology has created language laboratories, which enable us not only to improve modern language teaching, but also to teach the language and its life giving culture more effectively than ever before in history. At a time when the interests of the U. S. are as far flung internationally as today, this fact alone should present a great challenge to all of us who are engaged in administering, teaching, or learning foreign languages.

## FOOTNOTES

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2. *A Definition, Audio-Visual Teaching Techniques*, 1949, pp. 1-2.
3. "Aids and Substitutes," *School and Society*, April 23, 1949, Vol. 69, p. 293.
4. J. Michael Moore, "The Army Language School, An Evaluation," *Modern Language Journal*, November, 1957, Vol. XLII, No. 7, p. 332.
5. *Survey of Foreign Language Laboratories in Secondary Schools and Institutions of Higher Education*, 1957, Circular No. 524.
6. J. Michael Moore, "Field Trip on Board a Foreign Vessel," *Modern Language Journal*, November, 1956, p. 154.
7. J. Michael Moore, "The Army Language School, An Evaluation," *op. cit.*, p. 333.

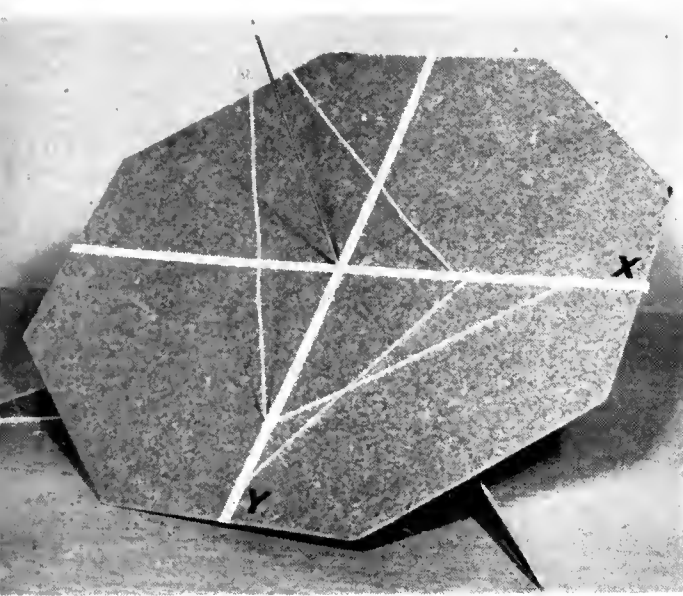


Figure 1: a linear programming problem, presented geometrically on the Roto-Slap Board.

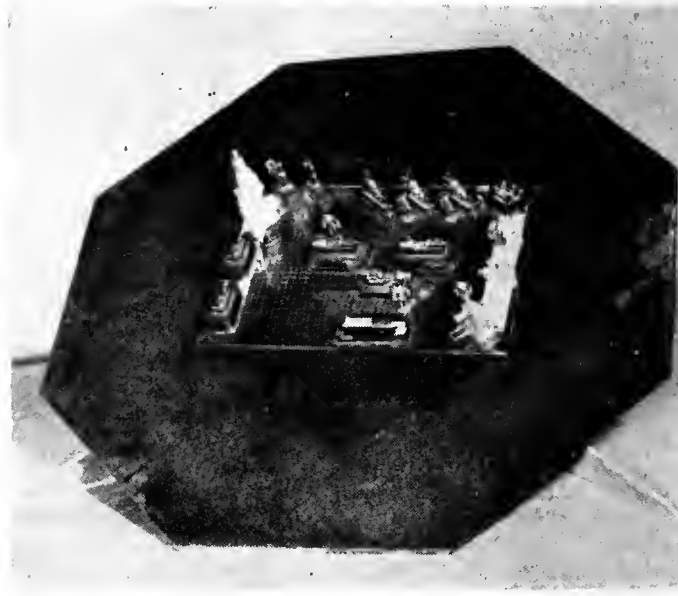


Figure 2: this plant-layout demonstration reveals its three-dimensional assets.

AS EVERY experienced teacher knows, the third dimension in the classroom demonstration is difficult to handle. Drawn on the blackboard, three-dimensional models are slow to develop and require more skill than the average teacher is capable of. The lines on the blackboard tend to cause confusion rather than present the lucid concepts intended. Models used on a horizontal surface are impossible for the students to see, especially where large groups are being taught.

An answer to these problems is the Roto-Slap Board which combines the best features of the two-dimensional visual aids and has in addition the important feature that three dimensional displays can be readily made. This device also permits a display to be rotated so that any angle can be clearly presented to a group.

#### What Is the Roto-Slap Board?

The Roto-Slap Board consists of a rotating inclined table (Figure 1) which has just enough slope to display models, specimens, or whatever, to the most remotely seated member of a class. The table surface can be used for many different applications depending upon whether the surface is flanneled, flocked, left plain or covered with a piece of sheet iron to attract magnets. Figure 1 is a typical demonstration

of a geometry problem—more specifically the geometric representation of a Linear Programming problem. The second figure is a plant-layout demonstration which is usually an extremely difficult one for a classroom presentation. A number of small figures placed on a plastic layout grid with double surface tape is in turn placed on the Roto-Slap Board.

Figure 3 shows a part being displayed for a lecture in mechanical drawing. The part to be discussed has been placed in a plastic box inscribed with the projection of each side. The box in turn sits on the Roto-Slap Board. This arrangement makes it possible for a large class to see the model as well as allowing it to rotate for various possible views.

These illustrations are just a few which show the usefulness of the Roto-Slap Board. Other examples can be found in chemistry, physiology and other areas of study where three dimensional models better illustrate the subject.

#### Construction of the Roto-Slap Board

The Roto-Slap Board consists of two basic parts, the easel and the table. The construction of these is shown in Figure 4.

The easel is made of two  $\frac{1}{8}$  inch masonite legs cut like the "30 degree

triangle" used in mechanical drawing. The long edges of the triangles form the base and the top corners are rounded as illustrated. These two legs of the easel are held together by the bearing block and are attached by machine screws with wing nuts for easy assembly.

The Slap-Board itself is made from a twenty-four inch square piece of tempered masonite  $\frac{1}{8}$  thick cut to form an octagonal table surface. This in turn is backed up by an eight inch circular piece of hard-wood one inch thick, which is glued to the masonite.

The shaft upon which the table rotates is simply a  $\frac{1}{2}$  inch diameter bolt with the head removed. The circular backing piece is partially recessed so that when it is clamped between two lock nuts they will not protrude above the surface of the table. The bolt turns in a hole drilled in the center of the easel bearing block. Before assembly the center of the bolt is drilled out for half its length in order to hold a piece of  $\frac{1}{8}$  inch drill rod which can act as a "Z" axis in a geometry problem.

The surface of the Slap-Board can be given several finishes, depending upon the use for which it is intended. If scotch tape is to be used on the surface, the table may be left unfinished or given a coat of clear or col-

# Roto-Slap Boards for Classroom 3-D

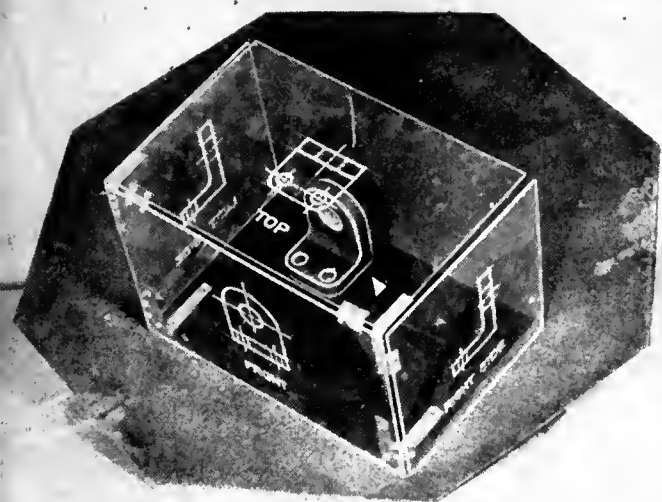


Figure 3: a model is displayed for a mechanical drawing lecture.

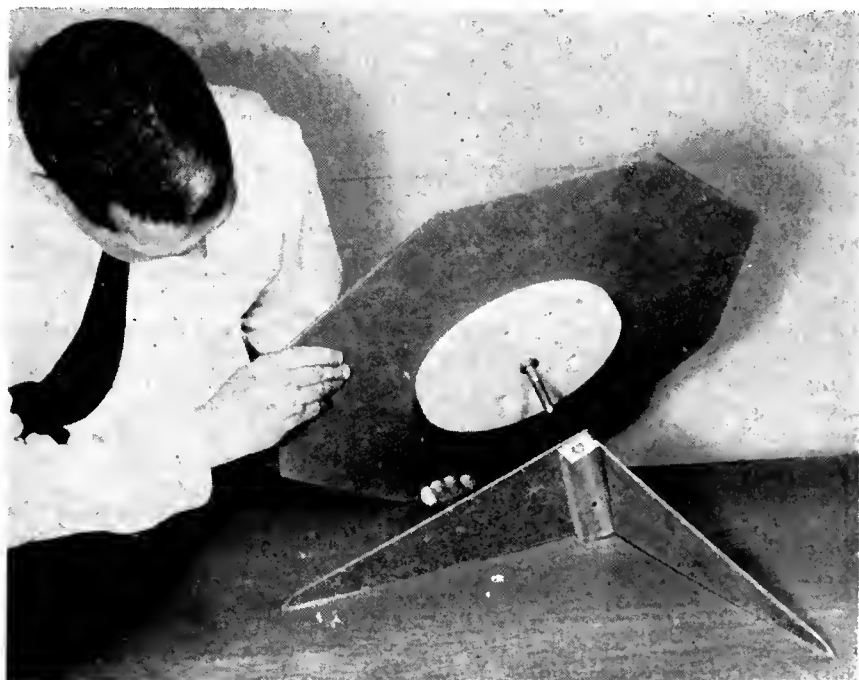
ored lacquer. A flannel covering will be suitable when models backed with heavy sandpaper are going to be used, similar to conventional slap-boards. For some purposes the best surface is made of commercial flocking materials, which are readily obtained and can be applied with very little skill. This is an ideal surface for many applications.

For heavy models it might be desirable to embed small magnets in the surface of their bases. For this application it will be necessary to cover the Slap-Board with a thin sheet of iron which can be obtained in any tin shop. The sheet iron can be easily removed if the edge of the iron is bent so that it will just fit over the edge of the masonite. This permits a choice of more than one surface to work with.

If you are weary of trying to get your point across by many blackboard drawings or by obscure models which must remain flat on a desk, then try making for yourself this handy visual aid, the Roto-Slap Board.

*Editor's note: The term "Roto-Slap," doubtless unfamiliar to many of our readers, was coined by Dr. Greene. He writes that he is used to referring to a flannel board as a "slap" board, so that the above term is a logical modification.*

Figure 4: construction of easel and table.



# Film

i

t

by *Alexander H. Howard, Jr.*, Associate Professor of Education,  
Central Washington College of Education, Ellensburg

This article first appeared in **WASHINGTON EDUCATION**,  
March, 1958, under the column "Audio-Visual Aids and Ideas." The  
latter is sponsored by the Washington division of **DAVI**.

**"FILM FIT"** could be a label for an idea that is of concern to all those having to do with educational motion pictures. Of course, it could designate the state of a teacher whose film did not arrive on time, or, to a principal who had to pay a film damage bill, it could have to do with the way the projector was threaded. But it *could* mean how a film "fit into" the instructional program. To say a film is "not fitting" may be putting it in non-educational vernacular, but it certainly does put the point plainly!

Putting the point more precisely, we should mean that a film ought to fit particular purposes for a particular group of pupils. And to be even more precise, we should want a film to fit specific *learning* purposes—to contribute to the development of specific understandings, specific skills, specific attitudes. But how often films are used because they fit a general purpose—they fit the schedule, they fit the grade level, they fit our own personal interests! And even when we know exactly what is needed in a film for our program we often find it difficult to find a film that *fits*.

Producers try to help us achieve better "film fit," both in producing films and in promoting their use. In the first place, they do a lot of analysis of curricular needs before they decide to make a film. Then they take pains to make a film to meet one of those needs. And when they promote the use of the film they suggest where it can fit your program. This is done personally, sometimes, by sales representatives who visit schools, but more often it is done through printed circulars. In both cases producers are careful to let the responsibility for decision on "film fit" lie with the teacher, who is theoretically best able to decide.

Film libraries try, too, to help us achieve "film fit." They base the selection of films for their collection on the

apparent instructional needs, and designate "fit" in their catalogs and special listings by means of grade level indicators and subject indexing. But they, too, do not want to be presumptive—they feel the teacher should make the "film fit" decision.

Audiovisual coordinators try, also, to help us get films that fit. They keep us informed about available films, talk with us about our needs, write us memos and send us notes, put catalogs in our hands, set up preview sessions. But they, too, seem to feel that the ultimate "film fit" decision belongs to the classroom teacher.

Are you taking full advantage of all this effort toward better film fit? Do you watch for points in your program where a film might do the job best? Do you seek the counsel of your audiovisual coordinator? Do you check film catalogs, read film reviews, preview films? Do you spell out your learning purposes specifically, and seek films that fit?

One aid to better film fit that might be used more often by classroom teachers is the teachers' guide. Most of the major educational film producers publish such guides, and distribute them free or at nominal cost. Typically, there is a guide for each separate film, and it contains several kinds of useful information. A guide will tell who collaborated in making the film (this helps in deciding about the authenticity factor in film fit). It suggests a grade level (this helps decide the fitness to readiness level). It names the curricular area (this makes the suitability to subject decision easier). It states a film purpose (this helps you match the film to your own specific purposes). It summarizes the content of the film, often printing the complete narration script and selected pictures from the sequence (this helps you check carefully for details). And it may suggest ways to use the film in the classroom (which can help you fit the film effectively into your classwork).

For example, Young America Films has released a film (one of a series) entitled "Walk Better" (nine minutes, sound, black-and-white). The guide for it says: for use in grades three to eight; purposes: (1) to show students the correct habits of walking, (2) to

help students understand that correct habits of walking are essential to good posture and good health, (3) to help children build healthier, sturdier bodies; content: analyzes walking movements in slow motion, discusses correct and incorrect habits (and so on, including the complete narration); advisers: physical education professors Drury and Bridgman of San Francisco State College. All this is elaborated more, of course, in a concise, two-page brochure.

Another example: EBFilms released a second edition of "Sound Waves and Their Sources" (eleven minutes, sound, black-and-white). The guide says: use of film: for high school and college courses in physics, general science, music, speech, radio and physiology (would you have guessed these applications from the title alone, or from a short catalog description?); story of the film: (here skimming through the comprehensive summary we catch "high school orchestra," "three different sources of sound," "how sounds are produced," "oscillograph," "loudness, pitch and quality," "overtones," "harmonics," "human vocal mechanism," and so on); suggestions for using the film: (includes guide questions for before and discussion questions for after the showing).

And another example: Coronet Films has a film entitled "Seeds Grow into Plants" (one reel, sound, color or black-and-white). The guide includes: recommended use: grades one to three; film purpose: to introduce basic concepts of plant growth, showing seed dispersal, the plant embryo, and the growth of a plant from a seed; behind the scenes: (more of why the film was made, its background, how the film tells the story); film summary: (the style of the summary conforms to that of the film narration); educational collaborator: Helen Challand, science specialist at the National College of Education, Evanston, Illinois; related questions and related activities (named and described). A very helpful aid to deciding whether this film fits.

Fitting films more closely to learning needs is the responsibility of the classroom teacher, and by taking advantage of the available help, especially by using teachers' guides, a teacher can more easily find films that fit.

## conference seeks filmstrip standards

A national conference to consider an official standard for filmstrip dimensions and markings was held in Chicago, October 2. Sponsored by the National Audio-Visual Association, the all-day meeting was attended by more than 30 leading authorities in the production, distribution and use of filmstrips in education, church and industry.

At least four different frame dimensions are now in use, none of them conforming to the American Standards Association. It was agreed that a uniform standard was desirable, but exact dimensions were left to further study and recommendation by a technical committee headed by Clifford Carlson of the DuKane Corporation. It was decided that the printer aperture rather than that of the projector must outline the frame, and that a black surround is desirable.

It was recommended that the leader should be not less than ten frames long, and should start with a straight cut (a curved end cut is acceptable, but diagonal cut leads are undesirable). An initial "locus" frame is to be standard; this may contain advice as to when to start the record, how to project the strip, etc. One blank frame is recommended ahead of a main title to give a smoother start.

Following the last picture frame, trailer length is to be not less than equivalent to the inside circumference of the can in which the film is to be shipped, as protection against scratching. Endorsement was given the Frank Holmes' invention, used by Churchcraft, of a trailer frame reading: "To rewind, start here and wind film away from you."

After considerable discussion of ways to prevent right-left threading error, this problem, admittedly serious, was referred to the committee for further study. One suggestion was for a green or opaque stripe outside the right-hand sprocket holes.

Many of the points of criticism were those raised by William S. Hockman at the Penn State religious AV workshop and in his articles in *Educational Screen*. Alleged difficulty of preview was considered sufficiently met by existing manual viewers. Tendency to scratch could be avoided by better de-burring of cans, lining them with tape, or by using polyethylene containers. "Springiness" was considered in terms of film base characteristics and laboratory processing; the committee was asked to survey experiences and look into the possibilities of using

"Mylar" and kindred film stock for filmstrips. Tight winding, especially when aggravated by the use of rubber bands, was condemned as the major factor contributing to excessive "springing."

The charge that sticking in the gate is caused by excessive heat at the aperture was disputed on the grounds that tests showed that no existing projector exceeds the test-based standards of the A.S.A.

The last item discussed was whether a change to 16mm frame size for use

with small audiences (five to eight people) would drop the cost of filmstrip projection to the point where single denominations would order as many as 20,000 low-cost 16mm filmstrip projectors at a time. Engineers stated that for comparable results a new 16mm projector would cost more to build than present machines. The difference in raw stock and printing cost was shown to be a relatively negligible part of the current filmstrip price. Baptist and Methodist representatives, however, indicated that their interest in the narrower medium continues. Further action will depend on the work of the two committees.

— Wm. F. Kruse

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# Useful Filmstrips



By IRENE F. CYPHER

Associate Professor of Education  
Dept. of Communication Arts  
New York University

Someone once asked us if filmstrips were not best suited for use in the elementary grades, and at the time we were slightly shocked at such a question. Unfortunately, the same question has been asked a number of times since, so apparently it is timely to call attention to the fact that filmstrips are equally effective with all grade levels —if, as with any medium, the material is well prepared and presented in a manner suitable to the particular age or group needs. Certainly a glance at the titles included in this month's column should be clear indication that filmstrips are available in practically every subject area and for all grade interests. Of course both producer and user have a responsibility. This column is basically intended for potential users, so we suggest that you take a few minutes to examine the way you have been using filmstrips. How would you score your utilization techniques? Think it over.

## GEOGRAPHY SERIES

(8 sets of 4 filmstrips each, color; Society for Visual Education, 1345 Diversey Parkway, Chicago 14, Illinois; \$19.50 per set.) It might be well to remember that geography is important to both historians and to physical scientists. Success in many phases of political and scientific work depends upon an understanding of land, people, and resources in different parts of the world. The sets in this series include material on The Americas, the South, the Northeastern U. S., South America, Western and Northern Europe, Eastern and Southeastern Asia, Central and Southern Europe, and Africa. In each instance emphasis is on how people live and work, natural resources and what the areas contribute to world economy. There is considerable map work study, and content is always correlated to standard curriculum units. Designed for use in grades five through seven, and particularly good for social studies and geography.

## ARAB UNITY AND THE EAST-WEST STRUGGLE

(Single strip, black and white; produced by Current Affairs Films, 527 Madison Ave., New York 22, N. Y. and available by sponsorship of a local newspaper.) Every newspaper and magazine today carries at least one item dealing with events in the Arab countries. We need to know more about this area, and the filmstrip gives us some very timely information. Facts included relate to what is meant by the word "Arab," Arab nationalism, oil resources and the Suez Canal, how the new Arab states were set up. This type of filmstrip is good resource material for social studies classes, and is planned for work in the junior and senior high school units.

## JUNIOR TRAVEL SERIES

(5 strips, color; Long Filmstrip Service, 7505 Fairmount Ave., El Cerrito, California.) There is a never-failing fascination in anything connected with travel. Boys and girls are always interested in the details of "trips," and this series takes us on trips by bus, airplane, train, ship and auto. The stories are shown from the young person's point of view, and the questions answered are those that young travelers all ask—what makes the airplane go, how do they know where to steer the ship, what is a bus trip like. These are good for preparation for travel itself, and also for an understanding and appreciation of the importance of various means of transportation. Good for elementary classes.

## THE BRIDGE UNESCO BUILDS

(Single strip, color; available from UNESCO Publications Center, 801 Third Ave., New York 22, N. Y.; \$4.75 with script; \$7.50 with record narration.) If people are actually to work together for world harmony it is especially important to understand the work of UNESCO. This strip includes

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an account of what UNESCO is, how it is organized and what its program of activities is designed to include. There are no captions, and the user is free to comment with the aid of a reading script, or to use a record-narration which takes thirty minutes. The strip is long, 101 frames, and will be most effective for classroom purposes if used a section at a time. The possible range of use is wide, and both strip and record are suitable for school, club or community groups.

## AUSTRALIA, INDONESIA AND THE PHILIPPINES

(7 strips, color; produced by Jan Handy Organization, 2821 E. Grand Blvd., Detroit 2, Michigan; \$36.50 set, \$5.75 single strip.) We know all too little about our neighbors "down under," yet we have much in common with the peoples of Australia, Indonesia and the Philippines. In this series the emphasis is on how the people in this area live, work, and what they contribute to world affairs. Scenes include something of both ranch and city life in Australia; products, ceremonies, village and city life in Indonesia; and the ways in which the people of the Philippines have worked to build up the economic structure of that country. The three strips dealing with Australia give a good picture of life in the sheep ranching districts; they also indicate something of the importance of uranium and other ores. The material is well suited for social studies units in both upper elementary and junior and senior high school classes.



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## THE APPRECIATION OF PICTURES

(12 strips, color; produced by Visual Productions, Ltd., London, available from Stanley Bowmar, Valhalla, N. Y.; \$6 single strips, \$55 dollars set of 12.) In this series we are provided with material selected to help in the presentation of general principles governing the appreciation of pictorial art. Illustrations have been chosen from the works of artists of Western Europe, and very complete lecture notes give detailed information about the artists' mediums, language, content of art, religious art and realism, and modernism. The color quality is excellent and the series is really the equivalent of a field tour through many of the most famous of the museums of Europe. Material such as this can be used from the upper elementary grades through high school and in college classes.

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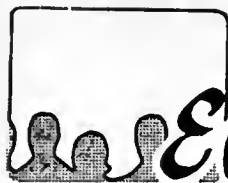
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# Evaluation of new films

by L. C. LARSON

Director, Audio-Visual Center  
Indiana University

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

## EDUCATION IN AMERICA: TWENTIETH CENTURY DEVELOPMENTS

(Coronet Films, Sales Department, Coronet Building, Chicago 1, Illinois) 16 minutes, 16mm, sound, color or black and white, 1958. \$150.00 or \$82.50. Teacher's guide available.

### Description

Dramatic re-enactments, excerpts from documentary films, and views of original photographs are woven into this survey of changing educational philosophies emerging from twentieth century American culture.

A picture of a white frame schoolhouse, pupils converging from the "outside facilities," the playground, and even "up the road apiece" in response to the authoritative clang of a bell rung by a young teacher is contrasted with one of rows of closely set houses, belching locomotives, and noisy factories to draw attention to the fact that, in 1900, the prevalent instructional methods were unable to cope with developing economic and cultural trends. Already, in up-to-date, modern communities, a horse-drawn "school bus" had been introduced to transport children to "consolidated" schools.

As the "school bus" passes on down the street, a series of dramatized scenes briefly reviews some innovations of this "progressive education" including *object lessons*, illustrated by children examining a real bird's nest; *kindergartens*, where children build with blocks and color with crayons; *curricular integration*, depicted by several boys dressed in paper costumes learning art, history, literature, and language while re-enacting a scene from Roman life.

Such a transition from the traditional "subject-centered" curriculum to the new "child-centered" curriculum gave rise to teacher-training institutions such as John Dewey's Laboratory School at the University of Chicago, in which he developed the "learn by



Scene from Coronet's Film Education in America: Twentieth Century Developments.

doing" theory. Other facets of this transition are seen simultaneously emerging when the camera focuses upon test after test derived by such men as Benet to establish norms of behavioral development, and Thorndike to establish norms of achievement.

Scenes of classes in session reveal new methods of teaching and the broadening of the curriculum to include vocational, special, and technical courses such as astronomy, chemistry, animal husbandry, home economics, and physical education.

The change in educational progress patterns is traced through the establishment of junior high schools, the differentiation between "college" and "university," and the stabilizing of instruction by recently formed state and county boards of education.

Federal aid for school lunch rooms, new or improved buildings, and an influx of students attending colleges and universities on the "GI bill" are identified as effects of the great depression and World War II. Recent Supreme Court decisions regarding state loyalty oaths and racial integration lead to a view of today's schools with their needs for better teachers, better classrooms, better instructional tools, and stronger community support. The film ends with a backward glimpse at "yesterday's schools" showing that, as the community reflects the schools, so do the schools reflect the community and meet the demands of each successive era.

### Appraisal

This is the culmination of a series of three films produced to show how changes in American public education

have emerged largely in response to social and economic needs. The first, *Education in America: The Seventeenth and Eighteenth Centuries*, reviews the prevailing education as an expression of a religious culture in New England and an aristocratic culture in the South. The second, *Education in America: The Nineteenth Century*, recounts the effects of the Westward Movement in the expression of education for citizenship. This, the third, *Education in America: Twentieth Century Developments*, relates the effects of industrialization, urbanization, and easier transportation on education. Taken *per se*, the film more accurately presents a survey of recent educational developments. It is, however, one of the first attempts to recount such a survey and the evaluators feel it has value in teacher education classes and in college classes in educational history, philosophy, and curriculum foundation. Some use may also be found in U. S. history and sociology classes. P.T.A. groups, too, may find it informative. The film is logically organized, interestingly linked together, and holds attention, so that there should be good retention of highlights presented. As the film is a survey, the concept of "progressive education" is not enlarged upon and an instructor may want to utilize it as a springboard to more detailed investigation. The series is one that all persons connected with teacher education should know about and use.

—Jean L. Holt

## TREASURES OF THE EARTH

(Churchill-Wexler Film Productions, 801 North Seward Street, Los Angeles 38, California) 12 minutes, 16mm, sound, black and white, color, 1958. \$50 or \$100.

### Description

Animation is the photographic technique used almost entirely to explain and illustrate how the minerals of the earth are formed and recovered for human use. Narration, at times in blank verse style, explains the pictorial presentation.

Narration points out that one mountain may contain enough iron to build ten ocean liners, enough gold and iron

to pay for them, and enough uranium to make them go. It would be extremely difficult, however, to extract these minerals due to their wide dispersal in the earth's crust. Animated drawings demonstrate how this crust on the earth has been in a state of flux for the past four-and-one-half billion years. The formation of mountains, effect of weather on land, pressure of sediment resulting in rock, and rush of molten rock as it flows into crevices and bursts forth as a volcano are explained diagrammatically.

Such minerals as copper, iron, tin, coal, oil, gold, and salt are visually traced as they slowly develop in the earth's outer layer. The continual change of the earth's surface while these minerals change their form is emphasized by the narrator and this outer covering of the earth is compared to the fuzz on a peach which barely covers the riches inside.

Geological terms, such as *faults*, *magma*, *deposits*, and *veins*, are clarified both in the narration and the visuals.

*Treasures of the Earth* concludes with the admonition that if the earth's resources are conserved and used wisely the result will be additional untold wealth.

#### Appraisal

One of a series of films correlated with the text, *Heath Elementary Science* by Herman and Nina Schneider, *Treasures of the Earth* contains an abundance of material presented with a fresh approach. It should serve as a valuable source of information for intermediate and junior high teachers of general science classes. The animation sequences clarify the processes of what happens to certain minerals as they are forming in the earth's crust. The careful definition of specialized terms in the narration provides a deeper understanding of the processes involved. Although the film deals primarily with the formation of minerals, it also may prove useful in encouraging investigation of such areas as conservation of natural resources, mining processes, and industrial use. Unique attention-getting devices are especially effective in capturing the attention of the viewer and the simple animation technique successfully holds it.

—O. E. Bismeyer, Jr.

#### MIMEOGRAPHING TECHNIQUES

(Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, California) 15 minutes, 16mm, sound, black and white or color, 1958. \$75 or \$150.

#### Description

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young secretary demonstrating the procedures involved in choosing, cutting, and coloring stencils and the effective operation of the manual and electric mimeograph machines.

This narrated demonstration begins by discussing the problems of duplication needed for such publications as announcements, advertising, agendas, and workbooks. It points out that the typewriter can duplicate a few copies by using carbons, that the liquid duplicator can put out approximately one hundred good copies, but that the mimeograph machine produces up to several thousand copies.

Different types of stencils including printed, photo-etched, and inset stencils as well as different weights and colors of papers are identified and their particular uses indicated. Hand lettering and drawing techniques employed with the mimeoscope are illustrated.

A number of tips are given and demonstrated for use when preparing the stencil for typing. The keys of the typewriter must be cleaned and the ribbon control moved to the stencil position for clear letter impressions. A cushion sheet is placed in the stencil before insertion in the typewriter. Care should be taken to see that there are no wrinkles resulting when the stencil is put in the typewriter. A slower, heavier, but even typing is recommended. For errors, application of correction fluid and light retyping is advised.

The stencil is then shown being carefully removed from the typewriter and placed on the mimeoscope for special lettering, tracing, drawing, and

shading with the styli provided for these special effects.

Steps in the operation of the mimeograph machine are demonstrated with special attention given to placing paper in the feed tray, inking the pad, placing in the stencil, running examination copies followed by necessary raising or lowering, lateral or diagonal adjustment, and the removal of undesirable marks by the use of correction fluid. A counter can be set for the number of copies desired.

How stencils may be saved and identified is shown by running a manila folder through the machine to print the copy on the outside cover, and then placing the used stencil inside the folder. A cover is placed over the ink pad to keep it from drying out.

A demonstration of color techniques is given showing how one color or more at a time can be run through the machine. A clean pad is placed over the blackened pad and colored ink placed on the areas that will give color to parts where it is desired.

The film closes with a review of the basic points.

### Appraisal

*Mimeographing Techniques* will serve as a good introductory film preceding any discussion or demonstration of the operation of the mimeograph machine. The film is useful from junior high to college and in special adult-training programs. The photography and sound are good. The demonstrated technique of running several colors at one time should suggest unlimited applications. Perhaps the salient feature of this production is that it is at present one of the few films devoted to the skill of mimeographing and hence fills a definite need for persons using this equipment.

—J. Robert McAdam

### THE CHRISTMAS DEER

(Grover-Jennings Productions, Inc., 4516 North Hermitage, Chicago 40, Illinois) 14 minutes, 16mm, sound, color (\$145, discounts on quantity purchase). Teacher's guide available.

### Description

Based on a fragment of a legend retold as a modern allegory, with a French folk carol melody played on a lute and a recorder as background, this film tells the story of an old woodcutter, Nicholas, and his Christmas time experiences which center around a small boy and a deer.

Opening on a lonesome, old, grey-bearded woodcutter in his isolated workshop-cabin in a lonely woods, the film explains that the woodcutter had led a very productive, happy life as



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long as his grandson lived. The death of the boy a number of years ago cast a gloom over him which he could not dispel. The camera, in following Nicholas' (or Nick as he was often called) slow, aimless movements, records the emptiness of his life as he views among his woodcarvings the nativity scene he had completed except for the Baby-Jesus figure, before his grandson's death.

Listlessly leaving the cabin, Nicholas is heartened by the sight of something living—a deer, which always seems not too far away. Following the footprints of the deer, he comes upon a nine or ten-year-old boy who also was following it but had finally given up. Nicholas takes the boy back to the road, and, hating to see him go, shows him a whistle he had carved. After playing a Christmas tune for the boy, he shows him how to carve a whistle.

The boy leaves; Nick goes back into his cabin. Spurred by the contact with the youngster, he tries to complete the Baby-Jesus figure, but finds that his fingers are too stiff.

The day before Christmas, the boy returns to the cabin to tell Nick about his experiences with the whistle he carved. Flashback scenes show this lad kneeling before a nativity scene in front of a church and adding his whistle to the Baby-Jesus' gifts. He is stopped while leaving it there by a voice that suggests it would be better to give it to a poor boy. This he does and feels great joy.

After the boy's departure, Nicholas, very moved by the boy's story, decides to give his woodcarving to poor children. As he dons his heavy red coat, puts his woodcarvings in a pack on his shoulder and ventures forth to deliver them, he again sees the deer. It is little wonder that many stories sprang up about him, including a version that he was in a sleigh drawn by one or more reindeer.

Even though Nick returns home empty-handed, the cabin no longer seems empty, nor does life now seem empty to him. He kneels to pray that he can carve gifts for more children before next Christmas. When he opens his eyes, he sees the figure of Baby-Jesus in his nativity scene and realizes that once again he can carve!

### Appraisal

People of all ages should enjoy the quiet beauty, the allegorical charm, the quaint music, the touching drama and the superb camera work in this Christmastime film. Combining the mystical with the real, *The Christmas Deer* has appeal for groups of all ages. Its underlying theme—the joy of giving—is beautifully and convincingly developed. The symbolical deer as

## MUTED ANGUISH ABOUT CLASSROOM FILM QUALITY

Recently we had the searing experience of having our Life Work revealed to four children on as many occasions. We've never felt ashamed of making educational films before but as we watched the ill concealed pain on each face we wondered if perhaps we should go underground. One teenager said witheringly "Do you have to look at them too?"

Man's spirit falters before the scorn of the teenager. By getting each one into the projection room we were able to restore our status.

Unhappily there is reason for our critics' pained reactions. An immoderate number of classroom films are just plain dreary. Which is not to say that they may not be loaded with values and useful in the hands of a wise teacher. How often have we all heard an apologist say that the film isn't very good but, my, the values that a good teacher can bring out of it. Now, if that isn't ridiculous! A wise teacher could conjure a wealth of values out of McGuffey's Reader. But why should one start with a handicap?

Recently we heard an A-V director theorize (*sotto voce*) that too often dreariness befalls the films made under the guidance of the Expert. The person with the name gets that way because he has written books, the argument goes. Books are made of words. Ergo, it is words that the Expert contributes to the film . . . lots of words and no pictures.

Even if the theory has merit, it can be only part of the reason for dreariness in educational films. Whether or not he abdicates to an advisor, the blame rests on the film maker. Of course, not everyone making films has the talent to make good ones, but even the many classroom film producers with real ability too often grind out pot boilers to fill some chink in the curriculum.

This isn't just a lament. There is a solution. When enough A-V people over the country raise their standards and reject the films that make children groan, producers will exert themselves to provide films that delight as well as teach. And not until.

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the Christmas spirit captivatingly contributes to the feeling of unreal reality. As the introductory narration observes, "This is a film for those who can believe more than what they see."

—Carolyn Guss

## ELECTRICITY ALL ABOUT US

(Exploring Science)

(Coronet Instructional Films, 65 East South Water Street, Chicago, Illinois) 11 minutes, 16mm, sound, black and white or color, 1958. \$55 or \$100. Teacher's guide available.

### Description

The film presents Jean, a fifth grader, as she observes the way in which electricity is used at home. Through several simple experiments she discovers some of the principles of electricity.

The beginning sequence shows Jean at home reading, when a storm causes the electric current in her home to go off. Her mother shows her that the electrical appliances in her home will not work. Lightning had struck a power line and the useful electric current was not available. Lightning is a form of static electricity, but man has not been able to harness it to make it useful.

In school the next day, Jean and her classmates find that static electricity can be collected on a balloon. When enough charges are collected on the balloon it is able to attract and pick up light objects. Robert brings his cat to school and the students can hear the crackle of static electricity when they stroke the cat. Jean finds that static electricity is usually harmless.

When Jean comes home from school that day she is interested in finding out more about electricity. Her dad helps her with some simple, safe experiments. Jean hooks up a flashlight bulb to a dry-cell battery with wire to form a complete circuit which causes the bulb to light. In the next experiment Jean uses a door bell, switch, wire, and a dry-cell battery. She discovers the difference between good conductors and non-conductors. Insulation is needed around wires to prevent a short circuit.

Jean observes that an electric light bulb not only gives off light but heat as well. Electricity is also used to produce heat in the iron, toaster, and electric stove. In her experiments Jean finds that more electricity is required to light a fluorescent lamp than can be supplied by the dry cell battery. This electricity comes through wires from a power station. The film takes the viewer to power stations which use

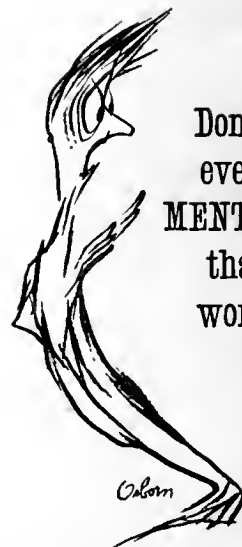
coal, water, and atomic energy to turn the turbines and generators which produce electricity.

After a summary of the main points in the film, the narrator asks, "Wouldn't you like to learn more about the electricity that is all about us?"

