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See & Hear

THE NATIONAL SOURCE BOOK OF A-V MATERIALS & EQUIPMENT

FALL
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AUDIO-VISUAL
MATERIALS

SEPTEMBER

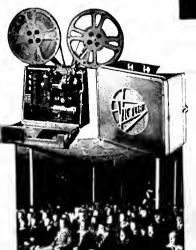


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12

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ONLY THE "SOUNDMIRROR" OFFERS ALL THESE ADVANTAGES

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 Outstandingly practical for school use as compared
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SPEECH STUDY



MUSIC APPRECIATION

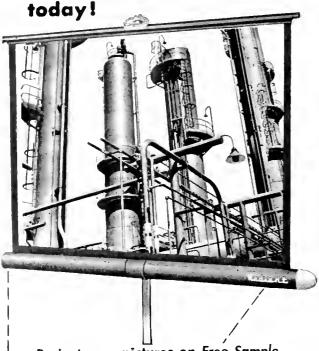
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A Statement of Policy

A tolal of 1.524 motion pictures especially produced, for the most part, for classroom use has been tabulated by Ste & Hear in an exclusive survey of educational film producers. 65 other motion pictures of the same type are in production.

1.617 filmstrips and sound slidefilms were available to our schools and 36 other subjects of this type are also in production. None of these figures include any free materials or other subsidized films, although the motion picture summary does include approximately 600 subjects released through Teaching Film Custodians and edited from negatives made available to that organization by the entertainment film industry. On the other hand, the total does not include the nearly 500 titles produced by the U. S. Office of Education, Division of Visual Aids. Many of these are suitable for general classroom use and certainly are an important resource for yocational education.

It is safe to assume therefore that nearly 2,000 motion picture films and the same number of filmstrips are at hand for use in the classroom. That resource is large enough to deserve the full and undivided support of this magazine. And the producing companies who are dedicated to direct service of our educational needs also warrant that kind of support.

To that end a new and vigorous SEE & HEAR takes the field in this new school year. A traditional responsibility was to furnish our more than 10,000 certified readers the Fall Inventory included with issue. Only a trace of "regular" style is possible this month because of the length of that useful feature section.

To serve wholeheartedly the needs of schools is a task of itself and to that task this magazine is again dedicated. The simple fact is that we already reach twice the number of schools of any contemporary in this special field; we alone among audio-visual journals reach all the county superintendents of schools. This group comprises one of the most important buying segments in the educational market.

You cannot divide attention among all the special interests served by audio-visuals. The churches alone, for example, must be counted in hundreds of thousands. Churches, for the most part, buy as individual units. But school purchases are directed by superintendents, through systems and through audio-visual departments where they now exist. It takes all of the 10,300 copies of this issue to barely cover the school market field alone!

We are aware of these truths and we mean to serve them. Only *responsible action* counts now. —OHC

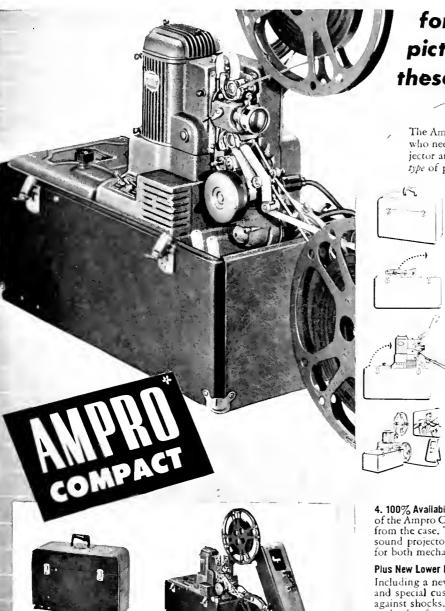
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for 16mm. sound pictures offers you these 4 big features

The Ampro Compact has been built for those who need a portable, single-case quality projector at a popular price. It is a basically new type of portable projector which brings you:

> 1. New Amazingly Compact One-Case Unit A complete full size 16mm, sound picture projection outfit-including projector, amplifier, detachable 8" speaker and cord, plus room for extra 400' reel and film—all in one portable case. Measures only 15" x 21½" x 9¾". Speaker can be instantly removed and set up near screen for best sound reproduction.

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Through new, counterbalancing mechanism, projector swings up into operating position in one easy movement. Permanently attached reel arms swing quickly into position—and in less than ten seconds the Ampro Compact is ready to thread, connect and

3. Full Professional Quality Projection

The many Ampro quality features, tested in thousands of projectors over many years and through millions of performances, are fully maintained. Not a new untried unit—but rather an ingenious adaptation of a proven 16mm. sound projector. Unusually quiet-running.

4. 100% Availability for Quick Servicing... The entire chassis of the Ampro Compact can be removed quickly and easily from the case. This is the only portable one-case 16mm. sound projector that offers 100% convenient availability for both mechanical and electrical servicing.

Plus New Lower Price and many other new features

Including a new free flow streamlined cooling systemand special cushioning to protect projector mechanism against shocks. An ideal unit for both silent and sound projection for moderate sized audiences where compactness, ease of set-up, portability, quality of projection, are important factors.

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SCREEN HIGHLIGHTS

Christmas Rhapsody (10 minutes) b&w \$19.50 sound, \$13.95 silent.

Encyclopaedia Britannica Films. Subject: story of a Christmas tree. Synopsis: Opening with scenic shots of a pine forest and snow-capped mountains, we see the little Christmas tree dwarfed by the towering pines. The little tree wonders what possible use he can be in the world. Yet the forester and his children come and cut down the tree and take it home.

Before the open hearth on Christmas Eve the children decorate the tree and put a star in its crown and a manger beneath its branches. The little tree knows then that of all the forest he had been chosen to bring joy to the world on the night before Christmas. The film ends showing the entire family gathered around the tree singing Silent Night.

EVALUATION: A film of simplicity and sweetness which builds a good holiday atmosphere. The close-ups of the tree's branches with the Christmas trimmings are lovely and nostalgic. The musical background, which is provided by the acapella choir of

Evanston and the symphony orchestra of Evanston, consists of Christmas carols and hymns. A very useful film for filling requests for holiday material for young and old.

Do Words Ever Fool You? (10 min) B&W or Color. Coronet Instructional Films.

Synorsis: Opening with a shot of a 9- or 10-year-old girl playing a word game with her brother and another friend, the picture goes on to consider the various meanings which can be read into the same word. Examples: paper—may mean newspaper or typewriter paper; plane—may mean airplane or woodworking tool; home—means many different things.

The use of words as modifiers, the meanings which different people, because of their differing viewpoints, read into advertising copy are commented on. Attention is also called to the misuse of words in name calling and the dangers of using such extreme words as "true" and "untrue", "always" and "never", "love" and "hate".

EVALUATION: An informative film which should be fun for the youngsters and enrich language classes.

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PEIPING FAMILY

...the simple narrative of a middle class Chinese family told in pure documentary style.

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Just look through the list below to find your nearest rental source.

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Two classes of subjects are being made available. The first consists of two-reel subjects containing actual documentation of various facets of the American scene and the American Way of Life and subjects from outside the United States which are closely related to the life of every American citizen. The second group is made up of more than 100 films on sports, which touch on all phases of athletics—and feature many famous world champions.

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These valuable teaching aids are available to educational film libraries under three year license agreement, with a liberal three year extension policy, directly from RKO RADIO PICTURES, or through authorized visual education dealers.

Visual Education Dealers wishing information about how to become an authorized RKO RADIO PICTURES educational film distributor should write directly to RKO RADIO PICTURES for information.

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University of Missouri Expands Statewide Audio-Visual Service

♦ The University of Missouri is putting forth every effort to provide the schools of Missouri with the finest visual education service possible.

The University has added to its stall a Supervisor of Field Work in Visual Education, who is planning to hold, on a state-wide basis, a series of institutes dealing with the correlation of the subject-matter areas with the various films available. It will be his purpose to work with teachers who wish to make their instruction more effective,

New films dealing with art, mathematics, institutional farm training for veterans, driver education, safety education, fire prevention, literature, science, guidance, and a large number dealing with the social studies are available for fall booking.

Those interested in having an audio-visual institute held may write to Mrs. Catherine C. Lippard, in charge of the Visual Education Department, Adult Education and Extension Service, 23 Jesse Hall, Columbia, Missouri.

- FILM EVALUATION -ARE YOU POPULAR? (10 min) B&W or Color. Coronet Instructional Films.

♦ This teen age picture accentuates the positive and illustrates its pointers on popularity through the concrete examples of two attractive high school youngsters.

Are You Popular dramatizes the success of a pretty, neat, naturalacting girl with a thoughtful, clean cut, well-mannered lad who asks for and receives a date with her. Brief glimpses of a forward, over-dressed, gum-chewing girl and a boy who boorishly waits until the last minute to call a girl for a social engagement, are given, Herein lies the chief weakness of the film: it is that it's essentially a "quick success story". The alert teacher or group leader can compensate for this emphasis in the introduction and by making the most of the many constructive hints

Are You Popular would team very well with Shy Guy (Coronet), Sitting Right (Flory Films), and Etiquette and Junior Prom (both Simuel-Meservey) for any high school or church young peoples' group.

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EIGHT NEW SOUND

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The principal and basic constituents of the human system are sat forth by means of animated drawings in nine groups, as follows: THE SKELETAL. THE MUSCULAR, THE EXCRETORY, THE CIRCULATORY, THE NERVOUS, THE SENSORY, THE DIGESTIVE, THE LYMPHATIC, and THE ENDOCRIME.

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Demonstrates the hair as part of the skin, similar in development and growth. Growth, duration, renewal and other characteristics shown, also relation to sebaceous glands and causation of goose flesh. Importance to personal appearance emphasized.

3. KIDNEYS URETERS AND BLADDER

This film describes the important anatomical features, and the function of the kidneys, preters and the urinary bladder.

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Animation and photography show the construction and function of the human skin; how it protects us from our environment and regulates the temperature of our bodies; importance of care and cleanliness in preserving the natural beauty and health of the skin is emphasized.

5. THE HUMAN THROAT

Shows the anatomy and functioning of the throat as a passage for air and food, its defense mechanisms, and how both air and food are diverted into their proper channels.

6. OUR FEET

Animation and photography show the construction and function of the human foot, both as a weight carrier and as a means of locomotion.

7. HOW THE RESPIRATORY SYSTEM FUNCTIONS

The air passages and their functional purpose fully explained. Exchange of carbon dioxide and oxygen within lungs is shown as is exchange of these gases within the body tissues. Mechanism of breathing, action of ribs and diaphram are shown by elaborate animated dia-

8. HOW TO AVOID MUSCLE STRAINS

What causes muscle strain and how to avoid it is shown by explaining the action of the muscles in conjunction with the lever action of the bones and their joints. Correct and incorrect application of leverage principles as regards body movements demonstrated by animated drawings and live action.

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NEW BRAY CATALOG

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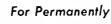
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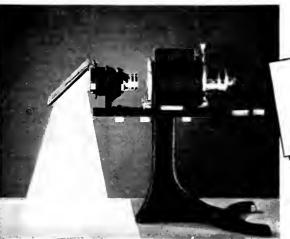


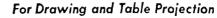




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Mirror reflects the image onto a notebook or paper directly below. Image is clear and sharp for easy tracing. Divisible objective can be removed and standard microscope objectives used, if larger images and higher powers are desired.



The whole class can view a living specimen at one time. Special air space insulation in the object stage makes it possible to observe living material for long periods.



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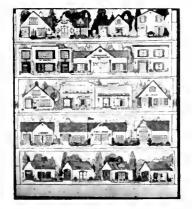
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A Distinct Aid in Visual Education

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For Grades 1 and 2, Complete \$1.50, postpoid.

The children "visit Phonicsville", peer into a window: if the child recognizes the initial sound he finds, and can use it in a word, he is permitted to open the door where he finds another surprise! This inexpensive, ingenious little game will do wonders in improving every phase of the primary reading program.

Also THE BULLETIN BOARD PRIMARY CARD UNIT, an aid to primary reading, language, social science, 85 card strips in set. \$2.75, postpaid.

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STEVE SEARS, ACE ANNOUNCER, by Wm. B. Levenson, Assistant Superintendent of Schools, Cleveland (Station WBOE). Fictionalized account of radio broadcasting. Grades 7-10. Postpaid, \$2.50.

THE KING COMPANY
4609 N. Clark St., Dept. S9, Chicago 40, III.



NAMED OFFICERS for 1948-49 are (1 to r) Merriman Holtz, president; Hazel Calhoun, 1st vice-president; Roa Kraft Birch, 2nd vice-president; and Keith South, secretary-treasurer.

1300 Attend NAVED Meeting

★ The National Association of Visual Education Dealers, nationwide family of retail companies who specialize in educational films and equipment for schools, churches, community and industry, held its annual convention in Chicago last month. Merriman Holtz, Portland. Oregon was elected president.

Other officers who will guide the association are Hazel Calhoun, Atlanta, Georgia, who is first vicepresident: Roa Kraft Birch of Milwaukee, second vicepresident; and Keith South, Minneapolis, who was elected secretary-treasurer.

Directors elected at the convention were Tom Roberts, Chicago; E. K. Stoeppelworth, St. Louis; Lawrence Saltzman, Montclair, N. J.; Ralph Haile, Cincinnati; and Linwood Beacom of Mexico.





FEATURED PERSONALHIES at the NAVED convention were (left) Louis DeRochemont, noted producer, and retiring NAVED president, Olson Anderson,

University Film Producers Hold Second Annual Meeting

♦ University film production departments throughout the country were well represented at the University Film Producers Association second annual conference, when nearly fifty delegates met from August 23-27 at Douglas Lodge, in Itasca State Park, Minnesota

Naming two major purposes in adopting a constitution, the delegates agreed that UFPA should first, serve as a central source of information for educational institutions, and second, provide a means of sharing ideas on the various activities involved in the production and distribution of photographic and audiomaterials.

Screening and criticism of twentyfive recent university film productions, as well as round table discussion of such problems as script preparation, cinematography, editing, laboratory processes, and music, highlighted the week-long conference.

Dr. Don G. Williams of Syracuse University was elected president for the next two years, while Mr. P. M. Stallings, University of Minnesota, and Vernon Putnam, University of Iowa, were chosen vice-president and secretary. Retiring officers are Harris Moore, University of Southern California, president, and Don Williams, secretary-treasurer.

First Radio Institute Held in Nurnberg Court Scene

♦ A report to SEE & HEAR directly from the E & CR Division, OMGUS in the American occupied zone of Germany tells that the Education and Cultural Relations echelon is now set up in Nurnberg. A 5-day educational radio institute was held

The Editors of SEE & HEAR bring you the highlights in

NEWS of the MONTH

in August within the Palace of Justice, the first of its kind in Germany.

The courtroom in which the war crimes were judged was the scene of this historic event in a-v education abroad! The headphones and instantaneous translation facilities were thus available to the members of the institute. Charles P. MacInnis and Dr. Lowdermilk of the U. S. Office of Education were among the U. S. representatives in charge of arrangements. Copies of See & Hear were put to good use at the conference,

Carl H. Milam Pays Tribute to Memory of C. R. Reagan

♦ The sudden passing last month of C. R. Reagan, founder president of the Film Council of America and a visual education pioneer who was also first president of the National Association of Visual Education Dealers was a profound shock to his many friends and admirers. He will be sorely missed in the work of the Film Council in which he played such a constructive role.

No finer tribute was paid to Mr. Reagan than that received from his good friend Carl Milam, a member of the FCA Board of Trustees and librarian of the United Nations. Mr. Milam said "FCA will be his monument and it must be worthy."



NAVED LADIES GET-TOGETHER TEA at the National Audio-Visual Conventions in Chicago last month was in charge of this charming group of official hostesses: (top row, l to r) Mrs. Margaret Ostrom, Mrs. Adolph Wertheimer, Winifred Tower, and Mrs. Tom Roberts. (front row, l to r) Mrs. Harry Eller, Mrs. Chester Cooley, Mrs. Ellsworth Dent, Mrs. William Kruse, and Mrs. Oliver Wilton. (Lepley & Joswick photo)

Motion Picture Commission Announces Final Meeting

♦ According to Dr. Mark A. May, Chairman of the Commission on Motion Pictures of the American Council on Education, the final meeting of the Commission will be held in New York City on September 25th. At this meeting the Commission is expected to release research materials and educational specifications to be used in developing films in the fields of democracy, music, art and high school mathematics. Ten to fifteen topics are proposed in each of these fields. These materials are to be made available to film producers without charge, and may be secured, after release, from the Commission on Motion Pictures, 333 Cedar Street, New Haven, Connecticut, where the Commission has its headquarters at Yale University.

The educational specifications to be released to film producers contain a statement on: (1) The educational problem to be dealt with, (2) the audience for whom the film is intended, (3) the objectives to be attained, and (4) the subject matter content to be covered. The Commission itself does not engage in film production activities, it hopes to interest established film producers in developing its specifications into classroom films.

Young America Films Now Renting Via Ideal Pictures

♦ Schools, churches and community groups are now able to rent all Young America films from any one of the eighteen local offices of the Ideal Pictures Corporation, according to a joint announcement made by Ideal and Young America Films. Ideal offices located in eighteen principal cities will carry a sufficient stock of Young America titles to serve all customers in their respective areas. Such a rental operation has been made possible by the purchase by Ideal of a large number of duplicate prints of every film listed in the Young America catalog.