### Appraisal

*Electricity All About Us* can be well integrated with other instructional materials in intermediate grade science units on electricity for the purposes of (1) showing the uses of electricity in daily living, (2) explaining the principles of electricity, and (3) suggesting pupil experiments for both school and home. The evaluating committee feels that the film will be very valuable as a motivating device, as well as an informational film. Teachers should have materials on hand for student experiments after the film is shown. It presents simple ones which can be done in the classroom with a minimum amount of equipment. The many worthwhile activities suggested include a field trip and a display of the path of electricity from the power house to the community. Many new words presented by the film will be interesting in all types of language activities.

—Sheldon A. Goodman



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# Sound Advice

about audio materials  
and equipment

Ten years after the introduction of the longer playing microgrooved record which made possible long, uninterrupted sound sequences of both music and voice, the industry has brought forth a new tri-dimensional sound on discs. Stereophonic recordings are destined to become more and more important in home and school as appropriate equipment is supplied.

Appropriate equipment, in effect, means dual equipment because stereophony demands separation of sound through separate but parallel amplification and reproduction systems. In appearance, to the casual observer, the stereophonic disc will look no different than the "33's" and "45's" we have been seeing for the past decade. But in terms of sound—of hearing—the differences will be as striking as the differences between the wedding cake and the bride's first home-made biscuits!

Stereophony is rapidly proving itself in the field of music. The stereophonic recording gives depth and breadth to the reproduced sound. The orchestra sounds like an orchestra on a stage. The symphony has both mass and movement to the listener. The smaller concert orchestra is similarly given added dimension and the music reproduced takes on additional beauty. There has been some question about still smaller, more intimate, instrumental groups such as string quartets, and chamber music groups. Will the soloist with an orchestra forever be relegated to the left side of the stage—or the right—and never again be "front and center"? These are questions awaiting answer. We shall "wait and hear".

The immediate applications of stereophony to the music appreciation classes are obvious—and with the progress of time, science, and instruction improvement, we believe that most or all music classrooms will be thus equipped. Certainly, in a very short time, a classroom not so equipped will be considered inadequate for this

study. But the production of recordings must be enlarged and must meet the needs of instruction. It is safe to assume that for the immediate present and for the foreseeable future major classical releases of leading producers will be released both stereophonically and monaurally. We do not anticipate departure from this policy for some time, but stereophony must be supported economically by schools and homes. Public acceptance can only be measured by purchase. Stereophony is already recognized as an "artistic success" and we do not believe it will be a "box-office failure"; therefore we are advising schoolmen to plan for stereophony at least in music instruction.

## Applications of Stereo

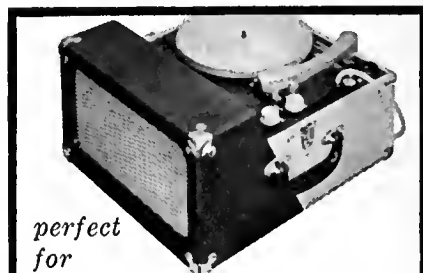
We have not heard pure voice reproduction of stereophonic sound. We are not sure that it will add significantly to straight readings of either poetry or prose. We think this most applicable to the solo reader and probably applicable, too, to cast dramatic portrayal, even when action and movement must be portrayed. We are interested in studying a recent RCA Victor announcement covering a month's records involving a variety of music. In opera "Madama Butterfly" is offered monaurally and stereophonically but "La Gioconda" and "Cavalleria Rusticana" are offered only monaurally. All three were recorded in Italy, and all three offer the complete opera so we do not know why only "Madama Butterfly" is offered in both forms. Perhaps this is a test of public reaction.

But all of the orchestral performances are offered in both forms. There is a range and variety of music involved including Dvorak: "New World Symphony," Berlioz: "Harold in Italy," Granados, Falla, and Albeniz: "Spain," "On Stage With Robert Shaw," Saint-Saens: "Concerto No. 2, G-Minor," Frank: "Symphonic Variations," "Good Music To Have Fun With,"

"Marches in Hi-Fi," Richard Rodgers: "Victory At Sea, Volume II," and Beethoven: "Symphony No. 3 in E-Flat, Opus 55 ('Eroica')."

Certainly schools moving into stereo right now can find the foundation of a good collection right here.

Perhaps stereo would have helped the "Hamlet" (Word, W-6002-3) offered by Word Records (Waco, Texas) which we mentioned last month. We found this Baylor Theater production of the play to be confusing. The producers describe it as "unorthodox" and "different" as well as "controversial"—and it is. They add further that the album should "infuriate Elizabethan purists"—and it will. It is of interest to some drama students in college and to mature listeners because it surely represents a most unusual presentation and interpretation of the play. There are too many moments, however, when the listener is left only with the impression that the director (Paul Baker) had as a major objective to have as many performers as possible on stage. We endorse the concept of variety of voices to portray variety of character delineation but we do not believe that this example is the best that could have been produced. If our stated preferences for our Shakespeare straight labels us as an



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"Elizabethan purist" we modestly accept the accolade. We believe this to have been essentially a visual production of "Hamlet" which, committed to sound alone, lost the fire and brilliance for which Mr. Baker is known and applauded. We hope someday to see the twenty-minute sound motion picture of this production filmed at the Baylor Theater.



"The Declaration of Independence" and "Lincoln's Gettysburg Address" back each other on Enrichment Records' (New York) new release intended for upper elementary and junior high school classes in American History. Both titles follow the same format—the summary of events and public mood through the presentation of songs then popular. Selected portions of the Declaration of Independence are read on one side of the record and the famous Lincoln address is presented on the other. Each recording successfully mirrors the feeling of the people of the time toward particular national problems and can be used effectively in instruction either to motivate interest or to present an overall summary of the time.



Junior High School teachers of English will welcome "Many Voices—II" (Harcourt, Brace and Company, New York) as an important adjunct to instruction. Although specifically designed to implement the Olympic Edition of the text, "Adventures in Reading," the instructional applications of the recording cannot be considered as limited to classes using that particular volume.

Included are five units of poetry and one of prose. For the latter, Thurber's "The Night The Bed Fell" is read with imagination and sympathetic expression. In the poetry sections is

material for listening for fun (Ogden Nash for example), some favorite American poems (Holmes, Whitman, Longfellow and others), a section devoted to suspense and danger as interpreted poetically by Tennyson and Scott, nature as viewed by Wordsworth, Shelley and others and, finally, Longfellow's "Paul Revere's Ride." Certainly this is a recording which "belongs"—belongs in many schools and both school and public libraries. For most certainly listening to it can be fun, and should be.



Whether or not you use "Adventures in Reading" published by Harcourt, Brace (New York), their recording "Many Voices—III" will be helpful in many classes, but particularly in eighth grade English. Under the heading of "Magic Words" they offer Masefield's "Sea Fever," McLeod's "Lone Dog," De la Mare's "Silver," Burns' "My Heart's in the Highlands," Stephens' "The Goat Paths," and Colum's "An Old Woman of the Roads" all read by Padraic Colum. "Poems for Reading Aloud" include "Southern Ships and Settlers" by Rosemary and Stephen Benet, "Allendale" by Scott, Longfellow's "A Dutch Picture" and a portion of Vachel Lindsay's "The Kallyope Yell." The first three selections are read by Alexander Scourby and the fourth is a choral reading by a group from the Millburn, New Jersey, Junior High School, directed by Virginia Chilver. The third group, "Background: America," includes Sandburg's "Wind Song" read by the author and "Nancy Hanks" by Rosemary and Stephen Benet and Bynner's "A Farmer Remembers Lincoln" read by Nancy Wickwire. The second side of this record is devoted to prose, including "Clothes Make the Man" by Henri Duvernois, read by Cyril Ritchard, E. Martin Browne reading Homer's "The Odyssey" (introduction), and Charles Dickens' "Great Expectations" (introduction), read by Paul Rogers.



The name of Encyclopaedia Britannica is usually associated with visual material but they have produced a few worthwhile records, of which too few schools are aware. One of these, "Fun With Speech" (EBF Album 2) can be very useful to kindergarten and first grade teachers seeking to help students with speech problems involving the sounds "S," "Z," "SH," "CH," "F," and "V." These several sounds are cleverly woven into simple, entertaining stories about railroad trains and listening requires participation on the part of the children. The stories are titled "How

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Max U. Bildersee  
Editor



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Little Engine Learned to Say 'CH.'" "The Diesel Story," "Little Engine Learns to Blow Off Steam," "How Little Engine Learned to Buzz," and "Little Engine's Dream." The records are written and narrated by speech therapist Hazel Van Horn working in collaboration with Dr. C. Van Riper, Director of the Speech Clinic at the Western Michigan College.

These recordings have been tested in laboratory classes in Kalamazoo and both specific and general directions and suggestions are contained with the album. These stories are intended for practice and training, not for mere entertainment. Teachers are directed to work on one sound at a time; teaching the sound itself first, then followed with a vowel, then followed by nonsense syllables. This can be a game to the children. The teacher is then directed to teach the sound in the initial position in a word, then as the final sound, and finally as the middle sound. The samples given are "chair," "lunch," and "peaches". These recordings are not available through local dealers but only on direct purchase from salesmen representing Encyclopaedia Britannica Films—so ask your salesman about them when he calls again, or write to EBF at 1150 Wilmette Avenue, Wilmette, Illinois.

With the approach of the festive season and the usual year end activities in schools, teachers will want to know of recordings appropriate to the season which will appeal to and amuse students. There are a variety of A. A. Milne recordings, most of them by Frank Luther on the Decca label which children will enjoy. "Songs of Pooh and Christopher Robin" (Decca-K 58) includes "Down by the Pond," "This Warm and Sunny Spot," "Timothy Tim," "Cottleston Pie," and "How Sweet to be a Cloud." The recording, "Songs from 'Now We Are Six'" (Decca K-49) offers such old favorites as "Binker," "The Emperor's Rhyme," "The Engineer," and "The Friend." "Christopher Robin Songs" and "Winnie the Pooh Songs" complete the lineup of small fry songs, all from the A. A. Milne classics and performed by Frank Luther.

"Rudolph, the Red-Nosed Reindeer" is a perennial favorite that will delight the youngsters, too. You may want to bring them Clement Clarke Moore's classic "A Visit From St. Nicholas" as read by Frank Luther on Decca K-20.



There are many recordings of the Dickens "A Christmas Carol" but we are partial to the Ernest Chappell

reading and dramatization which was introduced by RCA Victor many years ago as a 78 rpm album but now is available on a single 33.3 rpm record under the Camden label. There are many other adaptations of this story including that done by Basil Rathbone (Columbia), and the Ronald Colman version (Decca) not to mention the Lionel Barrymore performance (M-G-M). There are also "Christmas Carol" recordings by Caedmon and Spoken Word, which we haven't heard, but which you may prefer. All are good and the best is a matter only of personal taste. You may want to use "The Littlest Angel" and "Lullaby of Christmas" (Decca DL 8009). More detailed treatment of many of these recordings is in the December, 1957 issue of *Educational Screen and Audio-Visual Guide*, page 590.

Records for review  
should be sent to  
**Max U. Bildersee**  
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There are hundreds of ways you can use a tape recorder to help you teach language arts. Here are a few suggestions.

- Speech classes can be made more exciting by playing tapes of noted commentators and personalities recorded from radio and TV. Have the class analyze the devices the speaker used to dramatize his important points.
- Letting students record their themes will help the authors detect their written and oral errors as they hear the playback.
- In the lower grades, hold up a picture and make a tape recording as the children tell what they see. Listening to these tapes will show which children have speech defects or problems that you may not notice in class.
- Record compositions at start of term. Save them to play back at the end of term, so students can note their own improvement in reading, diction, delivery and use of more interesting expressions.
- Have students write original poetry and tape it for playback at an "Open House Night" — an interesting addition to the usual display of handicrafts and artwork.
- Class discussions can be facilitated by breaking down the class into a number of smaller groups and tape recording the discussions of all groups for later analysis.

The sound quality of a tape recording can be no better than the quality of the tape on which it is recorded. Educators' critical requirements for fidelity of reproduction and consistent quality are easily met by any of the eight types of Audiotape. This complete line of professional-quality recording tape offers the right recording time and the right tape cost for any application. And, regardless of type, there's only one Audiotape quality—the finest that can be produced. For free tips on tape recording, write for "The Pocket Guide to Tape Recording." Write Audio Devices, Box EV, 444 Madison Avenue, New York 22, N. Y.

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# Church department

by William S. Hockman

## TOWARD TEACHING GOALS

Splicing a piece of learning into the experience continuum of a group is not easy. It may become harder when the piece to be spliced in is audiovisual in its nature. This means two things, if it means anything. First, the piece spliced in should be so made and structured that it enters this experience continuum with the greatest ease. Secondly, the educator must qualify, if he can (and he can!), this continuum in such a way as to get a good splice. Doing this second job is getting the group ready, and the term I like best is just plain "readiness."

Without discussing here the various formats and forms of readiness, let us note its value in helping us reach our teaching goals: in getting desired outcomes; in conditioning a segment of the experience continuum so that this segment qualifies further learning, and even life itself (so that our activity IS teaching and so that the child's activity IS learning).

Let's just set up four techniques of film use to make the value of readiness vivid:

Technique I. Just the bare showing of the film.

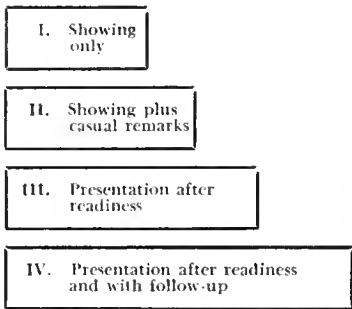
Technique II. Showing of the film plus a casual "introduction."

Technique III. Presentation of the film after use of a carefully prepared readiness (to make the viewer ready to see and to think about what you intend).

Technique IV. Presentation following readiness plus a carefully prepared follow-up via review, discussion, testing, etc., to integrate and stitch this segment into the experience continuum.

Set on a scale, how far can these several techniques get you toward your goal? Based on my testing and experience, and on watching others at work, here is how I would rate them on a scale of 100 points:

0    20    40    60    80    100



In my judgment this scale represents roughly the relative power of these several techniques to wring educational juice out of that much-used audiovisual aid, the sound motion picture, when it has been given a good structure in terms of the job it is to do.

How far do you want to go toward your teaching goals? That depends on you. Technique I won't get you very far. It's hardly worth the bother. Why get out the car to borrow a cup of sugar from the neighbor who lives just across the street!

Some listless remarks before the film is shown will not get you very far either. Some real preparation can double the distance you'll travel toward your goal.

When you add follow-up to your readiness, and the two are related as the sides of a coin, you can really go!

If you are majoring in Technique I or II you may be discouraged. A little experience with III will give you a lift, and some real work with IV will give you a thrill—an educational one, I mean.

How far do you want to go? It's up to you. Film User!

### Screen Convenience

There is no doubt about it, screen convenience helps to motivate usage! If this worker had to wrestle with a tripod screen in front this worship center, she would be much less likely to use visual materials. We are not criticizing tripod screens. They have their place. We use them all the time.



Screen installation in Primary Department of First Presbyterian Church, Glens Falls, New York.

However, here is a place that they don't fit. They would need to stand in front of the worship-center table and that would bring the screen some thirty inches nearer to the children.

Again, we wanted convenience. Plus convenience we wanted safety—both for the screen and the workers. This we got by putting up a wall screen of the right width—approximately one-sixth the distance to the last row of seats. Since we use slides from time to time we got a square screen. Protected from accidents as it is, this screen will have a long life and give complete satisfaction.

And the dividend which comes as an extra to all the others is that it motivates the use of audiovisual materials in this department just because the screen is easy to use. It's always there; and in a jiffy it is down and ready for use, and in less than a jiffy it is back up, out of the way, and ready for the next time—which may not be many Sundays away. Screen convenience pays and pays.

## FILM NOTES AND REVIEWS

When the YMCA does "world service" it is Christian service and there is

no better way to understand what this means than by seeing a dramatic documentary film. Such a film is *Action In Asia*. Photographed competently by Bob Frers, this 28½-minute color film shows us the YMCA Boys' Town in Korea, refugee work in Hong Kong, and a new approach to rural improvement in the Philippines. This film spells out what we have called "missions." It can educate youth and adults, in and out of church, in world-mindedness. It is highly recommended to adult groups in the church and community. They will find it interesting and instructive right down to the last frame. (1)

*Does Christ Live In Your Home?* has 13 basic sequences; all dramatic, all interesting, all convincing. In it we have a pair of grandparents, who know that religion belongs in the center of life; a family with two teenagers, who wonder if religion belongs at all; a business executive scouting for a top representative for his firm; and a boy who plays some fine football. After three or four suspenseful situations, we realize that we, the viewer, have been asked pretty pointedly whether our homes are Christian, and we don't resent it one bit. We are glad for it. It takes a good film to do that, and this IS the best on this subject to date and a very superior film for young people, for adults, for family nights, for public worship services especially. (2)

If a good camera crew tagged along after a little teenager (boy) in Morocco as he set off uncertainly from his village to go to school in the city some distance away, and then followed him as he adjusted to his new home, to new friends, to a strange school; and, if the crew pointed the camera once in a while at what the boy was seeing (so we could see, too); and, if the narrator told us something of the thoughts of the boy in the midst of these things, and commented intelligently upon the problems of the people, then we would have an interesting and instructive film.

Now this is just what the 16-minute b&w *Country of Islam* does—brings Morocco alive: for adults, for young people; for study groups; for those who want background on people and customs; and, for those who just want to see an interesting film nicely put together. (3)

An old and engaging legend is used as the basis for the 14-minute sound and color film, *The Christmas Deer*. As it stands in the film, this legend has a timeless and universal quality which makes you feel that such a thing could happen anywhere. It tells of an old man, a woodcarver, living in the deep woods and seeing the Christmas Deer;

of a little boy who meets him; of their strange friendship; of the old man's beautiful carvings and how he decided to give them away to make others happy, in the act finding happiness himself. Nicely constructed, and with some very beautiful photography, this film will be new and very useful in school and church. The narration is nicely paced, and the music of an old French carol, played on a lute and recorder, enfolds much of the action in lovely sound. (4)

The Albert Schweitzer film is now available in 16mm, good news, indeed, to every church which owns or can beg or borrow a projector! Here is an artistically made document of Schweitzer's life and work, put together with insight and deep appreciation for human and spiritual values. Within and without the church, this film will be appreciated for the superb job that it does in presenting one of the greatest men of our time. Running 83 minutes, it seems in the seeing half as long, and the first half documents his life up to the time of his "call" to Africa. The second half documents his work at Lambarene. The material being more flexible, the first part achieves an artistic excellence which is only here and there reached in the second part. Taken as a whole, this is a great film, and those who struggled over a period of years to make it place all of us heavily in their debt. (5)

The 20-minute b&w film, *Emotional Maturity*, dramatizes in quite believable sequences the immature behavior of a high school boy, giving us a film that parents and teachers, in church and school, ought to see and ponder. Objectified in this film, here is behavior which rankles us and sours our judgment quite often when we meet it head-on around the church or school, or in the community. We don't resent the film, thus we can *think*, and move toward understanding, and perhaps even toward being better parents and teachers of adolescents. Recommended for use in leadership courses and clinics. (6)

#### Sources and Producers

(1) From YMCA World Service, 291 Broadway, N. Y. 7.

(2) Produced by Family Films, Inc.; available from local rental libraries.

(3) Produced by Churchill-Wexler Film Productions, 801 N. Seward St., Los Angeles 38, Calif.

(4) Produced by Grover-Jennings, 4516 N. Hermitage Ave., Chicago 40, Ill.

(5) Available through Louis de Rochemont Associates, Inc., 380 Madison Ave., N. Y. 17.

(6) From McGraw-Hill Book Co., 330 W. 42 St., New York 36.



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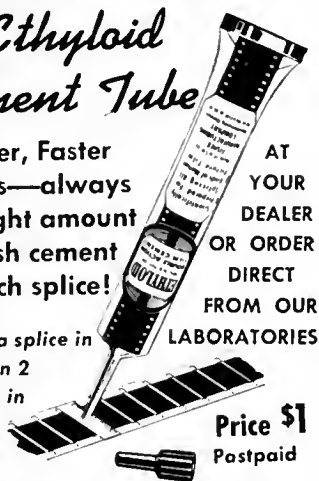
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## The Christmas Deer

14 mins. color sound

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## FILMSTRIP NOTES

Around a sandbox six children, in a little play-crisis, express their ideas about God. That's the context for the filmstrip, *First Steps In Religion*, and a very good one. Now we are taken to the homes of these neighboring children. Here we can see clearly how they got the ideas and attitudes which were expressed. In one family, religion is an important matter but pretty much in the rut of habit; in another it is important, but no questions get answered and conduct does not seem to square with talk; in the third, imperfect home that it is (being human), religion is a matter of love and talk, and open seeking after a loving and caring God. Brought off in 60-some frames of good color photographs and a 15-minute LP recording, this is a fine filmstrip for teachers, for parents, for education committees, and a lot of other times when alert leaders will seek to show that the child's idea of God, and his religion, comes from the home. (METH)

Jesus often quoted from the O. T. Prophets, and from none more than Isaiah, who set forth in detail the great spiritual experience which formed the lasting background for his ministry. The visualization of this experience is undertaken in *Vision of Isaiah*, a color filmstrip of 49 frames and a recorded (LP) commentary. Great care has gone into the production of both the visual and the auditory statement, giving us a good and useful filmstrip for curriculum enrichment; for motivating Bible reading and study, and other purposes. This is one of a series of six color and sound filmstrips in Part One of "Story of The Prophets." (CATH)

When Christmas is a matter of the heart, it can be kept, not just "observed" or "spent." When Christmas is a concern of the heart, the old message remains the heart of Christmas—not stores, not crowds, not even gifts. Christmas is smiles, and thoughtfulness, and kindness, and love in the heart before all else. Visualized in lovely art and summarized in a fine commentary, these thoughts of the late Peter Marshall compose a good and useful filmstrip. *Let's Keep Christmas* is good for family nights, for adult groups, for Juniors and up; for youth fellowship groups; and useful, there being a splendid guide to help you. The presentation time is 12 minutes. (SVE)

*A Puppy For Christmas*, with 36 frames of good photography and an 8-minute LP recorded commentary, will have (in the church) most value in an entertainment context, and little beyond that. This reviewer confesses a considerable allergy for using the

Christmas occasion and motif as a "carrying" device to showing off pets or "to give children an understanding of the special care and attention which pets require." Not recommended. (SVE)

Billy and Sue visit Grandfather at Thanksgiving, and learn from him how the day was observed when he was a boy—along about the early 1900's. Touched with nostalgia and humor, and visualized nicely, this 44-frame color and sound filmstrip gives some attention to the spiritual aspects of Thanksgiving and fosters an appreciation of our American heritage. While adult groups will enjoy *Grandfather's Boyhood Thanksgiving* most, Juniors may find it interesting if oriented toward the theme. Acceptable general qualities; fair usefulness. (SVE)

*Simon and Lucy of Alaska* is composed of color photographs of satisfactory qualities over instructive captions. It tells us of life among the Eskimos of St. Mary's, a village of some 40 families who make their living by hunting and fishing. Useful in showing family life, and the work and relaxation of these Eskimos. Of value in the church in enlarging and deepening the appreciation of Primary and Junior children for others. Acceptable for church, but more potential for school. (SVE)

*Stories About Christ Carols* gives a brief history of Christmas carols, then telling how we came to have four favorites: "Away in a Manger," "We Three Kings," "O Come, All Ye Faithful," and "Silent Night." Stanzas of each are projected so that the audience may participate. The 56-frames of this filmstrip are new and pleasing art. Not cartoons, not caricatures, these frames are delightfully stylized in conception, in color, and design. Having a broad spectrum of utilization, here is a filmstrip for purchase for the local church's AV library. (FF)

In the same type of art mentioned above, *Stories About Our Christmas Traditions* gives us enrichment material for all ages beginning with Juniors. While touching effectively and briefly upon many customs and traditions, it keeps the birth of Jesus in focus all the way and closes with accent on this great fact. Thus, a broadly acceptable and useful filmstrip which is destined to be used a great deal over the years, especially if it is conveniently in your church's AV library. (FF)

If I were teaching a class of older Primary or Junior children along in late November or December, I think I would present the filmstrip, *The Christmas Riddle*. I would stop at the end of frame 22. Later, after the class has tried to figure out the riddle pro-

pounded, I would show it again going this time right on to the end. Thus, I would be able to center the thinking of the class on Christmas as the time when God made His love for men manifest. Visualized in full color posed photographs, and, with a narration that combines skillfully dialogue and orchestral background music, this 35-frame filmstrip has fine overall qualities. The leader's guide contains feasible ideas on how to use it effectively. (FF)

Primary and Junior boys and girls will like the filmstrip, *A Pony For Christmas*. In 38 frames of posed color photographs, plus an LP recording that combines narration, live dialogue, and orchestra background, we learn how two little boys, brothers, got ponies for Christmas when there was just enough money for one. We are pleased to see the true spirit in the little boys' attitude toward each other: delighted when at last it takes hold of Mr. Morgan's bitter heart; and, now how about ourselves? What will it do to us—since via this filmstrip we can look in on what it did to others? (FF)

(CATH) Produced by Cathedral Films, Inc., Burbank, Calif., and available from them and from most A-V dealers.

(FF) Produced by Family Filmstrips, Inc., 5823 Santa Monica Blvd., Hollywood 38, California. Buy through your A-V dealer.

(METH) Produced by the Methodist Church, and available from the Methodist Publishing House and its branch book stores.

(SVE) Produced and available from The Society for Visual Education, 1345 Diversey Parkway, Chicago 14, Ill., and also local A-V dealers.

## THE USE OF FILMSTRIPS WITH RECORDED NARRATION

by *Dou M. Fearheiley*

Increasing interest is being given to sound filmstrips for church use. The idea is not new, but the heightened emphasis is. Prominent filmstrip producers are now making extensive use of sound in current releases. What happens is this:

Sound filmstrips move with added pace and interest; presentation time is often shortened; for the producer's message is more directly communicated in its pure form to the audience.

These are major considerations. There is another. The church worker often feels inadequate for the teaching task. Pre-planned materials seem to offer him more security. He may feel more confident in using recorded nar-

ration for a filmstrip subject.

Now let's turn the coin over.

That same worker may also feel that by using a sound filmstrip he can get by with less preparation. Let's face it. Some workers may tend to be lazy. Show a film? Yes—but no introduction, no conclusion, no attempt to point the film toward genuine audience participation. Now the sound filmstrip comes along and poses the same deadly allurements—"flip the switch and let them twitch"—twitching in this case often being the sole audience response.

Filmstrips are for teaching, and teaching in the group situation must involve active participation by both teacher and pupils. There is no substitute for a teacher, but there are tools a teacher may use. One tool is a book. Another tool is a filmstrip. Neither is inherently superior. Each may be superior to the other in specific situations.

As a teaching aid, then, is the sound filmstrip really superior to the non-recorded filmstrip?

Consider these obvious comparisons: (1) The silent filmstrip is less formal, promoting an atmosphere more conducive to open discussion. (2) The silent filmstrip is more under the control of the teacher, who can easily pause at any frame for added discussion. (3) The silent filmstrip is more easily tailored to the needs of the group—the teacher shaping the narration for maximum application. (4) The silent filmstrip allows the teacher to be more at the center of the teaching situation.

But is there no place for the sound filmstrip in the church?

We believe there is a vital place. The advantages mentioned at the beginning of this article are valid considerations. The added space, the artful combination of scenes that require split-second timing, the professional reading voice, the sound effects and mood-creating music—all point to a meaningful experience of religious consciousness.

Here is the broad outline of demarcation: on subjects with strictly teaching emphasis, the non-recorded filmstrip is best. With subjects of motivational and inspirational concern, the sound filmstrip makes a unique contribution.

But for now, recognize that sound filmstrips have not and will not outmode the silent filmstrips. Both types have an important role to play in the contribution that audiovisuals make to your church's program.

(Reprinted, with permission, from the May, 1958, Audio-Visual Aids bulletin of the Sunday School Board of the Southern Baptist Convention, Nashville, Tenn.)

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# Audio-visual trade review

For addresses of the sources supplying information on which these listings are based, refer to **Directory of Listed Sources**, page 597. For more information about any of the equipment announced here, use the **Readers' Service Coupon** on page 595.

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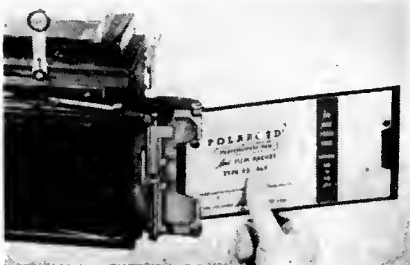
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## CAMERA ACCESSORIES

**Gossen Exposure Meters.** Range of four models, from the "Dual Sixon" @ \$13.95 to "Sixticolor" @ \$39.95. The latter is a 2600 to 20,000 Kelvin color temperature meter with built-in filter indicator. Gossen meters are built-in features of numerous leading cameras. KLING.  
For more information circle 106 on coupon

**Elwood Foto-Meter.** Pin-point light readings avoid impact of wide angles of scattered light, calibrated for very wide range of applications. Reads only the very small area or color for which correct exposure is sought. CES  
For more information circle 107 on coupon

**Kodak Plus-X Pan 35mm** replaces present Plus-X, and is available in 135 size, 20 and 36 exposures for 35mm cameras. Speed remains ASA 80 daylight, 64 tungsten. Reportedly finer grain, sharper, faster developing.  
For more information circle 108 on coupon



Panavision Brightness Meter

**Panavision Brightness Meter** designed to measure screen brightness and light distribution, by visual comparison. Powered by single flashlight battery. \$97.50. CEC.  
For more information circle 109 on coupon

**Praktika Microscope Adapter** for the FX3 and FX4 and other cameras with simi-

lar screw lens mount. A hinged adapter, fastened to the microscope draw tube; a 50mm extension tube and a camera adapter comprise the unit. Instruction book. \$25. STANDARD CAMERA.

For more information circle 110 on coupon

**Studio Quik Splicer** for 35 and 16mm film and tape; all parts non-magnetic; makes butt splices with Mylar tape; engineered for heavy duty operation. \$79.50; handy tape dispenser with 250 splices \$5. Free tape samples and brochure. S.O.S.  
For more information circle 111 on coupon

**Synchronex-8**, a 13mm f/1.8 UF lens for 8mm motion picture cameras, with its own integral photo-cell exposure control. Fits most D-mount single-lens 8mm cameras, putting them into the electric-eye class. Manual setting also. \$59.95. ELGEET.  
For more information circle 112 on coupon

**Transparency Copying Stand.** Blower-cooled unit gives even illumination for copying 2x2 slides. TVEC. With base plate \$115.  
For more information circle 113 on coupon

## PROJECTORS, Still

**Viewmaster Junior Projector** for showing film discs, each containing fourteen 16mm frames such as were featured at the "Green Lake" religious A-V workshop. \$9.95; case, screen and storage box \$8.75; adapter for using film discs with 14 pictures; extra lamp \$.80. TRFC.  
For more information circle 114 on coupon

## SOUND, Equipment & Accessories

**Crown-O-Matic Automatic Tape Player** accommodates 14" reel, plays up to 16 hours continuously at 3 3/4" ips; synch motor; fast forward-reverse; automatic release with power failure; remote reversing controls; forced air cooling; magnetic brakes \$49. **Stereo-Matic** plays stereo both ways; Crown-O-Matic transport with 4-track heads and two output amplifiers, \$617. IN-TERAD.  
For more information circle 115 on coupon

**Eleven new stereo components** have been added to the GE line since mid-May. Latest is **Stereo-Classic LH-12** dual-cone hi-fi speaker system in a 2 cu. ft. enclosure. It features 12" extended bass woofer, 2" direct radiator tweeter, and 1500-7000 cycle range crossover network. \$129.95. GE-SPEC.  
For more information circle 116 on coupon

**"Fortified" Double-Play Tape.** 60-gauge Mylar tape withstands a pull of up to three pounds without distortion. (Normal recorder pull is 6-16 oz. even on start and stop from rapid rewind.) 7"

reel, at 3 3/4" speed takes 2 hours on single track. ORRADIO.  
For more information circle 117 on coupon

**"Talking Book" Record Player.** Especially designed for the blind, it operates at 16 2/3 rpm for the free recordings issued by the Library of Congress, and at 33 1/3 rpm for music. Three-stage amplifier, 1 1/2-watt output, crystal pickup, headphone jack, guides to facilitate positioning the tone-arm on the record. STROMBERG-CARLSON.  
For more information circle 118 on coupon

**View Talk**—an intercom system with integral colored signal lights to serve the hard of hearing. Operates on house current, AC or DC. MASCO.  
For more information circle 119 on coupon

### MISCELLANEOUS EQUIPMENT

**"Dim-Out" Draperies.** New type of light-control drapery eliminates glare from outside and softens light adequately for visual aids projection in classrooms. Reportedly developed originally to meet special needs of Gary, Ind., public schools. LUXOUT.  
For more information circle 120 on coupon

**Film Viewer-Reader (35mm or 35-16).** Combines functions of viewer, synchronizer, footage and frame counter. Additional 35mm and/or 16mm sprockets provide double system film editing. Sound heads added accommodate multiple magnetic tracks. Built-in optical shutter; clear 3 1/4"x4 1/4" picture; no overheating. NCE.  
For more information circle 121 on coupon

**Magic Marker** felt-tipped marker filled with removable ink, six colors (black, green, orange, purple, yellow, brown and blue); line width varied by turning felt nib; for making transparencies, flash cards, posters, charts, etc. 57 cents, refills 53 cents. SPEEDRY.  
For more information circle 122 on coupon

**Mobile Laboratory** for teacher demonstrations in elementary science, can be rolled from room to room and is equipped with gas, electric and water services, support rods, a pegboard display front panel, large Formica table top, and roomy storage area. CENTRAL.  
For more information circle 123 on coupon

**Transpro-Technique.** CAMPBELL. A self-contained kit of materials for making transparencies for overhead and slide projection by lifting graphic impressions from magazines and other printed matter. Handy **Educational TT Kit** in box 8"x4"x2 1/2", sufficient for twenty 8x10" transparencies. No moving parts or machinery involved.  
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## NEW MATERIALS

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mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
R—rent  
B&W—black & white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult

### AGRICULTURE

**Machines for a Land of Plenty** fs VEC si B&W \$3.50. Development and effect of machinery primarily on agriculture. JH-SH.  
For more information circle 125 on coupon

### ARTS & CRAFTS

**Ink and Rice Paper** mp CONTEMPORARY 15min sd col \$175 r\$15. Lowell Naevé explains the specific techniques involved in woodblock printing; the artists' work is shown in detail. HS C A  
For more information circle 126 on coupon

### CINEMA ARTS

**Creativity** mp USDA 11min sd col. Prismatic color patterns and nature scenes from our national parks and volcanic areas focus attention on narrative that goes from Genesis to Shakespeare in weaving the film makers' presentation of man's capacity to conceive, imagine and create. Workshop film employing a wide variety of techniques (e.g. delayed title, stills, stock footage, etc.). Art, music, cinema, science, social studies. SH C A  
For more information circle 127 on coupon

**Silhouette Fairy Tales** (additions) mp CONTEMPORARY 10min sd B&W ea \$50 r\$3. For more titles in the Lotte Reiniger fairy tale series: **The Magic Horse; Grasshopper and Ant; Snow White and Rose Red; Frog Prince; The Three Wishes.** Earlier series included six children's tales and three adult stories: **Pagageno, Carmen and Galathea.**  
For more information circle 128 on coupon

**U.P.A. Cartoons** (series) mp CONTEMPORARY 10min sd col r\$5. Eleven whimsical, sophisticated exploits of Mister Magoo; McBoing, Patsy, Madeline and their pals.  
For more information circle 129 on coupon

### FEATURE FILMS

**Bullfight** mp CONTEMPORARY 76min sd B&W r\$35. Documentary history of the traditions, customs and techniques; featuring arena "greats." SH C A  
For more information circle 130 on coupon

### GUIDANCE, Personal

**Do You Dig Friendship?** sfs ERCH 116fr LP sd col \$10 r\$2.50. Humorous cartoon art, "hep" dialog, somewhat jazzy musical background tells the story of Seymour, the teen-ager who somehow was always alone until he learned that to have a friend you must be one. JH SH  
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## HEALTH, SAFETY

**Assignment Children** mp ASSOCIATION 20min sd col \$75 r\$5. Danny Kaye brings gaiety to hundreds of young hospitalized children throughout Asia in tour for UNICEF.  
For more information circle 132 on coupon

**Safe Milk Saves Lives** fs UNICEF 38fr col \$2. Improvement in milk processing saves children who suffer from diet deficiencies. UNICEF program in Asia, South America and the Middle East. JH SH A  
For more information circle 133 on coupon

**This is You** 8fs EBF si col \$48, indiv. \$6. Walt Disney's "Jiminy Cricket" acts as story teller—**You, the Human Being; You and Your Five Senses; You and Your Eyes; You and Your Ears; Your Senses of Smell and Taste; Your Sense of Touch; You, the Living Machine.** Int. JH.  
For more information circle 134 on coupon

## INDUSTRY, TRANSPORTATION

**A Mile to El Dorado** mp ASSOCIATION 27min sd col free. Underwater oil production in Venezuela. Reynolds Metals Co. sponsor. JH SH A.  
For more information circle 135 on coupon

**The Nature of Glass** mp ASSOCIATION 37min sd col free to technical and college groups. Basic structure, major types and characteristics, production, finishing, unique modern applications. Corning Glass Works. C A  
For more information circle 136 on coupon

**Cotton—Nature's Wonder Fibre** mp COTTON 28min sd col free. Story of modern cotton from development of new types of seed to final user. Shown Venice and Edinburgh 1958. No brand names or commercial tie-ins. Int-SH  
For more information circle 137 on coupon

**Great Lakes Shipping** fs VEC 28fr si b&w \$3.50. Incoming and outgoing cargo operations in a typical Great Lakes port—Milwaukee. JH SH.  
For more information circle 138 on coupon

**Third Avenue L** mp CONTEMPORARY 11min sd col \$125 r\$10. Documentary and historical record of New York's now departed elevated transit. Golden Reel; Academy Award nominee. JH-A  
For more information circle 139 on coupon

## LANGUAGE ARTS

**Adventure in Words** 4fs FH si col \$20, ea \$6. Titles: **Introduction to Word Study; Words from Many Countries; Suffixes and Prefixes; Synonyms, Antonyms and Homonyms.** Two principals are emphasized: that word study is fascinating and that proper English requires disciplined application. JH SH  
For more information circle 140 on coupon

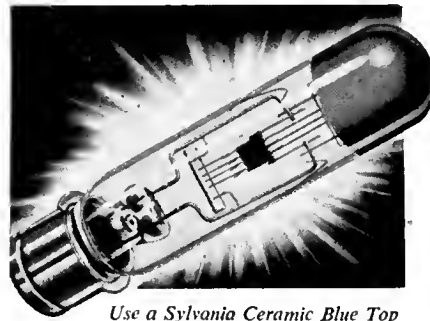
**Beginning Grammar** 8fs EBF si col \$48, indiv. \$6. Frames are captioned to stimulate pupil participation. Int.  
For more information circle 141 on coupon

## LITERATURE, DRAMA

**As You Like It** rec SPOKEN WORD 12" LP. Original text plus deft introduction of sound effects make Shakespeare's comedy live for high school

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## MUSIC, General

**Georgia Lee Sings** rec CHANCEL LP \$3.95. 12 religious vocals, including "Tell Me The Story of Jesus"; "Prayer"; "Lord, Take My Hand."  
For more information circle 147 on coupon

**The Heart is a Rebel** rec CHANCEL 45rpm \$1.29. From the motion picture score; Ethel Waters—"Crucifixion" and "Sometimes I Feel Like a Motherless Child"; Georgia Lee—"The Heart is a Rebel."  
For more information circle 148 on coupon

**Pablo Casals** mp CONTEMPORARY 28 min sd b&w \$12.50. Day in the life of the great cellist; includes Bach Suite No. 1 for Unaccompanied Cello. SH-A  
For more information circle 149 on coupon

**Social Dancing Made Easy** rec (series) EDREC 10 records, LP, each on different dance: Foxtrot, Mambo, Rhumba, Waltz, Jitterbug, Argentine Tango, Cha-Cha-Cha, Samba, Marengue, Pol-

ka. SH A

For more information circle 150 on coupon

**Square Dance Fair** rec EDREC LP. Instructional album featuring some 15 calls by Joseph Wall, instructor at Oldfield School, Fairfield, Conn. SH A  
For more information circle 151 on coupon

## PHYSICAL ED, SPORTS

**Aqua Babies** mp FON 10min sd b&w \$48. How children are taught to swim almost immediately after they have learned to walk. Pri-A.  
For more information circle 152 on coupon

**Fundamentals of Diving** mp UWF 10min sd col. Simple and correct practices for learning body control and water entry from edge of pool. JH-A  
For more information circle 153 on coupon

**The History of America's Cup** mp ASSOCIATION 27min sd b&w free. The unsuccessful pursuit of the famed trophy seen as inspiration to good sportmanship. Made by Transfilm, Inc., for Thomas J. Lipton, Inc. JH-A  
For more information circle 154 on coupon

**Swan Dive and Front Jackknife** mp UWF 10min sd col. Two fundamental dives



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are demonstrated as made from the 3-meter board. JH-A  
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## PRIMARY GRADE MATERIALS

**Simple Machines Help Us Work** 6fs JAM si col set \$28.50 indiv. \$4.95. Levers, wheels and axles, pulleys, ramps, screws and wedges are shown to be part of the child's everyday life, as well as the basis, later, for advanced technology. Pri.  
For more information circle 157 on coupon

**We All Take Turns** fs MOREHOUSE 43fr si col \$4.80. Children on visit to farm observe that barnyard animals have no manners, and learn from grandpa that it's better and really more fun to take turns. Pri.  
For more information circle 158 on coupon

## RELIGION, ETHICS

**Action in Asia** mp YMCA 28½min sd col \$85. The YMCA "Boy's Town" in Korea; aid to refugees in Hong Kong; a new approach to rural work in the Philippines; activities in south-east Asia. SH A  
For more information circle 159 on coupon

**Ambassadors to the Hungry** mp CROP 26min sd b&w free. Community food appeal of the churches brings aid to countless hungry neighbors in devastated areas and refugee centers overseas. JH-A  
For more information circle 160 on coupon

**As One Family** sfs BRETHERN 67fr LP col \$8. Discusses the "informal family council" as a way to meet the situations of everyday faced by average American families. JH-A  
For more information circle 161 on coupon

**Battleground Europe** mp WORLDWIDE 25min sd b&w \$8. Billy Graham itinerary, from Scandinavia to Switzerland, culminating in Paris.  
For more information circle 162 on coupon

**The Better Lot** mp METHODIST 29min b&w r\$8. Foster parents of boy assigned to their care by Juvenile Court are ready to condemn him as irredeemable when he is caught in a burglary, but wise judge makes them see their own failings as contributing cause. SH A  
For more information circle 163 on coupon

**Beyond Brick and Mortar** mp DISCIPLES 32min sd col r\$8. Lay builder tells of his experiences as a construction supervisor in mission work in the Belgian Congo. HS A  
For more information circle 164 on coupon

**Bible on the Island** sfs ABS 51fr LP 14min sd col \$6 si \$4 with script. True story of Army chaplain with a patrol on Okinawa finds a native village firm in Christian faith as result of Bible left with them forty years before by a traveling missionary. Int-A  
For more information circle 165 on coupon

**The Bible Through the Centuries** sl-fs ERCH 60fr si col fs\$5.50. Readymount slides \$26. From the God-concept of the nomadic Hebrew tribes to the Revised Standard Version of 1952. Art by Harold Minton. SH A  
For more information circle 166 on coupon

**A Birthday Cake for Rima** sfs CROP 47fr 11min LP col sale \$3. How Johnny and his friends helped provide a happy

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rather than a despairing birthday for a little girl in the land where Jesus lived. Int. JH

For more information circle 167 on coupon

**The Book of Ecclesiastes** mp (kinescope) SYRACUSE 29min sd bGw r\$4.75. Four panelists discuss literary and theological values, analyze structure and speculate on the author's identity and moral, political and religious attitude. SH A

For more information circle 168 on coupon

**Centerville Awakening** mp GOSFILM 73min sd bGw r\$25. The story of a religious revival in small town, and its lasting effect in the relationships between man and man and man and God. Useful especially in Youth for Christ rally. JH-A

For more information circle 169 on coupon

**Challenge in the Sun** mp EPISCOPAL 30min sd col. The story of the first three years of missionary work by a young couple in Panama. JH-A

For more information circle 170 on coupon

**The Christmas Deer** mp GJP 14min sd col. An old woodcutter sees the Christmas Deer and for a time loses his skill. He learns, through a boy he has befriended, that gifts to poor children are in truth gifts to the Christ Child. He distributes his carvings on Christmas eve, and on returning home finds his skills returned and enriched. Pri-A

For more information circle 171 on coupon

**The Christmas Story** sl MODERN ENTERPRISES 2x2 si col 34 slides from paintings in the National Gallery of Art, script-commentary by Elisabeth Puckett Martin. Pri-A

For more information circle 172 on coupon

**The Crescent and the Cross** mp WORLDWIDE 31min sd col r\$15. Children recall their impressions of experiences in Islamic countries, particularly the Bedouin family unit, and the Mohammedan faith. JH SH A

For more information circle 173 on coupon

**Does Christ Live in Your Home?** mp FAMILY 30min bGw sd r \$9. The importance of regular family worship is brought home to a young, striving family by the serene practices of two older and wiser men. Teen-agers, at first fearful of being considered religious fanatics, find Christian observance not at all outmoded. Int-A

For more information circle 174 on coupon

**Eastward to Asia** mp WORLDWIDE 45 min sd bGw \$12. Documentary record of Billy Graham's 30,000 mile tour to India and seven other countries.

For more information circle 175 on coupon

**Exiles in the Holy Land** sfs CWS 79fr LP 16 1/2min col \$3. Christian brotherhood and stewardship in relation to the plight of nearly a million Arab refugees, living nine years in mud huts and tent cities. HS A

For more information circle 176 on coupon

**God of Creation** sfs CEP 60fr LP col. Separate adult and children's commentary. The Japanese story of creation is compared with that given in Genesis. Int-A

For more information circle 177 on coupon

**God's Word in Man's Language** mp ABS 27min sd col r\$3. How the American Bible Society, as an agency of the

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churches, aids translators of the Bible, checks their manuscripts and publishes Scripture in new languages. JH SH A  
For more information Circle 178 on coupon

**The Growth in Our Idea of God** sl-fs ERCH 53fr si col fs\$5.50. Ready-mount slides \$22.40. Summary presentation of the Bible story of man's learning about God. Art by Jacques Barosin. SH A  
For more information circle 179 on coupon

**Heartbeat of Haiti** mp EPISCOPAL 28min sd col. Work of the church as carried on in Haiti by bishop, lay preacher, native priest and teaching sisters. Appreciative inclusion of native art. JH SH A  
For more information circle 180 on coupon

**The Living Word in Japan** mp ABS 19 min sd col sc \$3. How the Bible is printed and distributed in this highly literate nation. Indigenous musical background. JH-A  
For more information circle 181 on coupon

**London Crusade** mp WORLDWIDE 44 min sd bGw \$12. Documentary treatment of the Billy Graham crusade in Britain, including 3,000 voice choir.  
For more information circle 182 on coupon

**The Long Stride** mp CWS 28 1/2min sd bGw \$8. How Protestant missionaries help alleviate the suffering of refugees in Korea, Hong Kong, the Near East and Austria.  
For more information circle 183 on coupon

**Members One of Another** sfs CEP 59fr LP col. Importance of being honest with ourselves as well as with others, whom we should strive really to know and appreciate. (Romans 12:5). HS A  
For more information circle 184 on coupon

**Mid-Century Crusade** mp WORLDWIDE 43min sd col \$15. Billy Graham tells of his first years of city-wide crusades, a study in mass evangelism techniques.  
For more information circle 185 on coupon

**Mid-East Profile** mp BFC 28 1/2min sd col r\$12 bGw r\$8. Protestantism's concern to bring better learning as well as Christianity to the Middle East. Charles Malik appraises prospects as difficult for next decade, bright for next century. SH A  
For more information circle 186 on coupon

**The Mighty Fortress** mp WORLDWIDE 37min sd bGw \$10. March of Time treatment of the Jewish, Catholic and Protestant contributions to the spiritual scene, culminating in the Billy Graham meetings in principal European cities.  
For more information circle 187 on coupon

**Mr. Texas** mp WORLDWIDE 48min sd col \$25. Wealthy man, hospitalized, comes to realize that happiness is a goal unattainable except through God. Film includes noteworthy song, "Each Step of the Way."  
For more information circle 188 on coupon

**My Right and My Cause** mp ABS 21min sd col sc\$3. The story of the Korean Bible Society and the preservation of a rare Biblical manuscript. Indigenous musical background. JH-A  
For more information circle 189 on coupon

**Oiltown, U.S.A.** mp WORLDWIDE 72min sd col \$35. Wealthy oilman in frantic search for his daughter in the holocaust of the Texas City explosion and fire, finds also peace with God. Film includes television sequence featuring the Billy Graham team.  
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**Religious Film Disc Kits** TRFC 16mm color scenes mounted in Viewmaster type discs, 14fr \$1.65; 28fr \$2.65; 42fr \$3.65. Titles: **Seasons of Palestine** (14); **The Village** (28); **The Birth of the Savior** (14); **Teaching About God in the Home** (42); **Let's Visit Japan** (28); **Tent Life in Bible Lands** (14); **The Dead Sea Scrolls** (28). Projector \$10.20; Case, screen and storage box \$8.75.  
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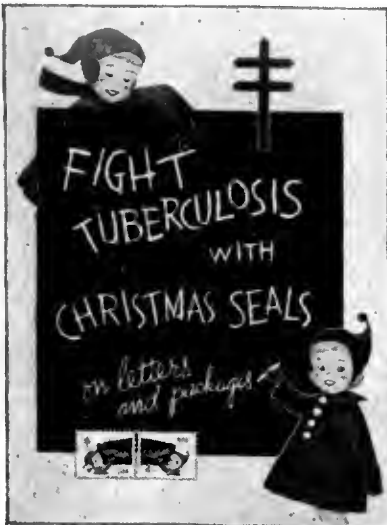
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### 16MM SOUND SUPPLIERS

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**The Saga of the Bible** sfs ABS 60fr LP 14min col sd \$6.50 r\$2 si \$4.50 r\$1. Important events in the development of the Bible and its influence on the history of America. JH-A  
For more information circle 192 on coupon

**Serving Christ** mp FAMILY 30min b&w sd r\$9. A dedicated Christian strives to apply Christian principles even in his real estate business, and eventually brings around his sceptic partner and others. SH-A  
For more information circle 193 on coupon

**The Silver Shield** mp WORLDWIDE 24 min sd b&w r\$8. A knighthood setting for a children's entertainment film; dueling swordsmen, a juggler, and the story of David and Goliath. Int.  
For more information circle 194 on coupon

**Souls in Conflict** mp WORLDWIDE 75 min sd col \$35. The Billy Graham Crusade in London is the setting for a dramatized story of an actress, a jet pilot and a factory worker who make their decision for Christ. JH-A  
For more information circle 195 on coupon

**Sunday on the Range** mp WORLDWIDE 35min sd col r\$12. The story of Gideon is told in novel settings, with seven songs and a lesson from life taught with ropes. Int-A  
For more information circle 196 on coupon

**Sunday School Age Groups** 8fs BROADMAN si col \$35 indiv. \$5. Cradle Roll; Beginner; Primary; Junior; Intermediate; Young People; Adult; Extension Department Sunday School Work. TT  
For more information circle 197 on coupon

**Sunday School Class Officers** 5fs BROADMAN si col \$12.50 indiv. \$3. Role of Class President, Vice-President, Group Leaders, Secretary, and Class Officers at Work. SH A TT  
For more information circle 198 on coupon

**Teacher Improvement** 5fs BROADMAN si col \$22.50 indiv. \$5. **The Christian Teacher; Selecting Aims; Choosing Methods; Planning a Lesson; Testing Results.** Useful as core for a leadership course in local church. TT  
For more information circle 199 on coupon

**This is Palmyra** fs CONGR 63fr si col script. Daily life of little Mexican girl in Guadalajara, at play, home, school and Sunday School at the Protestant Center. Pri-JH.  
For more information circle 200 on coupon

**Thy Word Giveth Light** mp ABS 21min sd col sc\$3. Story of blinded serviceman who found his way back to a useful life through reading the Bible in Braille. JH-A  
For more information circle 201 on coupon

**Wait a Minute** sfs CWS 73fr LP 15min col \$3. Cartoon treatment shows children, about to spend money on themselves, how much this little sum might do for a refugee child in Hong Kong, Germany or the Near East. Pri-JH.  
For more information circle 202 on coupon

### SCIENCE, General

**Animal Life** 4fs FH si col \$20, ea \$6. Four principles of animal life considered by teachers to be the most important for elementary study: **Where Animals Come From; Why Animals Need Food, Heat and Air; How Animals are Protected; Classification—**

**Different Kinds of Animals.** Art, by Edwin Cram, based on consultation with American Museum of Natural History for authenticity. Int.  
For more information circle 203 on coupon

**Clothes and Seasons** fs MOREHOUSE 5sfr si col \$4.80. How bodies lose heat. Little girl in bed with a cold, is amused by a puppet show which illustrates the good results of wearing a coat, over-shoes, etc. and eating the right food, all in proper season. Pri.-Int.  
For more information circle 204 on coupon

**Conquest of Space** (series) 2fs BASIC si col \$6.50 ea. **IGY** deals with the significance of the International Geophysical year; **Earth Satellite** treats of centrifugal force, gravity, and their relation to weather and radio communication. Strips include teacher guide, vocabulary drill, review. JH SH  
For more information circle 205 on coupon

**Elementary Chemistry** (series) 3fs SVE si col \$6 ea. **Atoms and Molecules; Chemical Changes; What Things Are Made Of.** Int JH  
For more information circle 206 on coupon

**Science for Progress** 12 fs PRENTICE-HALL si col \$38. Guides, experiments, demonstrations. Each filmstrip starts with a key problem, illustrates each scientific idea or principle, and ends with a frame of review questions. 1) **Atomic Energy,** 2) **Securing Your Food,** 3-4) **Securing Good Health,** 5) **Light and Heat,** 6) **Astronomy,** 7) **Electricity,** 8) **Communication,** 9) **Water and Water Power,** 10) **Transportation,** 11) **Securing Continued Existence,** 12) **Air and Weather.** JH SH  
For more information circle 207 on coupon

**What Makes the Wind** fs MOREHOUSE 51fr si col \$4.80. Movement of warm and cold air, effect of topography. Last 16 frames constitute test. Int. JH.  
For more information circle 208 on coupon

### SOCIAL STUDIES, General

**Trick or Treat** mp ASSOCIATION 13min b&w sd \$22 r\$4. How American children share their Halloween with children all over the world through UNICEF. Pri-JH  
For more information circle 209 on coupon

**What Transportation Means to Us** fs MOREHOUSE 46fr si col \$4.80. Annoyed by traffic delays on way to circus, boy imagines himself empowered to abolish all forms of transportation—and quickly realizes it's not so good. Filmstrip includes preparation, lesson test. Int.  
For more information circle 210 on coupon

### SOCIAL STUDIES, Geography, Travel

**Around the World in Stereo** si REALIST col ea 50 cents, 5 for \$1. Free catalog. 3-D slides in color, by leading stereo photographers, each slide individually processed and mounted.  
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**Caribbean Area** map DENOYER 64x44" Visual relief, sinusoidal projection, dual text (Spanish-English) gives additional use for language classes. Conventional spring roller mount \$19, others available.  
For more information circle 212 on coupon

**Children of Scotland** mp EBF 15min. sd col \$150. The children of a Scottish

fishing village. One of "Children of Many Lands" series. Pri. Int. For more information circle 213 on coupon

**Durban Diary** mp MODERN 23min sd col Free. South African coastal resort. Drakensburg Mountains. Zulu Festival. Hluhluwe Game Preserve. SH A For more information circle 214 on coupon

**Foothold in Antarctica** mp CONTEMPORARY 21min sd col \$150 r\$10. The Commonwealth Antarctic Expedition, led by Dr. Vivian Fuchs, from the Weddell to the Ross Sea. Made during the summers of 1956-8 with the support of a New Zealand team under Sir Edmund Hillary. JH-C For more information circle 215 on coupon

**Iron Curtain Lands** mp GJP 20min sd col b&w. Up-to-date survey of the Soviet Union and its European empire in the post-Stalin period. SH C A For more information circle 216 on coupon

**Jordan Valley** mp IFB 19min sd b&w History and geography overview of area, not dated by current political situation. SH For more information circle 217 on coupon

**The Middle East** mp IFF 25min sd col \$250 r\$10. Third in Julien Bryan's series of adult level films on world affairs. Sequence of civilizations is shown by animation, then the schools, homes, farms, occupations and beginnings of progress in the several lands. SH A For more information circle 218 on coupon

**South Africa—A Preview** mp MODERN 34min sd col Free. Cape Town. Johannesburg gold mines. Rhodesia.

Sponsored by South Africa Tourist Corporation. SH A For more information circle 219 on coupon

**South Africa's Game Parks** mp MODERN 15min sd col free. Kruger National Park and Hluhluwe Game Reserve. JH SH A For more information circle 220 on coupon

**Vintage Holiday** mp MODERN 17min sd col Free. Cape Town, South Africa. Modern buildings, flower market, fishing village, and wine industry. SH A For more information circle 221 on coupon

**SOCIAL STUDIES, Government**

**The Children's Fountain** mp ASSOCIATION 13 1/2min sd col \$55 r\$4.50. A young nurse shows orphanage program of Turkish government, in cooperation with UNICEF and other UN agencies. The nurse takes special training to qualify for pilot project in rural nursing. SH A For more information circle 222 on coupon

**Garden of Gujerat** mp ASSOCIATION 15min b&w sd \$40 r \$3.50. A modern milk plant established in Kaira District of India under auspices UNICEF, FOA, and the governments of India and New Zealand. SH A For more information circle 223 on coupon

**SOCIAL STUDIES, History, Anthropology**

**Documents of America** rec ENRICHMENT 12" LP \$5.29 (school & library price; retail \$5.95). EAD 1: **The Declaration of Independence**; **Lincoln's Gettysburg Address**. EAD 2: **The Bill**

of Rights; **Patrick Henry's Famous Speech**. JH SH For more information circle 224 on coupon

**Landmarks of America** 6fs ENRICHMENT si col \$35; ea \$6.50. Each filmstrip covers ground similar to that of a "Landmark" book and of a recording, which, however, is used separately. Titles: **George Washington**; **John Paul Jones**; **The Vikings**; **The Santa Fe Trail**; **Mr. Bell Invents the Telephone**; **The Story of D-Day**. Int. JH For more information circle 225 on coupon

**Landmarks of America** (additions) rec ENRICHMENT 2 LP 12". School price \$5.29, retail \$5.96. (The first 14 in this series were 10", priced \$1 less.) 115: **Thomas Jefferson, Father of Democracy**; **The Vikings**. 116: **George Washington, Frontier Colonel**; **Santa Fe Trail**. Int. For more information circle 226 on coupon

**SOCIAL PROBLEMS**

**Diary of An American Girl** mp DYNAMIC 28 1/2min sd b&w apply. Happy teen-ager insists on wearing gift bracelet with attached charms which turn out to represent Jewish rather than "Arab" symbolisms. Rejection, insult, prejudice follow until finally her school principal has her read parts of her diary to a community meeting. For more information circle 227 on coupon

**Rudi Comes to Canada** fs FRIENDSHIP fs si. A refugee boy tells his new classmates how he was assimilated into school, church and community. Script, utilization notes. Int. For more information circle 228 on coupon

**FREE INFORMATION SERVICE COUPON**

To EdScreen & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

I am interested in receiving more information or a demonstration of the item or items I have indicated by encircling the code numbers corresponding with code numbers on listings of new A-V materials and equipment in your November, 1958, issue.

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112	113	114	115	116	117	118	119	120	121	122
123	124	125	126	127	128	129	130	131	132	133
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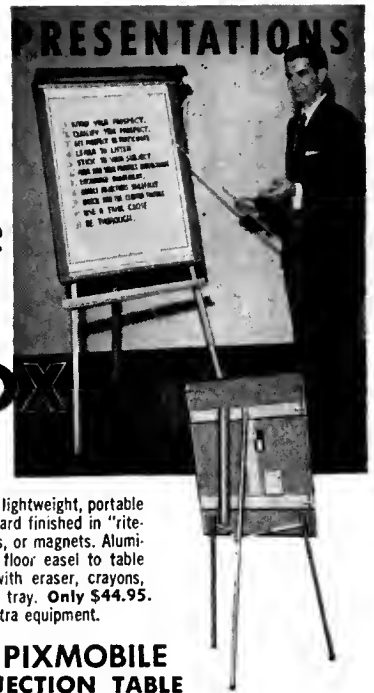
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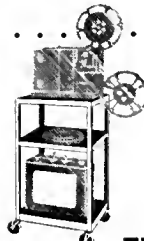
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**Segregation and the South** mp CONTEMPORARY 60min sd b&w r\$15. Documentary film study of progress and reaction since Supreme Court outlawing of segregation in 1954. Success in fringe areas, rebirth of Klan, Montgomery bus boycott, martial law in Clinton, Tenn. Produced for the Fund for the Republic. SH C A  
For more information circle 229 on coupon

**The "Y" That Wouldn't Die** mp YMCA 10min sd col \$28. Thousands of young Koreans find life and hope even in the ruins of the burned out YMCA at Seoul. A phase of the "Buildings for Brotherhood" program. SH A  
For more information circle 230 on coupon

## NEW PUBLICATIONS

**Acid Resistant Ware.** Catalog of polyethylene and nylon products not affected by acids, oxidizing agents, hydroxides and polar liquids. 20p catalog describes 95 products. GSEC  
For more information circle 231 on coupon

**Closed-Circuit Television Systems** 348pp \$4.50. Industrial, military and educational users' guide for planning and engineering CC-TV. A wealth of practical details on both color and monochrome. Includes technical information prepared originally for the U.S. Air Force. RCA.  
For more information circle 232 on coupon

**Fluorescent Lighting Data Sheet** for use of Anscochrome and Super Anscochrome, under discontinuous spectrum lighting. Filter recommendations are offered only as starting point in individual experimentation. ANSCO. Free.  
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**Kodak Master Darkroom Dataguide.** Conveniently grouped in three sections—films, papers, chemicals. Pages thumb-notched and indexed. Heavy plastic coated stock, covers stain and water resistant. Exposure correction tables for bellows extension, etc. \$2.95 at Kodak dealers.  
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**RCA Educational Television File.** Reprint collection and other material on closed-circuit TV. Seven publications in file-drawer folders. RCA. Free.  
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**Visualization Made Easier.** More than 550 types of pressure sensitive tapes, dispenser "Tape-Pens," grid sheets and other aids, opaque and transparent, for layout, poster, overlay and other graphic presentation. 32pp free. CHART PAK.  
For more information circle 236 on coupon

**H. W. Wilson Educational Film Guide,** 5-year revised cumulation (1954-1958) \$7.00; 1953 basic volume \$5.00. The October announcement was in error.  
For more information circle 237 on coupon

## A SERVICE TO SUBSCRIBERS

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"Talking Book" player in use.

### Library of Congress Buys Stromberg-Carlson Players

The Library of Congress, Division for the Blind, has purchased 1,385 Stromberg-Carlson "Talking Book" players, which are distributed free of charge to blind persons for the purpose of playing the 16 $\frac{2}{3}$  rpm recordings of narrated books. An average volume is recorded on five or six 12" records. The player will also operate at 33 $\frac{1}{3}$  rpm so the blind can enjoy musical recordings as well. Only about 10,000 of the 350,000 blind in this country can read Braille. Approximately 50,000 talking book players are in use, in every state in the union.

### "Reading Eye" Dealer Training

A four-day training course in eye-movement photography, as used in reading diagnostic procedures, was held under the sponsorship of Stanford E. Taylor, president of Educational Developmental Laboratories, Huntington, N. Y. It was attended by 44 audiovisual dealers or dealer salesmen, including some of the best known AV sales consultants among the NAVA membership. The camera finds its principal use among audiovisual and reading specialists, industry directors and school and industrial psychologists.

### Audiovisual in Use by Podiatrists

Audiovisual dealers have just received an assist to their services and prospects for sales to podiatrists and chiropodists, in the publication of a catalog of audiovisual materials by the American Podiatry Association, 3301 16th St., N.W., Washington, D.C. The catalog lists 15 professionally approved 16mm films, 4 slide lectures with taped commentary, 10 taped lectures, 30 display photographs, 5 exhibits, 7 radio scripts and over 1,000 slides. Marvin W. Shapiro, D.S.C., is chairman and M.M. Greenfield, D.S.C., is secretary of the Audio-Visual Council of the Association.

### Those "Old" Victor Projectors

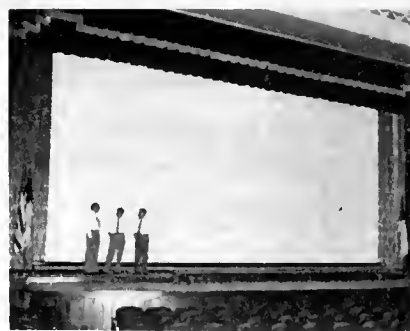
The quest for the ten oldest Victor Animatograph projectors still in school service is bringing an amazing response, according to Hy Schwartz, Victor president. From all over the world come owner reports of pre-war Victors still giving dependable week-in and week-out service. The furthest thus far reported is owned by Mr. G. D. Naidu, of Coimbatore, India. Anyone possessing an early Victor sound-on-film projector still in operating condition is invited to send its serial number and description to Victor Animatograph Corporation, Plainville, Connecticut, U.S.A. The ten oldest, as determined by manufacturing records, will be exchanged for new Victor Assembly 10 models at absolutely no cost. The offer expires December 31, 1958.

### Appointments and Promotions

John M. Leslie, Jr., has been appointed general manager of Orradio Industries, Inc. Formerly with the Ampex Corporation, where he was manager of engineering in the Professional Products Division, Mr. Leslie is a member of the Institute of Radio Engineers, Society of Motion Picture and Television Engineers, Audio Engineering Society and the American Management Association.



Transfilm announces a seven-fold increase in production activity compared with last June. Senior editors Philip Larschan and Michael Calamari have been promoted to staff producer and supervision editor respectively. The animation department has been increased by nine artists and the slidefilm division by another production man.



Mr. George Johnson accepts screen on behalf of Tulane University from engineer Bob Bishop and audiovisual dealer Frank Didier.

### Giant Screen for Tulane

A 40-foot wide Radiant screen, recently installed in the Tulane University Auditorium by Delta Visual Service, is reportedly the largest non-theatrical screen in the south. Any challengers? Stainless steel aircraft control cable, 4,000 lb. test, was used throughout in mounting.

### EBF "Bonus" Ends

The "increased cost of goods and services" impels the withdrawal by Encyclopaedia Britannica Films of the bonus plan outlined in EBF Catalog No. 30. Orders placed prior to Jan. 1, 1958 will be honored under the bonus offer. A 25 per cent discount continues on new versions where the earlier edition is turned in; the same reduction applies on replacement of severely damaged prints. Where cost of repair of a damaged print comes to less than that of a complete replacement the charge will be the regular replacement footage price.

## DIRECTORY OF SOURCES FOR MATERIALS LISTED ON PAGES 589-596

**ABS**—American Bible Society, Audio Visual Dept., 440 Fourth Ave., New York 16, N. Y.

**ANSCO**, Binghamton, N. Y.

**ARGUS CAMERAS**, Division of Sylvania Electric Products, Inc., Ann Arbor, Mich.

**ASSN. ASSOCIATION** Films Inc., 347 Madison Ave., New York 17.

**BASIC** Skill Films, 1355 Inverness Drive, Pasadena 3, Calif.

**BFC**: Broadcasting and Film Commission, National Council of the Churches of Christ in the U.S.A., 220 Fifth Avenue, New York 1.

**BRETHREN**—Church of the Brethren, Audio-Visual Education Dept., General Offices, Elgin, Ill.

**BROADMAN** Press, 127 Ninth Ave., N., Nashville 3.

**CAMPBELL**, Charles E. Campbell, 3621 Grand Ave., Des Moines, Iowa.

**CEC**—Camera Equipment Co. Inc., 315 W. 43 St., New York 36.

**CENTRAL** Scientific Equipment Co., 1700 W. Irving Park Blvd., Chicago, Ill.

**CEP**: Christian Education Press, 1505 Race St., Philadelphia 7.

**CHANCEL** Co., 1637 Spruce St., Philadelphia 3, Pa.

**CHARTPAK**, Inc., Leeds, Mass.

**CONGR**—Congregational Christian Missions Council, 287 Fourth Ave., New York 10.

**CONTEMPORARY** Films Inc., 13 E. 37 St., New York 16.

**COTTON**—National Cotton Council, POB 9905, Memphis 12, Tenn.

**CROP**—Christian Rural Overseas Program, Elkhart, Ind.

**CWS**—Church World Service, National Council of Churches of Christ, 215 Fourth Ave., New York 3, N. Y.

**DENOYER**—Geppert Co., 5235 Ravenswood Ave., Chicago 40.

**DISCIPLES** of Christ (United Christian Missionary Society), 222 S. Downey, Indianapolis 7, Ind.

**DYNAMIC** Films, Inc., 112 W. 89th St., New York 24, N. Y.

**EBF**: Encyclopaedia Britannica Films Inc., 1150 Wilmette Ave., Wilmette, Ill.

**EDREC**—Educational Dance Recordings, Inc., POB 6062, Bridgeport, Conn.

**EK**: Eastman Kodak Co., Audio-Visual Service, Rochester 4, N. Y.

**ELGEET** Optical Co., Rochester, N. Y.

**ENRICHMENT** Teaching Materials, 246 Fifth Ave., New York 1.

**EPISCOPAL**—Audio-Visual Department, The Episcopal Church, 281 Fourth Ave., New York 10, N. Y.

**ERCH**—Evangelical & Reformed Church, 1505 Race St., Philadelphia 2, Pa.

**ER&G**: Educational & Recreational Guides Inc., 10 Brainerd Rd., Summit, N. J.

**ERS**—Educational Record Sales, 153 Chambers St., New York 7, N. Y.

**FAMILY** Films Inc., 5823 Santa Monica Blvd., Hollywood 38.

**FH**: Filmstrip House, 347 Madison Ave., New York 17.

**FON**—Films of the Nations, 62 W. 45th St., New York 19, N. Y.

- GE-SPEC**—General Electric Company, Special Electrical Components Dept., West Genessee St., Auburn, N. Y.
- GJP**—Grover-Jennings Productions, 2765 Forest Glen Trail, Deerfield, Ill.
- GOSFILMS**—Gospel Films, Inc., Box 455, Muskegon, Mich.
- GSEC**—General Scientific Equipment Co., 7516 Limekiln Pike, Philadelphia 50, Pa.
- IFB**: International Film Bureau Inc., 57 E. Jackson Blvd., Chicago 4.
- IFF**: International Film Foundation, 270 Park Ave., New York 17.
- INTERAD**—International Radio & Electronics Corp., So. 17th & Mishawaka Rd., Box 123, Route 4, Elkhart, Ind.
- JAM** Handy Organization, 2821 E. Grand Blvd., Detroit 11.
- KALIMAR, Inc.**, 1909 S. Kingshighway Blvd., St. Louis 10, Mo.
- KLING** Photo Corp., 257 Fourth Ave., New York 10, N. Y.
- KODAK**—Eastman Kodak Co., Motion Picture Div., Rochester, N. Y.
- LUXOUT**—Plastic Products, Inc., 19th & Franklin Sts., Richmond, Va.
- MASCO**—Mark Simpson Manufacturing Co., 32-28 Forty-ninth St., Long Island City 2, New York.
- METHODIST** Publishing House, 201 Eighth Ave. So., Nashville 2, Tenn.
- MHFB**—Mental Health Film Board, Film Service Department, 13 East 57th St., New York 16.
- MODERN** Talking Picture Service, Inc., 3 E. 54 St., New York 22.
- MODERN ENTERPRISES**, Box 455, Van Nuys, Calif.
- MOREHOUSE** Associates, Inc., 516 Fifth Ave., New York 36, N. Y.
- NCE**—National Cine Equipment, Inc., 209 W. 48 St., New York 36, N. Y.
- NWU**—Northwestern University, Film Library, Speech Annex 1, Evanston, Ill.
- ORRADIO** Industries Inc., Shamrock Circle, Opelika, Ala.
- POLAROID** Corporation, Cambridge 39, Mass.
- PRENTICE-HALL, Inc.**, Educational Book Div., Englewood Cliffs, N. J.
- RCA** Audio-Visual and Theatre Equipment Sales, Camden, N. J.
- REALIST, Inc.**, 2051 N. 19th St., Milwaukee 5, Wisc.
- REVERE** Camera Co., 320 E. 21st St., Chicago 16.
- SCOPUS-BROCKWAY, Inc.**, 404 Fourth Ave., New York, N. Y.
- S.O.S. Cinema Supply Corp.**, 602 W. 52nd St., New York 19, N. Y.
- SPEEDRY** Products, POB 97, Richmond Hill, Jamaica 18, N. Y.
- SPOKEN WORD**, The, 10 E. 39th St., New York 16, N. Y.
- STANDARD CAMERA** Corp., 319 Fifth Ave., New York 16.
- STROMBERG-CARLSON**, Rochester 3, New York.
- TECHNICOLOR**, 533 W. 57th St., New York 19, N. Y. Mr. Fenno Jacobs.
- TRFC**—Television, Radio and Film Commission, 655 W. 35th St. (University Park), Los Angeles 7, Calif.
- TVEC**—Television Equipment Co., 161 E. Grand Ave., Chicago 11, Ill.
- UN**—United Nations, U. S. Committee, New York City.
- USDA**: U. S. Dept. of Agriculture, Motion Picture Section, Washington 25.
- UWF**: United World Films, 1445 Park Ave., New York 29.
- VEC**: Visual Education Consultants Inc., 2066 Helena St., Madison 4, Wis.
- WILSON, H. W., Co.**, 950 University Avenue, New York 52.
- WOLLENSAK** Optical Co., 320 E. 21 St., Chicago 16.
- WORLD WIDE** Pictures, Box 1055, Sherman Oaks, Calif.
- YMCA World Service**, 291 Broadway, New York 7, N. Y.