EFTA DISCISSIS THEINIOTIS AND PROBLEMS RELATING TO THE CIRCLEMION OF AUDIO-VISIAL MATERIALS" with Ford L. Lemler, University of Michigan, presiding. Also on the panel were C. R. Clakes, Ralph J. Del Coro, Godfrey Elliot, W. Robert Fulton, Sandia P. George Heloise Griffin, John R. Hedges, Chester Lindstrom, M. Brunson Motley, William I. Rogers, E. C. Waggoner, and Floyd E. Watt.



FITTCHVI METHODS OF USING AUDIO-VISUAL MATERIALS was the panel in charge of Louis S. Goodman. City College of New York. Also serving were Mary Aceti, Richard C. Brower, J. Bruce Buckler, Stephen M. Corey, C. E. Costley, Robert E. deKieffer, Ellsworth C. Dent, Robert Kneckel, W. C. Meierhenry, R. Russell Munn, Willis R. Reals, Alvin B. Roberts, David E. Strom, V. L. Tatlock and Abraham H. VanderMeer.



INSTITUTION AT PRODUCTION OF AUDIOA/ISLAY MATERIALS ON A NON-PROFIT BASIS was discussed by Chairman Lee Cochtain. University of Iowa, and panel members Roger Albright. J. R. Bingham, Beyerly Dean Kenneth Edwards, Rev. B. B. Fisher, David Goodman Harris Moore, David Noss, H. W. Schulze, Harry C. Spencer, Larry Sherwood, Don Williams, and Paul R. Wendt

CONVENTION REPORT

Fifth Annual EFLA Conference and Election Held in Chicago

♦ The Educational Film Library Association, holding its Filth Annual Conference at the Hotel Sherman in Chicago on August 7th, has announced new officers of the association for the coming year. J. R. Bingham, director of Association Films (YMCA Motion Picture Bureau) was re-elected president of EFLA. Marguerite Kirk, director of Libraries, Films and Radio, Board of Education. Newark, New Jersey, was elected vice-president. Dr. Edgar Dale, Ohio State University, was elected secretary.

Other members of the EFLA Board of Directors are L. C. Larson, Indiana University, Walter Wittich, Wisconsin University, Francis Noel, California State Department of Education, Virginia Beard, Cleveland Public Library, and R. Russell Munn. Akron Public Library. Miss Kirk, Miss Beard and Dr. Dale are newly elected members of the Board.

McClusky Is DAVI President Following Corey Resignation

♦ F. Dean McClusky, formerly first vice-president of the NEA Department of Audio-Visual Instruction, has been elevated to the presidency upon the resignation of Stephen M. Corey.

Dr. McClusky is associate professor of Education and Director of Audio-Visual Instruction at the University of California in Los Angeles. He played a leading part in organizing DAVI in 1923 and he has continued to be very active in DAVI activities and allairs. His term of office as president expires in June, 1949, which was the scheduled expiration date of Dr. Corey's term of office.

Dr. Corey's resignation was prompted by his leaving the University of Chicago to accept a position at Columbia University as Professor of Education and Director of the Horace Mann-Lincoln School of Experimentation. In submitting his resignation, he stated that he believed the presidency should be reserved for persons who are devoting full time to the audio-visual field. Corey's resignation was accepted with deep regret and he was com-

mended for his splendid leadership of DAVI. He will continue to serve as a member of the DAVI Executive Committee.

Midwest Forum Group Elects Orlin D. Trapp as President

♦ Orlin D. Trapp, Visual Education Director, Waukegan, Ill., is the new president of the Midwest Forum, one of the oldest organizations in existence devoted to the furtherance of visual education. The group met at Chicago's Sherman Hotel in conjunction with sessions of the Film Council of America, Educational Film Library Association and the National Association of Visual Education Dealers.

The new vice-president of the Forum is Verne Stockman, Michigan Central College, Mount Pleasant, Michigan, Joseph E. Dickman, Encyclopedia Britannica Films, Inc., Wilmette, Illinois was reelected secretary-treasurer.

Rumors that the Midwest Forum might dissolve alter this meeting were spiked at the opening session of the group. Plans for reorganization or amalgamation with one of the other audio-visual groups were tabled.

According to Joseph Dickman "the Midwest Forum will continue to serve a distinctive function not encompassed by any other organization by virtue of the fact that emphasis is placed on the active participation of school administrators other than those concerned only with the administration of audio-visual programs."

It was also announced that the policy for the coming year will involve a concerted drive to enlist the support of school superintendents in the midwest not already active in the organization. Plans for the next annual meeting will be announced at a later date.

ORLIN D. TRAPP





ASSENDENCE AND SUPERVISIO, AN AUDIO VISUAL PROGRAM was a featured FILLY topic chairmaned by L. C. Boerlin, Pennsylvania State College, and discussed by S. L. Alkire Rev. George Ammon, Thomas H. Boardman, M. McCabe Day Joseph Dickman. Hoyt Galvin, Gordon C. Godbey, Elizabeth Golterman. J. W. Grimmon, Rita. Hockheimer George Mslutne, Vernon McKown, Clifford D. Miller, Charles Schuller



COMMENTY Est of Albio Vistar Materials is of growing importance and EFTA panel members, led by R. Russell Munn, Akron Public Library, were as follows: Virginia Beard, J. R. Bingham, Patricia Blair, J. Margaret Carter, Fen Chatwin, Louis Goodman, Paul Gratke, H. B. Jackman, H. L. Kooser, Bertha Landers, Bruce E. Mahan, Richard Scalock, Robert Schacht, Susan Simiall, Ernest Tiemann, and Thurman White.



THE EVENING GENERAL SESSION FLYTERED "THE EXPLRES LOOK AT LEMS" and the speaker standing is Floyde E. Brooker, U. S. Office of Education visual aids chief Chairman was Robert H. Schacht, University of Wisconsin, Other resource panel members were Mary Aceti, Patricia Blair, Ellsworth C. Dent, Kenneth Edwards, William Hockman, L. C. Larson, and Raymond Spottiswoode, Saturday Review of Literature.

★ The daily lives and customs of a typical Chinese family of the middle class are visualized in the new Julien Bryan film Perping Family which is pictorially reviewed in the scenes on this page. This simple narrative is in the factual mood of Mr. Bryan's other recent films on peoples of various family, and one of his best.

Young China learns to write.

"Peiping Family"

A NEW JULIEN BRYAN FILM

Grandmother It u in "Peiping Family"

Peiping Family will serve many screens in schools, churches and among community groups, and achieves a sense of sympathetic understanding for the Chinese people without sacrificing the authentic quality which distinguishes many of Mr. Bryan's documentary films.

The world within the microscope.



A typical scene in the middle class Chinese home of the Wu Jamily.



Shopping in Peiping: Mis. Wie purchases vegetables from a street peddler.





Luncheon time in the Wu home Pictures courtesy International Film Foundation.



FILM EVALUATIONS

How To Write A Term Paper (10 min) B&W or Color. Coronet Instructional Films.

♦ A courageous try at originality in classroom films has been made in this film in which a "first person" attempt is made to identify the camera with "you", the person in the audience.

"You" borrow a pencil and you sit down to write out your assignment. The problems of selection of topic, research, field trips, organization of material and the final writing of the term paper are touched upon. The chief point the film makes for the student is that careful planning pays off.

In the film after the boy decides to write on "airport traffic" he goes to the library, checks the encyclopaedias and card catalog, makes his bibliography and draws out some magazine articles and books. Then he makes a field trip to the airport and visits the control tower. Some very good documentary lootage is included in the airport sequence which gets the film out of the classroom and adds variety and interest. Evali ation: A very useful film which achieves the student's viewpoint, has sound motivation and good suggestions on reference work and writing.

SCOTLAND: BACKGROUND OF LITERATURE (10 min) Color. Coronet Instructional Films.

SUBJECT: Scottish literature and historical landmarks.

♦ The beauty of the Scottish landscape has helped the producer create an interesting motion picture on a decidedly inanimate subject. The camera lingers over the high misty crags where the "stag at even drank his fill." and captures the beauty of the lakes and helds and ancient sites which Scott and Robert Burns described to the world. We see the castle where Mary Stuart was imprisoned, the homes of Burns and Stevenson and many other historic sites.

The burden of the film is carried on the sound track, which under ordinary circumstances is not good, however *Scotland: Background for Literature* is in a sense an illustrated lecture on Scottish literature and is very beautifully illustrated indeed.



EFLA Conference audience watches preview of "Where Will You Hide". (Photo by Bob Hall)

"Where Will You Hide?"

A COLOR FILM PUTS THE WORLD'S BIGGEST QUESTION

Annual Educational Film Library Conference in Chicago last month saw and discussed the new EB film Where Will You Hide? during the climactic evening session "The Experts Look at the Films". They found that this film asks the world's biggest question in a mood of impending terror and destruction but that it provides no answer except the improbable one of "union now."

HERE ARE ITS MAJOR POINTS

Where Will You Hide? if you let the next war come, is the question dramatically posed by this animated color film. Essentially adult in presentation and pace, this picture points out three major truths: 1) There are no atomic secrets—nature reveals her processes to all in due time. 2) There are no known defenses against atomic bombs. 3) To even attempt to guard against the importation of A-bombs would in effect make us a police state.

Artistically this picture will inevitably be compared to *Boundary Lines* and *The Brotherhood of Man*. It lacks the exquisite artistry of the former and the deft, light touch of the latter. One cannot help but wish that Where Will You Hide? were more cinematic—that is, that there was more animation and less still pictures. These are minor objections.

PREPARATION CAN GET DISCUSSION

In the concluding sequences the film reminds us that, while in previous wars America has been safe behind her various barriers, in an atomic and germ war we will all be defenseless. There is a suggestion that the UN as it is presently constituted may not be strong enough to enforce world peace. The thought of world government is implicit throughout Where Will You Hide?

The urgency of the subject is so great that one can only hope that Where Will You Hide? will be widely used not only with adult community groups but with thoughtful senior high school groups in advanced current events classes. It should never be used without preparation to stimulate post-showing discussion. That is its principal value and, at once, its greatest drawback.

In preparation for the best use of Where Will You Hide? the teacher or group leader might profitably preview the scientifically factual Atomic Energy (EBFilms), the historical

presentation of atomic development as shown in *Atomic Power* (MOT), and the provocative little nine-minute discussion picture *One World on None*. All of these pictures could be used to advantage in a step by step presentation of the overall problem.

Both the content and the somewhat unconventional ending, in which a compelling eye and pointing fingers are fixed upon the audience, are likely to start plenty of discussion. The film's chief weakness is the fact that it touches upon so many aspects of the world situation that confusion is likely to result unless the teacher or group leader is prepared to focus attention on constructive points and to suggest good follow-up materials and meetings.

Animated art in "Where Will You Hide?"



Film Council in Annual Meeting

L. C. Larson Elected Chairman of the Board of Trustees

★ L. C. Larson was elected chairman of the Board of Trustees of the Film Council of America at its first annual meeting held August 8 in Chicago's Hotel Sherman as a leatured part of the Audio-Visual Convention.

Larson, who is director of Audio-Visual Instruction at Indiana University, succeeded Stephen M. Corey, hist chairman of the FCA Board, who led the Council's first year of activities during which its membership swelled from three to more than 100 community film councils throughout the United States.

At the same time Corey was elected vice-chairman of the Board for the coming year, and Arthur H. Motley, president of Parade Magazine and an FCA Trustee, was named to the Board's executive committee, to serve along with Larson and Corey, Mrs. Aline Legg, administrative secretary of the FCA for the past year, was elected secretary-treasurer of the board of 1948-1949.

At the meeting of the Film Council's Senate, made up of the eight constituent—member-organizations, Larson was elected president of the Council. His election by the Trustees makes him the principal administrative executive of the FCA. The Board of Trustees of the FCA is the administrative body of the council, while the Senate is the legislative body composed of the member organizations.

Following Larson's election as president, William F. Kruse, vice-president of United World Films, was named chairman of the FCA Senate, and Mrs. Patricia Blair of the American Library Association, was elected its secretary-treasurer.

The Trustees meeting was attended by Dean Bruce Mahan of the extension division of the University of Iowa; F. G. Lowrey of the University of Tennessee; Mrs. Emily Taft Douglas; Dr. Herman B. Wells, president of Indiana University; and Mrs. Blair, who represented Carl E. Milam, director of the United Na-



IN MEMORIAM: Founder president C. R. Reagan of the Film Council of America who passed away in Paris this summer is shown in a characteristic pose at his office.

tions Libraries, in addition to Motley, Larson and Corey.

The Board also formally voted the election of Glen Burch as executive director of the Film Council. Burch's appointment had been announced in June. Under the leadership of Larson and Burch an extensive program of development for the coming year was authorized by the Board. Increased services to local councils, and reports informing community groups how to put films to work in community discussions and group meetings will highlight this fall's activities, Burch said.

"The Film Council is on the way." Larson told the trustees after his election. "Nothing can stop its progress towards the realization of its goals of using film materials for the general welfare of all peoples."

The film council's meetings were attended by more than four times as many participants as last year. A discussion program for community film council leaders was attended by more than 200 members of councils from Massachusetts to Honolulu.

Delegates from more than 30 local councils participated in the meetings and elected five of their number as delegates and members of the FCA Senate. The new members, who represent all of the local councils, are Mrs. Kay Williams of Stamford, Conn.; Victor Brotherhood of the Honolulu Film Council; Gerald Cauble of the Athens (Georgia) Council; Claude Lemmon of the Salt Lake City Council, and John Paidar, president of the Chicago Film Council.

Delegate-members of the FCA Senate will have votes in the deliberations of the Senate, just as the delegates to it from the constituent member organizations.

"The Feeling of Hostility"

Film Board of Canada Presents Excellent Behavior Subject

★ In the filmic mood of its predecessor, The Feeling of Rejection, this new National Film Board of Canada picture, The Feeling of Hostility, presents a case of study of a girl from childhood to young adulthood. This second episode in the useful Mental Mechanisms Series will prove widely useful among social service and welfare groups, in college classes and among adult film forum and discussion groups.

The Feeling of Rejection lent itself to use with professional workers but this second film may be more widely used in group therapy as a means of opening the psychological pores. Clare, the principal character, is taken through a lonely, frustrated childhood, adolescence and into a professional career.

The producers were fortunate in their casting, especially in the children who enact their parts believably and with skill.

THE STORY IN PICTURES



At the age of four, Clare lost her father through a fatal accident. He mother devotes herself to the child resolving to protect her from life' blows. Clare feels her loss.



Clare's mother has needs of her own for affection and support. She remarries. The stepfather is to Clare an intruder, taking from her some of the mother's love, upon which she depends so much. So love becomes for Clare something unsafe, even painful. She loved her father—he left home. Her mother found a new love.



Clare is sent to a private school beyond her family's means. In her eyes, her schoolmates are rich and she is poor. Lacking things that her little friends have, she finds that she can gain the respect of others and the approval of the teacher only by excelling in class.



At college, Clare, an excellent student, is made editor of the college paper. She wins the respect of students and faculty, but continues to find her chief satisfaction in excelling, in defeating others. Her fellow-students feel her lack of warmth in social relations.



Baby brother is another intruder taking till more of her mother's attention. The world seems a very hostile place. Clare, used to the over-indulgence of her mother, feels that anything less is lack of affection for her. Had her parents been more observant, they would have noted her growing resentment.



Clare devotes her time to writing a play. A playwright friend offers to look it over. Clare's successes bring back her mother's adolescent dreams and she takes the playwright's attention. Clare resents this but does not dare compete with her mother since for her to compete is to destroy. She destroys the play and will write a novel.



Clare at twenty-five i apparently a happy and surcessful executive. However, those who know her at all well see a cold and solitary individual with many acquaintances but few friends. She herself feels vaguely the emptiness of her life. How had it come about that she had developed such personality traits?

SOURCES OF MATERIALS LISTED IN THE INVENTORY

Ā

Academy Films, 844 Seward St., Hollywood

Academy of Motion Picture Arts & Sciences. 9038 Melrose Ave., Hollywood 46, Calif.

A. F. Films Inc., Room 1001, 1600 Breadway, New York 19, N. Y.

Amalgamated Pictures Inc., 451 N. La Cienega, Los Angeles, Calif.

American Cancer Society, 350 Fifth Ave., New York 1, N. Y.

American Library Association, 50 E. Huron, Chicago 10, Ill.

Associated Film Artists, 30 N. Raymond Ave., Pasadena 1, Calif.

Association Films (YMCA Motion Picture Bureau) 347 Madison Ave., New York 17, N. Y.: 19 S. LaSalle St., Chicago 3, Ill.; 1700 Patterson Ave., Dallas 1, Texas; 351 Turk St., San Francisco 2, Calif.

Athletic Institute, 209 S. State St., Chicago, Ill. Audubon Society, National Headquarters, 1000 Fifth Ave., New York 28, N. Y.

Australian News & Information Bursau, 636 Fifth Ave., New York 20, N. Y.

В

Bailey Films Inc., 2044 N. Berendo St., Hollywood 27, Calif.

BIS: (see British Information Services)

Board of Missions, Methodist Church, Department of Visual Education, 150 Fifth Ave., New York, N. Y.

Erandon Films Inc., 1600 Broadway, New York 19, N. Y.

Bray Studios, 729 Seventh Ave., New York 19, N. Y.

British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.; 39 S. LaSalle St., Chicago 3, 111.; 907 - 15th St., N.W., Washington 5, D. C.; 310 Sansome St., San Francisco 4, Calif.

С

Carl F. Mahnke Productions (see Mahnke, Carl F.)

Castle Films, 30 Rockefeller Plaza, New York 20, N. Y.; 135 S. LaSalle St., Chicago 3, Ill.; Russ Bldg., San Francisco 4, Calif. (Note: Castle Films is the contractual agency for sale of U.S. Govt.-produced motion pictures. For rental or loan of these productions, apply to your local state college or university film library, or to the U.S. Department of Agriculture, Office of Motion Picture Services, Washington 25, D. C.)

Cathedral Films, 1970 N. Cahuenga Blvd., Hollywood 28, Calif.

Cathedral-SVE (see SVE)

Civil Aeronautics Administration-Castle (see Castle)

Coronet: Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill.

Creative Arts Studios, 1223 Connecticut Ave., H.W. Washington 6, D. C.

Curriculum Films, Inc., R.K.O. Bldg., New York 20, N. Y.

Curriculum-Jam Handy (see Handy, Jam) D

Dudley Pictures Corp., 9908 Santa Monica Blvd., Beverly Hills, Calif.: 501 Mad#son Av., New York 22, N. Y.

Ε

Eastin Pictures Co., P. O. Box 598, Davenport, Iowa; Colora lo Savings Bank Bldg, Colorado Springs, Cola.: Temple Court Bldg., Chattanooga, Tenn.

Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

Falcon Films, 44 W. 46th St., New York 19, N. Y.

Federalist Films, 491 Bleeker St., New York City, N. Y.

Film Classic Exchange, Fredonia, N. Y.: 265 Franklin St., Buffalo, N. Y.

Film Studios: Film Studios of Chicago, 135 S. LaSalle St., Chicago 3, 111.

Film Publishers, 25 Broad St., New York 4, N Y

Films Inc., 330 W. 42nd St., New York 18, N. Y. Sales offices in Chicago, Portland and other principal cities.

Films of the Nations, 55 W. 45th St., New York 19, N. Y.

Franco-American A-V Ds: Franco-American Audio Visual Distribution Center, 934 Fifth Ave., New York 21, N. Y.

Frith Films, P. O. Box 565, Hollywood 28, Calif.

G

Gateway Productions Inc., 40 Fremont St., San Francisco 5, Calif.

Grubbs, Harry, 6060 Sunset Blvd., Hollywood 28, Calif.

H

Handy, Jam. Organization, 2821 E. Grand Blvd., Detroit 11, Mich. (check local Redbook for nearest branch office)

Handy & Harman, 62 Fulton St., New York

Harry Grubbs (see Grubbs, Harry)

Heidenkamp: Heidenkamp Nature Pictures, 538 Glen Arden Dr., Pittsburgh 8, Penn.

Hawley-Lord, 61 W. 56th St., New York 19, N. Y.

Hoeller, Paul, Productions, 6121/2 S. Ridgley Dr., Los Angeles 36, Calif.

Housing & Home Finance Agency-Castle (see Castle)

ī

Indiana University, Extension Division, Bureau of Audio Visual Aids, Box 42, Bloomington, Indiana.

Information Films, 145 W. 21st St., New York City 11, N. Y.

International Film Bureau, 6 N. Michigan Ave., Chicago, Ill.

International Film Foundation, 1600 Broadway, New York 19, N. Y.

Jam Handy (see Handy, Jam)

Johnson-Hunt Productions, 1133 N. Highland Ave., Hallywood 38, Calif.

> Consult Your Dealer for Preview Schedules

 Most of the audio-visual materials listed in this Fall Inventory are available through your local or regional audio-visual dealer. Consult him for previews, prices and rental information. All prices listed are subject to change without notice.

Knowledge Builders, 625 Madison Ave., New York 19, N. Y.

Library Films Inc., 25 W. 45th St., New York 19, N. Y.

M

Mahnke, Carl F., Productions, 215 East Third St., Des Moines 9, Iowa

March of Time, Forum Edition, 369 Lexington Ave., New York 17, N. Y.

McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18, N. Y.

Modern Teaching Aids, 41-17 Crescent St., Long Island City, N. Y.

N

National Film Board of Canada, 400 W. Madison St., Chicago, Ill.; 620 Fifth Ave., New York 20, N. Y.

New Age Release, 245 W. 14th St., New York City 11, N. Y.

Paul Hoeller (see Hoeller, Paul)

Pennsylvania State College, Audio Visual Aids Library, State College, Penn.

Popular Science: Popular Science Publishing Co., Inc., 353 Fourth Ave., New York 10, N. Y.

Post: Post Pictures Carporation, 115 W. 45th St., New York 19, N. Y.

Fratt & Whitney Aircraft, Division of United Aircraft Corporation, East Hartford 8, Conn. R

Religious Film Association, 45 Astor Place, New York 3, N. Y.

Riethol Productions, 1776 Broadway, New York City, N. Y.

S

Sack Amusement Enterprises, Film Exchange Bldg., Dallas, Texas

Scandia Films, 220 W. 42nd St., New York 18 N Y

Simmel-Meservey, 321 S. Beverly Drive, Beverly Hills, Calif.

Sterling Films, 1186 Broadway, New York 1, N. Y.

SVE: Society for Visual Education Inc., 100 E. Ohio St., Chicago 11, Ill.

Т

Teaching Film Custodians, 25 W. 43rd St., New York 18, N. Y.

Twentieth Century Fund, 330 W. 42nd St., New York 18, N. Y.

USDA: U. S. Dept. of Agriculture, Office of Motion Picture Services, Washington 25, D. C.

USDA—Castle (see Castle)

United World: United World Films, Inc., 445 Park Avenue, New York 22, N. Y.

University of Wisconsin, Bureau of Visual Instruction, Madison 6, Wis.

Viking Pictures: Viking Picture Corporation, 115 E. Huron St., Chicago 10, Ill.

Vocational Guidance Films Inc. (see Mahnke,

Weiss, Louis, Motion Picture Co., 4336 Sunset Blvd., Hollywood 27, Calif.

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

Primary Grades

Aesop's Fables (9 filmstrip séries, totaling 240 frames) Color. Sale: \$33.50 set: \$4.40 each. Modern Teaching Aids.

• Nine color filmstrips, each one retelling an Aesop fable in color pictures and simplified vocabulary. For primary grade supplementary reading. Titles: The Evil Spider; The Foolish Donkey; The Greedy Dog: The Lion and the Goat; The Loud-Mouthed Frog: The Mean Old Elephant; The Mouse Who Boasted: The Silly Rabbit; and The Woll in Sheep's Clothing.

Animal Friends Series (8 filmstrips, varying lengths) B&W. Sale: \$3. each; \$21.60 set. Encyclopaedia Britannica Films.

• Instructive presentations of familiar animals including The Horse; Three Little Kittens; Black Bear Twins; Goats; Gray Squirrel; Shep—The Farm Dog; Elephants; and Common Animals of the Woods.

Animals of the Forest 2-part filmstrip; each part, \$2.50. Sepia, Creative Arts.

• A charming, two-part story of Golden Fawn, the Little Deer, supplies the continuity for the presentation of the animals of the forest. In addition to presenting interesting and authentic data, the teacher may correlate the materials in these films with other teaching in building desirable concepts relating to cleanliness, obedience, discipline, family relations, industriousness, and perseverance. Part I—Pictures the deer, rabbit, beaver, bear, squirrel, fox, and gopher. Part II—Pictures the opossum, porcupine, chipmunk, mink, raccoon, moose, badger, bat, and field mouse. Scripts included.

Animals 'Round the World (45 frames) Color. Sale: \$5. Popular Science.

• Teach-O-Filmstrip presents two elementary school children who investigate animals in various parts of the world. Shows correct identification; meaning of protective coloration; types of natural habitats; ways in which animals are useful to man.

Children of Many Lands Series (8 filmstrips, varying lengths) B&W. Sale: \$3. each; \$21.60 set. Encyclopaedia Britannica Films.

• Charming youngsters from other lands and other times including Eskimo Children; Navajo Children; French-Canadian Children; Colonial Children; Mexican Children; Children of Holland; Children of Switzerland; Children of China.

Circus (36 frames) Color. Sale: \$6. Creative Arts.

 Shows the arrival of the "Greatest Show on Earth," and all the preparations for the elaborate performance—the animals as they are fed, groomed and "dressed" for their acts; the performers rehearsing and making up for their part in the show. Script included.

Eskimos of Alaska (4 filmstrip series, totaling 100 frames) Color. Sale: \$13.95 set; \$3.95 each. Curriculum—Jam Handy.

• Four filmstrips in natural color, explaining in detail the year-round life of the Eskimos at Unalakleet, Alaska. Shows daily life, including food, shelter, clothing, occupations, transportation, and amusements. Primary grade vocabulary level. Supervised by Fred-

FILMSTRIPS

for all grade levels and group use

crick Machetanz, lecturer and author of books on Alaska. Titles are: Summer Days; Hunting and Fishing in Summer; Winter Days; and Hunting and Fishing in Winter. Includes teacher's manual.

Fun on the Slide (33 frames) B&W. Sale: apply for price. Simmel-Meservey.

• The slide is a speaking character who demonstrates how "sharing" benefits all. By taking turns, there is more time for everyone to play; behind certain safety rules there are well-founded reasons.

Child Psychology Series

Child Cooperation and Sell-Discipline Series (6 filmstrips) All b&w. Produced by Simmel-Meservey, Inc. and distributed by the Society for Visual Education, Inc. Titles are as follows:

Jimmy Didn't Listen (26 frames) B&W. Sale: \$2. SVE.

• A cartooned presentation of the importance of neatness and orderliness. Emphasizes the value of listening carefully to all instructions, and of putting material away in its proper place immediately after use.

The New Book (27 frames) B&W. Purchase: \$2. SVE.

• In a series of cartooned frames, a book tells his own story of the good and had things that have hoppened to him in the hands of children. Teaches proper regard for the property of others.

School Ground Discoverer (21 frames) B&W. Sale: \$2. SVE.

 A solution to the constant problem of untidy school grounds. Shows the student that if he is to be proud of the neat appearance of his home, school, and community, he must accept part of the responsibility of keeping them clean and attractive.

Share the Ball (32 frames) B&W. Sale: \$2. SVE.

• A group of small children, each wanting to play with a ball by himself, learns an important lesson in democratic living: The distinction between "ours" and "mine." Cartoon style of presentation.

Share the Sandpile (26 frames) B&W. Sale: \$2. SVE.

 Two little boys playing in a sandpile get involved in a quarrel. The Teacher arrives on the scene to offer suggestions for happy, cooperative playing. Cartoon technique used throughout.

Working Together (23 frames) B&W. Sale: \$2. SVE.

 Teaches the advantages of cooperative work and play by showing how three children, after quarrelling over ownership of a house they are planning to build, discover that no one of them can build it alone, and that they must work tagether. Golden Secret (50 frames) Color. Sale \$6. Creative Arts.

• This legend deals with a mythical kingdom where the soil layers are of gold, silver and copper. The boy hero becomes concerned about the loss of the golden soil and goes to a wise man for advice. The magic sceds which the wise man gave the boy are planted and the next fall the grain grown on the farm of the boy's father wins first prize at the king's fair—the king's best farm. Script and Teacher Notes included.

Holiday Series: Set One (4 filmstrips) Color, Sale, \$15, set. Young America.

 A new seties of 4 filmstrips in color on the origin and significance of Columbus Day, Hallowe'en, Thanksgiving, and Christmas, Holiday Series: Set Two (4 filmstrips) Color. Sale: \$15 set. Young America.

• Another set of 4 filmstrips in color on the crigin and significance of Lincoln's Birthday, Valentine's Day, Washington's Birthday and Easter.

The Horse (36 frames) Sepia. Sale: \$2.50. Creative Arts.

• The importance of the horse through the ages is depicted, showing all types of horses in the various roles they have enacted as partners at man in work, play and adventure. Two script versions are available: one in story form, the other in expository form.

How Man Travels (9 filmstrip series, totaling 250 frames) Color. Sale: \$33.50 set; \$4.40 each. Modern Teaching Aids.

• Nine filmstrips in color showing vehicles and transportation machines used in man's daily work. Designed for social studies in primary grades, with graded vocabulary by Ruth Quinn. Titles are: Airplanes at Work; Busses at Work; Freight Trains at Work; Harbor Boats at Work; Ocean Ships at Work; Passenger Trains at Work; Roadbuilders at Work; Trailers at Work; and Trucks at Work. Teacher's manual included.

Mother Hubbard's Slidefilm Cupboard Series (8 filmstrips) B&W. Sale: \$36. incl. 3 manuals. Jam Handy.

• Teaching of reading is greatly facilitated by this series of eight filmstrips produced in close collaboration with E. M. Hale & Company, publisher of workbooks of the same title. Created to stimulate and hold interest; enables first graders to understand and follow directions; stimulates faster reading and facilitates management of groups.

Susan and Peter Visit Grandfather's Farm
"Primary Health Series filmstrip of 38 frames) Color. Sale: \$4.50. SVE.

 Color filmstrip to make understandable those factors which aid children in growth,
 (CONTINUED ON THE NEXT PAGE)

NEW FILMSTRIPS

developing strong bones and teeth, gaining weight, and remaining healthy. Susan and Peter travelled to the farm where their height and weight are checked through a cummer vacation period. Point of comparison is their association with farm animals who follow similar growth cycle.



Wark and Play With Janet (6 filmstrip semes, totaling 150 frames) Color. Sale: \$22.50. set; \$3.95. each. Curriculum—Jam

· Six filmstrips in natural color for suppleentary reading in the primary grades. Each inmstrip provides visual and vocabulary interial for the study of one aspect of life in the home and community. Includes teacher's manual. These are: Janet's Birthday Cart: Janet's Ducks and Geese; Janet Helps Mother: Fun On a Picnic: Janet Visits a Dairy Farm: and Making Gingerbread Bays.

School Series Filmstrips

• A colorful series of 7 filmstrips, available in silent versions (with manuals) or in sound slidefilms (with 78 rpm records). Produced Ly Cathedral Films and distributed by Society for Visual Education, Inc. and visual education dealers.

Bike Behaviar (approx. 30 frames) Sound or Silent. Color. Sale: Sound \$7.50. Silent \$5. Cathedral-SVE.

· What not to do on a bicycle. Sufety rules presented so they will "take" and stick.

The Boy (approx. 30 frames) Sound r Silent. Color. Sale: Sound, \$7.50. Silent, \$5. Cathedral-SVE.

Based on a true story of a

therless boy who lives in the wilderness with his father and sister. When the father rem irries, the new stepmother gives the boy such love and devotion that he grows up to Lecrome one of the most important men in ur history. The young hero's name is Abe

How the Birds Got Their Color (approx. 30 from s) Sound or Silent. Color. Sale: Sound, \$7.50. Silent, \$5. Cathedral-SVE. Once upon a time, according to the filmstill, all Linds were tray and even their

thers a uldn't tell them apart. Finally the in ther linds took paint linushes, and colors 't in the rain! .w. and painted all the little

The S. V. I

The Society for Visual Education, Inc., religious 2" x 2" slides and 35mm. filmsti strips, the Society also makes available religious leaders rely on S.V.E. as a centr

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educational filmstrips in the S.V.E. Picturol range in subject matter from Reading Readiness to highly technical material for use in advanced . All were visualized under the supervision of iding educators. Additions to the library are onstantly. Completed material is kept current.

us filmstrips cover the entire range of Bible from the origin of our Scripture to the martyr-Paul.

S. V. E.

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ficant contribution to educational methodology S.V.E. textbook films, which correlate with the ks of leading publishers. Through the combinathe printed page and projected pictures, the assimilates and retains a substantially greater of the textbook information,

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NEW FILMSTRIPS

The Little Cloud (apprex. U frames) , and or silent. Color. Sale: Sound, \$7.50. Cilent, \$5. Cathedral SVE.

 By means of a story it out a little laid who wants to help man, and whose word is reflected as a beautiful rainbow after he does so, the filmstrip teaches very young children how clouds are formed and how they do help man by bringing water to thirsty crops and fields.

The Little Star That Got Lost (approx 40 frames) Sound or Silent. Color. Sale: Sound, \$7.50. Silent, \$5. Cathedral SVE.

 The story of a naughty little star who disobeys his elders and as a result gets into trouble. Before long he repents his mistake and learns to mind, as all good little stars and children should.

The Mighty Hunters (approx. 30 frames) Sound or Silent. Color. Sale: Sound, \$7.50. Silent, \$5. Cathedral-SVE.

 A fantasy tale designed to acquaint children with the stars in general, and the "Big Dipper" in particular. Tells the story of four Indian brothers who go bear hunting, and chase their quarry even when the bear tries to escape up into the sky.

The Raggedy Elf (approx. 30 frames) Sound or Silent. Color. Sale: Sound, \$7.50. Silent, \$5. Cathedral-SVE.

 While telling the story of a once miserly elf, the filmstrip points up the moral that those of us who lead generous rather than selfish lives are actually the happiest.

Intermediate Grades

Chicago-The City (55 frames) Color. Sale: \$5. Creative Arts.

 Portrays Chicago, the second largest city in the United States, relating the city of today to its past and its geographical location. Strong emphasis is placed throughout on the people who make up the city of the present. Characteristic sections of the city and its many cultural institutions are also highlighted to leave a lasting impression. Script and introduction included.

Chicago—Transportation (35 frames) Color. Sale: \$6. Creative Arts.

 Presents in vivid color the combination of rail, waterway, highway, and air facilities which make Chicago the transportation center of the United States. The film pictures the speed and efficiency with which this giant junction of commerce functions in distributing produce, livestock and manufactured articles to the entire world. Script and introduction included.

The Country Doctor (63 frames) Sale: \$2.50. Creative Arts.