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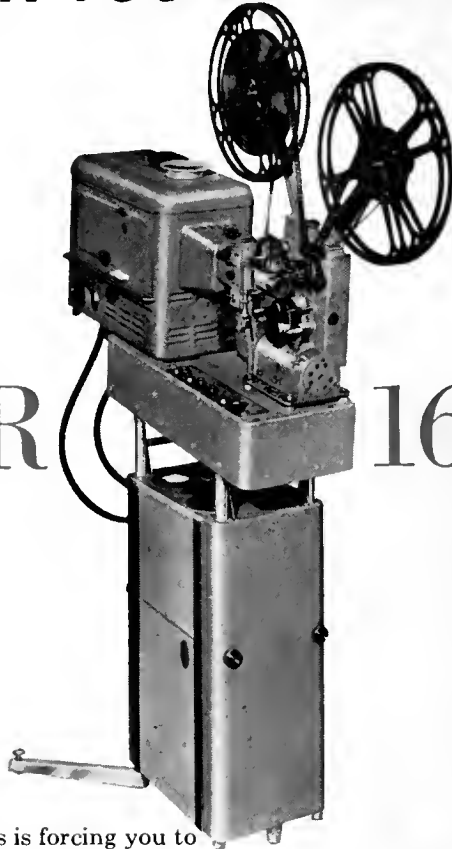
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# GET MORE FOR YOUR PROJECTOR DOLLAR



## VICTOR 1600 ARC

If the high cost of 16mm arc projectors is forcing you to "make do" with an auditorium-type incandescent—you owe it to yourself to consider the Victor 1600 Arc. It delivers a full 1600 lumens of light on the screen at 30 amps with Mark II Shutter—more than three times that of any incandescent—yet it's still easier on your budget than other 16mm arcs. It incorporates all advanced Victor projector features and a powerful 25-watt amplifier. The 1600 Arc runs for a full hour on one set of carbons, does not require a special projection booth, and is the only arc projector made with 3-case portability.

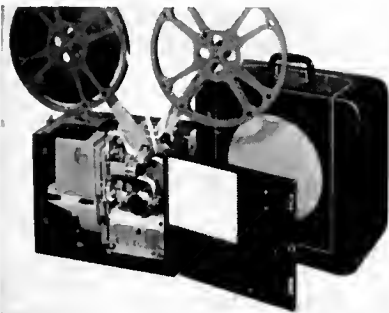
### SPECIFICATIONS:

*Selenium Rectifier* has top-mounted controls, swivel out legs, built-in tilt lock, is blower cooled. Also serves as base for projector.

*Speaker case* houses 12" bass reflex speaker and is carrying case for 25-watt amplifier-projector unit.

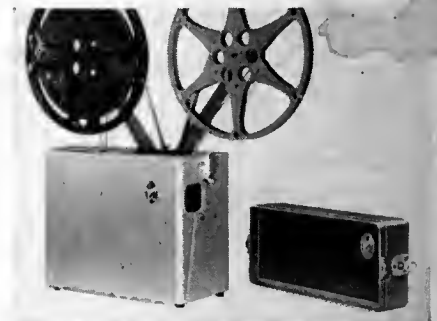
*Lamphouse* has built-in ammeter with motor rheostat, automatic carbon feed, external arc position marker.

Compare the Victor 1600 Arc side by side with other 16mm arc and see for yourself how much more you get for your projector dollar.



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VICTOR MODELS FOR  
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OFFER QUALITY FEATURES  
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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

DECEMBER, 1958

VOL. 37, NO. 12 *Received*

DEC 9 1958

YEAR-END SUMMARIES  
AND FORECASTS OF THE  
FUTURE FROM AUDIOVISUAL  
LEADERS AND AUTHORITIES

scene from "Christmas on Grandfather's Farm," a Coronet Film.



1955

The recording tape industry introduces the new "double play" tapes, made on 1/2-mil Mylar\* polyester film base, making available twice the normal length of tape on any given reel size and effectively doubling the normal playing time. **Problem:** The new tape is "twice as long," to be sure, but quite fragile, requiring special care in handling.

1957

The recording tape industry introduces the new "sensitized" or "fortified" double play tapes, now made on a special type of reinforced 1/2-mil Mylar\* base that is twice as resistant to stretching and breaking as the 1955 kind. **Problem:** The new tape is indeed "twice as long and twice as strong" now (just as strong as normal tape, in fact), but the price is astronomical.

1958

Beginning November 1, 1958, all Irish "Double Play" recording tape on the market will be of the reinforced, 1957 kind—*but* at the moderate price of the older, 1955 kind. **End of Problem:** This latest Irish "Double Play" tape has the length (2400 feet on a standard 7-inch reel), it has the strength (6 lbs. tensile force)—and you can afford it!

\*DuPont's registered trademark



### irish BRAND recording tapes

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# EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE

Founded  
in 1922  
by  
Nelson L. Greene

December, 1958

Volume 37, Number 12, Whole Number 370

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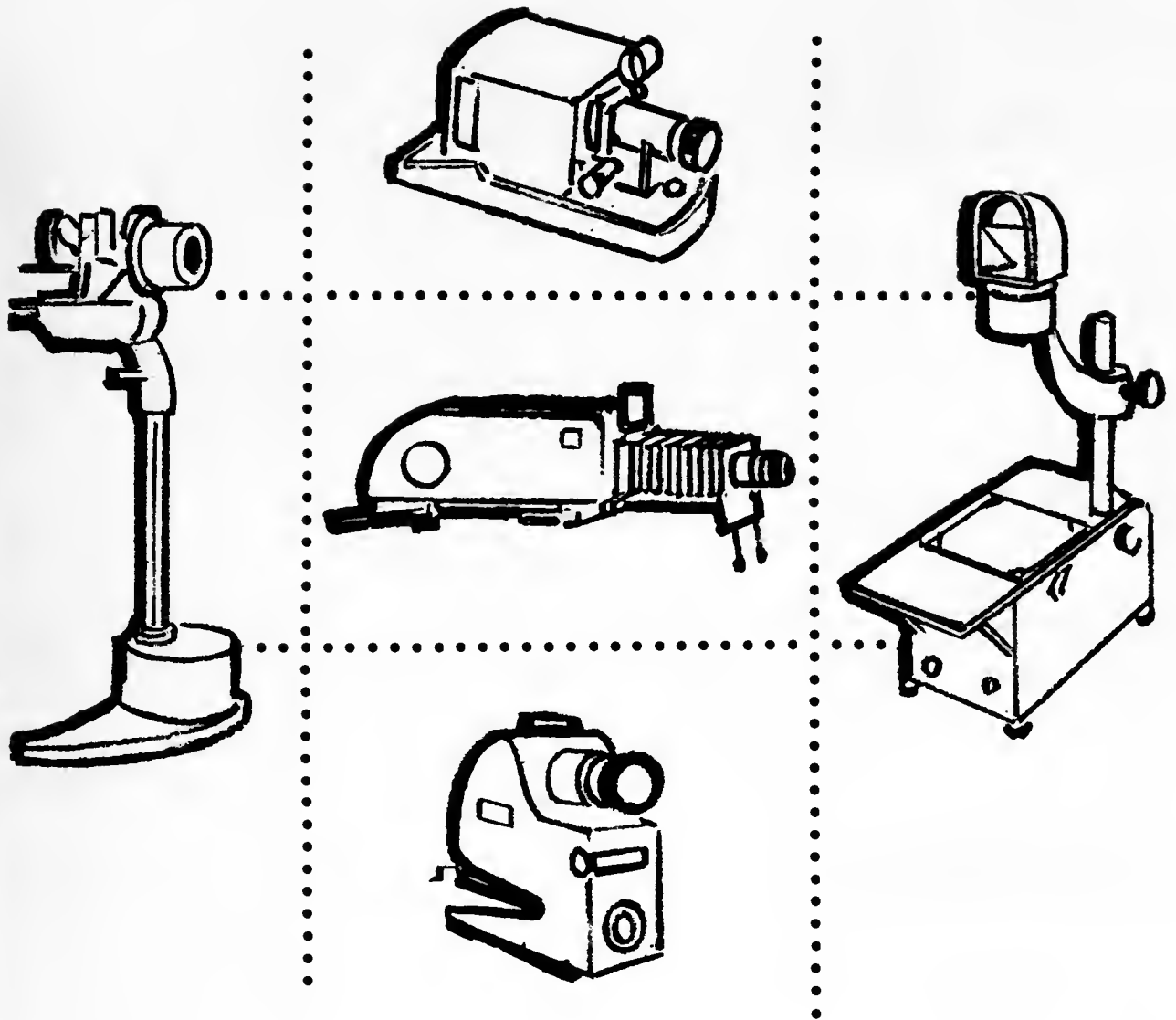
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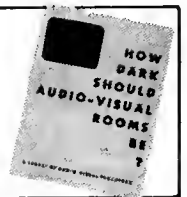
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## LIGHT CONTROL TO SUIT ANY PROJECTOR OR SUBJECT

Only a venetian blind built specifically for audio-visual purposes can give you perfect light control at all levels. Levolor Audio-Visual Blinds are in use in thousands of schools and universities for audio-visual purposes. They enable the instructor to change the ambient light to suit any projector, subject, or student activity.

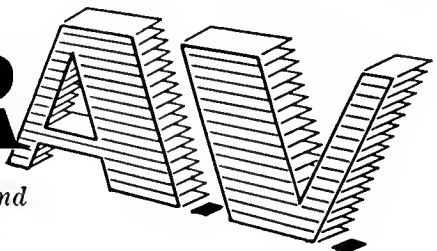
Write for Levolor's invaluable survey report "How Dark Should Audio-Visual Rooms Be?" No charge or obligation. Write to Audio-Visual Dept., Levolor Lorentzen, Inc., 720 Monroe St., Hoboken, N. J.



Be sure to specify

**LEVOLOR** TRADE MARK OF LEVOLOR LORENTZEN

*The Scientifically Developed Audio-Visual Blind*



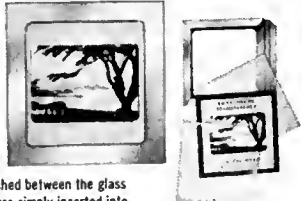
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# It's -EMDE- for the Best in SLIDE BINDING MATERIALS

## -EMDE- MOUNTS FOR 2 X 2 READYMOUNTS

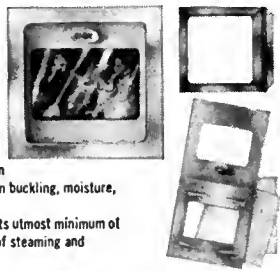
Employs one-piece aluminum frame and ultra-thin micro glass for mounting transparencies in Eastman standard Readymounts. Films are not removed from Readymounts. Sandwiched between the glass sheets, Readymounts are simply inserted into aluminum frame, and frame end folded over—and slide is finished. Frame is standard size and thickness—fits any projector or viewer.



No. 20 (20 frames and 40 glass).....Per Box \$2.00  
 No. 202 (100 frames and 200 glass).....Per Box \$8.00

## -EMDE- 2 X 2 ALUMINUM FRAME & 35MM D. F. FOIL MASK

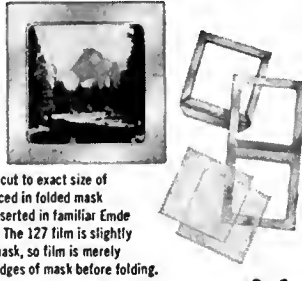
New double-fold aluminum mask and one-piece 2x2 frame is designed to meet most exacting demands of color film users who desire ease of assembly and all possible protection against Newton Rings, film buckling, moisture, fungus, etc. All metal and glass attracts utmost minimum of moisture—the real cause of steaming and fogging of slides.



No. 35-0 (20 frames, 20 masks and 40 glass).....\$2.00  
 No. 135-0 (100 frames, 100 masks and 200 glass)...\$8.00

## -EMDE- 2 X 2 FRAME AND MASK FOR SUPER-SLIDE & 127 COLOR FILM

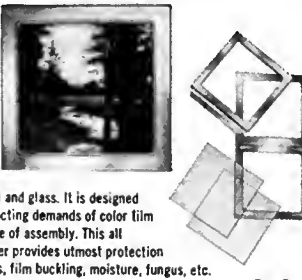
New aluminum foil mask accommodates either Super-Slide films cut down from 2 1/4" square films (Rollei size), or new 127 color film. The 2 1/4" square film is merely cut to exact size of double fold mask, placed in folded mask between glass, and inserted in familiar Emde 2x2 aluminum binder. The 127 film is slightly smaller than folded mask, so film is merely taped to one or two edges of mask before folding.



No. 127-SS (20 frames, 20 masks & 40 glass).....\$2.00  
 (100 frames, 100 masks & 200 glass).....\$8.00

## -EMDE- 2 1/4 X 2 1/4 ALUMINUM FRAME & 2 1/4 X 2 1/4 ALUMINUM FOIL MASK

For 120 and 620 film used in ever-popular reflex cameras. This binder offers a new idea in binders of this size by providing aluminum foil double fold mask to eliminate direct contact of film and glass. It is designed to meet the most exacting demands of color film users who desire ease of assembly. This all metal and glass binder provides utmost protection against Newton Rings, film buckling, moisture, fungus, etc.



No. 12 (12 frames, 12 masks, 24 glass & data labels) . \$1.75  
 No. 50 (50 frames, 50 masks, 100 glass & data labels) . \$6.95

**EMDE PRODUCTS** 2040 Stoner Avenue, Los Angeles 25, Calif.

# On the SCREEN

## This Month's Cover

Our cover, highly appropriate to this festive season, is taken from the Coronet film *Christmas on Grandfather's Farm*. This picture recreates rural America in the 1890's through a happy Christmas reunion on Grandfather's farm, revealing the spiritual, physical, economic and sociological aspects of the period through a warm and charming story. The two-reel, 16mm sound motion picture is available from Coronet Instructional Films, 65 East South Water Street, Chicago 1, Illinois.

## In Store for January!

Heading a group of interesting stories to initiate our thirty-eighth year of publication is Dr. Don Williams' inspiring account of the Iranian project of Syracuse University's Overseas Film Unit. In cooperation with the United States Federal government and the government of Iran, the Syracuse Audio-Visual Center set out eight years ago to make films designed for Iranian audiences right on their native soil. It has succeeded in establishing the educational motion picture and other audiovisual materials in use almost all over the country.

Also on the list is an explanation by Dr. Edwin Swineford of the obstacles faced by many teachers in their attempts to use audiovisuals. Other features include helpful suggestions by Edgar Parsons on the prevention of embarrassing, costly equipment failures and a how-to-do-it story demonstrating a microphone hoist in use at San Jose State College.

## AV With Religious Emphasis Scheduled for February

The February issue of *Educational Screen & Audio-Visual Guide* will be designed to further the use of audio-visuals in church-sponsored groups and to aid those engaged in this work in the selection of materials, wise use of budgets and other problems. Of course, this is only an extension of what our Church Department editor, Bill Hockman, ably strives to do in his columns every month. For an overall national view of the religious use of audio-visuals, see the article "AV in Christian Education" by Alva I. Cox, Jr., in this issue.

## Annual Index Expanded

The index of articles, editorials and reviews, an annual feature to be found in the December issue, has been enlarged this year to include brief subject descriptions of each feature article and each of Paul Reed's editorials.

Also, the subjects have been listed, with the pages on which fall the articles pertaining to them. Please bear in mind when using this index that this publication is paged consecutively throughout the year.

## Our Apologies, Mr. Arthur!

Through an oversight, we neglected to mention that the film from which the November cover picture was taken, "The History of the Cinema," is a *George K. Arthur*—Brandon Films release.

— ES

## EDUCATIONAL SCREEN & AVGUIDE

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# PHOTOPLAY FILMSTRIPS

Prepared by William Lewin, Ph.D.

**Julius Caesar**, set of 2 filmstrips in black-and-white, presenting 97 scenes in the M-G-M screen version of the play. \$6.00.

**The Vikings** — In full color, 47 frames, based on the Kirk Douglas production. \$7.50.

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**The Glass Slipper**—The charming fairy tale of Cinderella, told in a new way, based on the M-G-M photoplay. 36 frames in full color. \$7.50

**Alexander the Great** — Biography of the first man to conquer the civilized world, based on the photoplay. Shows Alexander's effort to unite Europe and Asia, a task with which the U.N. is still faced. 55 frames. \$7.50.

**Richard III** — Based on Laurence Olivier's colorful screen version of Shakespeare's famous play. 48 frames. \$7.50

**Romeo and Juliet**—Shakespeare's great love story illustrated in color from the J. Arthur Rank production filmed on location in Verona and other Italian cities. 44 frames. \$7.50

**Adventures of Robinson Crusoe** — In full color, 50 frames, a clear pictorial guide to the Defoe classic, based on the United Artists screen version. \$7.50

**Columbus**—Black-and-white, based on the J. Arthur Rank production starring Fredric March. 55 Frames. \$3.50.

**Hansel and Gretel** — In full color, 42 frames, the highlights of the beloved fairy tale as performed by the charming Kinemins of Michael Myerberg's screen version, released by RKO Radio Pictures. \$7.50.

**Greatest Show on Earth** — In full color, a lively pictorial guide to the circus, based on Cecil B. DeMille's Technicolor photoplay, which won the Academy Award in 1953 as the best picture of the year. 40 frames. \$7.50

**Ulysses** — In full color, 64 frames, a pictorial guide to the new Paramount screen version of Homer's *Odyssey*, produced in Italy. An invaluable aid to the study of the classic. \$7.50.

**EDUCATIONAL & RECREATIONAL GUIDES, Inc.**

10 Brainerd Road, Summit, New Jersey

# Have you heard?

We have all suffered for and from the child actor in classroom films. That's nothing to the trauma of the film maker as, tranquilizer in pocket, he starts to shoot the picture.

The children on whose slight shoulders so many films rest are of two varieties, pro and non-pro. If a producer chooses the Scylla of the ordinary professional child actor with the Movie Mama who gestures secret little instructions, his picture often is as phony as its human components.

But when the producer uses his own or his friends' offspring, trouble again awaits. We used to have a rule in the days of the capital D Documentary film that one didn't use a middle class housewife to portray a poor store-keeper. And yet to make a teaching point we bravely ask untrained children to recreate situations manifestly foreign to their experience. No wonder so many of these films leave us chilled.

During production we commit other crimes. Just think. The child shows up to make his first "movie" with furry visions of glamour spurring his eagerness. What is the exotic set? A back yard. The crew? Four of his father's friends. The exciting action? He has to hold still while they focus, walk from here to there three times for practice, then pretend that he's really doing something just as he's lost interest in doing it. And then between shots there is *absolutely nothing to do*.

Alas. Glamour always recedes as one approaches it.

All picture making isn't that tedious, of course. We've just finished a film with the least bored actors that ever trod the boards. The plot required that our two boys move a heavy crate of comic books from Jim's house to Bobby's because Jim's father wouldn't let him keep them. What an orgy between shots! 400 comic books! (Incidentally the picture has a moral if unhappy ending. Bobby's mother won't let the comics in the house either.)

Enough. We have to get to the advertisement, so if you want to see some unbored kids in an engaging film on friction, you might let us know. If you feel you can exist without a film on friction, you might let us know anyway. We have quite a number of engaging films.



CHURCHILL-WEXLER  
FILM PRODUCTIONS

801 N. Seward St. L.A. 38, Calif.

## EFLA to Sponsor American Film Festival

A new American Film Festival to show the best films and filmstrips in many fields will be held in New York City from April 1 through 4, 1959. It is expected to attract several hundred entries in the educational, cultural, religious, medical, and industrial fields. Sound and silent filmstrips and 16mm films in 33 categories will be screened and judged by panels of film jurors selected on a nationwide basis. Blue Ribbon Awards will be presented to approximately 25 category winners.

This festival is an expansion of EFLA's long-established program of film appraisal and evaluation. Although more than 3600 films have been rated by EFLA's evaluation project, the Association has not previously made awards. However, the lack of any national nontheatrical film festival in the past two years has been felt by both producers and users, and many requests have been made that EFLA conduct such a Festival.

Any nontheatrical films and filmstrips released in the United States during the calendar years 1957 and 1958 will be eligible for awards in the 1959 Festival. Entry blanks are available from Miss Emily Jones, Administrative Director of EFLA, 250 West 57th Street, New York City 19, and must be returned by midnight, January 20, 1959.

Pre-screening committees in various parts of the country will select those films to be shown at the American Film Festival in New York in April. Awards will be made on April 3, and the prize-winning films will be screened on April 4. Following the Festival, the award-winning films will be shown at special screenings in Chicago and Los Angeles, and in several other cities yet to be selected.

## AV Helps the Handicapped

From the American Foundation for Overseas Blind comes a letter to Helen Keller, counselor for international relations, from a young blind boy. He writes: "I send you a picture of me reading a big braille book. I learned how to read this year. Now I read my favorite stories. By writing braille we



do arithmetic on slates. We find where other countries are on relief maps and a globe. I am learning to typewrite and play the recorder. . . . I belong to the Pets Club and the Gramophone Club too. We learn to swim every week. We take trips. Last month we went to a circus. We went to the stalls and felt the animals and the clowns. The elephants were big."

The Foundation, supported entirely by private individuals, is doing wonderful work establishing schools all over the world, supplying equipment, publishing braille and recorded books and providing many other services.

## Harvey White Physics Course in "Continental Classroom"

For the first time in the history of television a full college course is being offered to the general public on a nationwide basis. Dr. Harvey E. White, Professor of Physics at the University of California and consultant to the Atomic Energy Commission, is conducting a course stressing basic physical principles the first semester, atomic and nuclear physics the second.

Called "Continental Classroom," the program is telecast every morning from 6:30 to 7:00 (local time) by the stations of the National Broadcasting Company. It is sponsored by NBC, the Ford Foundation, the American Association of Colleges for Teacher Education and the Fund for the Advancement of Education. Over 300 colleges and universities are offering credit courses through these telecasts; they are being made available at no cost. Aimed at high school science teachers, they will provide college credit to an estimated 15,000—one-fifth the total number of high school science teachers in the country.

## Calendar of Coming Events

- Dec. 4-6 — New York State AV Council, Hotel Syracuse, Syracuse, N. Y.
- Dec. 13-16 — Visual Communication Congress, Hotel Sherman, Chicago, Ill.
- Dec. 28-31 — Speech Association of America, American Educational Theatre Association and allied groups, national convention, Conrad Hilton Hotel, Chicago, Ill.
- Jan. 22-24 — NAVA Midwinter Conference, Jung Hotel, New Orleans, La.
- Feb. 14-19 — AASA national convention, Atlantic City, N. J.
- Feb. 26-28 — Harwald Co. annual AV Cracker Barrel, Evanston, Ill.
- Mar. 22-25 — California Association of Secondary School Administrators, Sacramento, Calif.
- Apr. 1-4 — American Film Festival, New York City.
- Apr. 2-3 — Illinois Audiovisual Association, conference, Springfield, Ill.
- Apr. 13-16 — DAVI annual convention, Seattle, Wash.
- Apr. 17-18 — NAVA Western conference, Olympic Hotel, Seattle, Wash.
- Apr. 29-30 — Columbus Film Festival, 7th annual, Fort Hayes Hotel, Columbus, Ohio.
- May 4-8 — SMPTE, 85th semi-annual convention, Miami, Fla.
- Sept. 29-Oct. 2 — Industrial Film and AV Exhibition, New York City.

## Fall Meeting of IAVA

The Illinois Audio-Visual Association held its annual Fall meeting at the Jamieson School and the Acres Motel, Chicago, October 24, 25. Highlights of the two-day program included a completely visualized presentation of the current status and problems of ETV by Dr. Philip Lewis, Director of the Bureau of Instructional Materials of the Chicago Public Schools, and a repeat of the Division of Visual Education three-screen "extravaganza" with narration by Dr. James Fitzwater. A series of nine visualized "reports" by a 6th grade class of children specially gifted in the language arts provided examples that most adult teachers might well emulate. E. C. Carrington, of the Allied Radio Corporation, provided an outstanding demonstration of stereophonic sound.

Constitutional changes adopted at the business meeting wiped out the traditional differentiation between "active" (academic) and "associate" (commercial) membership and pro-

vided for one member of the seven-man executive committee to be elected "from the industrial or commercial field." William F. Kruse was elected in that capacity for a three-year term. Elizabeth Bloss, Director of A-V Instruction at the East Aurora Public Schools, was also chosen for a full term and Orlin Trapp, assistant principal of the Waukegan High School, is to fill a two-year vacancy. The committee is made up of three members in public school work, two from teacher training institutions, one from industry, and one at large.

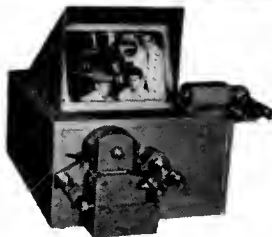
The next spring meeting will be held at Springfield April 2-3; and the 1959 Fall meeting will be at Moline, October 23-24.

## Girl Scouts Reach Membership Through Educational TV

The Girl Scouts are the first youth agency in the U. S. to reach members through nationwide educational TV. A ten-week series of programs, "Adventuring in the Hand Arts," began October 29 on the NBC-ETV circuit. It is a cooperative endeavor of the Scouts, the National Broadcasting Company and the Educational Television and Radio Center, Ann Arbor. Produced in NBC's New York studios, the series is distributed "live" through the Center.

A team of researchers representing the three cooperating organizations will evaluate the effectiveness of these programs.

**CECO is happy to SELL**  
— just as happy to RENT  
*the world's finest Cameras*  
and equipment



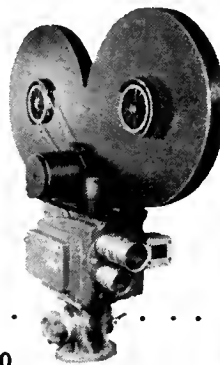
### 16mm Professional Film Viewer

Easy threading, portable, will not scratch film. Views film left to right on 6"x4½" brilliantly illuminated screen. Sound Reader and/or Counter easily attached. Available in 35mm.

16mm Model \$350.00

35mm Model \$500.00

Some companies prefer to make outright purchases. Others, including the top studios, realize that it just isn't economical to buy everything. Every CECO rental is checked out for accuracy and performance by factory-trained experts before you get it. For superior film making, use CECO service for cameras, dollies, tripods, blimps, lenses, viewers, generators, lights, recorders, mike booms—you name it, we have it. For Sale or Rent.



### CECO Auricon Cine—Voice Conversion

Cine—Voice Camera modified to accept 1200-ft, 600-ft, and 400-ft magazines; has torque motor for take-up. Includes Veeder footage counter.

\$450.00 Conversion only—less magazine.

### Professional Jr.\* Tripod on CECO

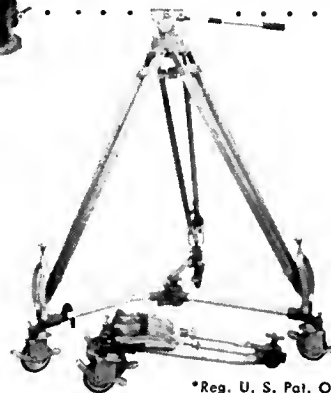
#### 3-Wheel Collapsible Lightweight Dolly

The newest PRO JR. Tripod features simple camera attaching method, telescoping pan handle with adjustable angle, pan tension knob, cast-in tie-down eyelets, and self-aligning double leg locks. PRICE \$150.00

3-WHEEL DOLLY collapses into compact shape. JUNIOR weighs 15½ lbs. SENIOR weighs 18 lbs. Any tripod easily attached. Ball bearing locking rubber tired casters with indexing device.

Junior \$99.50

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Dept. E 315 West 43rd St., New York 36. N. Y. JUdson 6-1420

# Leadership and Readership



If there had been room on the cover, we might have labeled this final issue of EDUCATIONAL SCREEN'S thirty-seventh year as the "Let's-pause-and-see-where-we-are-before-we-plunge-forward-issue." That's what we were thinking of when we invited the organizational leaders of the field to summarize progress and take a forward look. We want this issue to give you perspective for your own planning. We hope our author-leaders have here provided you with facts and opinions to encourage and inspire you to take stock as you stride confidently forward with your own 1959 audiovisual plans.

We've taken stock too as we thumbed through the past eleven issues, re-read some of the editorials, and re-viewed the articles, columns, and advertising. Not only do these several hundred magazine pages report and reflect what has been happening in the audiovisual field during the year, but they also point directions, stimulate ideas, and continually provide a challenge to move forward. In a word, these pages provide leadership. And we believe it is this leadership that provides readership.

This is one magazine, and the only magazine, in the audiovisual field that attests to the world the facts of its readership. 1958 was the year that EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE earned its membership in the Audit Bureau of Circulations. It now has the right to display proudly the hallmark of its achievement—the A. B. C. symbol of its membership.

Membership in the Audit Bureau of Circulations usually is of concern only to the business management of a magazine and to the advertisers. This is understandable because a magazine like this one is dependent upon its advertisers; and audiovisual advertisers have to make sure that their important messages about the equipment and materials of the field are getting through to the audiovisual people who must know about them. Advertisers know that A. B. C. membership is open only to those publications which can qualify under the highest standards of circulation value—standards that are recognized throughout the advertising industry. We are proud that we have attained these standards.

This pride is an editor's pride as well as a pride of management; and it should be a matter of reader concern just as it is a basis for evaluation by advertisers. Our readers are uniquely dependent upon our advertisers for their materials and equipment. Our readers—and this fact is attested—are those who are concerned with using audiovisual methods for communicating facts and ideas. They are the ones who are communicating audiovisually and who are responsible for audiovisual programs. Our readers must have the audiovisual equipment and materials our advertisers produce and sell. Our readers must know what is available for their use, and our A. B. C. membership should result in more of this essential information being brought to them.

The A. B. C. symbol also brings to our readership an assurance that our leadership is likely to continue. In submitting this magazine to the supervision and discipline of A. B. C. audits, the publisher, Hal Gillette, affirms openly that his primary obligation and responsibility is to the readers of this magazine. He has said, in effect, that readers are of prime importance and that the editors must maintain every effort to continue to provide the readers with what they want to read about audiovisual materials and equipment.

So as we move forward confidently into 1959, you our readers can be assured that we the editors of THE audiovisual magazine are going to continue and renew our efforts to provide the leadership that produces the readership.

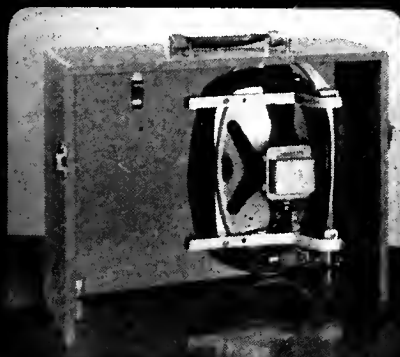
*Paul C. Reed*



# YOUR GUIDE TO THE NEW, LOW-PRICED KODAK PAGEANT 16mm Sound Projector, Model AV-085



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When you select a sound projector, demand more than just a machine for showing movies. Use as your standard the new Kodak Pageant, Model AV-085, at just \$439.\*

1. **Easy setups**—No muss or fuss for you (or your students). Film path is printed on projector. Reel arms fold into place; drive belts are permanently attached. You're sure every show will be off to a good start.
2. **Image brightness**—Don't settle for washed-out pictures, even in hard-to-darken rooms. Get the sparkle and details that the Pageant's Super-40 Shutter provides—40% more light than an ordinary shutter at sound speed.
3. **Full range sound**—A speaker must be baffled to make the low tones fully audible throughout the room. The Pageant's NEW, compact 11 x 6-inch oval is baffled in an attractive case that forms the cover for your projector.
4. **Permanent lubrication**—The most common cause of projector failures is improper oiling. You never have this difficulty with a lubricated-for-life Pageant. It's always ready to go when you are!
5. **Rugged and compact**—Printed circuits in the new 8-watt

amplifier are rugged, help make this unit compact and easy to service. You can easily move it from room to room, set up to show almost anywhere.

6. **Fidelity control**—This feature is important because a sound track can be on *either* side of a film. Only with a focusing control like the one on the new Pageant can you get the optimum sound, *no matter* which side the track is on.
7. **Protection against wear**—The pulldown claw moves the film 28,800 times during a single showing of a 20-minute movie. A tungsten carbide tooth on the new Pageant makes this part virtually wearproof.
8. **Grounded power cord**—New 3-wire cord (complete with adapter for 2-wire outlets) meets electrical codes in all locales.

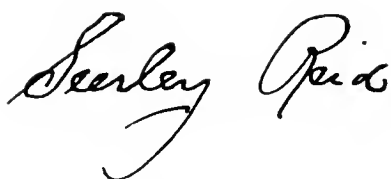
This exceptionally fine projector is only \$439. Ask a nearby Kodak Audio-Visual Dealer to demonstrate the AV-085. Or, write for new Pageant booklet giving all the facts.

\*List price subject to change without notice.

**Kodak**  
TRADE-MARK

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

# A YEAR



Chief, Visual Education Service,  
U. S. Office of Education,  
Washington, D. C.

**W**HERE are we? Where have we been? Where are we going? These are the questions I face in attempting an audiovisual review of 1958 and preview of 1959. They are not easy questions to answer and I am tempted to paraphrase the title of a recent best-seller\*: Where are we? HERE. Where have we been? THERE. Where are we going? SOMEWHERE.

Statistically, the three questions simply cannot be answered. We have no national quantitative data collected at regular time intervals over past years which would provide an index of changes and a base for forecasts. We know the number of dairy cows on U. S. farms every year for the past 25 years (20,510,000 in 1958) but do not know the number of 16mm film projectors in use in schools and colleges for any year. We measure the change in consumer prices every month but we have no index measuring the status and growth in audiovisual education. This state of ignorance disturbs me greatly, as I indicated in a paper delivered to the Research Committee of DAVI at its convention last spring. Perhaps a remedy can be evoked from the National Defense Education Act of 1958. More of this idea later.

Maybe it is best that statistical answers cannot be made to the three questions I have posed. Valuable as numerical data are, they frequently do tend to constrict imagination and thinking. At any rate, practically, I must rely on observations and insights—and perhaps even astrologic hunches.

1958 has been an extraordinary year for audiovisual education—a year of challenge, of cooperative effort, of genuine accomplishment. The educational values of audiovisual materials are now recognized both explicitly and implicitly in Public Law 85-864 of the United States of America, more popularly known as the National Defense Education Act of 1958, now inevitably abbreviated to “864” or “NDEA.”

There is no need here to recite the audiovisual provisions in this Act. They are numerous, ranging from grants to states for the purchase of audiovisual materials and equipment to the training of teachers in the use of AV instructional materials to research and experimentation in the potentialities of new educational media. Paul Reed has ably called them

\*Smith, Robert Paul, *Where Did You Go? OUT. What Did You Do? NOTHING.*

# FOR DECISIONS!

to the attention of SCREEN readers in his September and October editorials. The National Audio-Visual Association has summarized their highlights in its new and attractive booklet, "AV-864." And, of course, many of you have read and studied the Act in its complex entirety (and probably now amen the observation, "We should have lived in this house for a year before we built it!").

There has been a tendency to compute the values of NDEA in terms of dollars which will be available for audiovisual equipment and materials and projects. There is nothing wrong with this approach, of course, and it is perfectly understandable that organizations such as NAVA and NAEB should give this information to their members. But there is a danger, I believe, in over-emphasizing this feature and implying, intentionally or innocently, that NDEA is a give-away program. Far too many of the proposals and requests so far made to the U. S. Office of Education are of this nature. Some, believe me, are unbelievable.

Rather than assess the values of NDEA in terms of dollars and increases in the number of items of audiovisual equipment and materials, I should like to turn to the other side of the coin and appraise audiovisual education in terms of the influences of NDEA. They are many; some are obvious, some are not. But they do need thoughtful consideration *now* for they are going to force us to make decisions in 1959. And these decisions may well decide the future of AV in education.

First, let's go back to my comments concerning the lack of AV statistics, the need for an index or indexes of change in audiovisual education, and the possibility of achieving the necessary data through NDEA. Title VII of the Act provides that the U. S. Commissioner of Education "shall prepare and publish an annual report setting forth . . . developments in the utilization and adaptation of media of communication for educational purposes." To prepare such reports the U. S. Office of Education will undoubtedly need to collect statistical data to serve as bases for the identification and assessment of such developments, and such data may very well serve, individually or in aggregate, to compile an index or indexes of audiovisual status and growth.

What are the components of such basic data? We can list a hundred different items, perhaps a thousand. Which ones are the most valid in-

dictators of AV status and growth, the most reliable from year to year, the most sensitive to the recording of changes? These are questions you and I must answer. They are our decisions for 1959!

A second example of NDEA's influence on audiovisual education—a most important one immediately and probably forevermore—lies in Title III which provides that any state wishing to receive payments from the \$70,000,000 authorized annually for strengthening science, mathematics, and modern foreign language instruction must establish standards for audiovisual and other equipment to be purchased with such funds. The precise nature of these standards is left to the individual state departments of education except that such standards must be approved by the U. S. Commissioner of Education.

A USOE survey a year or so ago revealed that 47 states had no published standards for audiovisual equipment to be used in schools. So we shall have to start from the beginning. What are the ingredients of such standards? Tentatively, USOE is saying that they must be such as to require that the equipment (and materials used therewith) be suitable for science, mathematics, and foreign language instruction, that they be appropriate for a specific level or levels of instruction in elementary and secondary schools, that quantity be determined in terms of realistic needs, and that quality be a determinant. So far, so good. But the specific application of such guidelines really raises problems. How many filmstrip projectors are needed in a 500-pupil elementary school for improving the teaching of arithmetic? What are the differences in specifications for microscopes to be used in 7th-grade general science classes and in 12th-grade advanced biology? What engineering and performance standards can be used to differentiate between and among the models of different manufacturers? Again, these questions have no easy answers and decisions must be made in 1959!

There are many, many similar questions in NDEA—of definitions, emphases, interpretations, priorities, evaluation. Many of them will arise in the day-to-day operation of its various provisions. The extent to which we exhibit imagination and wisdom in finding answers and reaching solutions will have profound influence upon the growth toward maturity of audiovisual education. The past is prologue. 1959 is a year for decisions!

# 864



**T**HE Chinese have a most interesting custom of naming each year in a distinctive fashion. Surely, if anyone in the audiovisual field were to name this past year, it would have to be as "The Year of The Law" — and most everyone in the audiovisual field would know *which* law.