• The first of a projected series which personalizes the important pursuits of everyday Americans. Depicts seven days in the life of a typical country doctor. Portrays in a realistic manner the way in which these quiet humanitarians of our era go about their work. Script included.

County Agent (51 frames) Sale: \$2.50. Creative Arts Studio, Inc.

• Made under the supervision of the Department of Agriculture and a Land Grant (CONTINUED ON THE NEXT PAGE)

NEW FILMSTRIPS

College, this factual film shows a bunty agent at work—how he performs his many duties as an arm of the Agricultural Extension Service. The documentary picture sequence, teacher notes and script, combine to make a teaching tool well suited to classroom and adult groups. Could supplement "Growth of Democracy" films.

Electricity (49 frames) B&W. Sale: \$\(\) with manual. SVE.

• Recent addition to SVE Basic Science Series of textfilms made to correlate with the Row, Peterson & Company Unitext of the same title. Also easily used with other text books or any basic science text. Discusses early experiments with electricity, negative and positive charges; current, circuits, wet and dry cells, generators. Everyday general uses of electricity illustrated as well as special uses such as X-ray. Questions included in filmstrip.

The Growth at Democracy Series B&W. Sale: \$2.50 each. Creative Arts.

- Seven informative filmstrips on the history, structure, and functions of our government created to give the pupil a basic understanding of what democracy means and what it does for the individual. Includes:
- 1 Our Democratic Government (43 frames) with Script
- Department of the Interior (54 frames) Script, Introduction and Teacher Notes
- Department al Commerce (59 frames) Script, Introduction and Teacher Notes
- 4. **Department al Agriculture** (61 frames) Script, Introduction and Teacher Notes
- Past Office Department (52 frames) Script, Introduction and Teacher Notes
- 6. **Department of Treasury** (53 frames) Script, Introduction and Teacher Notes
- Gavernment for the People (45 frames)
 Script and Teacher Notes

Haw to Use an Encyclopedia (51 frames) E&W. Sale: \$3. Popular Science.

• Teach-O-Filmstrip prepares children for encyclopedra use by presenting real class-room situation involving four children and a litrarian. 51 frames combine original photographs, drawings and blowups from book pages. Produced in cooperation with World Book under supervision of Dr. David J. Goodman. (Includes guide).

Intermediate Science (9 filmstrip series, totalling 250 frames) Color. Sale: \$33.50. set; \$4.40, each, Modern Teaching Aids.

 Nine filmstrips that answer many remmon questions about the solar system, the earth

Scene in "Parts of a Flowering Plant"





A frame fram "Our Earth is Maving"

and living things. Titles are: What Is the Sky?: Haw Our Earth Began; About Our Earth; Our Earth is Maving; Our Changing Earth; The Beginnings of Life; Animals of Long Ago; Man of Long Ago; and Parts of a Flawering Plant. Teacher's manual included.

Mount Vernon (35 frames) Color. Sale: \$6. Creative Arts.

• The beautiful home of our first president as it was during his lifetime. Frame-by-frame commentary enables the teacher to supply authentic information similar to that provided by the official guides at Mount Vernon. Valuable supplementary material for use with the "Growth of Democracy" films. Script and introduction included.

The Nature of Democracy Series (7 filmstrips)
Color. Sale: Apply for price. Jam Handy.

• A series of seven discussional filmstrips, in color, covering the rights, privileges, duties, and obligations of every citizen living in a democracy. Each strip constitutes a lesson unit, and the entire series is accompanied by a teacher's manual covering suggestions for most effective use. Titles: 1. Demacracy at Wark. 2. Freedom at Religion. 3. Equality Befare the Law. 4. Taking Part in the Government. 5. Freedom af Expression. 6. Education. 7. By and Far the People.

Our American Heritage Series (6 filmstrips, totaling 280 frames) B&W. Sale: \$19.50. including case. Popular Science.

Make the classroom a permanent Freedom
Train with this series to enrich the teaching
of democracy. Teaching Guide included.
Titles are: The Birth of Our Freedom; Freedom's Faundation; Freedom's Pragress; Freedom Taday; The Vacabulary of Freedom;
The Literature of Freedom. Produced by the
Reader's Digest.

Regional Geography—The United States (6 filmstrips, varying lengths) B&W. Sale: \$3. \$16.20. set. Encyclopaedia Britannica Films.

• To accomplish understanding of geography, these filmstrips provide overall appreciation of U.S. regions including The Northeastern States: The Southeastern States: The Southwestern States: The Middle States: The Northwestern States; and The Far Western States.

Using Numbers Series (16 filmstrips, varying lengths) B&W. Sale: \$3. each; \$43.20. set.

• Teaching of arithmetic motivated by selfuntained units such as: Counting to 5; Caunting to 10; Reading Numbers to 10; Writing Numbers to 10; Caunting by 10's to 30; to 50; to 80; to 100; Caunting Irom 10 to 15; 15 to 20; Writing Numbers to 100;

Counting from 20 ta 40; from 40 ta 100; Reading Numbers ta 50; to 100; Working With Numbers ta 100.

Washington. D. C. (47 frames) Color. Sale: \$6. Creative Arts.

 Unusual and interesting pictures take the pupil to places of interest and beauty in our national capital. Good supplementary material for use with the "Growth of Democracy" series films. Includes script.

High School Level

PHYSIOLOGY—BIOLOGY

The Human Body Series (8 filmstrips, varying lengths) B&W. Sale: \$3. each; \$21.60. set. Encyclopaedia Britannica Films.

• 8 self-contained teaching units making up a complete slidefilm series on the human body including The Heart & Circulation; Digestian of Foods, Foods and Nutrition; The Eyes and Their Care, etc.

HOME ECONOMICS

Bread 35mm filmmstrip (48 frames) Sale: \$2. SVE.

• Manual included contains valuable information on nutrition and food preparation. Tells the entire story from the harvesting of the wheat through the different processes until the bread is made. No technical details.

Canned Vegetables, Fruits, and Juices (48 frames) Sale: SVE.

 Manual included, with valuable information on nutrition and food preparation.

Nutritian Series (3 filmstrips, approx 50 frames each) B&W and Color. Sale: \$2. b&w; \$5. color. NFB-SVE.

- Canning Step by Step presents basic fundamentals.
- Freezing Fruits and Vegetables shows how to freeze two vegetables—corn and broccoli—and two fruits, strawberries and peaches. Gives complete information on process of freezing foods.
- The Eternal Triangle calls attention to those foods which are basic to each of our three meals.

PHYSICAL SCIENCES

Algebra Series (7 filmstrips, approx. 45 frames each) B&W. Sale price: \$21. set in case; \$3. each. SVE.

 Vivid photographs and original diagrams help make concepts and terms more meaningful to students in this series of filmstrips on algebra. Mastery test concludes each subject. Titles completed to date: Introduction to Algebra; Graphs; Formulas; Introduction to Signed Numbers; Addition and Subtraction of Signed Numbers; Multiplication and Division of Signed Numbers; Introduction to Equations.

Faundations of Chemistry Series (10 recently revised filmstrips, approx. 60 frames each) B&W: Sale: \$27.50. set in case; \$3, each. SVF.

• Ten filmstrips providing basis for concise conception of basic chemical terms, utilizing series of new pictures and diagrams familiar to the chemistry student. Class participation encouraged through questions appearing at regular intervals; plus mastery test at end of each strip. Titles are: Carbon and Its Oxides; Chlorine and Its Camponents; Fire and Fuels; Laws and Theories; Nitragen and Its Campounds; Oxygen and Hydrogen;

In electrolysis of trine (NaCI), the molecule of salt dissociates into sodium (Na) ions and chlorine (CI) ions.

Animated diagrams help clarify chemistry fundamentals in this (ilmstrip scene (SVE)

Water; The Atmosphere; Facts and Laws; Sulphur and Its Compounds.

Plane Geometry Series (12 filmstrips, approx. 45 frames each) B&W. Sale: \$33. set in case; \$3. each. SVE.

 Series covers most important areas of plane geometry, giving beginning mathematics student visualization of geometry as a practical subject to many occupations and trades. Includes vivid photographs and original diagrams all within experience of learner. Includes questions at intervals and mastery test at close of each strip. Titles are: Introduction to Plane Geometry: Base Angles and Experimental Geometry: Basic Triangles: Introduction to Demonstrative Geometry: Similar Polygons; Loci; Introduction to Circles: Parallel Lines and Transversals; Quadrilaterals; Congruent and Overlapping Triangles: Common Angles and Tangent Circles; and Areas.

Water Life Series (417 frames in 7 filmstrips)
Color. Sale: \$43.50 for series. Jam Handy.

■ Seven discussional slidefilms in color, organized into 24 teaching units, for the study of water life. Planned for elementary science classes but also useful for general science and with high school biology classes. Fresh and salt-water life; structure and habits of plants and animals; their relation to environment and their importance to man is shown.

SOCIAL STUDIES

How to Conquer War (revised edition—177 frames) B&W. Sale: \$5. Federalist Films.

● The question of international police; the functioning of the UN in comparison with the League of Nations are just two of the topics

included in this filmstrip which plainly says:
"World Federation or Perish!" Specify Forum
or Classroom editions.

National Parks Series (2 filmstrips, 35 frames each) B&W (with manual). Sale: \$3, each. SVE.

 Bryce Canyon National Park begins with two maps showing Bryce in relation to Grand



Axiom 2. If equals are added to equals, the results are equal.

Scene from "Plane Geometry Series" (above)

NEW FILMSTRIPS

Canyon and Zion National Fark. Shows in detail park features.

• Zion National Park familiarizes the goog raphy of this area. Brief history of discovery ond development, main points of interest.

Through China's Gateway Series (5 filmstrips in sound or silent versions, approx. 60 frames each) B&W. Sale: \$12.50. set of 5, silent, with manuals; \$37.50. set complete with 5 16-inch, 33½ rpm recordings; \$2.50. each silent with manual; \$7.50. each sound (with record). SVE.

• A Visual Workshop release of an outstanding new series written and produced to present a thorough, impartial, and contemporary study of China today. Story and recorded narrative narration with each filmstrip are by Pearl S. Buck, noted novelist on China. Titles are: In the Chinese Manner (China's rich heritage); China's Children (Everyday activities); Food for China (Why starvation in China?); A Nation of Scholars (China's students work for democracy); and China's Tomorrow.

The World—Past & Present Series (5 filmstrips, 60 to 73 frames) B&W. Sale: \$3. each. SVE.

 Authoritative filmstrips for high school level from the Education Extension Series of the University Museum of Philadelphia. Titles included are: Men of the Old Stone Age;
 Men of the New Stone Age; Ur of the Chaldees in the Time of Abrabam; Joint Expedition to Ur of the Chaldees (Mesopotamian expedition and discoveries); The Egyptian Mummy.

From SVE's "World-Past and Present Series"



SPORTS AND PHYSICAL EDUCATION FILMSTRIPS

Beginning Tennis (5-part sound slidefilm series, totaling 267 frames) Sale: \$10.50 b&w; \$29.75 color; supplemented with 60-page instructor's guidebook and set of 5 student booklets. Athletic Institute.

• Comprehensive basic lessons on tennis fundamentals. Begins with game's history and evolutionary development, then proceeds by detailed diagram and keyed photographs through each basic fundamental, concluding with general playing rules. Supervised by Harry (Cap) Leighton, teaching professional. Made available at cost of reproduction to schools nationally.

Highlights of Basketball (59 frames) B&W. Sale: \$2. SVE.

• History and development of the game of basketball, highlighting events such as the

NCAA Tournament which keynote the national season. Emphasizes present day playing rules.

The Story of Baseball (67 frames) B&W Sale: \$3. SVE.

• The story of Ameri a's national sport with sidelights on some of the all-time "greats" who contributed to its development and popularity. Coverage includes historical facts such as the first curve ball, the early 4 sided bat, gloves for both hands, and Baseball's Hall of Fame.

CHILD WELFARE

Maternal and Child Welfare Series (3 filmstrips in color) Sale: \$5. each with manual. National Film Board—SVE.

• These color filmstrips on maternal and child welfare subjects produced by Canada's National Film Board are exclusively distributed in the U.S. by the Society for Visual Education. Titles are: Ferninine Hygiene (34 frames); Introducing Baby (58 frames); and Nine to Get Ready (51 frames).

What Would You Do? (30 frames) B&W. Sale: apply for price. Simmel-Meservey.

• Temper in children is a problem to all teachers. Filmstrip shows two children who do things together but react differently. Points up situation for discussion without moralizing.

GENERAL SOURCES

British Information Services filmstrips: write for complete new 1949 listing of 25 filmstrips averaging 26 to 66 frames each. 11 others are available from SVE (see source list for address of both sources).

United Nations Film & Television Section, Lake Success, New York, offers filmstrips on current problems in world relations.

Hughes Educational Kits, consisting of $\boldsymbol{\alpha}$ three way approach to elementary arithmetic instruction, are valuable to elementary teachers. Demonstration color cards, manual, charts and filmstrip make up the kit unit. 31 color cards present a number disc on one side and facts in multiplication and division pertaining to the number on the other side. There are also 15 filmstrips titled Adding by Endings, Columnar Addition, Addition Simple Facts, Common Fractions, Decimal Fractions, and the Percentage System. Address Mary M. Hughes. Washington, D.C. or write Paul Brand, distributor and a-v dealer in Washington for further details.

Intergroup Relations Series (8 filmstrips)
B&W. Sale: \$24 for series. Film Publishers.

• Materials and methods for eliminating intolerance in the community through individual and group action are presented in this filmstrip series. Treating our neighbors with respect and consideration is shown as the best way to insure our personal happiness and to maintain our heritage of democracy. Titles include: How to Be Happy and Free; To Secure These Rights; Free to Be Different; Forward All Together; The House of God; American Religious Holidays; It's Up to You and Man, One Family.

MOTION PICTURES

New Films for School and Community

Primary Grades

The Baby Rabbit Films (1) min each) E&W. Sale: \$33. Anniviously of \$40. each it all three sulfits are ordered. Gateway Froductions line.

• I Wanted Red Wings—Bacy Rappet wishes for a mas and their regrets it. Carrot Pie—Bai: Rabbit gets a tummy a me from eating in the arrot pie he was supposed to take • Mr. Groundhog. I Love to Make Music-Bary Rabbit helments Minor Duck who likes a suppose and play his flute. Pledge

rampose songs and play his flute. Pledge
Allegiance to the Flag is worked into the
rasing sequences.

Care al Art Materials (10 min) B&W Sale: \$40. Young America.

 Animated film designed for primary grades. Promotes Letter care and handling if such common art tools as brushes, paints, scissors, paste and glue.

"Care of Art Materials" is visualized



Impossible Map (10 mm) 'Clor. Sale: 3"5. Naturnal Film Board of Cimada.

• Pictures different types of maps and their distortion. Globe pictures, and different attempts to get a true flat map. Grapefruit and turnip used as models with maps created by shang and tracing continents. Good animation. Cleverly reveals the problem of the flat map and its distortion. Summary statement: the only true map is the globe.

Judy Learns About Milk (10 min) B&W. Sale: 146 Young America.

 An explanation of our milk supply for principly grades. Judy visits her unders farm and learns how hows are kept tlean and marked.

"Judy Learns About Milk" in this film



Snakes Are Interesting (10 min) Sale price: \$85. color or \$45. b&w. Associated Film Artists.

• Beginning and ending with children and their interests the film provides a common sense approach to the subject. Planned for the upper elementary and junior high school level as the children and teachers themselves acted as "collaborators." Photography and script by Murl Deusing, Curator of Education, Milwaukee Public Museum.

Snookie: the Adventures of a Black Bear Cub (10 min) Sale price: \$85. Color only. Associated Film Artists.

• Whimsical but wholesome story of a lovable but naughty black bear cub. Primary version and regular version for upper levels. Murl Deusing, Curator of Education, Milwaukee Public Museum, photographed, narrated and edited this story.

Three Fox Fables (10 min) Sale: \$45. Encyclopaedia Britannica Films.

• Like "The Hare and the Tortoise" the film belongs to the series "Photo Fables" and Lrings to life the Aesop stories of the fox and his encounters with a crow and a piece of cheese, a stork, and the proverbial bunch of grapes. Remarkable live animal photography took more than a year's work by Lynwood Chace, well-known naturalist and photographer.

We Ga to School (11 min) Sale price: \$90. color or \$45. b&w. Coronet.

• Teaches the child entering school what he can expect from the school; and what the school expects from him. Helps children with the tremendous adjustment to the new environment. Frederick G. Neel, Head, Department of Education, Canterbury College, Collaborator.

Intermediate, Junior and Senior High School

THE FINE ARTS

Artisans of Florence (20 min) B&W. Sale: £100. International Film Foundation.

 Pictures a city family of artisans living and working together on ceramics, sculpture, leather tooling, jewelry designing.

Brush in Action (10 min) Sale: \$50. International Film Bureau, Inc.

• Various types of watercolor brushes are shown, and techniques of use are illustrated. Stresses need for using brush as a drafting tool and using the largest flat brush which the surface will allow. Artist does a complete watercolor with a large flat brush. Round brush used on second watercolor.

Drawing With a Pencil (10 min) Sale: \$45. Encyclopaedia Britannica Films.

 Theodore Kautzky, well-known artist in the field of pencil drawing, demonstrates effective techniques to be used in the completion of a scene: an old Colonial New England stone building. Preliminary thumbnail sketch-

es made from various angles, with the best reproduced as the final large drawing, show the artist's striking arrangement of values.

French Tapestries Visit America (30 min) Sound. Color. Rental, \$50. Purchase, \$250. Falcon Films.

• A study of five centuries of the French tapestry weaver's art, as exemplified by the magnificent collection of tapestries recently loaned by the French Government to the Metropolitan Museum of Art, New York, and the Art Institute of Chicago. Commentary, written by Meyric Rogers of the Art Institute, is narrated against special background score of early French music.

Henry Maare (30 min) Sound. Rental, \$35. Purchase, \$200. Falcon Films.

• A discussion of the famous "Shelter" drawings as well as the sculpture, of Henry Moore, perhaps the greatest of contemporary British artists. Narration includes some comments by Mr. Moore himself.

Il Pagliacci (30 min) Sound. Color. Apply for price. Amalgamated Pictures Inc.

• Arias are sung in the native tongue preceded by English dialogue which explains and sets the scene. Maesto Thomas Peluso, who conceived and directed the picture says that it was not necessary to change the music or the arias in any way. Produced at Hal Roach Studios.

Liszt Concert (9 min) B&W. Sale: \$25. Post.
• Features the pianist, Gyorgy Sandor, and includes two world favorites, "Liebestraum" and "Sixth Hungarian Rhapsody."

Pianist Gyorgy Sandor in "Liszt Concert"



The Living Gallery (24 min) B&W. Sale: \$50.
National Film Board of Canada.

• Portrays the courses and activities of the Toronto Art Gallery and demonstrates what happens when a gallery adapts its resources to community needs.

Medieval Architecture (20 min) B&W. Sale: \$45. United World.

• The development of architectural form and line, as illustrated in the notable feudalcastles of the Loire Valley, in France.

Music and Architecture Through the Ages (20 min) B&W. Sale: \$90. United World.

• A French production but with American tarration. Shows how the development of musical instruments and instrumentation parallels the evolution of art and architectural forms.

Paris—City of Art (11 min) Color & B&W.
Sale: apply. Simmel-Meservey.

• The first color interiors of the Louvre; views of Montmartre artists at work; representative buildings and architecture such as Sacre Coeur, Notre Dame, the Pantheon, etc.

Rembrandt (2 reels) Rental: \$9. per day, \$18. per week. Sale: \$135. Film Classic Exchange

• The film is 'The History of Painting," with an English narration. It was made with the cooperation of the Holland government. The film deals with the origin of art itself, to drawing, the foundation of graphic art, from prehistoric times to the year 1661 when Rembrandt finished his masterpiece, "Drapers' Guild."

What is Modern Art? Color. Sale: Apply Ior price and time. Riethof Productions.

 A discussion of the pros and cons about modern art, this film shows the paintings of Van Gogh, Picasso, Mondrian, Dali, Miro and others and confronts those who object to modern art with the views of modern artists.

Your National Gallery (10 min) B&W. Sale: \$45. United World.

• A motion picture tour through the National Gallery showing the priceless paintings, sculpture and tapestries. Rembrandt, Rubins, Renoir, Gainsborough are some of the great masters shown together with some of America's immortals

FOLK ARTS & CRAFTS

Biography of the Motion-Picture Camera (20 min) Sale: \$60. A. F. Films, Inc.

• Shows the historical development of photography, still and motion. Muybridge experiment, Edison's early work, including the kinetoscope, nickelodeon, are given excellent and interesting treatment.

Fiddle Dee Dee (4 min) Color. Sale: \$19.75. International Film Bureau.

A Norman McLaren film showing thousands of combinations of color flowing swiftly across the screen to the tune of "Listen to the Mocking Bird."

Folk Dances—American Square Dance (10 min) B&W. Sale: \$45. Color, \$90. Coronet.

• Relates the square dance to social dancing, teaches the positions of the dancers in relation to the calls and defines terms used in square dancing. Ample review of fundamentals. Film closes with a sequence of "Take a Little Peek."

Hand Industries of Mexico (10 min). Color. Sale: \$90, Coronet.

Hand industries handed down from generation to generation are pictured. Excellent photography shows the techniques and the finished product involved in making silver jewelry, decorated tile, rough tile, lacquer work, and pottery.

Handwrought Silver (25 min) Color. Sale:
apply for price. Handy and Harman.

 A technical film produced for jewelry and metal working classes demonstrates each step from preliminary selection of materials and tools to the soldering on of the base and the final polishing.

Hen Hop (4 min) Color. Sale: \$19.75. International Film Bureau.

 A lantasy on barn dance music. To the first dance tune simple geometric elements build themselves up rythmically into the shape of a hen.

How to Make Lantern Slides (20 min) Color. Sale: \$135. Indiana University.

• Shows the actual technique of glass slide preparation. Portrays the preparation of the following 3½ x 4 slides: silhouette, translucent paper, typewritten, ceramic pencil,

etched alass, polatine dated, pencil slide rayon, and ink.

The Lincolnshire Poacher (4 min) B&W, Saleprice: \$22. British Information Services.

 Animated frawings provide the back ground for this traditional English folksona.
 Score by Hubert Chiford with lyings sung by Dale Evans and a male quartet.

Punch and Judy (22 min) Sale. \$127.50 in color or \$75. b&w. Gateway Productions, lnc.

• Gives a short demonstration of setting up and operating α hand puppet show. Mr. Punch, the star, tells a brief history of puppet tradition from the 17th Century to the present, then an actual show is presented.

Widdecombe Fair (5 min) B&W. Sale price: \$22. British Information Services.

• The traditional English folk song is presented with animated drawings and music by Hubert Clifford. Lyric sung by Dale Evans and a male quartet.

LANGUAGE ARTS AND LITERATURE

Elegy Written in a Country Churchyard (17 min) B&W. Sale price: \$37.50. Eastin Pictures Co.

• A film pilgrimage to the spot immortalized by Thomas Gray in his elegy, which includes detailed pictures of the fine old Church and famous churchyard.

England: Background ol Literature (10 min) B&W. Sale: \$45. Color, \$90. Coronet.

• Ties together pictures of the English countryside, architecture, and famous buildings with appropriate quotations from English literature. Useful in building an impression of the cultural backgrounds out of which many famous works of English literature were inspired.

French Language Films (various titles—from 10 to 30 min) Sale: apply for price or rental terms. Franco-American A.V. Ds.

• Write for complete catolog of 16mm and 35mm sound films particularly suited to French language classes, literature and film appreciation groups. Titles include: Joie de Vivre (20 min), L'Institut Pasteur (20 min), Monnai de France (20 min).

Othello (44 min) Sale: \$75. Eastin Pictures Co.

• In this condensed version of "Othello," a talented English cast—John Slater, Sebastian Cabot, and Luanne Shaw, enact the principal scenes from the play. Both the plot and the atmosphere of Shakespeare's tragic tale are skillfully conveyed.

Scotland—Background of Literature (10 min) B&W. Sale: \$45. Color, \$90. Coronet.

• Through good photography, the viewer may well understand and gain the "feel" for the rugged countryside and the urban developments which inspired men like Scott, Burns, Stevenson, and Defoe to accomplish their great literary works.

Tennyson's Land of Lyonesse (12 min) B&W. Sale price: \$18.75. Eastin Pictures Co.

• Shows the ancient ruins and localities ossociated with the King Arthur legend and introduces other works of Tennyson.

Tierra Mexicana (22 min) B&W. Sale: \$72.
International Film Bureau.

• A Spanish language teaching film with graded commentary. While designed as an

Contract in amprile 1. If no only all the tente areast bloom 1. If no only the last Spendan is living in 1 and 1. Who Makes Words? (1) man 1. 1852.

Side Constitution of the Constitution

• A high a real triggers and arithmetric is particular new word, is not to in mixed, and and the sources of other words, in characters that some including well and the languages, a majoral invented, and a monthers come about through themses in a element or meaning. The drass finally one unless that word derivation is a vital integral tool, not merely an archdomic exercise. To laborator, Viela Theman, Associate Prof. of Education, Northwestern Univ.

BUSINESS AND FINANCE Five films for high school level and general group discussion use

Benny, McGee, Hope, and Bergen; scap box operas, and musical programs. The Hooper national radio poll is explained. Film ends with the dilemma in which the public taste supports the type of radio presentation which is questioned seriously by radio critics. The pros and cons of radio as a communication medium are well handled.

Research for Better Living (22 min) Color. Sale: Apply USDA—Castle.

• Shows examples of the work of the Bureau of Human Nutrition and Home Economics in the fields of food and putrition toutiles and

Below: scene from "Banks and Credit"



Consumer Protection (10 min) Color or B&W Sale: Color, \$90. B&W, \$45. Coronet.

• Illustrates the practical value of consumer services with a comparison of the buying habits of the Whites, who buy everything on the superficial basis of price and appearance alone, and the Kings, who take advantage of the wealth of information available from both government and private consumer services. Collaborator: E. S. Eyster, Chairman, Dept. of Business Ed., Indiana Univ.

Family scene in "Consumer Protection"



MOTION PICTURES

BUSINESS AND FINANCE

Federal Taxation (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

• An outline of the entire system of federal taxation, covering personal and corporate income taxes, excise taxes, and those on luxuries and special services. Graphically correlates each tax with the federal government's efforts to support projects indispensable to our national economy. Collaborator: W. J. Schultz, Assistant Prof. of Business Administration, College of the City of New York.
Using the Bank (10 min) Sale: \$45. Encyclopaedia Britannica Films.

• Film shows the place the community bank plays in our society. Services it renders; safe-keeping of savings and valuables, loaning crossing sequences, making changes

Care of Art Materials (10 min) B&W Sale: \$40. Young America.

 Animated film designed for primary grades. Promotes better care and handling of such common art tools as brushes, paints, spissors, paste and give.

"Care of Art Materials" is visualized



BUSINESS EDUCATION

Building Typing Skill (10 min) B&W. Sale: \$45. Color, \$90. Coronet.

• A portrayal of the importance of relaxation, precise operative control, attention to copy, control of arms and hands, and self confidence in attaining higher speed in typing. Slow-motion photography gives details of skill-building exercises. Valuable for review of experienced typists.

Ready to Type (10 min) B&W. Sale: \$45. Color, \$90. Coronet.

• An excellent presentation of the importance of placement of working materials, machine adjustment, finger exercises, in establishing typing control. The resulting efficiency of two typists is interestingly contrasted.

ECONOMICS OF LIVING (Occupations and Trade)

Bob Galiner, Fishermen's Helper (11 min) Color. Sale price: \$65. Frith Films.

 Bob Gaffner, whose uncle is a fisherman, helps him dry and mend the nets, lace the cork floats and thread the large needles. Many interesting details about the fishing industry.

Bolors (18 min) Color. Sale: \$75. Scandia Films.

- The gates of Befors are opened to show you an inside view of this mighty Swedish industrial plant where war material of unequaled standard and quality is produced.

 Cotton—Picking and Ginning (11 min) Sale: \$75. color or \$45. b&w. Paul Hoefler.
- The story of cotton from the harvest to the mill: picking by hand and machine, gunning, classifying and compressing into bails are shown.

Cotton Planter (11 min) Sale: \$75. color cr \$45. b&w. Paul Hoefler.

- Shows the world areas in which cotton is grown and then unfolds a step by step story of cotton in this country from the time it was introduced here. Experimental methods of planting, weed control, dusting are shown.

 Fashion Means Business (17 min) B&W.
 Sale: \$55. March of Time.
- A consideration of fashion as one of the biggest and riskiest businesses in existence. Shows dressmaking houses from the haute couteriers in Paris and New York to the mass production houses on Seventh Avenue.

John Bull's Own Island (20 min) Sale: \$40. Film Publishers

• Britain's outlook after World War II is portrayed after showing that her past prosperity and world power were built on trade and commerce which were affected by the destruction of much of the merchant fleet and the change from creditor to debtor nation. Future prosperity depends on trade and securing foreign markets. To obtain these, Britain has a flexible, up-to-date, industrial organization, superbly skilled labor force, and a valuable sense of national unity.

Let's Go to Press (12 min) Color. Sale: \$50. Scandia Films.

- Tells the story of the modern Swedish press, its struggle for freedom and its present high standards of efficiency and technique. It also shows the long and complicated procedure of putting out a modern daily paper. Public Relations (17 min) B&W. Sale: \$55. March of Time.
- Tells the story of America's newest gilt adge profession—public relations—which is described as the job of "engineering public consent" for various things: an industry, an idea, a person, a welfare organization such as the National Safety Council.

"Public Relations" tells industry story



Round Trip (20 min) Sale: \$47.50. Twentieth Century Fund.

• A new technique is used to dramatize the answers to—What does foreign trade mean to you? Barriers of space and time dissolve as people from various walks of life throughout the world argue their viewpoints: an American auto worker, a southern farmer, a housewife, a British machinist, a French laborer, and a Mexican farmer. Most of the elements of world trade are introduced, but follow-up discussion is necessary to clear up many of the concepts raised.

Sales Training Films (six titles—from 6 to 13 min). Sale: see list. International Film Bureau.

• Selling Your Personality (11 min) \$100. color or \$50. b&w. A demonstration of

courtesy and right and wrong methods of selling. The Right Approach (6 min) \$75. color or \$37.50 b&w. Importance of using the right opening. Who Threw That Monkey Wrench (8 min) \$90, color or \$42.50, b&w. Mechanics of the Sale, billing, correct information. Telephone Technique (9 min) \$90. color or \$45. b&w. Correct telephone manners and the importance of descriptive vocabulary. Sense into Dollars (13 min) \$125. color or \$62.50. b&w. Descriptive selling and multiple sales together with suggestive selling of merchandise in other departments. Success Story (8 min) \$85, color or \$42.50. b&w. Opportunities for building a permanent career from a start as sales clerk.

University of Flying (17 min) B&W. Sale price: \$37.50. British Information Services.

• Shows how men of all nationalities attend a graduate school which makes test pilots out of already experienced pilots.

Wool—Golden Fiecce (10 min) Sale: \$25.

Australian News and Information Bureau.

• Unusual account of the sheep and wool industries of Australia beginning with the sheep in pasture, treatment for disease, shearing, grading wool, and finally a fascinating experience in the wool market which compares with American tobacco auctions. The magnitude of this industry in Australia is shown.

LABOR RELATIONS (Commercial & Industrial)

Discipline (25 min) Sale: \$35. Castle Films, lnc.

 Part I—Photographic situations illustrate weakness of discipline through fear versus constructive or cooperative talking-it-over discipline. Shows how the giving of instructions can affect discipline and efficiency.
 Part II—Illustrates negative and positive approaches to removing sources of poor work, giving assistance, and directing improved work relationships. Specific, constructive suggestions grow out of typical office work relationship and disciplinary problems.

First Impressions (21 min) Sale: \$24.41. Castle Films.

• Through positive and negative situations, employee-employer or supervisory relationships are shown very dramatically. Positive ways of initial interviewing, starting the employee out right on the job, training on the job, and continuing supervision of the new worker to give a feeling of ease are clearly presented.

It's Our Job (45 min) Sale \$53. Pratt & Whitney Aircraft.

• In typical, straight-from-the-shoulder shop language, with a variety of realistic shop personnel, employer-employee relationships are shown. Such problems as shifting the worker from job to job, breaking in new workers to the job, general shop procedures of discipline, and problems of similar nature are shown.

Sources of These Films

• A keyed list of sources of films listed in these Inventory pages appears on Page 18. Consult your local audio-visual dealer for previews, prices and other information. Write for name of dealer nearest you.

Community Life and Affairs

FILMS INTERPRET OUR LOCAL AND NATIONAL INTERESTS

America the Beautiful (10 min) Apply for price. Color. Teaching Film Custodians.

 A beautiful pictorial appreciation of many aspects of our country.

Books and People (15 min) Color, Sale: \$99. American Library Association.

 The relationship of a wide program of reading to community welfare and cultural growth is shown through suggestions regarding techniques of establishing the small urban, rural, or county library.

Broken Chains (70 min) B&W. Sale or Rent: Apply for terms. Film Studios.

• A feature-length community discussion film, tracing the march of human civilization through the centuries. A thought provoking indictment of man's inhumanity to man, of his lust for power and gold. Strikes against racial or religious prejudice and against suppression of freedom. Endorsed by the Assn. of American Colleges, the film can be used to stimulate a new appreciation of the liberty which is the heritage of every American.

Canine Eyes for the Blind (10 min) Color. Sale: \$75. Harry Grubbs.

• Shows the training of German Shepherd puppies through their first physical examinations to the final intricate training which they receive as they are trained to lead blind people.

The Centre (22 min) Rental: \$3.75. Available for Sale, British Information Services.

• Founded in 1935 by private initiative and with private funds, the Pioneer Health Centre at Peckham, England, is a club designed for families, and while the members of the club enjoy excellent recreational facilities for a small fee, they are actually cooperating in a unique piece of research into social biology. The purpose of the Centre is to study the living structure of society and the directors and staff are biologists who study the pattern of family behavior and its close relationship to mental and physical health. An illustrated booklet of eighteen pages entitled "The Pioneer Health Centre, Peckham, London," is available, free of charge.

The Doctor (10 min) Sale: \$45. Encyclopaedia Britannica Films, Inc.

• Through direct photography, this film shows the work of a community helper, the doctor. Includes such activities as a health examination, preventive medicine—vaccination and immunization, home calls, emergency calls at the hospital, and the hospital rounds.

The Great Spirit of the Plains (20 min) Color. Sale: \$175. Board of Missions—Methodist Church.

- A sympathetic picture of the Oklahoma Indians, this shows the work of the Methodist Church among them helping them overcome many of their fears and superstitions.
 Hearts in Hollywood (17 min) Sale: \$26.67.
 Louis Weiss Motion Picture Co.
- Story of a typical movie-struck girl who, after winning local medals in dramatics, goes to Hollywood to try to get into the movies. The story of her futile attempt, which she shares with countless other girls each year, ends with her failure to get into the movies

for well described reasons and her ultimately finding hapiness in other ways.