The National Defense Education Act is without doubt the most outstanding development for the AV world during the past twelve months, on at least two counts: it marks a commitment by the Congress of the United States to the immediate application of more modern teaching tools; and it provides substantial funds to further research for new ideas, new ways, and new instruments through which to build still better instruction on the firm foundation of sound sensory experiences.

The National Audio-Visual Association is proud to have had a part in shaping this legislation, along with other professional groups. This is probably the single most significant activity of NAVA during the past year, just as our continuing effort to aid in building effective state plans for participation under the Act, with audio-visuals well integrated in each plan, is probably the single most significant activity we can undertake for the field in the coming months.

The first step in this program to aid in establishing effective state plans has already been taken, with the provision of accurate and immediate information on the Act

and its interpretation to a great many persons in education generally, and in audiovisual work specifically. An illustrated 16-page booklet, titled *AV-864*, has been produced, and more than 55,000 copies have already been printed. Single copies are free to educators for the asking, from our Fairfax, Virginia headquarters or your nearest NAVA dealer. As new interpretations are added to the law, we will publish bulletins on them.

The second step in this program is the action of the Association's Board of Directors just taken in making our Executive Vice-President, Don White, available for personal assistance at the state and local levels in connection with the formation of state plans and developments under these plans. His long experience in the AV field and his intimate knowledge of the new Act make possible effective guidance in forming plans and setting up activities.

Other steps in NAVA's continuing program to build better acceptance of audio-visuals on knowledge of what they are and what they mean will get under way in the new year: work will continue with the Audio-Visual Commission on Public Information, which in the past has aided in production of such "landmark publications" in the AV field as *Gateway to Learning*, *A Crisis in Education*, the sound slide set *Case of the Curious Citizen*, *AV on the Air*, *Telling Your AV Story*, and *Launching*

*Your AV Program*: These are all available from the Commission, Room 2230, 250 W. 57th Street, New York City 19.

I believe that the level of audiovisual applications in our nation will rise surely during the decade, and certainly not so slowly in education as heretofore. Among the most promising developments is the growing emphasis on language learning, coupled closely with wide use of audiovisual techniques not only in language study itself, but also in the study of many areas of knowledge about a country required as background for language learning. Here, too, the National Defense Education Act furnishes tremendous potential support of a program for teacher's institutes and college language learning centers.

In other areas, too, advances have come this past year. Greatly increased interest in materials and equipment for modern teaching and for more sophisticated AV techniques was very much in evidence at the 18th annual National Audio-Visual Convention and Exhibit, held during July in the Morrison Hotel in Chicago. More and more areas of business and industry, of religious work, of medical and allied sciences, and of agricultural and other areas of American life, are turning to audiovisual media for the answers to their growing problems of clear, concise communications.

One result of such interest in improving materials and techniques was the NAVA Filmstrip Standard Conference, held in Chi-

*P. H. Jefferson*

President

# "The Year of The Law!"

cago early in October. Representatives of both producing and consuming groups met to work out details for standardizing leader length, identification marks, frame size, and similar matters; a Conference report is being prepared.

The National Institute for Audio-Visual Selling, sponsored by NAVA at Indiana University annually, completed its first decade of operation this past summer; each year it has added a group of graduates trained not only in techniques of audiovisual selling and business operations but also provided with a strong professional

background for understanding AV applications and preparation. Its graduates have been a strong influence in the forward movement of local production techniques, for instance, in their local areas.

Moving ahead not only into a new year, but into what must be considered by far the most promising decade for audiovisual education which the field has yet faced, NAVA is once again committing itself through each of its individual members and through its national staff to work strongly for better instruction in American schools, as well as for the general advance-

ment of the audiovisual field. We face a definite and heavy responsibility, in our individual capacities as AV suppliers, to work closely and in strong support of educational and other leaders to make sure that programs now in progress and those initiated under the new legislation continue to be based on firm foundations, yet remain flexible enough to make the giant contributions to instruction that only audiovisual can make.

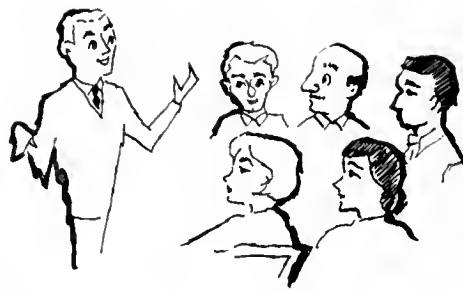
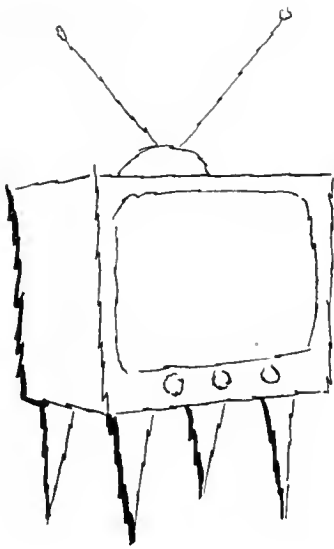
*Illustrations are from the NAVA booklet AV-864, mentioned above.*



## Title VII

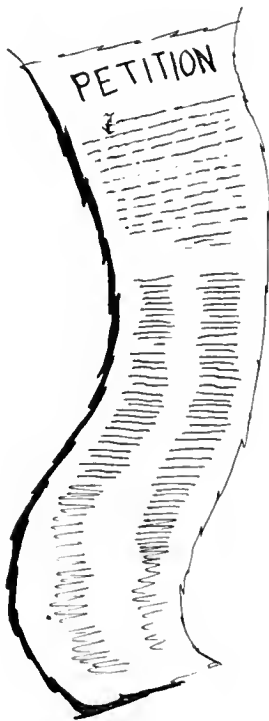
*Research in More Effective  
Utilization of Television,  
Radio, Motion Pictures, and  
Other Audio-Visual Aids  
for Educational Purposes*





JCET

# Educational Television



**I**T is possible to make an assessment of educational television's development and effectiveness using a number of different criteria. In terms of the number of new ETV stations on the air, 1958 was the most productive single year since the Federal Communications Commission reserved channels for education in 1952. Twelve new stations went on the air in 1958, raising the total to 39 stations, serving an area with a total population of well over fifty million people.

A similar growth was experienced in closed circuit ETV operations in this year. The Joint Council on Educational Television's recent closed circuit survey presents detailed information on the equipment and use of nearly 200

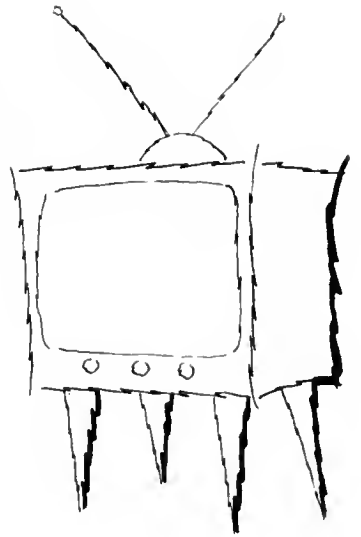
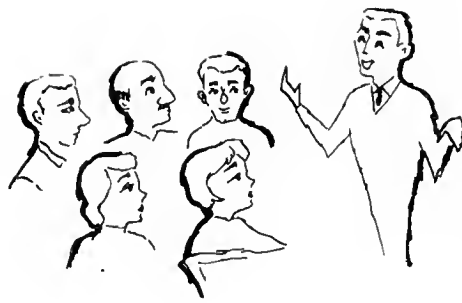
closed circuit installations.

Development may also be measured in terms of professional competence in the use of television for educational purposes. As more educators become familiar with television as an educational tool, new programming services are devised to meet the challenging problems of providing a better education to more children and adults. In a 1958 survey of programming on educational stations, the Educational Television and Radio Center reported that nearly 400 more hours of programming were being shown on ETV stations during one test week than in the test week for 1957. This was more than twice the increase of 1957 over 1956, the largest increase up to that time.

Michigan State University's 1957-58 survey of telecourses reports that in this period 464 educational TV courses were offered during this school year. On-air courses increased 112% over total from 1951 to 1957, offered by 53 universities, 34 colleges, 20 public school systems, 3 networks and 2 state departments of public instruction.

By far the largest increase, however (in terms of program categories), was that of in-school telecasting. In 1958 the number of elementary teaching programs via television quadrupled and secondary teaching programs increased five-fold. There appears to be no change in this trend toward greater and more effective use of television in the public schools. Indeed, in 1958 two new educational stations went on the air for the purpose of providing nearly 100 per cent of their programming time for in-school enrichment and direct teaching. Both supplemented the educational station programming already available in their areas.

Greater professional competence has strengthened public acceptance of television's role in education, still another, and more important criteria of development. A 1958 JCET survey revealed that 25 state legislatures have taken action which has directly affected the continued



# 1958!

*Ralph Steette* Executive Director

development of educational television.

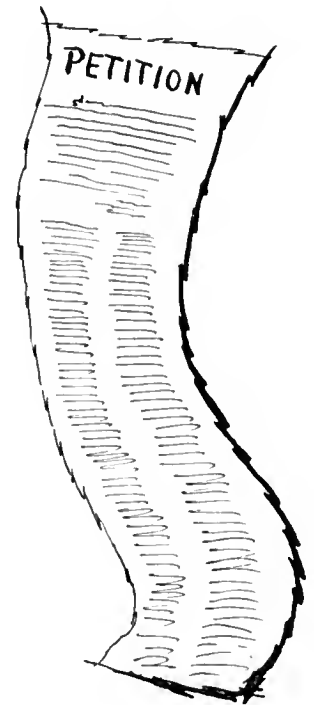
Although the Magnuson Bill to provide one million dollars for each state to purchase equipment for educational television failed to pass in the 85th Congress, Title VII of the National Defense Education Act of 1958 included the provision of eighteen million dollars for research and experimentation in more effective utilization of television, radio, motion pictures and related media for educational purposes.

The JCET, representing ten national education organizations, has been directly associated with all of the above developmental aspects of ETV. Beyond its responsibilities of legally protecting the channels reserved for education, the JCET also initiates and supports requests for new educational channels.

Among the formal pleadings filed with the FCC in 1958, perhaps the most notable were two petitions filed on November 3, 1958, one of which asked the FCC to make a thorough investigation of television allocation as a first step toward removing some of the serious obstacles to effective noncommercial telecasting, particularly in large metropolitan areas. In this document the Joint Council asked for steps to be taken to enable educational service to be provided and expanded by the use of VHF channels. The second petition requested that specific VHF channels be reserved in Panama City, Florida; Waycross, Georgia; Reno, Nevada; Rochester, New York; Norfolk-Portsmouth-Newport News, Virginia.

It is likely that by the end of 1959 more than 50 ETV stations will be on the air. Education—particularly higher education—will, in this year, begin to realize the advantages of state and regional networks, a development which will unquestionably have a most important effect upon the entire movement. Programs of research and experimentation will point the way to new possibilities in the teaching and learning process.

ETV's position of strength and vitality as it moves into the activities of 1959 must be viewed



in a total educational framework. There is much to be accomplished and television has much to offer as a servant in the hands of skilled educators. In this connection it is enlightening to review the testimony of educators who came to Washington seven years ago to express the need for reserving a portion of America's television channels for noncommercial broadcasting. In 1951, statements concerning ETV's potentialities were based largely upon faith. Nevertheless, it is heartening to note that the predictions of 1951 have become the realities of 1958. Indeed, much has now been accomplished which was neither envisioned nor expressed before the channels were reserved. Such a history promises much for 1959—and the years which follow.

**E**DUCATION in 1958 is profoundly stirred. In a sense a great awakening is taking place. And most significantly, the stirring appears to be coming from within. Broad and fundamental changes are beginning to form in the minds of educators generally. The next ten years can witness the most striking progress in the whole history of education. A major part of this progress will be in the area of instructional methods and materials.

The problems of education—bulging enrollments, shortages of classrooms and teachers, rapid and extensive increases in knowledge to be taught, and a world in which that knowledge and its intelligent application have suddenly become vital—are forcing changes upon us. It is a credit to our educators that they are not being stampeded either by their ever-ready critics or by ready panaceas. It is much more to their credit that they are moving, nonetheless, toward extensive but soundly conceived changes in curriculum, in instructional methods and materials, and in administrative organization to facilitate these changes.

It is in such a context that DAVI's program in 1958-1959 should be viewed. The work of many fine people in the audiovisual field over many years is beginning to bear fruit. The National Defense Education Act of 1958 is itself dramatic testimony of a kind of recognition for the audiovisual movement which was undreamed of a few short years ago. Our No. 1 job now and in the months ahead is to see that potential benefits under that Act are realized in fact. To do less than our utmost on this effort would be unthinkable.

Among several unique characteristics, DAVI is an example of what cooperation can do. Its extensive national program would do credit to an organization with several times its present membership of 3500. Some 30 national committees involving over 200 members carry much of the total program. Over 85 members participated as official representatives of DAVI in 42 national and regional educational meetings during 1958. This shared responsibility is one important reason for the vitality, effectiveness, and program breadth of DAVI.

Similarly, hundreds of members worked actively in support of the Hill-Elliott Bill, now Public Law 864, the National Defense Education Act of 1958. A small delegation headed by the president testified before the House Committee on Education and Labor last March and filed testimony also with the appropriate Senate Committee. Many personal conferences were held during the spring and summer with members of Congress by the Washington staff. But of most importance were the letters, telegrams, and contacts by many hundreds of members with their own Congressmen, and the efforts of the DAVI Legislative Committee, chaired by Irv Boerlin. The coordinated efforts of NAVA and DAVI were largely responsible for the inclusion of the audiovisual features of the Act and a strong factor in its final passage.

January, 1959, will mark the beginning of the fourth year of publication of *Audio-Visual Instruction*, the official magazine of DAVI. Both

content and appearance of the magazine continue to bring compliments. Similarly, *AV Communication Review*, the research quarterly, is performing a significant role for audiovisual instruction in the educational literature. Other publications of DAVI during the past year were: *No. 1, CLASSROOMS*, a completely revised and enlarged third edition; *National Tape Recording Catalog, 1958 Supplement*; *Graphic Communication and the Crisis in Education*; *Television in Instruction: An Appraisal*; *Proceedings of the NEA Leadership Seminar on the Role of Television in Instruction*; *Evaluative Criteria for Audio-Visual Instructional Materials Services*; *Audio-Visual Checklist for Self-Evaluating Teacher-Education Institutions*.

One of the rapidly expanding areas of DAVI leadership is in joint committees and activities with other professional organizations. At present DAVI has eight liaison committees with such organizations as the National Association of Educational Broadcasters, American Association of School Librarians, Association of College and Reference Librarians, and the Association for Supervision and Curriculum Development. In addition, we sponsor, upon request, sectional meetings on audiovisual topics in conventions of other associations, e.g. ASCD and Elementary School Principals. We join others in the preparation of publications such as *Audio-Visual Materials for Physical Education*, *What Research Says to the Teacher*, *Audio-Visual Instruction*, and one now in progress with the Rural Education Division of NEA. Similar conferences, committees, and joint activities are encouraged among our affiliated state groups.

In August, DAVI held its third Leadership Conference at Lake Okoboji in cooperation with the University of Iowa. The conference resulted in a significant document on "Pre-Service Teacher Education in Audio-Visual Instruction." Next August another conference will be held on the subject of "Audio-Visual Research." Similar leadership conferences are now being held by several state and regional groups. There is a growing recognition of the need for setting aside a period of time when leaders can isolate themselves from their usual duties and concentrate upon a major problem area.

For many years DAVI has performed consultant service for members and other educators. Through committee activities and research leading to publications, a body of information has been built up which has enabled the organization greatly to improve its services in this area. The most recent development has been the establishment of a field consultancy service available to colleges and school systems requesting assistance in a constructive evaluation of their audiovisual programs. This Field Service Program has functioned effectively for several years across the country.

The audiovisual field has for years sent a larger percent of its personnel for professional work abroad than any other educational field. Until recently, however, DAVI took little cognizance of this international activity in relation to its total program. This situation has changed markedly. We now have 175 members from 40 foreign countries and a Canadian affiliated or-

ganization which means that one member of the DAVI Board of Directors is from Canada. 185 copies of *Audio-Visual Communication Review* go to 52 foreign countries. The Executive Secretary of DAVI is the U. S. representative to the International Council for Educational Films. A year ago, an International Relations Committee was appointed which is now planning greatly expanded attention to international affairs in the audiovisual field.

Another indication of DAVI's interest in international affairs was the leadership taken during the past year in organizing the Committee on International Nontheatrical Events (CINE) which coordinated the selection on nongovernmental, nontheatrical films for the Edinburgh and Venice Film Festivals. CINE is a cooperative project involving industry and organizations with interest in the 16mm film field. At a meeting of CINE in October, an expanded program of activities was planned for the coming year.

Several new publications will be issued during 1959 including *Learning Through Picture Study*, *Cooperative AV Programs*, and *Organizing the School Service Corps*. Another publication is anticipated following a television seminar being held in December to explore methods of increasing individual involvement when television is used for instructional purposes.

During the 1958-1959 year DAVI, through its national committees, its publications, and various special programs, including the National Convention in Seattle next April, is emphasizing:

1. Implementation of the National Defense Education Act.

This means working with other educators in the development of state plans, and later at the local level to see that audiovisual materials make the greatest possible contribution to the improvement of instruction. It also means working for an appropriation bill which will provide the maximum funds authorized in the Act.

2. Improvement of methods now used to develop audiovisual competencies during the pre-service teacher education period.

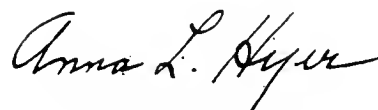
3. Increasing the number and effectiveness of state and regional audiovisual organizations.

4. Increasing membership in DAVI to 5000.

The National Convention is the high spot of the year. One of the most successful conventions ever held by DAVI was conducted in Minneapolis last Spring. Next April 13-16, the Convention will be held in Seattle. All indications are for a highly interesting and profitable experience built around two major themes: more effective teacher education and implementation of the National Defense Education Act. In 1960, DAVI will meet in Cincinnati and in 1961 at Miami Beach.

Forthcoming developments in our educational system hold great promise for the audiovisual field. The opportunity is here to demonstrate the real contribution we can make to better schools. To accomplish this goal, we need many more good educators as members of DAVI. To all who have an interest in the methods and materials of instruction, we extend a cordial invitation to join forces with us.

# DAVI and Education Developments in 1958-59



Executive Secretary

# The Role of the NAEB

Harry J. Skarva

Executive Director

AT mid-century, America finds itself strangely uneasy. What is our reputation abroad? How strong is our leadership? Have we lost Asia? Have we lost world respect? Are we too materialistic? How can our educational system best be assisted by us and our tools to meet the pressures and criticisms precipitated on it (but not caused) by Sputnik?

A few years ago, these would have seemed like strange questions for an association of educational "station operators" to be talking about. For we would have been expected to be praising or exercising our gadgets: microphones, cameras, films, trick shots, echo chambers, etc.

I think we can refer to 1957-58 as the year the NAEB most definitely began to give the most evidence to date of having "found itself" . . . when it began to exhibit the type of broad understanding, educational orientation, leadership, and confidence in its own resources that mean that it's now "growing up."

For many years we had felt vaguely aware of the need for better training and higher standards for the people in charge of planning and producing the intellectual and cultural radio and TV fare on which Americans live, thrive or grow; or vegetate and wither. In 1949, with the first Allerton Seminar, we held our first "soul-searching" sessions. Since then we have held some 24 national seminars and

workshops, which have been attended by some 700 members of the staffs of educational stations. These people have been brought together in close association with over 100 consultants of the level of Harold Lasswell, Robert Redfield, Edgar Dale and Allen Nevins, representing the best minds, in many problem areas, in our nation. For the NAEB has always felt that incest must be avoided at all costs: we must constantly expose ourselves to the best minds and the most basic social, educational, economic and moral problems of the U. S. In how we handle those problems we shall demonstrate whether or not we have achieved intellectual and professional maturity, or whether we represent an essential service or not.

In the programs provided by NAEB member stations, both in radio and television, that maturity is being demonstrated more and more. We are proud not only of *Jeffersonian Heritage*, *Ways of Mankind*, *People Under Communism* and our various earlier prestige series. We are equally proud of *The Dead Sea Scrolls*, *The Creative Mind*, *Pacific Portraits*, and other series produced by our regular members. It would have been ridiculous to expect member stations to be able to turn out such uniformly high quality programs a few years ago. Thanks to our program grants-in-aid (now handled jointly with the Educational Tele-

vision and Radio Center), standards have risen—and what seemed unrealizable goals a few years ago are now commonplace standards. A tradition of quality and integrity has sprouted in what yesterday was desert.

In addition to the program grants-in-aid, which have assisted some 40 member institutions (often indirectly) in improving staff and production facilities, grants-in-aid have also been given to help member institutions to set up and conduct workshops and seminars on their own; for teachers, administrators, producers, writers, managers and those teachers who use the programs. This year 12 such workshop grants-in-aid were given. This supplemented the seven program grants-in-aid given, the three research grants-in-aid given for new types of original research, and the seven national seminars, workshops and meetings we have ourselves conducted since December of 1957—in research, instructional techniques and utilization, station management, teacher-training, engineering and recording, children's programming, and cooperation with other national organizations. The NAEB's own intensive workshops, seminars and conferences (excluding Conventions and Regional Meetings) were attended by 203 different individuals involved in educational uses of TV and radio; 19 more were recipients of NAEB Scholarships, and some 300 more studied at workshops, seminars and summer sessions supported in part by the NAEB Workshop Grants-in-Aid mentioned above.

In other words, many of the NAEB's major efforts are now devoted to training: to the development of higher and higher standards, capabilities and education for those who are responsible for the operation of educational TV and radio facilities.

In this respect we are all "teachers" or part of a teaching function going on under the banner of an educational auspice, which we represent. And, to quote Frank G. Jennings in *Saturday Review*, "Teaching is a dangerous profession. It deals with our children, the most precious of our natural resources. It refines them into brave and wonderful adults or it grossly degrades them into dull, over-aged adolescents. Its results mold and determine the shape of our nation and the character of our people."

Perhaps, by dint of the effort to raise the standards of all educa-



tional broadcasters, we may help raise the standards that begin to be recognized as necessary also for commercial broadcasters. We feel that the movement which we represent, in part, will be built on people, not merely on dollars, or even on stations alone. Neither will it rise or fall on the basis of what is done in an office in Washington, New York, Ann Arbor or Urbana.

In the years ahead, and in subsequent years, we feel that foundation support, from which funds for much of the above type activity has come, will become less and less available. Therefore part of this year's meetings (notably the one on ETV instruction) was attempted on a self-supporting basis (with Purdue University). We believe this is a sound basis, and that members, more and more, will be willing to pay their own way for such essential seminars.

Perhaps we should say a word about how we see TV as an instructional tool. First of all we don't see it alone: we see it in relation to other tools and methods. Secondly, far from believing that TV should "do everything," we do and shall resist the use of ETV for any educationally irresponsible purposes.

Some of the wisest people in American education have serious reservations about the use of TV and radio for education. These people deserve to be heard, soberly and thoughtfully. And the uses we come up with should take into account the sincerity of purpose of leaders from all types of position and all sorts of organizations.

It won't be easy in the years ahead. But the vineyard is large. Fellow workers are welcomed. For meeting the educational problems of the years ahead, the NAEB humbly realizes the multiplicity of skills and tools which will be required. It seeks to insure that the contributions made in the name of the NAEB, at least, shall be characterized by integrity, humility and cooperation with the other educational agencies of the U. S.

We hope and trust that a century from now, in retrospect, it can be said of us all that we may have had our natural differences but that our common concerns as educators were too great to allow us to behave in any instance except as educators of integrity and principle; as gentlemen who respect each others' tools and intelligence as well as each others' special skills and sincere, selfless contributions to American Education.



WKAR-TV mobile unit used in production workshop. At center is president-elect William G. Harley.

#### ABOUT NAEB

*Founded in 1925 under the name of the Association of College and University Broadcasting Stations, the National Association of Educational Broadcasters (name changed in 1934) is the trade association of American educational, cultural, and public service radio and television stations, and the professional association representing the interests and needs of educational broadcasters.*

#### NAEB MEMBERSHIP

**ACTIVE MEMBERS** — 142 educational institutions and organizations owning and operating (or holding CP's for) a total of 147 educational radio and 34 educational television stations.

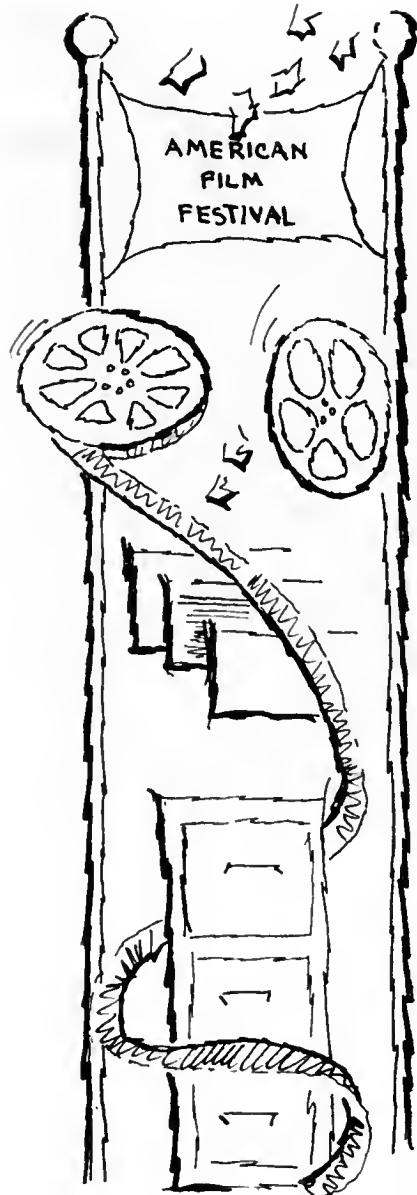
**ASSOCIATE MEMBERS** — 97 educational institutions and organizations producing educational radio and television programs independently or over commercial stations, or regularly operating closed-circuit television equipment for direct instructional purposes.

**AFFILIATE MEMBERS** — 62 other organizations interested in the general development of educational broadcasting.

**INDIVIDUAL MEMBERS** — more than 300.

**INDUSTRIAL ASSOCIATE MEMBERSHIPS** — any manufacturing firm engaged in the manufacture and/or sale of broadcasting and auxiliary equipment, wishing to further its cooperation with NAEB and wishing to foster educational broadcasting through the NAEB, may be elected an Industrial Associate.

**SUSTAINING MEMBERSHIP** — any individual, organization, or corporation, not qualifying as an Industrial Associate but wishing to foster educational broadcasting through the NAEB, may be elected to Sustaining Membership.



Emily S. Jones

Administrative Director

## EFLA — What Is It?

**S**INCE quiz shows are in disrepute at the moment, it should be emphasized immediately that no cash prizes will be offered to those who can answer the three questions given above. It would be difficult in any case, because EFLA, although long on activities and accomplishments, has always been short of cash. This is the result of being a completely independent, unsponsored organization — a state which guarantees freedom if not security.

EFLA's full title is Educational Film Library Association, Inc. With the possible exception of the last abbreviation, there is no part of this title which has not been misinterpreted by somebody. No, we don't limit our activities to classroom films. No, we don't handle X-ray, microfilm, or plastics. No, we don't have a film library. No, we are not a trade association of dealers. EFLA is a nonprofit, membership association of organizations and individuals concerned with the production, distribution, and utilization of films and other audiovisual materials. The Constituent Membership, which has voting rights, and from which the Board of Directors is elected, includes representatives of schools, colleges, public libraries, art galleries and museums, and organizations in the fields of health, mental health, religion, conservation, social service, labor, and others. Service Membership includes producers, distributors, and industrial organizations. There are also Personal Members.

Best known of EFLA's services is the Evaluation program. Probably more members have joined in order to get the Evaluation cards than for any other reason. During 1958 EFLA passed the 3500 mark in titles evaluated by its committees since the program started in 1946. All evaluating is done by volunteer committees which meet the standards and criteria established by EFLA. Members receive the new cards in groups of twenty or forty, eight times a year. An Index is published to all the back cards, and members can, and frequently do, order extra cards to serve as catalogs, accession cards, or various other uses. At the present time a new Index, including subject headings as well as titles for all cards issued since the beginning of the program, is being prepared and will be ready early in 1959.

Other EFLA publications are the *EFLA Bulletin*, *Film Review Digest*, and the *Service Supplements*. The *Bulletin* is the official newsletter and includes announcements, reviews, and lists

# What Has It Done? Where Is It Going?

of new films. The *Film Review Digest* was originally a separate periodical, but two years ago it was included in the membership service for Constituent and Service members. Starting in September, 1958, the *Film Review Digest* is being sent without extra charge to all EFLA members, including the Personal Members. It is published whenever the editor has accumulated three reviews from different sources for each of the twelve to fifteen films it takes to fill an issue. Members with orderly minds find this sporadic publishing schedule disturbing, but nothing can be done to improve it until more magazines publish more film reviews.

The *Service Supplements* are also somewhat irregular in appearance. Usually, four or five are issued during the membership year, covering such utilitarian topics as a membership list, an Index to Evaluations, or a Conference report, as well as less routine material. During 1958, the major Supplement was "Films and Filmstrips on Archaeology," which brought together information on a field which is of growing interest and importance. Supplements are sent EFLA members, and may be purchased by nonmembers.

EFLA has always worked closely with related organizations, and has been strongly in favor of cooperation rather than competition among the various audiovisual groups. For that reason, it was glad to take part in the formation of the Audiovisual Council on Public Information (AVCOPI) and has been an active participant in AVCOPI's program to improve understanding of the role of audiovisual education. For the past year, EFLA has provided office space and clerical help in New York to AVCOPI, and EFLA's Administrative Director has served as Secretary-Treasurer of the Council. EFLA has also worked with CINE (Committee on International Non-Theatrical Events) to nominate American films to be sent to film festivals abroad.

Conferences are naturally an important part of the program of any association. EFLA has held its Annual Conference usually in July in Chicago, just preceding the NAVA Trade Show. Recently, there have also been Regional Meetings in New York and elsewhere. The first Southern Regional Meeting was held in Tallahassee at Florida State University on November 6-8, 1958. Los Angeles was the site of a Western Regional Meeting in May, 1957, and another meeting may be held there in 1959. The EFLA Board

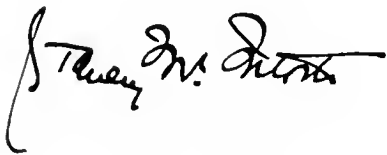
is working on a plan for a series of regional meetings to have correlated programs, as well as features of primarily regional interest.

Of major importance in EFLA's plans for 1959 is the new American Film Festival. Since the last Golden Reel showings, there has been no national educational film festival, and EFLA had been urged by both producers and users to undertake such a venture. After careful consideration, and with due regard for the criticisms which have been aimed at the Golden Reel and other festivals, the EFLA Board decided to establish a new American Film Festival, to cover 16mm films and 35mm filmstrips in the fields of education and information, religion and ethics, business and industry, health and medicine, and culture and art. Awards will be given in about thirty categories following screening during the Festival in New York, April 1-4, 1959.

Why have a Film Festival? It means a lot of work, and probably a lot of criticism from those who don't like the way it is run, or who disagree with the jurors' decisions. But a Festival can accomplish a great deal. It gives film users a chance to see a wide variety of films. It is a gathering place for film enthusiasts, where they can discuss all aspects of film making. And of course it is a place to meet fellow workers from all over the country, to make new acquaintances, and to talk shop. But the primary purpose of the American Film Festival is to encourage the improvement of educational and informational films by giving recognition to outstanding productions. For twelve years, EFLA has been rating and appraising films under the Evaluation program. That this has been a useful and needed service is proved by the continuous growth of EFLA membership. But the time has come to sharpen our critical judgment. Film users have a right to demand high quality in content, organization, technique, and approach. And producers who make high quality films should receive the honor they have earned. If, as a result, they also earn a little more money, it should encourage them to continue the good work. Then EFLA members and all other film users will benefit from higher standards in film production.

EFLA expects that 1959 will be one of the most important years in its history. The prospect ahead is exciting, if somewhat intimidating, but after all the vicissitudes of its past, EFLA is able to look forward hopefully, even to a Film Festival.

# An Anniversary for TFC



Executive Director



A scene from "Executive Interview," excerpt from M-G-M's "High Cost of Loving"

THE academic year 1958-59 marks the 20th anniversary of Teaching Film Custodians (TFC) in its joint work with schools and colleges on behalf of the companies of the theatrical motion picture industry.

The TFC Program functions to meet the social responsibility of the motion picture industry in the field of education by: (1) making available, to schools and colleges only, short films and excerpts selected as applicable for

teaching purposes, from the theatrical motion picture product; (2) providing limited grants of funds to state and national teaching-purpose groups for study, research, and consultant service in the application of the motion picture in prescribed courses of study, teaching processes, and in portraying the national culture at its best; (3) making available sets of still photographs from theatrical motion pictures which are studied in school in connection with literature, history, drama, and motion picture appreciation; (4) selecting, developing, and making available for teaching methods-experimentation certain motion pictures which are needed and requested for significant educational purposes, (a) which are not otherwise available, (b) which may develop improved teaching processes and tools, (c) which may create a new market, thereby attracting commercial producers to provide additional and improved motion pictures in given subject matter areas and levels where there were none.

The year 1957-58 has developed growth in the following educational services: (1) cooperation with the National Education Association in the Field and Consultant Service program under the auspices of the Department of Audio Visual Instruction; (2) cooperation with the Council on Cooperative College Projects in sessions at Virginia State College; (3) cooperation with the Lake Okoboji (Fourth) Educational Leadership Conference, under the auspices of the University of Iowa; (4) cooperation with the educational leaders in the state of North Dakota in state conferences, under the auspices of the State Department of Education and the North Dakota A & M College. During the coming year, 1959-60, these projects will be under consideration for further participation by TFC along with other projects being currently studied for submission to the Board of Directors in early 1959.

During the past year eleven excerpts, suspended from distribution in 1955, have been made available again, in addition to a number of new titles: *Something of Value*, 1 r, on prejudice and social attitudes; *Executive Interview*, 1 r, on business management and personnel; *Charles Dickens: Characters in Action*, 2 r, a study on Dickens; *Pioneer of Flight*, 2 r, on scientific attitude; and a color 1 reel excerpt on the teaching of faith in the Catholic schools, the title of which will be announced by the CAVE evaluation committee in January. Significant too, is the Yale University Press publication *Learning from Films*, by Mark A. May and others.

During the coming year, increased work will be developed through the national committees in English, social studies, and science, and the resulting film titles announced after proper reviewing and pretesting.

Specific excerpts related to *Ben Hur*, *The Fifth Amendment*, and Part V, *Land of Liberty*, are in progress. In addition, efforts will be made to determine how the motion picture script form may be made available to classes in the teaching of creative writing. Consideration is being made of film material for physics, reading, and foreign language.

**H**IGHPOINT of the year for members of the University Film Producers Association is the annual conference, held this year September 1-5 at the Game Lodge, Black Hills State Park, South Dakota. South Dakota State College was host to the 160 delegates.

Throughout the program, increasing concern with the problems of teaching production techniques was evident. Discussions of course content, teaching methods, academic program requirements, and screenings of student-made films were followed with great interest. Coming out of the attention given to this topic was the frequently voiced need for recruiting outstanding students into the field.

Ralph Steetle, Executive Director of the Joint Commission for Educational Television, was a featured speaker. Steetle described a recent trip to Moscow, and reported a visit to the Russian government-subsidized cinema school where 600 students take a six-year course to prepare them to produce educational and propaganda films and television programs as well as theatrical films.

Julien Bryan, Director, International Film Foundation, delivered the Kenneth Edwards Memorial Address. Stressing the need for training and encouraging prospective film-makers, Bryan challenged the UFPA to fill this need, and its individual members to strive for high standards of integrity, honesty, and imagination in their films.

For the past several years, the UFPA has participated in the International Congress of Schools of Cinema. Delegates have been sent to the organizational meeting, which has also been attended by representatives and observers from schools of cinema in Poland, Czechoslovakia, France, Soviet Russia, Italy, and Spain, as well as other countries in Europe, Africa, and South America. It was reported to the UFPA membership that these meetings have now culminated in the formation of the International Liaison Center of Motion Picture and Television Schools. This Center has as its purpose the improvement of techniques and professional quality in cinematography through increased effectiveness of student training. When officers for the International Liaison Center were elected, UFPA delegate Don Williams, Syracuse University, and the delegate from the

# University Film Producers Past—Present—Future

*Luella Snyder* Publicity Chairman

Soviet Union were named to share the office of vice-president.

Popular features of the UFPA annual conference are the evening screening and critiques of member-produced films and the exhibits and demonstrations of new equipment, materials, and processes which are presented by the sustaining members.

Elected for a two-year term as president of the organization was John Moriarty, Purdue University, succeeding O. S. Knudsen, Iowa State College. Other officers are Charles N. Hockman, University of Oklahoma, vice-president; Oscar "Pat" Patterson, University of California Extension, treasurer; and Daisy Sickles, Ohio State University, secretary.

Among the projects planned for the coming year are continued cooperation with the projects of the International Liaison Center, establishment of a clearing house of information about scholarships and fellowships available to students specializing in film production, revision and expansion of the nomenclature brochure which lists and defines terms commonly used in 16mm film production, and cooperation with the Committee on International Non-Theatrical Events in selecting university-made films to be sent to the various film festivals. Also continuing through the year will be the work of the Personnel, Curriculum, and Membership Committees.