The Junior Citizen (22 mm) B&W. Sale: \$90. Gateway Productions.

• Shows how our school children are guided year by year to learn cooperation, to appreciate the many cultures that contribute to our civilization and to gradually assume the esponsibilities of community life. Subject natter divided into four parts: Sharing a Common Understanding, Fitting Into Our Economic Life, Conserving Our Natural Resources, Conserving Our Human Resources. Lobstertown: Story of a Community (20 min) Sound. Sale: \$75. Films, Inc.

• Shows people living together in a lobster fishing town of 175 people. Pictures the small community at play, at school, at worship, at work, so that the viewer observes how basic problems of democratic living are met. Longest sequence shows the men of the village engaged in the principal occupation—lobster fishing.

Make Way for Youth (20 min) Sale: \$60 Association Films.

• The picture develops the idea of how one community, following a neighborhood scrap in which one youth lost his life, developed a community recreation and social center plan presided over by a Youth Council with eenage delegates from all youth serving organizations. The actual steps of how the Youth Council secured community support in getting community recreation for themselves is developed.

Our Town Builds an Airport (35 min) Sale: \$165.49 color or \$43.26 b&w. Civil Aeronautics Administration—Castle.

 The need for an airport is described, a committee is formed and this film shows in detail the story of how the citizens of the town succeeded in getting their airport built.

The Policeman (12 min) B&W. Sale: \$25.
National Film Board.

• Produced for younger children, this film views the work of a police force through the eyes of a lost child. The policeman is shown giving directions, helping a blind man across the street, and seeing that cars are not parked beside hydrants. Emphasis is placed upon the fact that the police do not make the laws but work for the people to see that the laws are enforced.

The Postman (17 min) B&W. Sale: \$50. National Film Board.

 An interpretation of Canada's postal system for youngsters. Letters are followed from a corner mail-box to the post offices where stamps are cancelled and mail is sorted and locked into canvas bags to be transported by train, boat or plane.

Power Behind the Nation (17 min) Color.

Apply to local State Savings Bonds Offices.

• This sequel to America the Beautiful has been contributed as a public service by the Motion Picture Association of America and Warner Bros. Pictures. It shows the magnificent power of the United States—power in men, machines, science, invention, technical skills and rich natural resources.



Visualize your own "State Legislature"

Radio Broadcasting Today (19 min) Sri \$55, March of Time.

 Through fascinating photography, the likes and the opinions of the listening public are illustrated through flashbacks of top flight radio performances, including the comedians

Benny, McGee, Hope, and Bergen: scap box operas, and musical programs. The Hooper national radio poll is explained. Film ends with the dilemma in which the public taste supports the type of radio presentation which is questioned seriously by radio critics. The pros and cons of radio as a communication medium are well handled.

Research for Better Living (22 min) Color. Sale: Apply USDA--Castle.

 Shows examples of the work of the Bureau of Human Nutrition and Home Economics in the fields of food and nutrition, textiles and clothing.

Search for Happiness (17 min) B&W. Sale: \$55. March of Time.

 Points out symptoms of social decay such as crimes of violence, increase in mental illness and divorce. The film blasts at fortune tellers and radio programs which exploit people's troubles. The film presents many of man's foibles but offers no constructive sugqestions.

State Legislature (22 min) Sale price: \$180. color or \$90. b&w. Academy Films.

• Shows how a law is passed in the state legislature. A typical bill is introduced atter visualization of the research and study preceding: readings, hearings, committee action, debate and voting are shown in detail. Closing sequences show adoption of the law, its challenge and review before the State Supreme Court and a decision upholding its constitutionality.

T-Men of the Treasury Department (17 min) B&W. Sale: \$55. March of Time.

• A factual report on this important government agency, made with the cooperation of the Treasury Department.

Scene from "T-Men of the Treasury Dept."



MOTION PICTURES

COMMUNITY LIFE

This is Tomorrow (10 mm) Lease: Teaching Film Custodians, Inc.

• An excellent case study of the modern community. It traces the growth of living from Revolutionary days to the present, stresses steps taken currently to alleviate slum hazards with well-planned outlying communities.

Wisconsin Makes Its Laws (30 min) Color. Rental and Sale Apply: University of Wisconsin, Bureau of Visual Instruction.

• A complete photographic and sound document of the social processes by which needs for laws arise through pressure groups and are brought to the attention of the state legislature. Complete story of how the proposed law is discussed, introduced, referred to committees, given public hearings, engrossed, voted upon, and is signed or vetoed by the governor and tested before the Supreme Court. Actual photographs of legislators, committees, state officials, state offices and state capitol building, senate and assembly chambers. Film story concerns Bill No. 100A, an imaginary bill to prevent forest fires in Wisconsin

CONSERVATION

Conservation Road: Story of Cur Natural Resources (20 min) Sale: \$75. Films, Inc.

• The story of man's handling of resources in our country is told from the time of the laissez-faire, "grab it now" days to the present. The problem of wasting resources and steps now being taken to replant, replenish, restock, and regulate our many resources including rivers, soil, forests, coal, game and wild life, are shown.

The Living Earth Series 4 16mm, color films. Sale. \$90. ea. Encyclopaedia Britannica Films. (See Reviews)

• These four one-reel color films are meant to create a widespread awareness of one of the world's most pressing problems—the wasting away of land through faulty conservation. Individual titles of each 10-minute subject are: "The Birth of the Soil." "Arteries of Life," "This Vital Earth," and "Seeds of Destruction." While each subject tells a complete story in itself, the series covers the balance between plant life, soil and animal life with scientific accuracy.

Soil Resources (Our) (10 min) Sale: \$45. Encyclopaedia Britannica Films, Inc.

Excellent description of how soil is formed how sand and wind, freeze and thaw, the work of lichens and running water, break rooks apart so that plants can take root and build up humus. Through animation the four great soil groups of the United States and the world are located and described in terms of their man cultivated crops and natural cover.
 What is Soil? (10 min) Sale: \$40. Films, Inc.

• Through the experiences of a young lad, Boldy, the viewer explores the composition of soil, the circumstances which actually make for soil formation; namely, erosion, freezing, both as they occur in nature and as they are duplicated through Bobby's simple experiments. Good interpretation of temperature and moisture changes which break up soft rock into soil.





This new Coronet film shows how we go about "Building an Outline"

The Learning Experience

BASIC STUDY SKILLS

Building an Outline (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

• As students in the audience watch Jim carefully outlining in preparation for a history report, they learn not only the mechanics of outlining, but also come to understand that this process of reducing reference material to an organized list of logically ordered ideas is a practical, time-saving study help. Collaborator: Wm. G. Brink, Professor of Education, Northwestern University.

Find the Information (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

• Teaches students how to find reliable information quickly through a study of many widely used indexes. Covers use of a standard library card file and other general references such as "The Reader's Guide", "Who's Who", "World Almanac", etc. Collaborator: John J. DeBoer, Professor of Education, University of Illinois.

How to Judge Authorities (10 min) Color or R&W, Sale: Color, \$90, B&W, \$45. Coronet.

• A film lesson in knowing what to believe and what to learn. Bill, a high school student, encounters a puzzling conflict between statements of two "authorities". Unlike most students, he considers the "internal evidence" or each author, the experience from which each speaks, and the evidence of his own experience to reach a sound intelligent decision on which of the two is most likely correct. Collaborator: Wm. G. Brink, Prof. of Education, Northwestern Univ.

How to Judge Facts (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

• Designed to help students establish a judicious mental attitude toward fact-finding. Shows how to guard against platitudes, false analogies, assumptions, and double

A scene in "How to Judge Authorities"



meanings. Collaborator: Wm. G. Brink, Prof. of Education, Northwestern Univ.

How to Write Your Term Paper (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

• Complete coverage of this basic study skill, including choosing the term paper topic, research and reference techniques, note-taking, outlining, and actual writing. Unique presentation considers the students in the audience as the principle characters in the film. Collaborator: Wm. G. Brink, Prof. of Education, Northwestern Univ.

Why Punctuate? (10 min) B&W. Sale: \$40. Young America.

• Orientation films for the upper Elementary and High School level; purpose is to motivate interest in the study of punctuation.

TEACHER TRAINING

Better Schools for Rural Wisconsin (29 min) Color. Rental and Sale. University of Wisconsin, Bureau of Visual Instruction.

• A documentary film built around the actual experiences of teacher and pupils as they live in a typical Wisconsin, one-room rural school, and in modern central schools located in Cobleskill and Middleburgh, New York. The film reveals the typical one-room rural school as today inadequate to meet educational needs, in contrast with the central school, located in an open rural area which more completely meets educational responsibilities. All teachers, pupils, school officials, town officers, and adults shown in the film are authentic participants in the situations shown.

Children Growing Up with Other People (30 min) B&W. Sale: \$95. BIS—United World.

• A companion piece to **Children Learning** by **Experience**, this shows children and adults adjusting to each other. Many situations with children of all ages are described. Good for educational psychology and for use with teacher training and parent groups.

Children Learning by Experience (40 min) B&W. Sale: \$125. BIS--United World.

• Excellent documentary type picture showing children learning to do many things through real life experience. Well suited for use with teacher training or parent groups.

Counseling — its Tools and Techniques (20 min) Sale: \$200. in color or \$100. in b&w. Carl F. Mahnke Productions.

· Shows the teacher trainee what tools and

techniques to use in counseling and how to use them to the best advantage in the most eflective way to get across certain important points. There are 33 other titles available from this source in the Vocational Guidance series in specific fields such as Journalism, Brick and Stone Masonry, Welding and Library Science.

Facts About Film (9 min) Sale: \$50. International Film Bureau.

• Survey of significant facts about proper film care visualized. Effects of poor handling shown. With two sizes of film, 16mm and 35mm, illustrates proper threading, necessity for frequent cleaning of aperture and pressure plates, effects of scratching and cinching of film, need for trequent checking of sprocket holes, etc.

How to Teach With Films (19 min) Sound. B&W. Rental, \$6. per day. Purchase, \$100. Cathedral.

 How to use teaching films in religious education. Shows a complete demonstration in a Sunday school situation, including class preparation, actual film projection, and follow up activities. Provides valuable hints on deriving maximum educational benefits from this powerful medium.

Instructional Films: New Way to Greater Education (25 min) B&W. Free loan or sale: \$50. Coronet.

• This "film about films" demonstrates the educational as well as economic value of using teaching films in the classroom. Also covers the importance of proper selection, integration, and administration of an educational film program under an audio-visual director, and the relative need for accessibility of both basic and specialized film subjects.

Movements of the Tongue in Speech (13 min)
Sound, Color, Sale: \$112, International
Film Bureau

 Looking through the opening in a man's cheek, tongue movements made during the formation of sounds in speech are shown.
 Part I illustrates vowel sounds; Part II, consonants; and Part ffI, a short series of sentences. Useful in understanding and teaching phonetics and the correction of speech difficulties.

The Three A's (20 min) B&W. Sale price: \$44. British Information Services.

 Shows how modern schools take account of Age, Ability and Aptitude to ascertain that the individual student receives the education most suited to his needs.

Triumph over Deafness (20 min) B&W. Rental \$2.50. British Information Services.

• A factual record which uses school case studies, portrays the lonely world of the deaf. The untiring pafience and painstaking devotion of the teachers who train such children to use their vocal cords is emphasized together with their magnificent results.

Willie and the Mouse (10 min) Lease: Teaching Film Custodians.

• The relationship of experimental psychology to modern education and modern class-room teaching techniques is entertainingly and realistically portrayed. A very fine treatment of the existence of individual differences among children and of modern teaching techniques which recognize the differences of interest and learning capacity among children.

PSYCHOLOGY FILMS

Adult and Child Behavior Problems

The Feeling of Hostility (25 min) B&W. Sale apply. National Film Board of Canada.

• The case history of Clare, a child whose lather died, and who becomes first dependent upon her mother, then embroiled in the relationships with a step-father and younger half brother. Clare's losing battle to gain the love she so much needs leads her to emphasize intellectual achievements which at least gain her respect. The film ends with a suggestion that there are places where Clare and others in similar predicaments may get assistance. A discussion trailer is being prepared to accompany this film.

The Feeling of Rejection (23 min) B&W. Sale: \$50. National Film-Board of Canada.

• The case history of Margaret, a 25 year old girl, who is suffering from an inability to assert her own wishes and achieve satisfactory adult independence. The film goes back through many incidents in Margaret's childhood which contributed to her problem and through the guidance of a psychiatrist Margaret begins to understand her feelings and assert herself. A valuable aid in grouptherapy and in parent-teacher education.

Know Your Baby (11 min) Color. Sale: \$75.
National Film Board of Canada.

• Portrays the do's and don'ts in the care of the new baby. Also points out that the baby's constant claims upon the mother's time and attention may be resented by other children in the family and suggests ways of developing interest and participation of brothers and sisters in the new infant.

Social Behavior of Rhesus Monkeys (20 min) Sale: \$52. Pennsylvania State College.

• Edited by Prof. C. R. Carpenter, authority on the social behavior of monkeys and apes, living under natural conditions. Shows rhesus monkeys exhibiting what appears to the untrained observer to be fighting, playing and sexual behavior of a random kind. Explains and shows how this behavior actually

reveals a high degree of psychological adjustment of individuals of the group to one another, making a clear, coherent social organization.

Your Children's Meals (14 min) B&W. Rental. \$2.50. British Information Services.

 Made for the Ministry of Health, this film is a lively and imaginative attempt to make parents understand the rhyme and reason of good eating habits. No ready made solutions are suggested, but the film suggests that parents can sometimes see mealtimefrom the child's point of view.

Your Children's Sleep (23 min) B&W. Rental. \$3.75. British Information Services.

 Stresses the importance of sound, healthy sleep and points out some of the causes of sleeplessness and nightmares. Concrete helpful advice to parents is given.

COURTESY and ETIQUETTE

Everyday Courtesy (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

• By means of a plot situation (a group of students invite their parents to a high school courtesy exhibit) the film shows that such supposed "formalities" as invitations, Introductions, telephone manners, etc., really addup to simple kindness and consideration for others. Callaborator: Wm. E. Young, Divisional Instructor, New York State University. Introductions (10 min) B&W. Sale: apply Simmel-Meservey.

• A new addition to the etiquette series. Presents typical situations in home, business, school, party and official gatherings where introductions, gracious greetings and conversation are in order.

Table Manners (10 min) Sale price: \$90. color or \$45. b&w. Association Films.

• Emily Post, the collaborator and narrator of this film, says that "rules are but the findings of long experience handed down for reasons of practical use." Good table manners are portrayed naturally and pleasantly in a way particularly suitable for young people who are just beginning to widen their social experience.

A World of Understanding

FILMS TO HELP US UNDERSTAND OUR WORLD PROBLEMS

Boundary Lines (10 min) Color. Sale: \$90. International Film Foundation.

• An eloquent plea for the abolishment of the imaginary lines of fear and hatred which separate people. A film of exquisite artistry with a sound track especially designed to

U-W teacher training film (Page 28 col. 3)



back up the picture's great emotional impact.

Bread and Wine (16 min) B&W. Sale: \$80.

International Film Foundation.

• A sensitive and beautiful film which gives great insight into the lives of the Italian people and into their present desperate socioeconomic problems. This film shows rural Italy with the peasants hard at work on the land owned by the wealthy.

The Children's Republic (23 min) B&W. Sale: apply for price. A. F. Films.

• Two homeless children wandering alone and hungry on the streets of Paris are apprehended by a policeman and taken, not to jail, but to a miniature republic—the children's republic. The children are taught democratic procedures and how to govern themselves. Produced by Henri Lavorel and Madeleine Carroll. Miss Carroll narrates the picture and she is shown visiting the children.

(CONTINUED ON THE NEXT PAGE)

MOTION PICTURES

International Understanding:

China Clay (11 min) B&W. Sale price: \$22. British Information Services.

• The importance of Britain's second largest export, china clay, which comes largely to the United States, is shown. The picture portrays how it is obtained from the Trevisco pit in Cornwall.

Coal Crisis (22 min) B&W. Rental: \$2.50. British Information Services.

• Shows how the British Coal Board has to face the problem of attracting miners back into the industry and smoothing aut labor difficulties. Stresses the importance of coal to the future of Britain. Available through the courtesy of J. Arthur Rank.

Common Concern (20 min) Sale: \$40. National Film Board of Canada.

• Explains the working of the Food and Agriculture Organization of the United Nations. Fictures an overview of the international food problem and reveals briefly the proposed plan of action in agriculture, housing, and related fields through which an attempt will be made to better conditions.

Cumberland Story (46 min) B&W. Sale price: \$93.75. British Information Services.

 Produced for the Ministry of Fuel and Power, this film shows the reorganization of an unprofitable coal mine and the rebirth of confidence among the miners as working conditions and output are improved.

A Day With English Children (11 min) Sale price: \$90. color or \$45. b&w. Coronet.

• Shows a day in the town of Bath with breakfast, school and classes, playing cricket and coming home to study. While portraying different customs, stresses fact that they have a great deal in common with us. Collaborator: I. Owen Foster, PhD, Associate Professor of Education, Indiana University.

Dutch Empire (17 min) B&W. Sale: \$55. March of Time.

 Portrays the collapse of one of the world's great empires.