UFPA members are already looking forward to the 12th Annual Conference which will be held the third week in August of 1959 on the Purdue University Campus. This is an open meeting and any-

one interested in the production of films by educational and other non-profit institutions is invited to attend. Information about program and housing can be obtained from John Moriarty, Director Audio-Visual Center, Purdue University, Lafayette, Indiana.

The University Film Producers Association has as its purpose the exchange of information and ideas about the production of educational and informational films by university film units, and the continuing up-grading of these units, their staffs, and the films produced. It is also concerned with the development and administration of effective academic programs in the field of film production.

Membership is open to any person actively engaged in film production, or in the teaching of film production, at a college or university. Those interested in the field but not actually engaged in film-making may become associate members. Companies which supply film equipment, materials, and services may become sustaining members. Descriptive brochure and membership application may be obtained from Frank Paine, Head, Educational Film Production, University of Mississippi, University, Mississippi.

The quarterly publication, the *UFPA Journal*, is edited by Robert Wagner, Head, Department of Cinema, University of Southern California, Los Angeles, California. Containing articles of general professional interest and news items about UFPA activities, the *Journal* is available to non members on a subscription basis. UFPA members receive it with their membership.



# AV in Christian Education

**T**HE integration of audiovisual materials into Christian Education curriculum is one of the focal concerns of the Department of AVBE of the National Council of Churches. The Fifteenth International Conference on Audio-Visual Christian Education centered on this theme. In the Conference and a National Executive Consultation preceding it there was great emphasis upon what is the curriculum of Christian education and the role of audiovisuals as an aid in communicating the curriculum.

In many of the denominations associated with the National Council of Churches considerable progress is being made in recommending audiovisual materials to local churches. The United Presbyterian Church in the U.S.A. is one of the leaders in this area. Other denominations such as the Methodist and United Lutheran are making considerable advances also. The new United Church of Christ (formed as a result of the union of the Congregational Christian and the Evangelic and Reformed Churches) is planning a subscription plan for audiovisual materials as part of a new curriculum to be introduced in 1962. There is much progress yet to be made, but as each denomination individually and together in the National Council of Churches studies basic curriculum design, audiovisuals have an important part in the study.

A second major concern is training and utilization of audiovisual materials. The major training being done is either through denominational facilities or state and local councils of churches. A strong trend is developing toward making audiovisual training an integral part of leadership training courses. There is still a considerable need for the specialized audiovisual training opportunities, but increasingly, the most effective training comes in leadership education courses and seminars. A specific instance of what is happening cooperatively among the denominations is a projected series of youth work institutes for the fall and winter of 1959-60 to train adult leaders of youth. As a part of these institutes, a new kit of filmstrips to aid in training adult leaders will be used. The audiovisual materials will be integrated into the total training program, so that the institutes will not be primarily an opportunity to introduce a set of filmstrips. A number of individual denominations have quite effective training programs, including

the Disciples of Christ and the Methodist Church, among many others. Several producers of materials for Christian education curriculum also hold training opportunities for local churches.

A major project of the Department is the Audio-Visual Resource Guide, the Fourth Edition of which is recently off the press. The Guide contains the evaluations of more than twenty-five hundred pieces of audiovisual material available for use in the churches. The response to the Guide—and an indication of its effectiveness—is seen in the fact that more than one-third of the printing run was sold before the date of publication.

To secure evaluations of such a large amount of material, fifty-five evaluation committees have been established from coast to coast. These committees meet monthly throughout the year, and involve more than one thousand people. Local churches, editors, film libraries, and councils of churches find the Guide to be the most helpful single piece of material to aid in the selection of audiovisual materials for use in the churches.

A projected innovation in the evaluation process is to use the material being evaluated in an actual use situation. This should give a much broader base to the evaluation process, and provide objective evaluations from those who will actually be the users of the material. A new edition of the Guide is published every two years, in order to keep it up to date. In the interim between editions, evaluations are kept current through publication in the *International Journal of Religious Education*. With a circulation of nearly fifty thousand, these monthly evaluations reach a large number of people in key positions in local church Christian education programs. The Rev. Donald Kliphardt carries responsibility for the Guide and the evaluation process.

A regular feature of the work of the Department is the holding of an International Conference on Audio-Visual Christian Education each year. Last August the fifteenth conference was held at Penn State University. An innovation was that of holding a National Executives Consultation, immediately prior to the Conference, which brought together the national leaders of audiovisuals in the churches, along with pro-

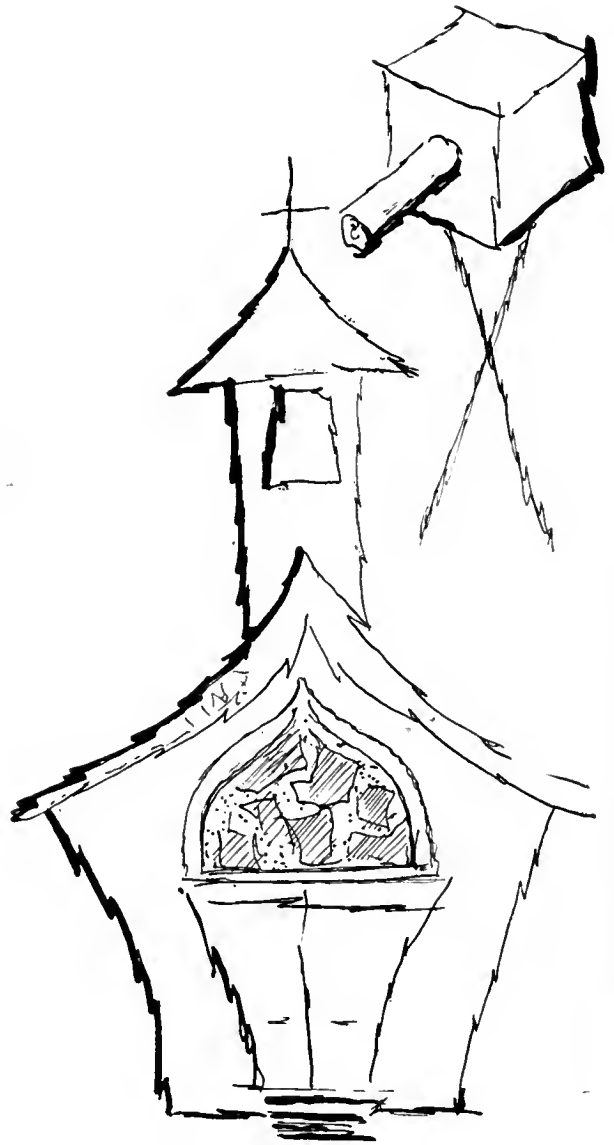
*Alva I. Cox, Jr.* Executive Director,

Department of Audio-Visual and Broadcast Education

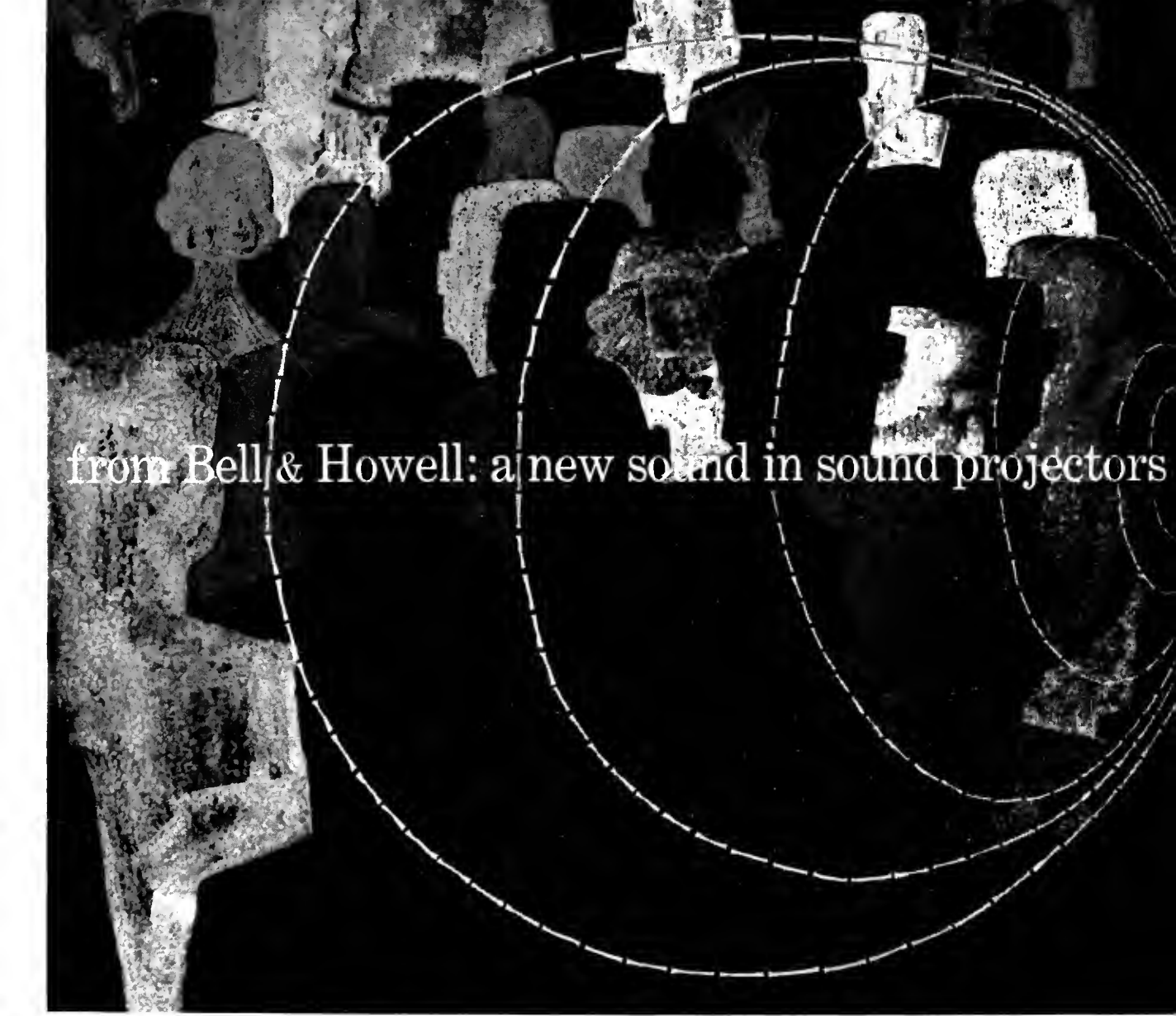
ducers and manufacturers, to consider problems which center on the national level. At the Penn State Consultation the focus, as indicated above, was the integration of audiovisuals in the design of the curriculum. Such basic considerations will become the focus of these consultations in future years. In 1959 the Conference and Consultation will be held concurrently in order that there shall be more communication between the national leadership and the local and regional leadership. The Conference is primarily designed for the latter group of people. The 1959 Conference and Consultation will have as their theme, "Improving Christian Communication," and will be held at Green Lake, Wisconsin, September 6-11, 1959.

A large part of the work of the Department is devoted to the Christian Education use of television. Plans are under way for a series of telecasts for children which will be an addition to the regular church school curriculum. Many local communities are developing their children's shows locally with the assistance and evaluation of the Department. The Department is also involved in the Columbia Broadcasting System television show aimed at unchurched youth, Look Up and Live, the winner in 1957 of both a Sylvania and an Ohio State award for excellence of programming. Special programs beamed to adults also have been undertaken, and others are projected for the future. A special four part treatment of gerontology was presented on the National Broadcasting Company series, Frontiers of Faith in September, 1958. The Department has also cooperated in developing materials for use in local churches to utilize a new series presented through the Broadcasting and Films Commission of the National Council, entitled Talkback. The churches are finding that there are excellent resources in television for enriching the adult Christian education curriculum.

The future? Much more needs to be done in several areas, all of which are being developed through the Department. Among these are the important areas of research into the role of visual material in Christian education curriculum, utilization of materials by local churches, and promotion of the idea of visual communication of the Christian faith through the program of Christian education.

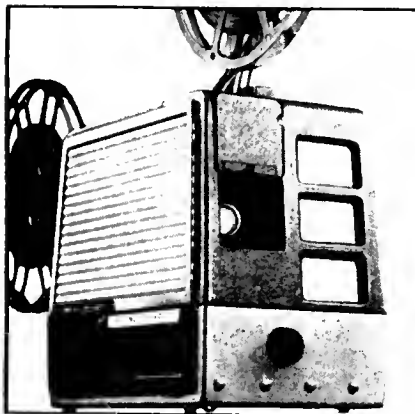


*The Department of Audio-Visual and Broadcast Education of the National Council of Churches is a department in the Division of Christian Education. The National Council is an organization of thirty-three Protestant and Orthodox denominations working together in various fields. The Department is responsible for audiovisuals in the Christian education program of the National Council, and serves as a medium for the exchange of ideas among denominations. The work of the Department is directed by a Committee made up of denominational and state council of churches representatives as well as industry representatives at large. The chairman of the Committee is the Rev. George B. Ammon, Director of Audio-Visual Education for the United Lutheran Church. The staff of the Department includes the Rev. Donald Kliphardt, Mrs. Barbara Poppe, and the Rev. Alva I. Cox, Jr.*



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FINER PRODUCTS THROUGH IMAGINATION



# Church department

by William S. Hockman

## Review and Forecast

Looking back over the past year, as requested by the Editor, is not easy. More difficult still is looking into the coming year. We shall take a whack at both, and if we miss let the reader be merciful and forgiving!

Let's look at the year just past in terms of events, materials and problems. In events, it was the Consultation at Penn State; in materials the ascendancy of the sound filmstrip; and in problems it is the same set we inherited from 1957.

## Events

While one of the seminar groups of the November 1957 meeting in Chicago of the Religious Education Association dealt vigorously with the problem of mass communication in the field of religion and examined the dominant images of God and man held up for public view, this seminar did not touch in a substantial way the central problem of the church A-V field — its lack of real intellectual and religious ballast. Bobbing cork-like for two decades because of shallow educational thinking and shoddy theology, the movement's little ship took on quite a load of educational insight and psychological theory at the Penn State consultation, thanks to professors native to that enormous campus. Taken aboard, also, at that time was a good deal of religious ballast in the form of provocative insight, thanks to Professor Campbell Wycoff, up from the Princeton Theological Seminary campus. If there is to be one regret over this Consultation, it is that those who most needed to hear these weighty and important discussions of educational theory and religion in relation to the mass media were somehow mostly absent — preoccupied with the lesser matters of ecclesiastical tinkering and book publishing.

Absent from the meeting, many of the church's leaders can catch us with

the AV procession via the findings from Penn State, and being occupationally conditioned to reading memoranda and findings, let it be hoped that they find the summary of Penn State to their liking so that it may redound to their profit. Important decisions in the next few years will reflect how well they do their reading.

The October meeting in Chicago of a few interested leaders from the church, from the production areas, and from the field of equipment, for a close look at the essential present characteristics of the *filmstrip as a medium*, may turn out to be a sizeable cloud with a lot of good rain in it. This, too, was a significant event. Long overdue, this candid examination of one of the AV media in terms of essential characteristics and potential in relation to the requirements of the church field may lead to other conferences on other media. Certainly the producer of material, the manufacturer of equipment, the distributor of both plus the user of both ought to be able to confer together profitably — unless they have waited too long; waited until the status quo is as hard as concrete.

## Materials

As late as 1950, who would have predicted the ascendancy of the sound filmstrip in the year 1958? To see how far and how fast this medium has come all one has to do is look back over the Green Lake Workshop "libraries." Few, indeed, would have predicted that in quality and quantity this past year would top all others in filmstrip production, and that upward of 90 percent of all new production would be in the sound variety.

What does this mean? First, it means that the producers thought the churches wanted this medium in that form. Perhaps the churches do. Now let them buy this material. After that, let them use it. In inherent quality it outclasses the quality and effectiveness of most of the utilization it will be given — but more on this point later.

Next, it means that the churches seem to have preferred this medium. If they have, it has been on the basis of hunches and not real guidance and conviction by those who should be "educating" the churches in AV matters. More on this in a later paragraph!

But, be all these things as they may, the material is here: let's get busy and use it. We have a job to do, and it can help us get on with the work. In using materials we shall gather some insight both into what we can use and ought to be asking the producers for.

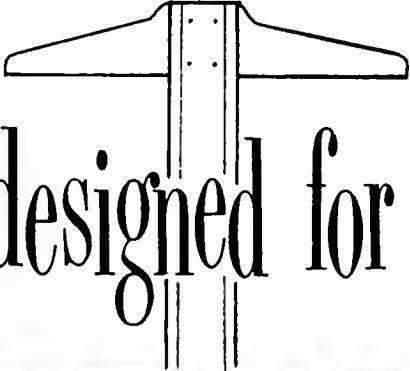
During the year a great volume of new materials has hit the church market. Cathedral Films, Inc. has stepped-up production; Family Filmstrips, Inc., has entered the field with a large initial output; and Eye-Gate House, Inc., has looked upon the church field and found the grass nice and green. All this means, in the economic context of American competition, that the consumer will not lack for product and that by and large the product will be of good and improving quality. Incidentally, we would like to see some one do a flanking movement and produce some high-utility filmstrips which exploit the essential *visualness* of this medium.

## Problems

Yes, we have problems! One of them is that our AV leaders don't see that we have them. These status-quo leaders are in themselves a very weighty problem, and never heavier than when they fail to consider the fact that each visual and auditory medium has its own essential character and power, which alone needs to be exploited to produce good visual and auditory materials. While cross-breeding has given us these so-called "audio-visuals" — which have certain attractive qualities and a fair amount of utility — we need *now* to turn back and evaluate each mass communication medium in terms of its essential and inherent worth.

(Continued on page 630)





## designed for religious education



### WHERE YOUR HEART IS

An excellent educational-inspirational film on dedication of life and talents to God and his work. A young church couple are confronted with the choice of buying a new car or making a more liberal contribution to their church's vital expansion program. (28 minutes, sound, black and white) \$9.00.

### A JOB OR A CALLING

The matter of vocational choice and doing the revealed will of God is presented in this film. It shows that service to other than self, using the talents God has given, is far more rewarding than devoting life solely to material gain. The subjects are a young married couple who choose between teaching or selling real estate. (28 minutes, sound, black and white) \$9.00.

### HOW TO VISIT

For leadership training groups. Shows correct procedures in visiting. (13 minutes, sound, black and white) \$4.00.

### MY CHURCH

Sets forth the objectives and background of the present-day church. (10 minutes, sound, color) \$5.00.

### HOW TO BE SAVED SERIES

Four color filmstrips that are designed to present the plan of salvation. In each, the plan of salvation is questioned either through words or deeds, then is explained simply and forcefully.

- A LOST PHARISEE—35 frames ..... BFS-121
- A LOST SOLDIER—44 frames ..... BFS-122
- A LOST CITY—39 frames ..... BFS-123
- A LOST JAILER—39 frames ..... BFS-124

### PERSONAL WITNESSING SERIES

Four filmstrips designed to present the need for and the results of personal witnessing by Christians.

- WITNESS IN SAMARIA—35 frames ..... BFS-125
- WITNESS TO AN ETHIOPIAN—40 frames BFS-126
- WITNESS TO THE WORLD—46 frames .. BFS-127
- WITNESS TO AGRIPPA—43 frames ..... BFS-128

### CHRISTIAN SERVICE SERIES

This series sets forth basic truths relating to effective Christian service as experienced and preached by Christians of New Testament days.

- POWER TO SERVE—44 frames ..... BFS-129
- MEN OF GOOD REPORT—33 frames ..... BFS-130
- SUCH AS I HAVE—41 frames ..... BFS-131
- CHOSEN VESSELS—39 frames ..... BFS-132

### TRIUMPHANT FAITH SERIES

Designed to help Christians live happily and triumphantly, this series of four color filmstrips deal with basic truths which can be understood and applied by every Christian.

- THIS THEY BELIEVED—42 frames ..... BFS-133
- IF GOD BE FOR US—43 frames ..... BFS-131
- CROWN OF RIGHTEOUSNESS—38 frames B-135
- FINDING GOD'S WILL—39 frames ..... BFS-136

*Each series contains four filmstrips in color (live photos), two 10-inch, 33 1/3 rpm records, and eight manuals (two for each filmstrip.) ... Each series, \$22.50 Individual filmstrips with two manuals... \$5.00 each Each record contains the narration for two filmstrips, for example, BR-121-122 contains narration for BFS-121 and 122. Each record, \$2.00. Additional film-strip manuals, 25c each.*

# CHURCH DEPARTMENT

(Continued from page 628)

And when we do this we shall get sharper educational tools and get them at less cost; and they will be easier for the lay teachers of our churches to use. This, then, is our first problem. Measured against the categorical objectives generally prevailing in the church's work, what is the potential of each of the visual and auditory media?

Another problem is that of leadership training! What an old and neglected term! Where are the leaders to train the people who will show the people in the local church how to do the job? The National Council of Churches has not done the job. If it left this work for the denominations, they have not done it, by and large. If the denominations left it to the local Councils of Churches, they too have failed. If the Councils have left it to the AV distributors, they have done a great deal—more than one would normally expect them to undertake since it is really the church's job by all logic and common sense. Thus, after several decades there is little new leadership at any level of the church, and some of the old leaders have gotten pretty tired!

This brings me to our third problem: the low quality of much of our utilization of audiovisual aids. Once we complained that we were handicapped by poor quality in our audio and visual aids. That alibi has been out of date for five years or more.

By and large we have developed no new techniques in the use of AV materials, and we have not refined many of the old ones. Here and there users have been creative; have gotten out of the deep rut of "showing" and telling, but they have not spread this new knowledge and know-how around very widely.

Even our colleges and universities and seminaries have done little to develop and refine utilization techniques. A quick look through the bibliography of dissertations and theses shows a preoccupation with TV; with radio as a second. Films and filmstrips, and the other media, get scant attention and most of what they do get is sophomoric and superficial. If we are to get out of this sahara of showing onto the fertile plains of utilization, some one must show the way.

Lastly, the church field is suffering from low-consumption. We are not using enough materials. We might learn more if we used more! Once we wanted to wait until the quality was better. Now it IS better. Why don't we use more? Our total usage is not up where it ought to be and it can be

upped by getting those who use little material to use more, and those who use none to using some. This is a promotion job. It's work for all of us, basically: for the church, for the producer, for the dealer. Let's get on with the job!

## Forecast

When we turn to this, the grade gets steeper, and a writer travels at his own risk, and, perhaps, to the amusement of his readers. At any rate, the Editor used that word in his directive, so here goes!

In the year ahead we believe that attention will veer from the filmstrip over to the film; to the short motion picture which has a high educational potential. By short, we mean under 15 minutes, and even on down to eight or ten minutes. Production, processing, and distribution problems will need to be met, but technological progress may give the church a high-potential film that it can buy, not rent. This year? Perhaps not this year, but attention will swing in that direction.

Again, we shall continue to see the filmstrip appraised and improved as a medium. It's in the wood! Here is a medium which can become the work-horse in putting projected still material into the classroom provided—a number of things! These things will occupy the attention of more and more people this next year.

This year we shall move closer to a new type of Biblical film: the imaginative and psychological penetration of the meaning of events and materials. While there will still be considerable preoccupation with the externals, this new approach to biblical material will get under way. To illustrate: we will not dress up some characters and ask them to walk through the dramatic action of the *Book of Ruth*. This we have done—well in some instances, not so good in others. The new film will give visual and auditory form to what the *Book of Ruth* said when written and *can say* to us now. (The Easter film of the NCC in 1959 has some of the qualities of this treatment and approach. Watch for it: *The Power of The Resurrection*.)

Lastly, curriculum builders will begin to give serious consideration to real AV integration. The "parsley concept" will give way to something more substantial, honest, and creative. These brave builders of the newer curricula will have the wisdom to commit chunks of the total body of material into various kinds of formats and media (in addition to printed pages). When this is done, let us hope that they will leave the translation from

the verbal to the visual form to those skilled in this process and not turn it over to those skilled only in book and magazine construction and editing. Domestication of such production may tend to be better economics, but if quality is wanted, and it ought to be, there is just one place to get it: from those specialized in AV production.

Lastly, despite appearances, we are not on a very wide plateau of AV development. How could that be? There will be an up-turn. This is the atomic era! More must be done better in less time, and that calls for the best kind of materials. Of all the gateways to the mind, sight and sound are first and second in importance. The future will bring more, not less, employment of these two gateways. And, on this note our forecast ends. —WSH

## The O.T. Prophets Series

Cathedral Films, Inc. has just completed and released its *Story of the Prophets* series of six filmstrips in full color art-work and with LP recorded commentaries. The running time for each is about 17 minutes with close to fifty frames each. The commentary carries the words of a narrator and at certain times the words of the prophet under study. While the art is all by the same artist, the narration is spoken by several different voices, with considerable difference in quality and effectiveness.

Taken as a whole, this is a good and useful series for young people and adults—in church, synagogue, college and even in the seminary. With each there is a helpful teacher's study guide and manual. The six sides of three records carry the six commentaries.

The series opens with an introductory filmstrip, *Frontiersmen of Faith*. It brings the O.T. prophets into focus quickly, and then moves on from one to the other. This prologue is an excellent overview and should always be used to start the series.

*Amos: God's Angry Man* presents the times and the work of the Shepherd of Tekoa, preacher of doom and judgment at Bethel. *Hosea: Prophet of God's Love* tells of Hosea and his wife Gomer, and out of this unhappy marriage Hosea frames his message for Israel.

*Micah: Prophet of the Common Man* is brought before us in vivid images and strong words and a not-to-be-forgotten summary of what God requires. The series concludes with Isaiah—*The Vision of Isaiah*, and *Isaiah: Statesman for God*. The first presents his vision and call, and the

second his preaching in the crises which plagued his people and their rulers across many years.

A commendable effort; a good and useful series! Six filmstrips and the three records, boxed and with guides, \$40.50 complete; from Cathedral Films or through AV dealers.

## Good and Useful

That I should find most of the filmstrips of the Union of American Hebrew Congregations (UAHC) displayed in a synagogue where I was invited to speak to its teachers did not surprise me as much as it pleased, I was both more pleased and more than a little surprised to find many of these same filmstrips in the library of a church.

"How is it," I asked, "that you have here so many filmstrips which have been produced by the UAHC?"

"We believe that our children need to know about their neighbors; need to know how they worship, and think; need to become acquainted with their great leaders; and, ought to understand some of the problems they face in living in America and the world." Could I ask for a finer statement! Here, indeed, was an alert and perceptive young minister.

And this is exactly the context in which I draw your attention to four new filmstrips by the UAHC. Produced under the watchful eye of Dr. Samuel Grand, these filmstrips have good content and technical qualities and great usefulness in synagogue and school.

Part One, *Jews In Distant Lands*, takes us to Iran, Afghanistan, and Thailand. The time is recent — 1957 and '58. The purpose of our visit is to meet Jews in some of the cities, to see them at work, and at worship, and serving their communities — as Dr. Jacobson, refugee from the Nazis, so well does in Bangkok with his eye hospital.

In Part Two, *Jews In Distant Lands*, we visit Singapore, Hong Kong, and Indonesia, meeting prominent residents of the Jewish communities, and learning of their contributions as men of the professions and business. In each of these the color photography

and the reading script are by Chaim Teitler. Each had 40-some frames.

*Hillel: Teacher of Love*, in 34 frames of full color art, tells of the life and work of the great Hillel of Jerusalem, a contemporary of Jesus, without doubt one of the teachers of Saul of Tarsus, and opponent of Shammai in many disputes concerning the Law. Useful in church, college, and seminary in presenting a summary of the life and work of a leader of the Jews in the time of Jesus and Paul.

If you are looking for a description of how your Jewish neighbors observe the festival of harvest and joy, the 42-frame filmstrip, *Sukos and Simchas Torah*, is suitable and useful for use with primary and Junior children. (How Jesus and his family may have celebrated this same festival is presented in the 23-frame color filmstrip, from SVE, *Thanksgiving With Jesus*). Each UAHC filmstrip, plus two carefully prepared teachers' manuals, is \$7.50.

## Film Notes

For most adults an informative film with good technical qualities will be entertaining, and *Why the Kremlin Hates Bananas* is just such a film. Long the target of Red smears, the United Fruit Company answers with education via the Pan-American

School of Agriculture. Beautifully photographed, interestingly narrated by an expert, here is a film (11½ minutes) for your fellowship groups when entertainment is to be seasoned with information. Free from Association Films, Ridgefield, N. J.

*To Your Health* is a "fast-moving, color cartoon film presenting a concise summary of basic scientific information about alcohol and alcoholism." Plus scientific facts on alcohol, it suggests some of the reasons why people drink, how the alcoholic gets that way, and something of the dimensions of his problem. Produced for the World Health Organization, with Dr. E. M. Jellinek supervising, it reflects Dr. Jellinek's slants and biases. With a running time of 11 minutes, it is useful with Junior Hi youth and up to give information and motivate discussion, investigation, and reading. Rent (\$5.00) from any of the Methodist film outlets across the country. Recommended.

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by Max U. Bildersee

# Sound Advice

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## TEN YEARS AFTER

Ten years ago both RCA Victor and Columbia introduced microgroove recordings to the public and to schools. At the time it was thought that the 78 rpm record would live forever and that every release would be available at that speed. And today, ten years after, the microgroove recording is standard and the old style 78 rpm recording has all but disappeared. Indeed, old recordings are becoming collector's items.

In fact, they are no longer generally manufactured. They can be made on special order but reissues of older titles first presented at 78 rpm are almost invariably on microgroove discs.

And looking ahead a little bit—stereophony is becoming popular for home and for some school applications, readings of complete books are now available at 16.7 rpm and experimentation with a turntable speed of 8.3 rpm is well advanced.

Ten years of microgroove recordings has changed and revitalized an industry. This technological progress is manifesting itself in instructional progress because more and better recordings are now available for instructional applications than has ever been the case in the past. New releases thus far this school year involve the social studies, languages, literature and both music appreciation and music instruction.

The quality of recordings is vastly improved, as is the variety of materials available. Sound recording is better and has led the development of better sound reproducing equipment. Public interest in "hi-fi" attests this. The new records last longer. Broken and chipped records are no longer a problem. The lightweight jewel-tipped pick-up arm means longer record life than was considered possible in the days of the heavy arm and the well remembered shadowgraphed steel needle, which had to be changed after every playing.

The recording industry has been reborn in these ten years. And, appropriately, through this decade our schools have been equipped with new, modern record players.

Ten years ago some of today's most important producers of instructional records were unknown and probably unplanned. A few such companies well known today in school and library circles but unheard of ten years ago are *Caedmon*, with their exceptional catalogue of recordings in spoken English, languages, history and other non-musical areas; *Spoken Arts*, with a similar but not parallel catalogue; *Spoken Word*, which has brought many memorable recordings into being, not the least of which are their current series of complete Shakespearean plays performed by the Gate Theatre Players of Dublin and their exceptional "Of Many Things" featuring Bergen Evans, and *Enrichment Materials*, which has produced an important series of instructional recordings based on the Random House Landmark Books and has more recently entered into the field of film-strip preparation and production. There are others, too. For instance, *Star*, *Poetry*, *Wilmac*, *Lexington*, *Cabot*, *Audio Book*, *Libraphone*, *Word* and literally dozens of other companies which followed upon the development of the microgroove recording and which offer new instructional horizons to the alert teacher and administrator.

The fact that the public and the schools have accepted this post-war change and adapted to it is demonstrated by the lack of old style records in local record shops. We doubt that there is a multi-roomed school in the country equipped solely with 78 rpm record players. Certainly, if such exists, it cannot be using all the modern instructional materials.

The long-playing record has brought about changes in instruction which are blossoming anew each year. Many teacher guides designed to accompany

textbooks list records which can be employed either to hasten or to broaden learning. The curriculum materials lists of any school or college are outdated—but fortunately not hopelessly.

Many teachers are behind the times and have failed to take advantage of these materials. The flood has been too great and ways must be found to inform them. Teachers are not unwilling to use these proven new materials, but they must become better informed concerning their potential and availability.

The year 1958 has brought forth a considerable number of exceptional, school-worthy recordings. Many are of interest to teachers of literature. Others may be used in instruction in the social studies and the foreign languages. The year 1958, too, saw the entry into the record field of another book company, Harcourt, Brace. They join Ginn and Company, D. C. Heath, Scott, Foresman and many other companies in this field.

In the past few months there has been a notable increase in the number of foreign imports in the instructional record field. These are essentially in the area of language instruction and extend into the area of foreign national literature.

Foreign languages are dominant at the moment. The National Defense Education Act of 1958 has spurred this and there is tremendous interest today in the "aural-oral" approach to foreign language instruction, much of which has been generated in the past twelve months.

The spread of the "language laboratory" idea is a driving force. According to a recently released survey made by the U. S. Office of Education ("Resources for Foreign Language Teaching") there are 214 college and university laboratories functioning in 41 states and 47 high school installations in 20 states. Even more important is the information given us just a few days ago that interest in this development is "sky high." In fact, we were told, deliveries and installations rather than orders represent the major problem. There is a shortage of adequate materials for these installations and many instructors are relying on "home-made" recordings for this type of instruction. And, other than language teachers are recognizing the potential contributions of this highly intimate communications device and laboratories are being scheduled for use by instructors in the humanities, the arts and the sciences.

An important but as yet undeveloped area involves the rapid spread of language instruction in the elementary schools. We anticipate that within the next few years this will become a

major factor in the recording industry where schools are concerned.

The emphasis in the elementary school appropriately is on the aural-oral (listening and speaking) accomplishments with or without reference to or reliance upon visual understanding and communication (reading and writing). The existing gap in our instructional materials library is recognized by major and minor producers alike who are carefully investigating this area with a view to producing elementary school useful recordings, perhaps accompanied by filmstrips, thus encouraging picture reading and word association.

All the producers working in this area recognize the urgent need for supplying worthwhile examples of good speech patterns to the youngest children before personal speech habits limit or bar good foreign language oral communication. To this end each seeks superior examples of pronunciation and enunciation, demonstrated by men and women, to set before students.

*Ottenheimer:* Publishers of Baltimore are already in this field. Their "French for Children," "German for Children," "Spanish for Children," and "Italian for Children" were published about a year ago. Then there is "French for the Younger Set" published under the *University Associated* label, and others. And there will be

more in the near future. *Wilmac* of Pasadena is, we are told, working closely with school personnel from that area in the development of specialized materials for this group. And others, too, are closely studying the potential of this market.

Record distribution, too, has seen some beginnings of changes these past few months. There have been discussions of establishing educational dealerships in records to serve the needs of schools. These dealers would carry highly specialized educational catalogues and probably would serve areas in which they would have exclusive sales rights.

"The Union" and "The Confederacy" have been on the general market and available to schools for many months. Yet *Columbia*, in order to more closely examine the school market, recently offered these two titles by direct mail to their educational mailing list. We are told that the response has been most encouraging and we shall be very much surprised if this practice is not considerably expanded. We anticipate that there will be new and repeated offers of recordings by direct mail not only by the "big three" but also by some of the smaller producers.

Of course, *Enrichment Materials* has long used direct mail advertising to develop a market for their product. And their success has been such that

this year, for the first time, eight new titles were placed on the market instead of the usual four.

Purchasing records by mail from specialty houses is not new to schools. But leaders in the field like the *Children's Music Center*, *Children's Reading Service*, *Bowmar*, *Educational Audio-Video* and others from coast-to-coast each year issue expanded record catalogues indicating an expanding competitive market.

There are distant, indistinct rumblings of movement into the record field by major educational film producers like *Coronet*, *McGraw Hill* and *Encyclopaedia Britannica*. Which will be the first to move we do not know, but we believe that all three may shortly become major factors in this field.

*Coronet* is without experience in this area. *Encyclopaedia Britannica Films* is already a minor publisher in this area with their "Fun With Speech," "Historical America in Song," "Great Literature" children's stories and foreign language recordings. Similarly, *McGraw Hill* is a record publisher and distributor. They entered the field when they undertook the distribution of all Popular Science materials including records and filmstrips.

Neither of the latter companies has made an intensive effort to sell these particular products, but they are listed

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in catalogues and presumably their dealers and representatives are familiar with them. Practically from the catalogue listings alone sufficient demand is created for these records to continue them. Sales are slow but steady, despite the lack of systematic promotion which would include intense efforts to introduce these materials to teachers and administrators. In view of this residual, but important, interest (and all the records were originally recorded some years ago—in fact practically all are 78 rpm issues) the advisability of expansion into this area is being seriously debated by these companies.

The year in retrospect perhaps is typified by the adoption of the micro-groove record ten years ago. Just as the public "made the switch," so did the schools but perhaps at a slower pace. Just as the public recognized the multiple values of the microgroove record, so did the schools. And each year the record is growing in importance as a tool of instruction.

As we increase the load on the student and on the teacher to handle successfully more information and new skills from day to day and from year to year, the availability of instructional materials must be expanded—and information concerning them must be presented to all who can use them profitably.

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# Useful Filmstrips

By IRENE F. CYPHER

Associate Professor of Education  
Dept. of Communication Arts  
New York University



## FILMSTRIPS IN THE YEAR AHEAD

Inasmuch as this is only my third month as filmstrip editor for this magazine, I have but a short past to look back upon. This is rather nice, too, for there is a minimum of mistakes to regret and a minimum of trials and tribulations to growl about. My past, however, has been literally filled with experiences dealing with filmstrips, and it is out of this past experience that I hope to do some things with the material of this column. Let me tell you a few of my hopes:

First and foremost I hope that in the year ahead we may achieve one goal dear to my heart, to wit: arrival at a point where we can say that all teachers selecting filmstrips for classroom use do so because they believe the medium to be one they want to use and the particular filmstrip one which presents a story they can really use to stimulate pupil interest—and not because they were unable to get a motion picture! I have nothing against motion pictures. Let me hasten to say that I highly approve of them, and would be lost without them. But I do think it is time we realized that the *filmstrip is not a substitute for films* (or for anything else, for that matter). Substitute implies something you use only when you can't get the real thing, and I assure you a filmstrip is no substitute—it is the real thing in itself and can stand on its own feet against any contender for honors, IF . . .