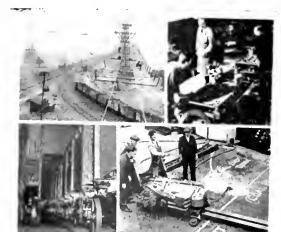
Grass Roots (11 min) B&W. Sale: Apply for price. New Age Release.

• A documentary presentation of the argument for world government and of what the individual can do to further the nation-wide movement.

Hungry Minds (10 min) B&W. Sale: \$25.
Brandon Films Inc.

 An important film depicting the problems of the educational and cultural reconstruction in Europe. With great impact the film summarizes the facts and places before the cudience the challenge of the needs of

Scenes in the BIS film "Cool Crisis"



Europe's children for physical and mental nourishment.

I.L.O. (11 min) B&W. Sale: \$25. National Film Board of Canada.

• Shows how the International Labor Office continues to bring representatives of member nations together to set uniform social welfare standards and how the policies agreed upon by the delegates are carried out.

Italy Rebuilds (20 min) B&W. Safe: \$100.
International Film Foundation.

• A dynamic documentary showing the courageous struggle of one displaced Italian family in the rebuilding of their home and farm. A valuable historical record.

My Name is Han (25 min) B&W. Sale: \$175. Religious Film Association.

 Han, a Chinese farmer, and his family return to their devastated home after the war. We see Han's bitterness and despair as compared to his Christian wife's trust in God. When tragedy overtakes the family as his young son is hurt by an exploding cartridge, Han finds God when his neighbors put Christianity into practice.

New France (17 min) Terms: 3-yr. lease. March of Time.

• The political history of France since the end of World War II is shown. The film portrays how postwar problems—malnutrition, impoverishment, high infant mortality, the standstill of essential industries, scarcity of building materials, raw materials, and power are challenging the coalition government regardless of political pawer to bring about beginning solutions. The complete story of France after the war through 1946.

Nobel Prize (7 min) Color. Sale: \$32.50. Scandia Films.

• Presents an inside view of the procedures by which the prize winners are selected.

On Holy Ground (15 min) Color. Sale: \$67.50. Scandia Films.

• This picture on the Holy Land was made before the present internal struggle began. Shows biblical landmarks and takes the audience on a visit to the Dead Sea and Tel Aviv, the most modern city in Palestine.

Pattern for Peace (15 min) Sale: \$40. Films of the Nations, Inc.

• Explains the organization of the United Nations through direct photography and animation. Each department, committee, and council within the U. N. is illustrated and its function explained. Veta power explained; who has it, its restrictions.

Peiping Family (20 min) B&W. Sale: \$100. International Film Foundation.

• We see the struggles of an American-educated Chinese and his wife to provide for their large family and properly educate their eldest daughter. We observe the preparation of food and a family luncheon, street peddlers, children at play and at school. This is a characteristic Julien Bryan production in its emphasis on people. It portrays the middle class rather than the extremely poor or extremely wealthy classes of China.

Tomorrow's Mexico (17 min) 3-yr. lease.

Tomorrow's Mexico (17 min) 3-yr. lease.
March of Time.

The story of the great social revolution
beginning in 1910, the overthrow of Diaz;

the shapers of the revolt—Villa, Zapata, Calles, and Obregon show the pattern of social upheaval that was present until the presidency of Cardenas in 1934. Current



Typical scene in "Where Will You Hide?"

social reform, the breaking up of great haciendas, demonstration agricultural teaching, irrigation projects, the general assault on illiteracy, the expatriation of foreign oil companies, show the strengthening of Mexican industry and gradually improving living standards. The story is then brought up-to-date as of 1946.

Turkey (17 min) Sale: \$55. March of Time.

• Shows how Turkey's location has made and is making her a focal point in international affairs. Depicts such pressures on Turkey as are brought by proximity of U.S.S.R., British interest in the Suez, and the Iranian oil lands. Ending sequences show impressions of standard of living, religion, government projects, and gap which exists between the lot of the ordinary man and the favored four.

Where Will You Hide? (20 min) Color. Sale: \$175.50. Britannica.

 Produced for the Audiographic Institute with the cooperation of the nation's atomic scientists, this community discussion film is designed to stimulate realistic public thinking on the question of the atom bomb. By means of animation and dramatic paintings, the picture graphically illustrates what would happen in the event of Atomic warfare. It explodes the myth that the U.S. is the sole possessor of the bomb by pointing out that nature holds the only real secret and that she is not partial to America alone. It also points out that scientists themselves do not know of any field of study which might be explored to provide an adequate delense against the effects of the bomb, or other weapans, yet to be developed, even more destructive. In sum, Where Will You Hide? offers a shocking but effective analysis of the great problem of war or peace.

"Dutch Empire" tells today's story. (col. 1)



Geography at Home & Abroad

Alaska: a Modern Frontier (11 min) Sale price: \$90. color or \$45. b&w. Coronet.

 Takes the students on a trip to visit the goldminer, salmon fishermen, pioneer farmers and lets them see for themselves why Alaska s really a modern frontier. Collaborator: Thomas Frank Barton, PhD., Associate Proessor of Geography, Indiana University.

Alaska—Story of a Frontier (20 min) Sound. \$75. Films, Inc.

• Tells the story and the history of Alaska. Sood photography reveals the land, the people who settled there, the resources of the country. No emphasis on the political situation; entirely an inventory of furs, fishing, umbering, mining (gold and coal). Filmed as hese things exist today against the backdrop of the historic past.

Animal Life at Skansen (12 min) Color. Sale: \$32.50. Scandia Films.

 Introduces Stockholm's famous open air nuseum where we see a selection of wild animals typical of the northern region.

Arctic Borderlands in Winter (10 min) Sale: Color, \$90. B&W, \$45. Coronet.

 Photographed in the Northern reaches of Manitoba, the film shows how every living thing in this barren land, including man, adapts itself to the frigid environment—or perishes. Collaborator: P. E. Kambly, Prof. of Education, University of Oregon.

Australia—National Capital (20 min) Sale: \$40. Australian News and Information Bureau.

• Canberra, the federal capital of Australia, is shown as a model city built according to plan largely in accord with American architecture. In addition to views of the city and government offices, and the people, the film establishes a feeling for the mode of living of the Australians in Canberra, and the general organization of government operations in that country at the federal level.

California's Golden Beginning (20 min) Color. Free loan. Academy of Motion Picture Arts & Sciences.

• Factual presentation of the discovery of gold in California and its subsequent impact upon the west. Includes sequences on Suter's Mill, where gold was first discovered, and other scenic and historic sections of the state. Produced by Paramount under the supervision of Grant Leenhouts. Governor Warren appears in opening scenes, which were directed by Cecil B. de Mille. Note: distribution outside of California schools not yet announced.

Costa Rica—Jack's Visit (10 min) B&W. Sale: \$45. Color, \$90. Coronet.

• During Jack's trip to Costa Rica, he lives in the home of a typical Costa Rican family, sharing their life and activities. He goes to see the public schools, the city market, native animals in the zoo, and the large planations. Similarities and differences between life in Costa Rica and in our own country are shown.

Discovery B&W. Rental only: apply for rates & time. United World.

The pictorial history of Admiral Richard
 E. Byrd's last trip to the Antarctic, this shows
 scenes of areas never before filmed, closeups

of animal life at the bottom of the world and the hazards encountered by the hardy explorer scientists.

Eric and Anna in the Country (23 min) Color, Sale: \$102.50. Scandia Films.

• Pictures the two children having a wonder ful summer vacation in the country. This scenic picture of rural Sweden is instructive in the agricultural development of the country.

Glacier Park-Canadian Rockies (22 min) Color. Sale: \$150. Paul Hoefler.

• Shows the emerald lakes and ice-carved glaciers of the mountains. The Blackfeet Indians and other tribesmen of the Banff-Lake Louise area are portrayed and wildlife—beavers, bears, mountain goats—are also shown in close-up views.

Glacier Park Studies (22 min) Color & B&W. Sale: apply. Simmel-Meservey.

 History, geology and outstanding life lorms of the Park. Includes mountain structures, glaciers, wild animals and many unusual varieties of flowers.

Grand Canyon (20 min) Sale price: \$145. color or \$49. b&w. Dudley Pictures.

 Includes a trip down into the Canyon and to the rarely visited Havasupai Indian Reservation.

The Great Lakes Series (11 min each) Color or B&W. Sale: apply for price. Harry Grubbs.

• I—How They Were Formed Presents a simplified explanation of the complex geologic processes which formed the Great Lakes. II—Highway of Commerce Describes the resources of the area and the way these resources are transported in the lake system. III—Their Link with Ocean Shipping Portrays the two great natural barriers between lake shipping and the ocean: Niagara Falls with its 326-foot drop, and the St. Lawrence with its 48 miles of rapids.

Guatemala Story (16 min) Color. Sale: apply. Simmel-Meservey.

 The old and the new of Guatemala. Shows native Indians at work and play, covers history, geography and present-day customs.

Here is the Gold Coast (35 min) B&W. Rental: \$5. British Information Services.

• Shows the progressive cities of West Africa together with the poor and still primitive hinterlands. Portrays the scientific farming, hygiene education, mobile medical units and other modern developments which the Africans are striving for.

Industries of Mexico (11 min) Color & B&W. Sale: apply. Simmel-Meservey.

• Contains sequences on agricultural processes, the animals of the great gazing lands, mining, industries and handicrafts.

Journey to Provence (11 min) Color & B&W. Sale: apply. Simmel-Meservey.

 Historical and modern highlights of this ancient region, the film includes the annual religious pilgrimmage, walled cities and ancient monuments.

The Malay Peninsula (10 min) Color or B&W. Sale: \$90. B&W, \$45. Caronet.

• A "guided" tour of this entire peninsula highlighting its rich commercial contributions



A scene in "A String of Beads" (below)

to the world's economy. Also provides a sound lesson in inter-cultural relationships by showing how Hindus, Moslems, Buddhists, and Christians live and work side by side in many of the region's towns and villages. Collaborator: J. H. Garland, Associate Prof. of Geography, University of Illinois.

Maps We Live By (22 min) B&W. Sale: \$44. Films of the Nations.

• A United Nations release showing the international cooperation in the making of surveys and the drawing of maps. Includes the history of map making from the earliest maps known.

Modern Mexico (11 min) Color & B&W. Sale: apply. Simmel-Meservey.

• The story of Mexico's principal cities, architectural achievements, people and business

Mexican Potters (11 min) Sale: \$75. color or \$45. b&w. Paul Hoefler.

 An arts and crafts picture showing how regional traditions of design and available materials have created distinctive types of pottery in various sections of Mexico. Also shows the way of life found in the smaller towns and villages of Mexico.

Niagara Falls (10 min) Color. Sale: \$75. Harry Grubbs.

• Begins with a geological explanation and points out that behind Niagara's great scenic splendor lies its value as a source for hydroelectric power.

Riches of Guatemala (16 min) Color. Sale: apply. Simmel-Meservey.

• Study of the products and people. Shows growing coffee, bananas, corn and peopler. Helpful hints on pronunciation of key Spanish words.

The Royal Tour (28 min) B&W. Sale price: \$56.50. British Information Services.

• The official film story of the Royal Family's first visit to the Union of South Africa. Includes both scenes aboard HMS Vanguard and historic state occasions ashore.

A String of Beads (20 min) B&W. Sale: \$90. United World.

• In this charming story of life on a tea plantation in Assam, a youth trades a duck for the beads, which he then gives to his lovely bride-elect. Work and play, betrothal, marriage and family life are portrayed. Original score of native music.

Spanish Influence in the United States (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

 Points out how the commercial as well as cultural importations of the early Spanish colonizers from Florida to California exert a considerable influence on our own culture (CONTINUED ON THE NEXT PAGE)

MOTION PICTURES

GEOGRAPHY

today. This film can also be used as background material for a class studying the Spanish language. Collaborator: F. G. Neel, Dept. of Education, Canterbury College.

This Land of Ours Series (Individual titles in Color) Sale price: \$85. each. Dudley Pictures Corporation.

• This colorful series of meaningful travelgeography pictures includes 18 completed pictures on our country ranging from Arizona to Maine and from New York City to Wyomina.

This Warld of Ours Series (Individual titles in color) Sale price, \$85, each. Dudley Pictures Corporation.

 Picture series on other lands including Cuba, Costa Rica, Mexico, and Panama.
 Turn out the Guard (14 min Color. Sale: \$62.50. Scandia Films.

 Portrays the colorful changing of the Guards at the Royal Palace in the capital city, Stockholm.

The Warld School of Adventure Series (various titles—from 17 to 36 minutes) Color. Sale or rental: apply for price and nearest distributor.

• Rough Road to Panama (36 min), Rugged Road to Cape Harn (36 min), Jungle Rubber (23 min), This is the Place (17 min), and Land of the Crimson Clilfs (34 min) are the five titles already completed in this colorful and authentic travel-adventure series.

A Yank in Sweden (27 min) Color. Sale: \$122.50, Scandia Films.

• Takes the audience on a sightseeing trip through Sweden with a former GI. We see Stockholm, the waving cornfields of Scandia, and the roaring waterfalls and snowclad mountains of Lapland.

TRANSPORTATION

Bob Learns about Ocean Trade (11 min) Color. Sale price: \$65. Frith Films.

 Bob learns now each country exports the product it can raise best and about how the commodities flow in and out of the great harbors of the world. Of special interest to children is the cargo which includes wild animals from Siam.

Caravans of Trade: Story of Transportation (20 min) Sale: \$75. Films, Inc.

• Beginning with ancient scenes of the Assyrians, the Egyptians, the Phoenicians, Greeks, and Romans, the story of man's development of transportation is unfolded as it took place during the centuries and as it culminates with today's modern means of transportation. Scenes include sequences on

Learn all about a "Freighter at Sea"





Scene in the "Mississippi River" series

Crusades, ships of Columbus' time, Fulton's steamboat, Stevenson's locomotive, the automobile and the airplane.

Freighter in Port (14 min) Sale price: \$112.50 color or \$56.25. b&w. Academy Films.

• Shows and defines the various parts of the ship and their uses. The ship's crew is shown at work, a lifeboat drill is demonstrated and the work of the longshoreman is portrayed. The film points out the ocean freighter's importance as a link in international trade.

Freighter at Sea (17 min) B&W, Sale: \$67.50. Color, \$135. Academy Films.

• Sequel to Freighter in Port. Shows activity of crew, duties of officers, and life aboard an ocean-going freighter. Sequences reveal food preparation, safety devices such as direction finders and radar, map and chart room, activity on the bridge, and the constant coordination and vigilance which identify the operation of this sea-going community. Story is told about the experiences of a young boy, Ralbh.

Mississippi River — Lower River (14 min) Sale price: \$112.50. color or \$56.25. b&w. Academy Films.

• Features the important features of the river from its junction with the Ohio river to the mouth of the Mississippi and brings out the differences from the Upper River. Animation and maps show the elevation drops. The problem of floods and the importance of the river as a highway are brought out.

Mississippi River—Upper River (14 min) Sale price: \$112.50. color or \$56.25. b&w. Academy Films.

• The story of the Mississippi river from its source to its central section at St. Louis. Photographs and animation show the drainage area, the importance of dams, how the locks work and the importance of agriculture in the upper valley.

Sale in Port (17 min) Color, Sale price: \$95. Frith Films.

 An appreciation of the magnitude of man's work in building the breakwaters and piers which make a safe harbor.

Transportation in the U.S. (17 min) Sale: \$55. March of Time.

• Ouickly traces the growth of transportation in the U. S. as the factor which has mingled its people, brought about the quick change of ideas and methods, and carried the nation's standard of living to its present height. Sequences show passenger carriers and freight carriers of all types. The attempts which the American railroads are making to recapture lost markets and public favor are shown.

Tugboats (10 min) Sale: \$45. Encyclopaedia Britannica Films, Inc.

• The tugboat pulls a freighter out of its

berth at the dock to begin a long ocean voyage. It tows a large oil barge across the harbor, and finally joins other tugs to dock a giant ocean liner. Tugboat's crew and the tug's mechanism and how it is operated are shown. Harbor activities are presented showing boats and ships of various types, buoys and lighthouses.

HOME BUILDING

Building a House (10 min) Sale: \$45. Encyclopaedia Britannica Films, Inc.

• Clearly partrays the basic processes in the construction of a low-cost, woodframed, one-family home. Close-ups depict various tools in actual use. Various types of interior and exterior finishing work are explained.

Country Homes (11 min) B&W. Sale price: \$22. British Information Services.

• Shows the new type of permanent massproduced houses designed to keep pace with current urgent national demands.

Farm Hames Beautiful (19 min) Color. Sale: \$150. National Film Board of Canada.

• Gives many practical suggestions on the improvement and remodeling of two farm homes.

Making Bricks far Houses (10 min) Sale: \$45. Encyclopaedia Britannica Films, Inc.

• A complete story of processing our oldest building material, the brick, from the time crude shale is dug from the ground until the finished bricks emerge from the kiln. The processes: grinding, mixing the clay with water, brazing, cutting and baking are shown leisurely and with complete understanding.

Prairie Homes (20 min) Color, Sale: \$150. National Film Board of Canada.

• Essentially a film on homemaking. Shows how trees and shrubs and flowers can transform a group of windswept buildings into an attractive home.

Towards a Uniform Plumbing Code (27 min) B&W. Sale: \$33. Housing and Home Finance Agency—Castle.

A pictorial record of a series of tests conducted by the National Bureau of Standards
to determine answers to three controversial
problems in plumbing, namely, self-siphonage
of fixture traps, stack venting and wet venting.

HOME ECONOMICS

Basic Fibers in Cloth (10 min) Color or B&W. Sale: Color, \$90. B&W, \$45. Coronet.