And here is my second hope: arrival at a point where we may report to you that everyone is *using* filmstrips and not just *showing* them. This means two things: (1) everyone is using filmstrips when they contribute to a particular lesson, and (2) everyone is using an ounce or so of common sense in the way they incorporate the filmstrip into a presentation. If we can only arrive at the time when part of a filmstrip is used one day, and the

rest at such time as it really fits a need I'll settle for mission accomplished!

I have a third hope that is slightly difficult to put into the words I really want to say. It concerns production. The quality of production has reached a peak, if by that we mean only technical quality such as good color rendition, clear pictures, etc. I could wish that the spark of originality or creativity burned a bit brighter sometimes when we consider story quality. I know all about the trials of making material match dillering curriculums, and I admit there is a problem to be met. Perhaps we need a catalyst, and for that purpose I nominate for a new approach to curriculum, the viewpoint of the one most concerned—the pupil. I wonder what would happen if we sometimes brought the pupil into the production picture a bit earlier. After all, you know, we are always saying that the initial step in the educational process is the capturing of pupil interest. As producers, adults are a few years beyond the current viewpoint of the person for whom they are producing material. Perhaps the results would be better for all concerned if the level of interest really represented pupil needs. Again perhaps I can report progress on this front a year from now!

Lastly, I should like to have a group of pupil evaluators help me write some of the reviews for this column. In writing reviews I have always tried to secure as many opinions and reactions as possible with which to "bolster" my own opinions. At any rate, I intend to try for some possible innovations along these lines. It may take a bit of planning, but we can always try!

The reviews are intended to be helpful as well as merely informative. My own very personal peeve is a review which gives only title and price. Most producers indicate a grade level for which their material is intended. This matter of grade adaptability is another problem. If, as a reviewer, I see

possibilities for use at other levels, I think this should be indicated, and will try to do so. The curriculum is changing and we should keep pace by adapting materials to changing needs.

Now to show you that I mean to try to make this column a useful source of information, let me tell you about a few filmstrips which have interested me. Because they did interest me, I hope you like them.

### UNESCO FABLES

(Color, single filmstrip; produced by and available from UNESCO Publications Center, 801 Third Ave., New York 22, N. Y.; \$1.50 with manual commentary.) Three fables on one strip. Three stories (without captions, for the content is told in a manual), which may be adapted to illustrate why the qualities of kindness, warmth, unity and strength are so essential today and why mutual self-help is essential in both personal and international affairs. This is an interesting filmstrip to use with children and allows for considerable experimentation in the way of narration, discussion and story telling. The pictures are simple, but the message is weighty. I'd like to try this strip with a fourth grade and with a seventh or tenth grade. We might be surprised at the results. At least it's a new approach to international understanding.

### MINERALS ON PARADE

(Color. 3 strips; produced by Sweetman Productions, Walnut Hill Road, Bethel, Conn., \$24 per set with text booklet.) In this set color photographs supply us with the story of minerals and examples of the common minerals that can be found and identified in most locations. The producer wrote me that "he became involved in this subject through his son, aged 11 and his interest in minerals." This made me remember how often I too had watched children coming to see the minerals in one of our museums, and how great had been the degree of interest. This filmstrip series is a good one to use in stimulating such interest, and will prove helpful in supplying information for young scientists, hobbyists and budding mineralogists.

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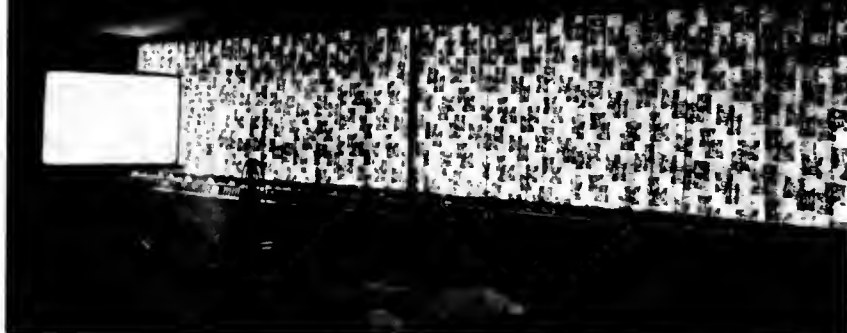


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# Evaluation of new films

CAROLYN GUSS

Associate Professor, School of Education  
Indiana University

## EDUCATIONAL MOTION PICTURES IN REVIEW

Charles F. Hoban, Jr., and Edward B. van Ormer, in concluding their report *Instructional Film Research 1918-1950*, present a series of principles which appear to govern the influence of films. They state that "although these principles may be widely known and accepted (or perhaps disagreed with, in some cases) they are often overlooked in the planning, production, and use of motion pictures." An analysis of the films reviewed by Staff members of the Audio-Visual Center of Indiana University during 1958 in "Evaluation of New Films" appearing monthly in this magazine reveals that those principles which deal primarily with film content and treatment—visual primacy, specificity, relevance, subjectivity, rate of development, reinforcement, and instructional variables—were not completely overlooked by producers or reviewers. The application of these principles and recogni-

tion of them by reviewers are evidenced by the following selected references to specific films reviewed during 1958. Readers may wish to supplement these brief excerpts by referring to the more detailed descriptions and analyses appearing in the monthly issue indicated along with the producer in parentheses after each title.

**Visual Primacy.** Clear and simple visualization of the more important ideas is preferable to "slick" production techniques. The review of *Six-Seven-, and Eight-Year-Olds—Society of Children* (Vassar College production distributed by New York University, February) indicates that the committee felt that here was an excellent presentation of results obtained by "cavesdropping with a camera and a sound recorder" on groups of children and that the spontaneous and unrehearsed atmosphere of the film was gratifying, interesting, and revealing.

Similarly, in *The Constitution and the Employer* (Center of Mass Communication of Columbia University, distributed by National Educational Television Film Service, January), the previewing committee saw a sincere effort in portraying the significant and essential relationships between the

American Constitution, the legislature, the judiciary, and the citizens. The presence in the film of Mr. Darby himself, his attorneys, and Attorney General Biddle, along with location shots of the lumber company in operation infuse the treatment with that authenticity which invariably characterizes sincere attempts of men to come to grips with their world.

A third and final example from the many others which illustrate that simple, unadorned film techniques can result in effective films is *Music from Oil Drums* (Folkways Records and Services, June). The reviewer indicated that the enthusiasm of the performers and the genuine interest of the narrator provide an authentic educational and motivational film, and that although the technical quality of the film is not of professional standards, it does not distract from the vitality and spontaneity of the film story.

**Specificity.** This principle implies that the producer should define in specific terms the audience and purposes. *Chaucer's England with a Special Presentation of the Pardoner's Tale* (Encyclopaedia Britannica Films, May) does precisely this. The evaluating committee highly recommended it for senior high school and college English literature classes. Filmed in England, shots of the English countryside, the spires of Canterbury Cathedral, stained glass cathedral windows, and illuminated manuscripts provide groups with valuable experiences related to understanding the "Tales" and life in England.

*Adelie Penguins of the Antarctic* (McGraw-Hill Book Co., July) is a second example of a film dealing with a very specific subject for a special-interest group. This film production evidences a producer-distributor's faith in the user's interest in using films with specific content for specific purposes. This film—actually part of a doctoral thesis—is the first record of the life history of the penguin. It shows the constant struggle for survival, the menace of the ever-present enemies of the penguin, the struggle with the rigors of the climate, and the competition among the penguins themselves.

Relevance. The film content should

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be related to the expected behavioral outcomes. For example, a film dealing with the social applications of arithmetic could hardly be expected to help a class improve their skill in arithmetic computation. This principle directly relates to the selection of films for teaching purposes, but should also be noted by producers in connection with their statement of purposes for their films. Such a film as *Is There Communication When You Speak?* (McGraw-Hill Book Company, April) which describes simply, but without serious distortion, the constituents of the communication process and the conditions and requirements for effective communication, may reasonably be expected to serve not only to cultivate more effective speech and communications behavior but also to impress the audience with the fundamental nature of a process in which everyone is almost continually involved.

**Subjectivity.** Research seems to indicate that learning is facilitated when the film content is subjective for the audience or when the audience is involved in the film action. *El Cumpleaños De Pepita.* (International Film Bureau, May), a Spanish language film, by interspersing the scenes of preparation for a surprise birthday party with scenes of Pepita as she is on the island, encourages the viewers to share the suspense and excitement.

**Rate of Development.** Producers of educational films as well as users should be aware of the fact that research evidence indicates that a slower rate of film development is generally superior to a more rapid rate. According to this principal *The Human Body: The Digestive System* (Coronet Instructional Films, May) should gain instructional effectiveness because, as our review indicates, the repetition of facts with different visuals re-emphasizes the important points and, in addition; provides "breathers" for collection of thoughts before proceeding to new material.

**Reinforcement.** Research has shown that films are effective in reinforcing or strengthening ideas already held by the audience. Reviews of several films during the year have pointed to this principle. For example, the review of *Russia* (Julien Bryan, International Film Foundation, October) states that "anyone seeing the film may find either revelation or confirmation. It is more likely that he will find both."

**Instructional Variables.** Hoban and van Ormer report that such instructional variables in films as orientation of the audience, repetition, informing

the learner about how much he has learned, check-ups or tests, and audience participation also affect learning. In *Country of Islam* (Churchill-Wexler Film Productions, April), for example, it is expected that students will identify themselves with Mostafa and by empathy, share his environment, activities and problems; to the extent that this occurs, attitudes of understanding and appreciation concerning the welfare of an underprivileged and struggling people will be evoked.

Facts concerning the moon and the earth which might in some educational environments seem to have little or no immediate point of contact with intermediate-grade pupils' interests occur in the film *A Trip to the Moon* (Encyclopaedia Britannica Films, April) and its imaginary trip into space immediately involves the pupils.

**Conclusion.** The reviews of the forty-one films included in "Evaluation of New Films" in *Educational Screen and Audio-Visual Guide* during 1958 bring to 733 the total of reviews prepared by staff members of the Audio-Visual Center of Indiana University since they assumed responsibility for the department in 1940. In addition to the above film elements, a comparison of the films reviewed during the year just ending with those reviewed in the first year of Indiana University's activities reveals some distinguishable trends in educational film production. Users frequently now have a choice of the film title in either black and white or color. The average running time is now somewhat longer than it was ten to fifteen years ago—the average length of films reviewed in 1958 being approximately twenty minutes. There are many new producers—only a few of the producers having films reviewed during 1958 were producing films fifteen years ago. Among the newer sources of educational films are producers and distributors of films produced for television purposes or from telecasts. Compared to earlier films the more recently produced films are more specific both in terms of purposes and intended audience.

As Neal Miller emphasizes in *Graphic Communication and the Crisis in Education*, there is a need for increased discrimination with reference to the various factors in graphic communication media that influence audience behavior. This discussion of 1958 film reviews, it is hoped, has singled out for consideration some of these characteristics and will help to alert film producers and users to the importance of such learning factors as drive (motivation), cue (stimulus), response (participation), and reward (reinforcement).

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# Audio-visual trade review

For addresses of the sources supplying information on which these listings are based, refer to **Directory of Listed Sources**, page 647. For more information about any of the equipment announced here, use the **Readers' Service Coupon** on page 646.

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**"Ulramatic" fully-encased 16mm sound projector**. Self-contained combination, projector, cabinet, screen, films, speaker and cord, tamper-proof, noiseless, fitted with large casters to permit ready movement from room to room. Projector equipped with safety trips to stop film automatically, avoid damage. Air filter, dustfree. \$695. HARWALD.

For more information circle 105 on coupon

### PROJECTORS, Still

**Constellation Mark II**, remote controlled 35mm slide projector, specially designed lamp; warm air pre-conditioner stops slides popping out of focus; 4" f/3.3 lens; choice of 5 intervals (5, 8, 12, 15, 20 seconds) for automatic projection or remote control or manual; single frame stereo slot. Uses Airequipt changer. \$99.50. GRAFLEX.

For more information circle 106 on coupon

**Opta-Matic Slide Projector** features plastic housing which maker states operates more than 40 degrees cooler. Semi-automatic, takes 36 slides. Flat field for 35mm, No. 127 Super and

Bantam slide sizes. 300 watt. \$49.95. OPTICS.

For more information circle 107 on coupon

**Victor-Soundview**, series of filmstrip-slide projectors in which an original silent projector can be built up in any desired combination into an automatic-advance soundslide machine. 5" f/3.5 lens, 3" and 7" available, 9, 25 and 50 foot push-button cables. Takes Airequipt accessories. VICTOR ANIMATOGRAPH.

For more information circle 108 on coupon

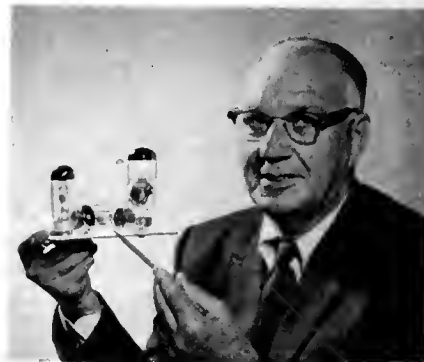
### PROJECTION ACCESSORIES

**"Reelmobile."** Versatile, fitted truck for transporting and storing films, tapes, records. Top serves as projector or recorder table. All metal. Rolls readily on 3" cushion-tread casters, 2 with brakes. Shelf height adjustable. Accommodates **"Discabinet,"** etc. units 41 1/2 x 15" x 36" @ \$57 (plus separator racks selected). 30" and 48" widths also available. WALLACH.

For more information circle 109 on coupon

**Three New GE Lamps.** 500-watt, 4-pin base, with internally mounted mirrors, designed for 8mm and slide projectors. Maker expects these will cut cost of future projectors by eliminating need for reflector as part of machine. The DFR may be burned horizontally; it features a "proximity reflector" that heats (brightens) the filament coils by reflection, and a "collector grid" to catch vaporized tungsten and prevent blackening the sides of the lamp. This is used in EK "Cavalcade" and similar new slide projectors. GELAMP.

For more information circle 110 on coupon



O. H. Young Shows GE Lamps

### SOUND, Equipment & Accessories

**"Acoustical Labyrinth"** hi-fi speaker enclosures claim system resonance lower than the un baffled free air cone resonance of the low frequency radiator itself, to add at least an octave to the otherwise possible range of the hi-fi speaker system. Described in new 16p color brochure. STROMBERG-CARLSON.

For more information circle 111 on coupon



**Knight Hi-Fi Speakers**, made in England, with massive magnet structures; 3-way (compression-type tweeters, vacuum-formed woofer cones with mid-frequency radiator cones mounted co-axially. 12" employs 3½ lb. magnet, handles 35 watts, \$69.50. 15" employs 6¾ lb. magnet, handles 50 watts, \$89.50. Impedance 16 ohms; depth 7¾". ALLIED.

For more information circle 112 on coupon

**"Discabinet" System** for cataloging, storing records. Sectional metal case with built-in pocket stop, heavy individual wallets for 90 records, 2 sets gummed numbers, 270 printed catalog cards for 3-way cross-indexing, steel card file with A-Z index. Also models for tapes and for 16mm films; and with doors and locks. WALLACH.

For more information circle 113 on coupon

**Stereo Amplifier.** "Bantam" Knight Model KN-720, 10-watt per channel; 6-position selector knob; 5 pairs of stereo inputs, 2 tape recorder outputs. \$79.95. ALLIED.

For more information circle 114 on coupon

**"Stereo Classic" Preamplifier** is designed primarily for use with magnetic stereo cartridges, for conversion of existing ceramic cartridge stereo systems where the necessary preamplification is not available in the system. Provides feedback type circuit equalization for discs and tape. \$24.95. GE-SPEC.

For more information circle 115 on coupon

**Stereo Tapes at 3.75 ips** are being offered by LIVINGSTON at \$6.95 for a 2-track half-hour stereo tape. Producer claims that improvement in mastering and duplicating process makes possible good quality on this "CX" series of 85 titles. LIVINGSTON.

For more information circle 116 on coupon

**Tape-Indx.** Mylar tabs locate index spots on tape recordings. Adhere to glossy side of tape, pass through recorder. Kit including 360 tabs, 360 location labels, 60 reel labels and 60 box labels \$9. Also **Tape-Indx Master File** binder with 1000 removable cards \$12. DATREL. Free sample.

For more information circle 117 on coupon

**Miratel** announces a new "Instrumentation Series" of rack mounting monitors featuring front panel controls, plug-in construction, 8Mc. video bandwidth, self-supporting kine, and with front panel removable without disturbing the monitor chassis or tube. Regulated power supply is optional at extra cost. 8" monitor \$221; 14" @ \$228; 17" @ \$234. Audio amplifier is available with rack mounted speaker \$35 additional.

For more information circle 118 on coupon

## MISCELLANEOUS EQUIPMENT

**Five-Way Presentation Easel** combines tackboard, flip chart, flannel board and other presentation techniques in lightweight, sturdy, readily portable easel. ARLINGTON.

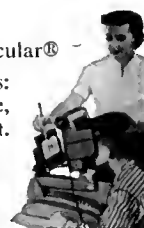
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**"PolyCopy"** offers an unlimited number of copies, all equally good, by continuing to utilize the negative, a single sheet, without peel-apart, made from the original. An accessory to existing photocopy equipment, the "Polycopier" retails at \$79.50. Special paper and developer is sold through branch offices and franchise dealers. CORMAC.

For more information circle 120 on coupon

## Supplementary Tests

for Keystone No. 46 Telebinocular®



**KEYSTONE PLUS-LENS TEST** for Hyperopia (Far-Sightedness). Special Acuity Test Card.



**READY-TO-READ TEST**, 3 cards: Fusion, Vertical & Lateral Posture, Usable Vision each eye at Near Point.

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**KEYSTONE PERIOMETER** attachment for Telebinocular, tests side vision, important for Driver Training Classes.

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**Projector Foils**—transparent, sensitized films in 10 colors; provide ready color reproduction for nonprojected and slide or overhead projected materials. Direct copy process; no darkroom or liquid washes required, the exposed film is developed in a dry, diazo-type procedure. Image is permanently clear and the material does not curl. OZALID.

For more information circle 121 on coupon

**TV Cue Punch.** Three tiny holes, punched simultaneously into as many frames, serve as cue marks that can be seen on the monitor speaker but not on home or classroom receivers. \$29.95. NEUMADE.

For more information circle 122 on coupon

**Two New Projector Transports.** Additions just made to the Gruber line are two nonfolding transport tables. For overhead and opaque projectors a 33" high model with 10" wheels and 3" casters; for tape recorders, record players, etc., a 25" high unit with 8" wheels, and 3" casters. GRUBER.

For more information circle 123 on coupon



## NEW MATERIALS

### KEY TO ABBREVIATIONS

mp—motion picture  
fs—filmstrip  
sl—slide  
rec—recording  
LP—33-1/3 r.p.m. microgroove record  
min—minutes (running time)  
fr—frames (filmstrip pictures)  
si—silent  
sd—sound  
R—rent  
b&w—black & white  
col—color  
Pri—Primary  
Int—Intermediate  
JH—Junior High  
SH—Senior High  
C—College  
A—Adult

## AGRICULTURE

**From This Land** mp ASSOCIATION 15 min col free. Father tells his young son about the changes wrought in agriculture by mechanized heavy-duty equipment, conservation, crop rotation, and other modern techniques. Firestone sponsored. JH SH A

For more information circle 124 on coupon

## ARTS & CRAFTS

**Artists of Holland** 2fs EBF si col \$12; ea \$6. Two strips each approx. 44 fr. **Vincent van Gogh and Rembrandt.** Each work is preceded by text material including the name of the painting and the year it was painted. Fibro Color. SH C A

For more information circle 125 on coupon

**Masters of Modern Art** (additions) 2fs LIFE si col ea \$6. **The Art of Van Gogh. The Art of Matisse—Part I.** SH C

For more information circle 126 on coupon

**Museum of Art** mp UWF 27min. sd col \$145.39 (less 10% to schools and other nonprofit organizations). USIA film now made available for domestic use. Major museums shown include the National Gallery, Philadelphia Mu-

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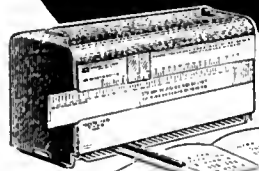
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seum, Museum of Modern Art (NY), Chicago's Art Institute, and Boston's Museum of Fine Arts—but also smaller institutions in cities like Montclair, N. J. and Hagerstown, Md. Many priceless masterpieces shown in excellent color photography. JH-A  
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**The New Age of Architecture** mp ARCHITECTS 42min b&w free. Impact of architecture on society is developed in interviews with 16 of the nation's leading architects and engineers, including Frank Lloyd Wright, Miles L. Colean, Victor Gruen, Buckminster Fuller. Henry R. Luce outlines the challenge to create "the first modern, technological, humane, prosperous and reverent civilization." HS C A  
For more information circle 128 on coupon

## BUSINESS EDUCATION

**20th Century Bookkeeping and Accounting** 3fs SVE si col set \$16.20; each \$6. Part I: The Opening of the Bookkeeping Cycle. Part II: Using the Books. Part III: The Closing Phase of the Bookkeeping Cycle. SH.  
For more information circle 129 on coupon

## EDUCATION

**The Challenge** mp NEA 28min sd b&w \$45. Penetrating pictorial summary of the 1955 White House Conference on Education. Produced by Westinghouse Broadcasting Corp. SH A  
For more information circle 130 on coupon

**Crowded Out** mp NEA 29min sd col \$170 b&w \$75. How overcrowding of schools results in children "crowded out" of their right and opportunity to learn. Frustrated teacher tempted to resign; puzzled parent finds classes conducted in corridors and basements, project materials crowded out of classrooms to make room for more seats. The 8th in a series of fine films produced by the NEA on urgent school problems. SH A  
For more information circle 131 on coupon

**A Desk for Billie** mp NEA 57 min. sd col \$325; b&w \$110. The true story of a migrant child who found opportunity in schools across America, despite the apathy and even hostility of her father. SH A  
For more information circle 132 on coupon

**No Teacher Alone** mp NEA 20min sd col \$100 b&w \$40. The significance of teachers' professional organization with special reference to the National Education Association. SH C A  
For more information circle 133 on coupon

**Section Sixteen** mp NEA 13½min sd b&w \$25. Highlights in the history of education in the United States, with implications for today's schools. Produced by the Westinghouse Broadcasting Company. SH A  
For more information circle 134 on coupon

## FEATURE FILMS

**Battle Hymn** UWF 111min col b&w also Cinemascope. Guilt ridden bombardier, former clergyman, atones by heroic work on behalf of Korean orphans. JH SH A  
For more information circle 135 on coupon

**Kelly and Me** UWF 86min col b&w also Cinemascope. Van Johnson and Piper Laurie, plus Kelly, their dog, make up vaudeville trio.  
For more information circle 136 on coupon

**3 Feet in a Bed** mp CONTEMPORARY 79min b&w r\$45. Fernandel in French farce of mistaken identity, plays an unusual vacuum cleaner salesman. A.  
For more information circle 137 on coupon

**The Time of Desire** mp CONTEMPORARY 86min b&w r\$45. Two young sister their mother dead, try to isolate themselves from the man-dominated world about them. Swedish, English titles. A.  
For more information circle 138 on coupon

**Vitelloni** mp CONTEMPORARY 104min b&w r\$45. Story of modern youth, centered on young males raised in idleness. Directed by Federico Fellini (La Strada); top awards Venice, France. Italian, English titles. A  
For more information circle 139 on coupon

**The White Sheik** mp CONTEMPORARY 86min b&w r\$45. Satirical comedy inspired by serialized comic strip craze. Young bride deserts husband to meet the hero of strip-level novel. Federico Fellini's first directorial assignment. Italian, English titles. A.  
For more information circle 140 on coupon

## HEALTH, SAFETY

**Disney Safety Tales** 6fs EBF si col ea \$6. Animated cartoon treatment of safety problems faced by children. Series include *I'm No Fool With a Bicycle*. *I'm No Fool with Fire*. *I'm No Fool in Water*. *I'm No Fool as a Pedestrian*. *I'm No Fool Having Fun*. *How to Have an Accident in the Home*. P. Int. JH.  
For more information circle 141 on coupon

**Lucky You** mp COCA-COLA 17½min sd col free. Safety practices at home, at school and at play for age group 5-15. Does not cover safe driving rules. Partly live, partly animated.  
For more information circle 142 on coupon

**Vision Tests**. Supplementary tests for the Keystone No. 46 Telebinocular. Preschool Test. Visual-Survey Short Test. Ready-to-Read Test. Plus-lens test for Hyperopia. Perimeter attachment to telebinocular to test side vision, especially important in driver training. KEYSTONE VIEW.  
For more information circle 143 on coupon

## LANGUAGE ARTS

**Firehouse Dog** mp FA 10min sd col \$100 b&w \$50. "Freckles" is not allowed to go along to fires because they are dangerous until the firemen are sure he will obey orders to stay on the truck. Community study and character building. P.  
For more information circle 144 on coupon

**The Story of the Goose and the Gander** mp FA sd col \$100 b&w \$50. Trials and tribulations of a pair of geese on the farm. P.  
For more information circle 145 on coupon

**Three Stories for Children**. 3fs EBF si col ea \$6, set in box \$18. Drawings and text frames, by Fibo Color of Holland, tell of *Gulliver Among the Lilliputians*, *The Lady of Staveren*, and *The Wild Swans*. P-Int.  
For more information circle 146 on coupon

## MATHEMATICS

**Using Parts of a Dollar** fs MOREHOUSE 49fr si col \$4.80. The function of money as medium of exchange, difficulties of barter, coins are used to

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show there are many ways of dividing a dollar. Int. JH.

For more information circle 147 on coupon

## MEDICAL & ALLIED SCIENCES

**A Better Beginning** mp NWU 18½ min sd b&w \$50; or free loan. Feeding of premature infants by mother's milk; Junior League Premature Babies Milk Bank project; the milk, given free by nursing mothers, is collected by volunteer drivers; processed at the hospital, and used there and at other hospitals to save life. Funds for the breast pumps are collected by volunteers. College and adult groups, health and hospital agencies.

For more information circle 148 on coupon

**Pediatrics** sl TECHNICOLOR 7 sets 20 ea, apply. Sponsored by the American Academy of Pediatrics, these color slides, by Dr. Platou, Tulane University, are to be made commercially available.

For more information circle 149 on coupon

## MUSIC, Vocal

**A Child Is Born** rec COLREC 12" LP \$3.98. The Trappist Monks of the 110-year-old Abbey of Our Lady of Gethsemane offer a program of modes and chants; liturgical music especially suited to Christmas observance.

For more information circle 150 on coupon

**The Lord Is My Shepherd** rec COLREC 12" LP \$3.98. Mormon Tabernacle Choir of 375 voices and organ, in new psalm setting. Also **My Lord, What a Morning**; **Ballad of Brotherhood**; and **Leaves of Grass**, Alfred Kreybour's tribute to Walt Whitman.

For more information circle 151 on coupon

## RELIGION, ETHICS

**Christmas Joys** fs CONCORDIA si col \$5. Artwork explains the meaning of the Christmas tree, its lights and decorations, and why we give gifts at Christmas. Includes Birth of Jesus, Shepherds, Wise Men. Selected hymn frames. Worship service programs.

For more information circle 152 on coupon

**Christmas With Carol and Peter** sfs SVE 33fr col LP \$8.50 without record \$5.50. Mother explains that yuletide gifts help us to remember the Greatest Gift of long ago, so that we celebrate Christmas in its true spiritual meaning. Pri 5-7.

For more information circle 153 on coupon

**Christopher Mouse** sfs CATHEDRAL 75fr col LP \$12.50 si \$10. How a little field mouse learned the story of the Nativity from his wise grandfather. 6 up.

For more information circle 154 on coupon

**Emanuel** fs CON si col \$5. Nativity, ancient prophecies, Annunciation and Magnificat, Birth of Jesus, visit of the Shepherds. Live photography; selected hymn frames included.

For more information circle 155 on coupon

**Grandfather's Boyhood Thanksgiving** sfs SVE col LP \$10. Grandfather recalls his boyhood joys, with emphasis on the spiritual side of Thanksgiving. El JH

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**The Holy Bible in Pictures (Catholic)** 23fs EBF si col. 11 on Old Testament \$66. 12 on New Testament \$72. Indiv. \$6. Holland's famous "Fibo Color" productions, more than 500 fine

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**The Holy Mass** 2fs EBF si col \$12. The ritual is presented from the viewpoint of an acolyte serving at the altar; paintings are reproduced to relate it to its historical foundations and spiritual significance.

For more information circle 158 on coupon

**How Others Have Built** 3mp BROADMAN ea 15min. Consult local source. Three 15min films for church committee and others responsible for planning and erecting church buildings. **Auditorium Interiors and Furnishings. Educational Building Interiors and Furnishings. Church Buildings: Exterior Style, Design and Setting.** A

For more information circle 159 on coupon

**Hymns of the Nativity** 2fs SVE si col ea \$5. Eleven of the best known hymns, printed words against art backgrounds.

For more information circle 160 on coupon

**The Hymns of Charles Wesley** rec PRTC LP 12" 2s \$3.95. Performed by the 100-voice chancel choir of the First Methodist Church of Dallas, Texas; directed by Dr. Glenn Johnson, minister of music. Honors the 250th anniversary of Wesley's birth.

For more information circle 161 on coupon

**Jesus as a Boy** 4sfs SVE 19-23fr col set of 4 with LP \$21.50; without \$16.50, incl. reading script. **The Baby King. The Baby in the Temple. The Feast of Lights With Jesus. Thanksgiving With Jesus.** 6-11.

For more information circle 162 on coupon

**Jesus' Formative Years** (Series) 3fs CON si col set \$14.25 ea \$5. Titles include **The Visit of the Wise Men; The Child Jesus in the Temple; Jesus' Baptism.** Photography co-ordinates with Family Films' **Living Bible** motion pictures.

For more information circle 163 on coupon

**A Job or a Calling** mp BROADMAN 28 min sd bGw \$9. Young couple is called upon to make a decision between two worthy vocations, one offering liberal material return, the other an opportunity to do the revealed will of God. HS A

For more information circle 164 on coupon

**Loures** fs EBF si col \$6. A journey through the shrines, churches, grotto. Catholic. Pri-A.

For more information circle 165 on coupon

**The Meaning of Christmas** 4sfs SVE ea 40 fr. 4 fs & 2 rec LP \$27.50 fs without records ea \$6. **The World That Needed Jesus. The Enrollment at Bethlehem. Shepherds Out in the Field. Good News for All People.**

For more information circle 166 on coupon

**O Holy Night** fs CON si col \$5. Events from decree of Caesar Augustus to the visit of the Wise Men. Live photography. Hymn frames. Worship service programs.

For more information circle 167 on coupon

**The Other Wise Man** sfs SVE 45fr col LP \$10.50 si with script \$7.50. Adaptation of the Henry Van Dyke story of the fourth Wise Man who spent his life searching for Jesus, and his fortune in helping others. 12 up.

For more information circle 168 on coupon

**Rome—The Vatican** fs EBF si col \$6. Excellent color photography with Catholic emphasis. EI-A

For more information circle 169 on coupon

**Stories of the Childhood of Jesus** 3fs SVE si col available @ 59fr including text frames; or 28fr with reading script, ea \$5, set of 3 \$14.25. Based on "Bible Books for Small People" (Thos. Nelson & Sons). Pri. 5-9.

For more information circle 170 on coupon

**The Story of Thanksgiving** fs SVE si col captioned. \$5. The landing of the Pilgrims at Plymouth, their hardships, and the celebration of the first Thanksgiving. EI.

For more information circle 171 on coupon

**Strange Gift** sfs SVE 50fr sd col LP \$10 Light, song and love are distributed as gifts to be carried to the newborn Jesus—and a Little Angel is chosen to bring a last, strange present. Susan McCain-SVE production. JH SH A

For more information circle 172 on coupon

**Thanksgiving With Carol and Peter** sfs SVE 33fr sd col LP \$8.59 without record \$5.50. Why we give thanks to God; the meaning of giving thanks. Pri 5-7.

For more information circle 173 on coupon

**Thanksgiving With Jesus** sfs SVE 23fr sd col LP \$7 without record \$4. How the boy Jesus might have celebrated the Feast of Succoth, at harvest (Thanksgiving) time. EI JH

For more information circle 174 on coupon

**Training Kit for Using Audio-Visuals in a Church.** 4fs FAMILY col LP set of 4—\$16.50. **Why Use Audio-Visuals in Your Church?** 46 fr plus 4-minute motion picture sequence to dramatize impact of A-V. **How to use Filmstrips** 68fr., covers selection, building a film-strip library, utilization. **How to Use Motion Pictures** 64fr what to do before, during, after showing. **How to Organize for Audio-Visuals in Your Church** 77 fr. HS A TT

For more information circle 175 on coupon

**The Washington Mosque** mp UWF 16min sd col \$88.59. Religious and cultural activities in this newly built Islamic center in our nation's capital. SH C A

For more information circle 176 on coupon

**When the Littlest Camel Knelt** sfs CATHEDRAL 45fr LP \$15 si \$10 with script. The real significance of Christmas Eve as seen through the eyes of the littlest camel. Pri. 6 up.

For more information circle 177 on coupon

**Where Your Heart Is** mp BROADMAN 28min sd bGw \$9. Active tithers, confronted with need for more liberal contribution to insure vital expansion of their church's ministry. Stewardship not only of money but of life is involved. HS A

For more information circle 178 on coupon

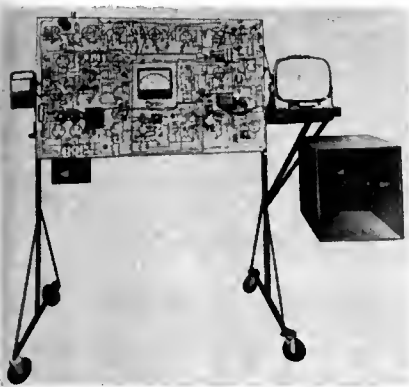
### SCIENCE, Biology

**Exploring the Farmland** mp WILCOX 13min col \$120. Three youngsters visit a farm; they see the domesticated animals, and then the wildlife—birds, squirrels, possum, skunk, fox. Editorial direction by John A. Haessler. EI JH.

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### SCIENCE, General

**Electronic Dynamic Demonstrator** TRANSVISION. Breadboard (3' x 4') mobile mounted with components and circuits to teach electronics from basic circuits through to radio and TV. The parts are joined with solderless connectors and can be dismantled at will. Circuit



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after circuit is added as the course proceeds, culminating in completely assembled operating TV receiver superimposed on a large circuit diagram.

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**Exploring by Satellite** mp DELTAFILM 28min sd col \$240 b&w \$120. The U. S. satellite program documented by graphic animation to illustrate the physical laws of orbit, and actual photography of construction, testing, launching and tracking. How science gains from space exploration. JH SH C A

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**Satellite Globe 12"**; three-way mounting for convenient rotation; includes orbit ring for tracing the path of an earth satellite. Based on the launching angle, present and future satellite path can be traced. Miles-degrees-hours calibration. \$14.95. RAND-MCNALLY.

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For more information circle 183 on coupon

### SOCIAL STUDIES, General

**The Fair — Community Work and Fun** mp FRITH 14min sd col \$110. Composite of the highlights of seven different fairs, preparations, stock events, races, school drum corps. Many people doing many things in common community effort. EI JH.

For more information circle 184 on coupon

**Roy, Sheep Dog of the Scottish Highlands** mp EBF 16min sd col \$220 b&w \$110. A boy trains his dog for the big Sheep Dog Trials, and eventually wins third place on his first time out. Int. JH

For more information circle 185 on coupon

**Simon and Lucy of Alaska** fs SVE 51fr captioned col \$6. How environment influences the modern Eskimo family. Hunting, fishing, dog-sled trips, school and home life. Questions are sprinkled into the filmstrip to encourage discussion. Int.

For more information circle 186 on coupon

### SOCIAL STUDIES, Geography, Travel

**The Amazon Awakens** mp UWF 33min sd col \$177.73. Social studies documentary treatment of the great river basin, its history, resources, and potential development. USIA release. JH SH C

For more information circle 187 on coupon

**Cities of Europe** 7fs EBF si col set \$42; indiv. \$6, ea approx 50 fr. Cultural, economic and social aspects of each of the cities are discussed, significant sculpture, monuments, buildings and points of interest are shown. Titles: **Rome, The City; Paris, Vienna, London, Madrid, Toledo, Fortress City of Spain; Granada and the Alhambra.** Int. JH A

For more information circle 188 on coupon

**Impressions of Holland** 5fs EBF si col set \$30; indiv \$6. Titles include: **Glimpses of Holland; Amsterdam, Holland, Flower Center of Europe; Holland, Land of Tulips; Costumes and Customs of Old Holland.** Fibro Color. Int. JH

For more information circle 189 on coupon

**Maps and Globes—What Are They?** 10fs series MES si col set with manual \$35, each \$6. The Museum Extension Service, in cooperation with the American Geographical Society, offers these as basic material for a course in map reading. **What a Map Is. Elements of a Map. Common Maps. Maps of Physical Features. Maps for Special Purposes. The Globe. Using the Globe. Flat Map of a Round Globe. Maps for the Air Age. Maps Through the Ages.** Int. JH SH

For more information circle 190 on coupon

**Outline Maps for History and Social Studies.** MCKINLEY. Large selection of desk and wall types. Also map notebooks, geographic games and tests, historical pictures for notebook and bulletin board use. el-HS

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**A Pilgrimage of Liberty** mp UWF 31min sd col \$127.96. A government film showing some of our principal shrines of democracy: Mount Vernon, Monticello, Hermitage and Abraham Lincoln's birthplace; also a cross section of highlight interest points in other sections, including Yosemite and Yellowstone National Parks. JH SH A

For more information circle 192 on coupon

### SOCIAL STUDIES, Government

**The Greatest Treasure** mp UWF 20min sd b&w \$72.16. Not the mint nor the strongbox at Fort Knox—this government film presents The Library of Congress as our nation's greatest treasure. Film describes the more important activities, services and collections. JH SH A C

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**Sam'l and Social Security** mp SSA 14min col sd free. Colorful little cartoon character finds solution to many of his troubles in the Federal old-age and survivors insurance. How it works, what it means to every American family, how it is administered.

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**San Francisco, 1945** mp UWF 17min b&w \$34.73. USIA film record of the conference at which the United Nations was formed and its charter adopted. JH SH C A

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222 Oakridge Blvd., Daytona Beach, Fla.

**Town Meeting of the World mp UWF** 30min b&w \$57.43. USIA film presents the U.N. General Assembly in terms of a typical American town meeting to explain the U.N. organization, functions and operations. HS C A  
For more information circle 196 on coupon

**UNESCO and Japan mp UWF** 10min b&w \$20.95. The functions and operations of the United Nations Educational, Scientific and Cultural Organization with special reference to its meaning for the Japanese people. JH SH C A  
For more information circle 197 on coupon

**Will for Peace mp UWF** 33min b&w \$71.88. Post-war activities of U.S. and Russia re U.N., UNRA, Marshall Plan, war preparations. USIA film. SH C A  
For more information circle 198 on coupon

### SOCIAL STUDIES, History, Anthropology

**The American Revolution: A Picture History** 6fs EBF si col 50fr ea. Set of 6 \$36. Indiv. \$6. Drawing on the pictorial resources of the magazine **American Heritage**, this new series, captioned, includes the following titles: **Causes of the Revolution; The War from Lexington to Princeton; The Declaration of Independence; The War from Saratoga to Valley Forge; The War at Sea; The War in the South.** JH SH C A  
For more information circle 199 on coupon

**The Civil War** 8fs EBF si col set \$48. Indiv. \$6 ea. Prepared in collaboration with Bruce Catton, editor of **American Heritage**; the set includes: **Causes of the Civil War; From Bull Run to Antietam; From Shiloh to Vicksburg; The Civil War at Sea; Gettysburg; Sherman's March to the Sea; The Road to Appomattox; The Reconstruction Period.** Captioned; review questions and suggested activity included at end of each strip. JH SH C A  
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**Documents of America** (series) rec ENRICHMENT 12" LP ea \$5.29. A: **The Declaration of Independence** fs B: **Lincoln's Gettysburg Address.** A: **The Bill of Rights** fs **Patrick Henry's Famous Speech.**  
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**Epic of Man** (additions) 6fs LIFE si col ea \$6 (4 or more @ \$5 ea). **The Oldest Nation: Egypt. Egypt's Eras of Splendor. Crete: The Minoan Age. Crete: Palace of Minos. Great Age of Warriors: Homeric Greece. Forebears of the West: The Celts.** SH C A  
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**The Korea Story** mp UWF 30 min b&w \$57.37. USIA film depicts the developments prior to the outbreak of the Korean War, outbreak of hostilities, UN Security Council Action, and final truce talks. SH C A  
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**Landmarks of America** (additions to series) rec ENRICHMENT 12" LP \$52.29. **Thomas Jefferson: Father of Democracy** fs **The Vikings**; based on Landmark Books 36 and 12. **George Washington: Frontier Colonel** fs **The Santa Fe Trail**; books 71 and 13.  
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**Red China and the United Nations** mp 30min b&w \$57.43. Henry Cabot Lodge, Jr., U. S. ambassador to the U.N., appears before an officers' con-

ference to discuss the policy of this country towards admission of Red China to the U.N. USIA film. SH C A  
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**The Significant Years** mp ASSOCIATION 28min b&w free. A quarter-century of history, from the Depression to the Space Age, is shown in this documentary film. Produced for Newsweek Magazine, from newsreel and library footage, it shows the Dust Bowl, TVA, industrial strife, Spain, Ethiopia, Hitler's rise, Pearl Harbor, World War II, Russia, Korea, the age of the satellites. SH A C  
For more information circle 206 on coupon

**The United Nations and World Disputes** mp UWF 21min b&w \$40.92. USIA film pictures the UN's part in settlement of crises that have threatened world peace in Indonesia, Palestine, India and Korea. JH SH C A  
For more information circle 207 on coupon

### SOCIAL PROBLEMS

**Assignment: India** mp EBF 56min sd b&w. Part I \$150; Part II \$150. Problems faced by this vibrant young nation; changing mores, hopes for future. Chester Bowles tells of progress and problems. SH A  
For more information circle 208 on coupon

### NEW PUBLICATIONS

**Audio Record.** Comprehensive, detailed, objective directory of the tape recorders now on the American market. Oct. 1958. AUDIO DEVICES.  
For more information circle 209 on coupon

**Audio-Visual Instruction.** Paul R. Wendt. 1957. No. 14 in the series "What Research Says to the Teacher," NEA Dept. of Classroom Teachers, American Educational Research Association. Simple, clear, persuasive presentation to the classroom teacher of the purposes of A-V and the resources available; attractively illustrated. 32pp single copies 25 cents, 10 or more less 20%. NEA  
For more information circle 210 on coupon

**Audio-Visuals to Use with Uniform and Cycle Graded Lessons.** One of the most carefully and thoroughly coordinated film bibliography-catalogs yet prepared in the field of church A-V. The Otterbein Press, Dept. of Audio-Visuals, 240 W. Fifth St., Dayton 2, Ohio.

**Broadcasting and Film Commission,** National Council of Churches, 1958-9 catalog of films produced by churches, for specific church needs. Free. 12pp. BFC  
For more information circle 211 on coupon

**Broadman Films and Filmstrips.** 20p catalog. Materials produced by and for the Southern Baptist Convention. Free. BROADMAN  
For more information circle 212 on coupon

**Business Education Films** 24 page, catalog, 1958-9 listing more than 280 titles under 32 classifications-ranging from Accounting to Vocational Guidance. Free. BEF  
For more information circle 213 on coupon

**The Camera Craftsman,** house organ of the National Camera Repair School, Box 174, Englewood, Colo. Free. 24pp.

**Catholic Film Catalog.** Nearly 100 films available, including kinescopes of The

Catholic Hour, the Father McQuade 13-part "We Believe" series, and many others in the film library of the National Council of Catholic Men, 50 E. 42nd St., New York, N. Y.

**Do-It-Yourself Kits for Science Instruction.** Details on seven project kits for student activation in science classes. Free. PRODESIGN.  
For more information circle 214 on coupon

**Eastman Motion Picture Films For Professional Use.** 56-page data book and 32 individual specification sheets on black-and-white and color films. \$1.25.  
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**Elementary Science Series** Composite listing of 46 titles, plus 11 not in this series. Folder. Free. MH  
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**Filmstrip Catalog Supplement.** Describes 15 new filmstrip series, including 92 separate titles. EBF. Free.  
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**Filmstrips for Thanksgiving and Christmas,** 16pp. Free. SVE  
For more information circle 218 on coupon

**Florman & Babb** have a new catalog covering rental of professional motion picture production equipment and accessories. Cameras, recorders, projectors, editing equipment, lights, booms, dollies, tripods, lenses, etc. are listed in detail. 16 pp. Free.  
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**Getting the Most out of Your 8MM Films** 8-pages. Valuable tips to amateur movie makers. Free. EK.  
For more information circle 220 on coupon

**Guide to stereo and monophonic hi fi,** shows various means of building system out of components. 20pp free. SCOTT.  
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**Instructional Materials JAM 22p** free. 1958-9 catalog of filmstrips, some sound.  
For more information circle 222 on coupon

**Kodak Porta Lens Data.** Guidance and tables on use of auxiliary lenses for movie cameras used close-up for titles, etc. 4pp. Free. EK.  
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**McGraw-Hill, Young America and Popular Science** filmstrip catalogs for 1958-9. Free. MH  
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**More than 600 Government Films** selected as teaching aids for schools and colleges are described in a new free catalog. Subject classifications include: Social Studies, Music and Art, Science, Education, Physical Training, and Vocational Education. Many are 1958 releases, available for the first time. UWF  
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**More than 32,000 items** are listed in 1959 edition of electronics catalog (Allied 180). Of special interest to educators is an expanded section on training kits, recording and test equipment, books, diagrams, parts and tubes required for training and instruction. 452 pages. Free. ADDIED.  
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**Photo-Oil Coloring For Fun or Profit.** New edition includes instructions on use of new sprays and oil pencils. 19 chapters, color plates, 151pp. \$3.95. John G. Marshall Mfg. Co., Inc., 167 N. 9th St., Brooklyn 11, N. Y.

**Projection Lamp Replacement Guide.** Exact recommendations by manufacturers, tabulated by make, model, and wattage. 20 pages, printed on heavy stock, the pages staggered for handy reference. WECLD.  
For more information circle 231 on coupon

**Taking Pictures for the High School Yearbook.** 36pp. \$1. ARGUS.  
For more information circle 232 on coupon

**Tape Cross Reference Chart.** Handy table gives comparable numbers and grades

of Irish, Scotch, Audio and Soundcraft tapes. Reverse side gives single-track playing time of 1 1/2—1— 1/2 mil tape at four different speeds. Free. ORRADIO.

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**Tape it off the Air.** Instructions on the use of radio and TV receivers as a source of non-commercial tape recordings. Free. ORRADIO.

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**Tape Playing Time Chart Revised,** up-to-date chart includes the new 1-mil and 1/2-mil thick tapes, at speeds 1 7/8 ips to 15 ips. Free. ORRADIO.

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**Test Survey.** Recap summary of approximately 150 reading tests from primary through college. In each case the purposes, range, time, norms, number (series), scoring, standardization data and date, rate in w.p.m., equivalent forms, and description of the test is listed, as in the publisher's address. 32pp. EDL

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See  
Reader's Service Coupon  
Next Page



Scene from the Walt Disney Production, "White Wilderness"

### Lenses for "White Wilderness"

Kling Photo Corporation reports that Kilfitt lenses and Arriflex cameras were used extensively in taking the new Walt Disney nature classic, "White Wilderness."

### Texas U. Gets Ampex Tape

Ampex has installed a \$50,000 video tape equipment at the University of Texas. This is believed to be the first on any college campus. Results reportedly are twice as good as from kinescopes; production costs more than twice as high for initial material (\$140 against \$60 for a half-hour show) but tapes can be erased and re-used. Tapes will be used for both closed circuit teaching and distribution to commercial stations, but kinescopes will continue to be made available for the many stations, especially the educational outlets, not equipped as yet to use the tape.

### Tiny Photo Cell

A new, very small light-sensitive cell is announced by the RCA Electron Tube Division for use in motion picture projectors and electronic computers. This photojunction cell (RCA-7224) weighs approximately one gram; excluding its

flexible leads it is about the size of an eraser on a pencil. The new cell employs a germanium p-n alloy junction and features fast rise and fall characteristics, illumination sensitivity of 0.7 microamperes per foot candle, and a power-dissipation capability of 30 milliwatts. It has a high sensitivity to red and to infrared as well as good response in the visible spectrum.

### Direct Release by Broadman

Broadman Films offers direct release of many of its motion pictures to religious libraries and dealers on much the same pattern as generally prevails in religious distribution. However, such favorite Broadman films as "Bible on the Table," "Dedicated Men" and "That They May Hear" will continue to be obtained through Family Films as in the past.

### New Sylvania Reflector Lamp

Sylvania announces a compact 150-watt projection lamp with built-in reflector, the "Super Tru-Flector" (A.S.A. Type DCA), said to outperform 8mm projection systems rated as high as 750 watts. It represents a more than 50 per cent increase in light output over the original Tru-Flector introduced last January, with which, however, it is not interchangeable. A small auxiliary transformer, with selector knobs, handles voltages from 110 to 240. At least two projectors, Argus and Bell & Howell, are expected to market projectors using the new lamps before the end of 1958.

### New NAVA Equipment Directory

The fifth edition of the NAVA Audio-Visual Equipment Directory is scheduled to appear early next year. Final deadline on data changes was November 5. A new file-folder system is expected to make the revision job easier and faster. This is one of the most useful, and most accurate, publications in the entire AV field. The fourth edition has been completely sold out.

### Air Corps "Escape" Maps

Denoyer-Geppert offers a broken lot of nine different "escape maps" of Far East regions, originally issued to Air Corps

flyers to use if forced down behind enemy lines. Lithographed on cloth (cellulose acetate), will not crack. Now used as decoration. Could help dramatize geography and history study. Set \$7.75; minimum order \$5 for individual maps ranging from 50 cents to \$2.25.

### Kodak Educational Scholarships

Eastman Kodak Company has awarded 61 direct grants and 39 fellowships as part of its aid-to-education program, which this year amounts to more than \$600,000.

### SMPTE Audio Lecture Series

A series of 20 technical lectures on various phases of sound and acoustics has been announced by the Society of Motion Picture and Television Engineers, Eastern Section. They are held weekly, at various studios, etc.—registration fee for SMPTE members \$50, nonmembers \$60.

### Training Aids from Victor

Five booklets for free distribution to all who attend A-V classes and workshops include: "Four Steps in Skillful Use of Films," "How To Train Projectionists," "Sources of Film and A-V Information," "Helping Teachers Use Films Effectively," and "Planning Schools for A-V Education." Victor Animatograph Corp., Plainville, Conn.

### New Rand-McNally Plant

Rand McNally have just opened a new \$300,000 plant in Downers Grove, Ill., for the manufacture of globes.

### "Rapid" Now Ships, Inspects

Rapid Film Shippers, Inc., subsidiary of Rapid Film Technique, 37-02 27th St., Long Island City 1, N. Y., announces an extension of its film rejuvenation and cleaning services in the direction of handling all details of shipment of films on client's instruction. This includes inspection, cleaning and condition reports. They do not solicit or promote showings.

### Viewlex—Eyegate

The Viewlex, Inc., plant in Long Island City, N. Y., is the site of pictures taken by Eyegate House for its filmstrip "Big City Workers."

### New Educational Producer

Delta Productions, Inc., 7238 W. Touhy Ave., Chicago 31, is a new educational and industrial film producer, headed by Robert L. Ford, formerly with Coronet and EBF. Staff includes Miss Evelyn P. Anderson, university teacher and film writer-producer. First release: "Exploring by Satellite."

### Contemporary Move

Contemporary Films, Inc., has moved to its own 3-story building, at 267 W. 25th St., New York 1, N. Y. Its phone: ORegon 5-7220. Mrs. Shirley Ellis, formerly in charge of 16mm films at the Chicago Public Library, has joined the Contemporary staff, as has Henry Breitrose. Along with Wm. Dennis on the west coast, Contemporary is now exclusive distributor of United Nations films.

## FREE INFORMATION SERVICE COUPON

To EdSCREEN & AVGUIDE, 2000 Lincoln Park West, Chicago 14, Ill.

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101	102	103	104	105	106	107	108	109	110	111	112	113	114
115	116	117	118	119	120	121	122	123	124	125	126	127	128
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# DIRECTORY OF SOURCES FOR MATERIALS

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**ARCHITECTS**—American Institute of Architects, 1735 New York Ave., N.W., Washington 6, D.C.

**ARGUS CAMERAS**, Division of Sylvania Electric Products, Inc., Ann Arbor, Mich.

**ARLINGTON** Aluminum Co., 19015 W. Davison, Detroit 23, Mich.

**ASSN.:** **ASSOCIATION** Films, Inc., 347 Madison Ave., New York 17.

**AUDIO DEVICES**, Inc., 444 Madison Ave., New York 22, N. Y.

**BEF:** Business Education Films, 4607 16th Ave., Brooklyn 4.

**BELL & HOWELL** Co., 7100 McCormick Rd., Chicago 45.

**BFC:** Broadcasting and Film Commission, National Council of the Churches of Christ in the U.S.A., 220 Fifth Avenue, New York 1.

**BROADMAN** Press, 127 Ninth Ave., N., Nashville 3.

**CATHEDRAL** Films Inc., 140 N. Hollywood Way, Burbank, Calif.

**COCA-COLA**—Consult local bottling plant manager.

**COLRE:** **COLUMBIA RECORDS**, 799 Seventh Ave., New York 19.

**CONCORDIA** Films, 3558 S. Jefferson Ave., St. Louis 18.

**CONTEMPORARY** Films Inc., 13 E. 37 St., New York 16.

**CORMAC** Photocopy Corporation, 80 Fifth Ave., New York 11, N. Y.

**DAGE** Television, Div. Thompson Products, Inc., West 10th St., Michigan City, Ind.

**DATREL** Company, Inc., 156 N. Franklin St., Hempstead, N. Y.

**DAVI**—Department of Audio-Visual Instruction, NEA, 1201 Sixteenth St., N.W., Washington 6, D.C.

**DELTA FILM:** Delta Film Productions, Inc., 7238 W. Touhy Ave., Chicago 31, Ill.

**EBF:** Encyclopaedia Britannica Films Inc., 1150 Wilmette Ave., Wilmette, Ill.

**EDL**—Educational Developmental Laboratories, Inc., 75 Prospect St., Huntington, N. Y.

**EK:** Eastman Kodak Co., Audio-Visual Service, Rochester 4, N. Y.

**ENRICHMENT** Teaching Materials, 246 Fifth Ave., New York 1.

**ERS**—Educational Record Sales, 153 Chambers St., New York 7, N. Y.

**FA:** Film Associates of California, 10521 Santa Monica Blvd., Los Angeles 25.

**FAMILY** Films Inc., 5823 Santa Monica Blvd., Hollywood 38.

**FLORMAN & BABB**, 68 W. 45th Street, New York 36, N. Y.

**FRITH** Films, 1816 N. Highland Ave., Hollywood 28.

**GELAMP** General Electric Co., Photo Lamp Dept., Nela Park, Cleveland 12, Ohio.

**GE-SPEC**—General Electric Company, Special Electrical Components Dept., West Genesee St., Auburn, N. Y.

**GRAFLEX** Inc., 154 Clarissa St., Rochester, N. Y.

**GRUBER** Products Co., 2223 Albion St., Toledo 6, Ohio.

**HARWALD** Company, 1245 Chicago Ave., Evanston, Ill.

**HEITZ**, Karl, Inc., 480 Lexington Ave., New York 17.

**JAM** Handy Organization, 2821 E. Grand Blvd., Detroit 11.

**KEYSTONE VIEW** Company, Meadville, Pa.

**LIFE** Filmstrips, 9 Rockefeller Plaza, New York 20.

**LIVINGSTON** Audio Products Corp., Box 202, Caldwell, N. J.

**McKINLEY** Publishing Co., 809 N. 19th St., Philadelphia 30, Pa.

**MES**—Museum Extension Service, 10 E. 43rd Street, New York 17, N. Y.

**MH:** McGraw-Hill Book Co., 330 W. 42 St., New York 36.

**MIRATEL**, Inc., 1080 Dionne St., St. Paul 13, Minn.

**MOREHOUSE** Associates, Inc., 516 Fifth Ave., New York 36, N. Y.

**NEA:** National Education Association, National Commission on Safety Education, 1201 16th St., N.W., Washington 6.

**NEUMADE** Products Corp., 250 W. 57th St., New York 19, N. Y.

**NWU**—Northwestern University, Film Library, Speech Annex 1, Evanston, Ill.

**OPTICS** Mfg. Corp., Amber & Willard Sts., Philadelphia 34.

**ORRADIO** Industries Inc., Shamrock Circle, Opelika, Ala.

**OZALID** Division, General Aniline and Film Corporation, 17 Corliss Lane, Johnson City, N. Y.

**PIDC**—Photographic Importing and Distributing Corp., 67 Forest Road, Valley Stream, N. Y.

**PRODESIGN**—Product Design Company, 2796 Middlefield Road, Redwood City, Calif.

**PRTC**—Protestant Radio and Television Center, 2727 Clifton Road, N.E., Atlanta 6, Ga.

**RAND McNALLY & Co.**, Box 7600, Chicago 80.

**SCOTT:** H. H. Scott, Inc., Dept. P, 111 Powdermill Road, Maynard, Mass.

**Shell Oil Co.** catalog 24 16mm sound films. Free. 50 W. 50th St., N. Y. 20.

**SSA**—Social Security Administration, Equitable Bldg., Baltimore 2, Md. And from SSA district offices.

**STROMBERG-CARLSON**, Rochester 3, New York.

**SVE:** Society for Visual Education Inc., 1345 W. Diversey Pkwy., Chicago 14.

**TECHNICOLOR**, 533 W. 57th St., New York 19, N. Y. Mr. Fenko Jacobs.

**TIFFIN** Marketing Co., 71 Jane St., Roslyn Heights, Long Island, N. Y.

**TRANSVISION** Inc., New Rochelle, N. Y.

**TSI** Technical Service, Inc., 30865 Five Mile Rd., Livonia, Mich.

**USIA**—United States Information Agency films are available for outright purchase from United World Films, Inc., 1445 Park Ave., New York 29, N. Y., at the government-approved prices indicated. 10% discount to schools and other nonprofit organizations.

**UWF:** United World Films, 1445 Park Ave., New York 29.

**VICTOR ANIMATOGRAPH** Corp., Division of The Kolort Co., Inc., Plainville, Conn.

**WALLACH & Associates**, Inc., 1589 Addison Road, Cleveland 3, Ohio.

**WECLD**—Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

**WILCOX**—Roy Wilcox Productions, Inc. Allen Hill, Meriden, Conn.

### Advertisement

## HELPFUL BOOKS

**THE AUDIO-VISUAL EQUIPMENT MANUAL.** By James D. Finn. Published under the general editorship of Edgar Dale. 384 pp. 1400 illustrations. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$9.50.

**AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE.** Revised Edition. By Walter Arno Wittich and Charles F. Schuller. 570 pp. 249 Illustrations, 14 Color Plates. Harper & Brothers, 49 E. 33rd St., New York 16, N.Y. 1957. \$6.50.

**AUDIO-VISUAL METHODS IN TEACHING: REVISED AND ENLARGED.** By Edgar Dale. 544 pp. Illustrated; and with 49 full-color plates. Henry Holt and Co., 383 Madison Ave., New York 17, N. Y. \$6.25.

**EDUCATORS GUIDE TO FREE SLIDE-FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Tenth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$6.00.

**EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS.** Compiled and Edited by Walter A. Wittich, Ph.D., and Gertie Hanson Halsted, M.A. Fourth Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$5.75.

**EDUCATORS GUIDE TO FREE FILMS.** Compiled and Edited by Mary Foley Horkheimer and John W. Diffor. Educational Consultant, John Guy Fowlkes. 18th Annual Edition, 1958. Educators Progress Service, Dept. AVG, Randolph, Wis. \$7.00.

**MITCHELL'S MANUAL OF PRACTICAL PROJECTION.** 450 pp. Illustrated and cross-indexed. Covers every aspect of motion picture projection. Material presented in easily understood language — not too technical, yet technically accurate. Most complete and practical handbook for projectionists ever published. International Projectionist Pub. Co., 19 West 44 Street, New York 36, N. Y. \$6.00.

**STANDARDS OF PHOTOPLAY APPRECIATION.** A Course of Study in Photoplay Appreciation, Including a Photoplay Approach to Shakespeare. By William Lewin and Alexander Fraxier. Illustrated. Educational & Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey. \$4.75.

**A WINDOW TO THE CHILD'S MIND** — Alpark's New Educational Handbook by Dorothy R. Luke, 268 pp. The first authentic analysis of Helen Parkhurst's recorded interviews with children. An indispensable guide for teachers. 1955 Storbidge Publications, P.O. Box 574 Grand Central Station, New York 17, N.Y. \$3.50.

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# TRADE DIRECTORY FOR THE AUDIO-VISUAL FIELD

KEY: (P)—producers, importers. (M)—manufacturers. (D)—dealers, distributors, film rental libraries, projection services. Where a primary source also offers direct rental services, the double symbol (PD) appears.

## FILMS

- Association Films, Inc.** (PD)  
Headquarters:  
347 Madison Ave., N. Y. 17, N. Y.  
**Regional Libraries:**  
Brook at Elm, Ridgefield, N. J.  
561 Hillgrove Ave., La Grange, Ill.  
799 Stevenson St., San Francisco, Cal.  
1108 Jackson St. Dallas 2, Tex.
- Australian News and Information Bureau** (PD)  
636 Fifth Ave., New York 20, N. Y.
- Bayley Films, Inc.** (PD)  
6509 De Longpre Ave., Hollywood 28, Cal.
- Bray Studios, Inc.** (PD)  
729 Seventh Ave., New York 19, N. Y.
- Broadman Films** (PD)  
127 Ninth Ave., North, Nashville 3, Tenn.
- Business Education Films** (PD)  
4607 16th Ave., Brooklyn 19, N. Y.
- Coronet Instructional Films** (P)  
Coronet Bldg., Chicago 1, Ill.
- Dowling—Pat Dowling Pictures** (PD)  
1056 S. Robertson Blvd., Los Angeles 35, Cal.
- Family Films, Inc.** (PD)  
5823 Santa Monica Blvd., Hollywood 38, Calif.
- Hollywood Film Enterprises Inc.** (PD)  
6060 Sunset Blvd., Hollywood 28, Calif.
- Ideal Pictures, Inc.** (D)  
Home Office:  
58 E. South Water St., Chicago 1, Ill.  
Branch Exchanges:  
2161 Shattuck Ave., Berkeley 4, Cal.  
4336 W. Sunset Blvd., Los Angeles 29, Cal.  
714 - 18th Street, Denver 2, Colo.  
1331 N. Miami, Miami 32, Fla.  
52 Auburn Ave., N.E., Atlanta 3, Ga.  
58 E. South Water St., Chicago 1, Ill.  
1108 High St., Des Moines, Ia.  
422 W. Liberty St., Louisville 2, Ky.  
1303 Prytania Street, New Orleans 13, La.  
102 W. 25th St., Baltimore 18, Md.  
40 Melrose St., Boston 16, Mass.  
13338 W. McNichols, Detroit 35, Mich.  
1915 Chicago Ave., Minneapolis 4, Minn.  
1402 Locust St., Kansas City 6, Mo.  
3743 Gravois, St. Louis 16, Mo.  
1558 Main St., Buffalo 9, N. Y.  
233-9 W. 42nd St., New York 36, N. Y.  
1810 E. 12th St., Cleveland 14, Ohio  
West Penn Bldg., 114 Wood St., Pittsburgh, Pa.  
1201 S.W. Morrison, Portland, Ore.  
18 So. Third St., Memphis 3, Tenn.  
1205 Commerce St., Dallas, Tex.  
54 Orpheum Ave., Salt Lake City, Utah  
219 E. Main St., Richmond 19, Va.  
1370 S. Beretania St., Honolulu, T.H.
- International Film Bureau** (PD)  
57 E. Jackson Blvd, Chicago 4, Ill.
- Knowledge Builders (Classroom Films)** (PD)  
Visual Education Center Bldg.,  
Floral Park, N. Y.
- United World Films, Inc.** (PD)  
1445 Park Ave., New York 29, N. Y.  
542 S. Dearborn St., Chicago 5, Ill.  
6610 Meirose Ave., Los Angeles 38, Cal.  
287 Techwood Dr., NW, Atlanta, Ga.  
2227 Bryon St., Dallas, Tex.  
5023 N. E. Sandy Blvd., Portland 13, Ore.  
1311 N. E. Bayshore Dr., Miami, Fla.

For information about Trade Directory advertising rates, write **EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE, 2000 Lincoln Park West Bldg., Chicago 14, Ill.**

## FILMSTRIPS

- Children's Reading Service**  
1078 St. John's Place, Brooklyn 13, N. Y.
- Family Filmstrips, Inc.** (PD)  
5823 Santa Monica Blvd., Hollywood 38, Calif.
- Filmack Studios**  
1329 South Wobash, Chicago 5, Ill.  
630 Ninth Avenue, New York, N. Y.
- Enrichment Materials Inc.** (PD)  
246 Fifth Ave., New York 1, N. Y.
- Society for Visual Education** (PD)  
1345 Diversey Parkway, Chicago 14
- Teaching Aids Service, Inc.** (PD)  
Lowell Ave. & Cherry Lane, Floral Park, N.Y.  
31 Union Square West, New York 3
- Visual Education Consultants, Inc.** (PD)  
VEC Weekly News Filmstrips,  
2066 Helena St., Madison, Wis.

## FILMSTRIP, SLIDE & OPAQUE PROJECTORS

- DuKane Corporation** (M)  
St. Charles, Illinois
- Gratlex, Inc.** (M)  
(SVE Equipment)  
Rochester 3, New York
- Viewlex, Incorporated** (M)  
35-01 Queens Blvd., Long Island City, N. Y.

## ELECTRONIC TRAINING KITS

- Allied Radio Corporation** (MD)  
100 N. Western Ave., Chicago 80, Ill.

## GLOBES — Geographical

- Denoyer-Geppert Company** (PD)  
5235 Ravenswood Ave., Chicago 40, Ill.

## BIOLOGICAL MODELS & CHARTS

- Denoyer-Geppert Company**  
5235 Ravenswood Ave., Chicago 40, Ill.

## LABORATORY SERVICES

- Byron, Inc.**  
1226 Wisconsin Ave., Washington, D. C.  
Complete 16mm & 35mm laboratory services.
- Capital Film Service**  
224 Abbott Road, East Lansing, Mich.  
24-hour service on black-and-white and Ansco
- Geo. W. Colburn, Inc.**  
164 N. Wacker Drive, Chicago 6, Ill.
- Hollywood Film Enterprises Inc.**  
6060 Sunset Blvd., Hollywood 28, Calif.

## MOTION PICTURE PROJECTORS & SUPPLIES

- Gratlex, Inc.** (M)  
(Ampro Equipment)  
Rochester 3, N. Y.
- Bell & Howell Co.** (M)  
7117 McCormick Road, Chicago 45, Ill.
- Compro Corporation** (M)  
1800 N. Spaulding Ave., Chicago 47, Ill.
- Eastman Kodak Company** (M)  
Rochester 4, New York
- Victor Division, Kalart Co.** (M)  
Plainville, Conn.

## MAPS — Geographical, Historical

- Denoyer-Geppert Company**  
5235 Ravenswood Ave., Chicago 40, Ill.

## MICROSCOPES & SLIDES

- Denoyer-Geppert Company**  
5235 Ravenswood Ave., Chicago 40, Ill.

## PRODUCTION EQUIPMENT

- Camera Equipment Co.** (MD)  
315 W. 43rd St., New York 36, N. Y.
- Florman & Bobb** (MD)  
68 W. 45th St., New York 36, N. Y.
- S.O.S. Cinema Supply Corp.** (MD)  
602 W. 52nd St., New York 19, N. Y.  
6331 Hollywood Blvd., Hollywood 28, Cal.

## RECORDS

- Children's Reading Service**  
1078 St. John's Place, Brooklyn 13, N. Y.
- Enrichment Materials Inc.** (PD)  
246 Fifth Ave., New York 1, N. Y.

## RECORDERS — PLAYERS

- Allied Radio Corporation** (MD)  
100 N. Western Ave., Chicago 80, Ill.
- Groflex, Inc.** (M)  
(Ampro Equipment)  
Rochester 3, N. Y.

## SCREENS

- Radiant Manufacturing Co.**  
8220 No. Austin Ave., Morton Grove, Ill.

## SLIDES

Key: Kodachrome 2 x 2. 3 1/4 x 4 1/4 or larger

- Filmack Studios** (P-2 and 4)  
1329 South Wobash, Chicago 5, Ill.  
630 Ninth Avenue, New York, N. Y.

- Keystone View Co.** (PD-4)  
Meodville, Pa.

## SOUND SYSTEMS

- Allied Radio Corporation** (MD)  
100 N. Western Ave., Chicago 80, Ill.

## Local AV Dealers

### Illinois

**AMERICAN FILM REGISTRY**  
1018 S. WABASH AVE.  
Chicago 5, Ill.

### New Jersey

**L. KALTMAN & SON, INC.**  
287 Washington Street, Newark, N. J.

### Ohio

**M. H. MARTIN COMPANY**  
1118 Lincoln Woy E., Massillon, Ohio



# FINER WORKMANSHIP MEANS LONGER PROJECTOR LIFE



Operation of projector mechanisms in "run-in" cabinet is one of many quality controls that assures long life of Victor projectors.

## Victor sets highest standards for projector quality

Victor 16mm sound projectors have justly earned a reputation for turning in *extra* years of trouble-free service. Just take a look at any new Victor to see why—and you'll find the answer in quality workmanship and materials that meet the most rigid specifications.

For example, every projector mechanism is operated continually for 6 hours to check performance before complete assembly. *Each* amplifier is fully tested with a battery of electronic instruments. Sapphire-tipped film

shuttles are *individually* inspected under high magnification. Measurements of light output and movement of film over sound drum are made for *every* projector to assure brightest pictures and clearest sound.

This kind of attention to detail has always paid off in greater dependability and lower maintenance costs with Victor projectors. So compare workmanship before you order your next projector—and you'll be sure to specify Victor.

### NEW VICTORS FOR OLD—FREE

We wish to obtain the ten oldest Victor sound-on-film projectors still in use—and offer to exchange them for brand-new Victor Assembly 16 models at absolutely no cost. If you believe that your Victor qualifies, simply fill out coupon and mail before this offer expires on December 31, 1958.



MAIL BEFORE DEC. 31, 1958

Victor Animatograph Corporation • Division of Kalart • Plainville, Conn.

I believe that the following Victor sound-on-film projector is one of the 10 oldest still in use: ES-4


Model ..... Serial No. ....

Name .....

Position .....

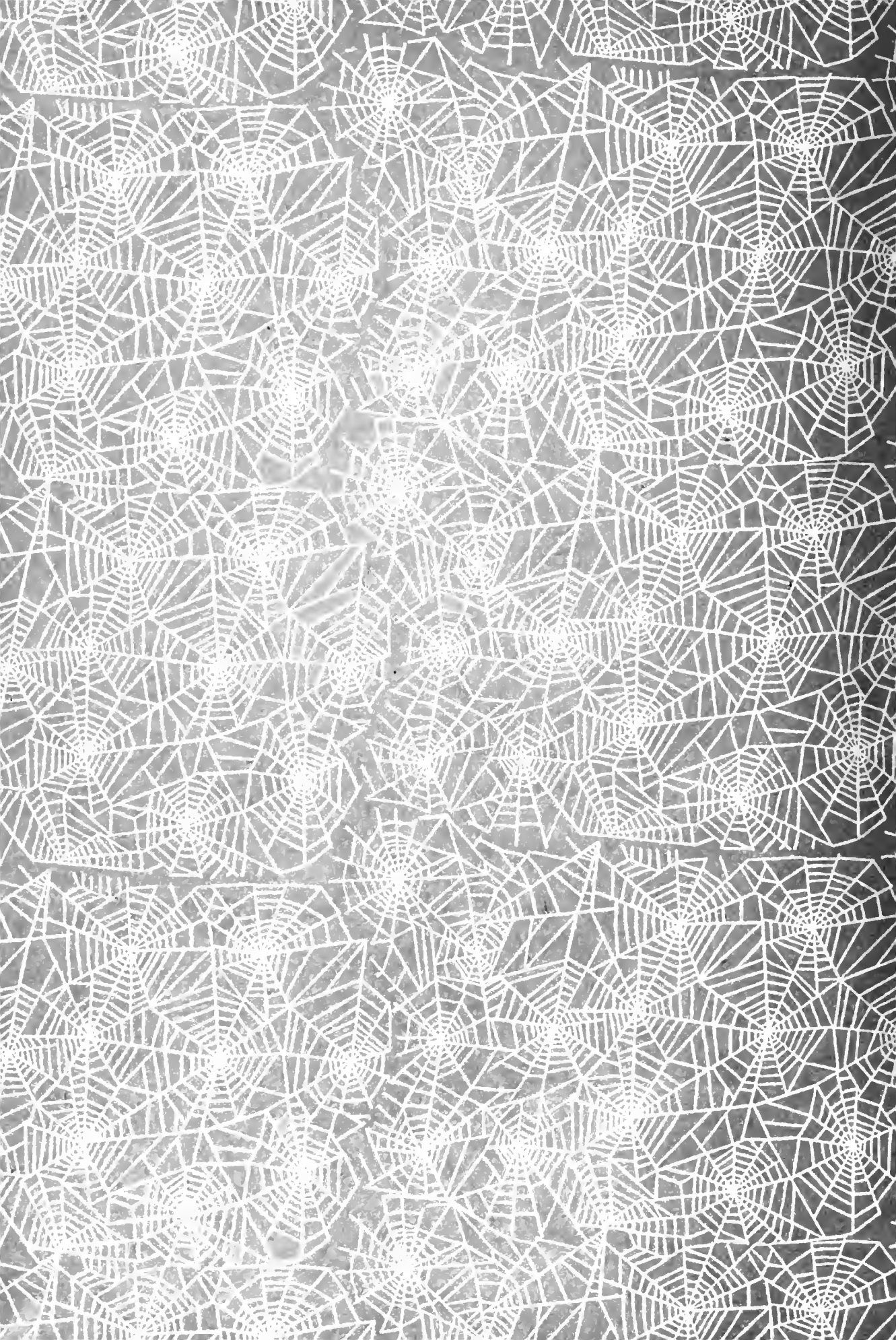
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City ..... Zone ..... State .....









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