• A discussion of major fibers, comparing the cloth effectiveness of each for various home uses. High-magnification photography is used for comparative analysis of length, elasticity, washability, strength, heat con-

"Young Housewile" at work (see Page 33)



Auctivity, etc. Collaborator: Florence King. Assistant Professor of Home Economics, University of Illinois. Film can be used in conunction with Coronet's previous titles What Cloth? and Yarn and Cloth Construction.

Stanley Takes a Trip (10 min) Color Sale: \$75. National Film Board of Canada.

 The film sells the idea of proper eating o younger children through an imaginative ourney of a small boy astride a bull, as together they travel the countryside to gather the basic foods. Through 'a very lifterent animation technique, the story is unfolded.

Young Housewife (10 min) Rental: \$1.25. Available for Sale, British Information Services.

 Made for the Ministry of Education, this film describes the training of teenage girls in the domestic sciences. It shows how pupils at a Scottish school learn to plan the housewife's day, and to carry out various homely tasks in a way which will avoid later struggles with the trial and error method.

Muscular system shown in the Bray lilm

Muscular system shown in the broy him

Modern Guide to Health (10 min) B&W. Sale: \$40. Young America.

• Teaches the basic requirements for every-

day health, such as good posture, fresh air, sun, exercise, sound sleep. This is an animated film which has amusing touches. The Nine Basic Functional Systems of the

The Nine Basic Functional Systems of the Human Body (11 min) B&W. Sale price: \$50. Bray Studios.

• Intended to supply the student with basic knowledge of the different but coordinated parts of the human body: the skeletal system, the muscular, the excretory, the circulatory, nervous, sensory, digestive, lymphatic and the endocrine.

Our Feet (11 min) B&W. Sale price: \$50. Bray Studios.

• Clear description of the skeleton, ligaments and muscles of the foot is given together with particular attention to the influence of sound feet on the general health of the individual.

Films About Science & Nature

VISUALIZING THE BIOLOGICAL AND PHYSICAL SCIENCES

HEALTH & HYGIENE

Cancer—Traitor Within (10 min) Color. Apply to: American Cancer Society.

 The symptoms of cancer and rules for preventive precautions are shown. Animations make it a dramatic presentation—a same warning to all on prevention of the disease which takes one life every 3 minutes.

Cancer—You, Time and Cancer (16 min)
Color. Apply to: American Cancer Society.

 The symptoms of cancer are described, the intelligent preventive care and possible care of cancer are described. Excellent sound and photography. Emphasizes time element in detecting and treating cancer.

Fun in Food (10 min) Color. Sale: \$85. Gateway Productions.

 Presents food constituents, their sources and their functions. Care has been taken to illustrate the material with foods in varying budget levels. Supervised by the late Frances Stern, Chief, Dietetic Clinic, Boston Dispensary.

Mealth and Hygiene Series Sale: \$375. for series of 5 films. McGraw-Hill.

• Titles are: Body Care and Grooming, 17 min. Develops the theme that good grooming starts with personal care, with recommended daily habits. Nose, Throat and Ears, (10 min). Animated drawings are utilized in describing these parts of the body so that the student may clearly see their structure and functions. The Body Fights Disease (15 min). This is the story of the never-ending battle between disease-producing organisms and the human body. The Story of Reproduction (23 min). This is a factual film on the human reproductive systems and on the process of normal human birth through models and animated drawings to describe the anatomy and physiology of reproductive organs of both men and women. Emotional Health (21 min). A convincing and clear-cut explanation of the place of modern psychiatry in medicine through the story of a young man who learns that many bodily disorders may be provoked by emotional upset, showing the case as being typical of those that can be cured by bringing to the patient a better understanding of his problem. To accompany each 16mm film a 35mm silent filmstrip has been prepared. These re-emphasize key points, present questions for discussion and review and provide some additional material beyond the scope of the motion picture.

How to Avoid Muscle Strain (10 min) B&W Sale price: \$50. Bray Studios.

• Demonstrates muscle action in conjunction with the lever action of the bones. Shows how incorrect posture and use of the muscles may result in painful and serious injuries.

How the Respiratory System Functions (10 min) B&W. \$50. Bray Studios.

• The mechanism of breathing with the action of the ribs and diaphragm are shown in animated diagrams. The process of exchange of carbon dioxide for oxygen is shown.

The Human Hair (11 min) B&W. Sale price: \$50. Bray Studios.

• Gives an appreciation of the importance of the hair to one's personal appearance, and an understanding of its various characteristics as a part of the human anatomy.

The Human Skin (11 min) B&W. Sale price: \$50. Bray Studios.

 Animation and photography combine to show us the anatomical structure and the functions of the skin, an organ which protects us from the outer environment and regulates the temperature of our bodies.

The Human Throat (11 min) B&W. Sale price: \$50. Bray Studios.

 Describes the throat, including the general anatomy of the pharynx, a description of the larynx and shows the mechanism for opening the vocal cords and the way the larynx closes to permit the passage of food during swallowing.

Kidneys, Ureters and Bladder (Their structure and function) (11 min) B&W. Sale price: \$50. Bray Studios.

 Animated drawings describe the relationships of the parts of the urinary system and the anatomical features of the kidneys, ureters and the urinary bladder.

Animation scene from a Bray film (above)



PHYSICAL SCIENCES

Films on Arithmetic

Fractions Series (10 min each) Sale: \$85. color or \$45. b&w. Johnson Hunt Productions.

• Individual titles are: Introduction to Fractions, How to Add Fractions, How to Subtract Fractions, How to Change Fractions, How to Multiply Fractions, How to Divide Fractions, Decimal Fractions.

Let's Count (11 min) Sale price: \$90. color or \$45. b&w. Coronet.

• Shows how useful counting can be and helps fill the gap between the haphazard counting of youngsters in the primary grades and their introduction to arithmetic. Collaborator: F. Lynwood Wren, Professor of Mathematics, George Peabody College for Teachers.

Meaning of Long Division (10 min) Sale: \$45. Encyclopaedia Britannica Films, Inc.

• By means of animated drawings, the meaning of long division as nothing more than a short-cut way of doing a series of subtractions is explained through graphic visualization. Using two problems, animated explanations of how single and then group subtractions are performed when the divisor is subtracted from the dividend to yield the quotient, reveal to the intermediate-grade child what too often is a mechanical process.

Multiplying Fractions (11 min) B&W. Sale: \$40. Knowledge Builders.

 Opens with a scene in which a boy needs to multiply fractions: then shows a girl in (CONTINUED ON THE NEXT PAGE)

MOTION PICTURES

a kitchen scene learning to multiply fractions in using cooking recipes.

What Are Fractions? (10 min) B&W. Sale: \$45. Films Inc.

• The first of a series on mathematics this one assists in the introduction of the subject of fractions using a variety of examples from everyday experiences of children.

BIRD LORE

Bird Migration (10 min) Color. Sale: \$75. Heidenkamp.

• In production to be released shortly. Presents many kinds of birds and shows the various journeys they make to their summer and winter homes. The "Ice Age" theory of bird migration is illustrated.

The Bluebird (10 min) Color. Sale: \$75. Heidenkamp.

• A story of a pair of bluebirds' summer visit in the north. They compete with the wren and a starling for their nesting site. This film also includes tive species of woodpeckers.

Five Colorlul Birds (10 min) Color. Sale: \$90. Coronet. • Five of America's most colorful birds—goldfinch, cedar waxwing, yellow-headed blackbird, red-headed woodpecker, and blue-bird—have been photographed feeding, nesting, and rearing their young.

The Robin (10 min) Color. Sale: \$75. Heidenkamp.

 Instructive and amusing story of the life of our most common bird presented in authentic color and song.

Sharp Eyes (11 min) Color. Rental only: \$3.50. Audubon Society.

• Two boys observe wildlife out of doors. Designed for Junior Audubon members expedially.

Spearheads in the Sky (11 min) Color. Rental only: \$3.50. Audobon Society.

 A young boy and girl discover the nest of a goose and watch the young hatch, grow up, and flock for the fall flight.

What Bird is That? (11 min) Color. Rental only: \$3.50. Audubon Society.

 Shows youngsters watching and helping various types of birds including a blue jay, killdeer, mourning dove, robin, martin, starling, wren, catbird and many others.

The Wood Thrush (10 min) Color. Sale: \$75. Heidenkamp.

• Clear natural thrush songs, nesting, hatching, care and feeding of the young make up this nature study film.

NATURE STUDY

Animal Neighbors (10 min) B&W. Sale: \$45. Color, \$90. Coronet.

 With good color photography and narration, the film describes the habits of such mammals as cottontail rabbits, gray squirrels, fox squirrels, ground squirrels or gopher, chipmunks, field mice, deer mice, shrews, moles, and bats.

Growth of Flowers (10 min) Color. Sale: \$90. B&W, \$45. Coronet.

• Through the use of time-lapse photography, excellent sequences show the complete cycle of the growth of the garden flowers—iris, rose, and the tropical flowers—gardenia, bird of paradise, and orchid. Excellent photography shows the effect of sunlight on growth. Pipevine Swallowtail Butterfly (11 min ele-

Pipevine Swallowtail Butterfly (11 min elementary—22 min scientific) Color & B&W. Sale: apply. Simmel-Meservey.

• Detailed studies of the developmental stages of this exotic butterfly.

Praying Mantis (10 min) Color. Sale: \$75. Harry Grubbs.

• A study of one of nature's most interesting insects whose front legs, when folded and pressed against the thorax, give it the appearance of praying. Actually these legs are lethal weapons of quick and terrible destruction. Detailed microphotography is used throughout, recording the various stages of the mantis' exciting, almost fiction-like exist-

Leailets Three—Let It Be (5 min) Color. Sale: \$37.50. Information Films.

• Tells how to identify the innocent looking poison ivy leaves, how to avoid them, and how to treat suspected cases.

Mosquito (10 min) Sound. Sale: \$45. Encyclopaedia Britannica Films, Inc.

 Leisural explanations accompany microphotography, closeups and direct photography to show all stages of the life cycle of the mosquito. Remarkable sequences on egg laying, pupa development, and the final emerging of the adult, precede descriptions of control techniques for the eradication of the insect.

The Sun—Friend or Enemy (5 min) Color. Sale: \$37.50. Information Films.

• Shows the dangers of over-exposure, how bad burns are caused, how to treat sunburn, and how to acquire an even and healthy tan.

Marine photography in "The Sea Urchin"



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Boh's Uncle John is a fisherman. He teaches Bob about the fishermen's life and work. Bob helps dry and mend the nets, lace the cork floats and leads to the net ropes and thread the large needles. Bob helps unload the fish and learns many other things about the fish industry.

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400 ft., color, sound, price \$65.00

Bob learns how each country exports the products it can raise best and cheapest, about the flow of commodities in and out of a great harbor. This film is especially interesting to children as one cargo includes wild animals from Siam.

TEACHING LEVEL: Suggested for lower, middle and upper elementary grades. The films will be useful in the following studies: geography, history, civics and social study groups studying such units as harbors and harbor activities, transportation, safety, marketing, community, foreign trade, ships, industries and harbor building.

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SCIENCE FILMS

Air Ail Around Us (10 min) B&W. Sale: \$40. Young America.

Explains science cancepts relating to expansion and contraction of air and compressed air. Technical adviser: Dr. Gerald S. Craig.

Amoeba (10 min) B&W. Sale: \$45. United World.

 The structure and life-functions of this single-celled organism are shown.

Atomic Physics (100 min) B&W. Sale: \$400. United Warld.

An authoritative presentation tracing 140 years of the history and development of our knowledge and use of atomic energy from John Dalton's theory (1808) through the cumulative discoveries by many scientists in many lands, to the recent application of uranium fission in the "A" bomb. Film combines dramatic re-enactment animated diagrams, and direct photography.

Colour (15 min) Technicolor. Sale price: \$100. British Information Services.

 Describes the nature of color and its many uses and presents a history of the great chemical industry and development of modern synthetic dyes.

Electricity (10 min) Color. Sale: \$75. National Film Board of Canada.

• From his home where he has seen the uses of electric power, a boy and his friend trace the power lines to the transformer and then to the hydro-electric plant. In a dramatic sequence in which the community's supply is suddenly cut off they see how vital electric power has become to our society.

The Nature of Light (11 min) Sale price: \$90. color or \$45. b&w. Caronet.

• Illustrates light as a form of radiant energy and observes the principles of reflection and refraction and how these principles are applied to the science of optics. Collaborator: Ira M. Freeman, PhD., Associate Professor of Physics, Rutgers University.

The Sea Urchin (10 min) B&W. Sale: \$45. United World.

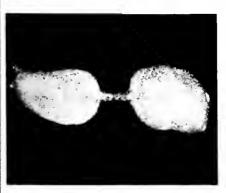
• Beautiful marine photography of the sea urchin and its close relative the starfish in their natural environment.

The Steam Engine (10 min) B&W. Sale: \$40. Young America.

• Presents the historical development of the steam engine and explains its principles. The Steam Turbine (10 min) B&W. Sale: \$40. Young America.

 A science film for high school and college level explaining the basic principles of the steam turbine.

A scene in the film "Amoeba" (see above)





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Designs of the new apparatus have been completed, and production will begin shortly. For further information on prices and dates of availability contact the manufacturer, E. Leitz, Inc., 301 Hudson St., New York 13, N. Y.



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♦ Continuing its rapid expansion in audio-visual equipment and materials utilization. San Francisco's public school system, under the leadership of Superintendent Herbert C. Clish, has recently acquired 63 new Viewlex filmstrip and slide projectors from Screen Adette Equipment Corp. Delivery on the initial order is expected in time for the opening of the fall term.

The new projectors are to be used in the 3rd-Grade reading program developed by Dr. Harold Spears, Ass't. Superintendent of elementary schools. W. Morris Williams is the



newly appointed supervisor of audiovisual education for the San Francisco system.



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• Here is the new 16mm lightweight sound projector just announced by the Ampro Corporation, Chicago, and appropriately titled the Ampro "Compact." For complete description see item in column below.

Impro Corporation Announces New 16mm "Compact" An innovation in 16mm sound projectors is the new ightweight single-case Ampro Compact. Within one compact case, just 15" high, 21½" long and 93¼" wide, are the projector, sound unit and speaker. The Compact is extremely easy to set up. No reel arms, belts or crews to attach or fasten. Lift machine, pull reel arms nto position and place the speaker, which is mounted in the lift-off cover, beside the projector.

The projector mechanism and sound head design memorporate basic features of Ampro's time-tested "Premier-20" model, including: two speeds for both silent and sound film—fast automatic rewind—use of standard amps including 1000 watts—easy threading over large sprockets—triple claw movement—new swing-out gate—2000 ft, reel arms—free flow streamlined cooling system—rotating type of sound drum—and many other leatures.

Victor Shows "Souomaster" for Micro-Grove Records A new dual-arm record player that will accommodate he recently released Columbia "long-playing micro-groove records" is being shown by the Victor Animatograph Corporation, Davenport, Iowa, The Sonomaster,

is a dual speed record player new tone are that includes a especially designed for reproducing the microgroove records,

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In October \odot November, these editorial features continue Sef & Hear's leadership:

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Challenge of The Educational Film; A condensed version of Mr. Louis de Rochemont's NAVED talk.

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- A Dog's Lile in the North Woods (10 min) Sale: \$85. color or \$22.50. b&w. Hawley-Lord
- Shows the huskies bred by the Cree Indian tribe and portrays the versatile work they must do during the trapping season.

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• Shows Jess Willard, badminton champion, playing the fast-moving game of badminton. Seeing the film opens up an entirely different appreciation of the sport.

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• Depicts annual Texas Cotton Bowl Gridiron spectacle played in Dallas, January 1, 1948. Narration by Gordon McLendon.

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• During very natural situations, good posture habits are described—how to stand, how to sit, how to walk. The relation of posture to physical appearance and better health typifies the approach.

Southwest Conference Football Thrills of 1947 (9 min) Sale: \$25. Sack Amusement Enterprises.

• Games included are SMU vs. Rice; Texas vs. TCU; A&M vs. SMU; Texas vs. Rice; SMU vs. Texas; Baylor vs. SMU; TCU vs. SMU. Narration by Gordon McLendon.

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• Features the hardy contestants who compete for the honor of representing their countries in the 1948 Olympics. Shots include boxing, wrestling, track and field events.

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• Illustrates that getting the knack of tying your cwn flies is not a difficult one.

Track and Field Series (20 min) B&W. Sale: \$90. United World.

• The first in this series is **Sprints**, a training picture made in cooperation with the Amateur Athletic Union and the United States Olympic Committee. Gives fundamentals of the 100 yard dash, demonstrates style and synchronization of leg and arm exercises, starting techniques, curve starts, slow motion demonstration of muscular utilization and coordination.

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OUTDOOR LIFE

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• Shows the almost extinct American Bison, including the rare White Bison. Portrays an awe-inspiring battle between two huge bulls. Splendid close-ups show calves, cows, and bulls on the ranges. Relates hunting of buffalo from time when the herd numbered 125,000,000 to present herd of 5,000.

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• Shows the dangers of brush burning in rural areas unseasonably or without taking proper precautions. Story centers dramatically around Ridge McDowell, prosperous young farmer, who, though adhering to most rules for safety, makes the mistake of not assuring that his fires are "dead out."

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• In surroundings of great beauty we see an Algonquin Chief and his wife, who still know the secret of building as the ancient Indians built, fashion a water tight canoe. Indian Canoeman (10 min) Color. Sale: \$85. Hawley-Lord. Inc.

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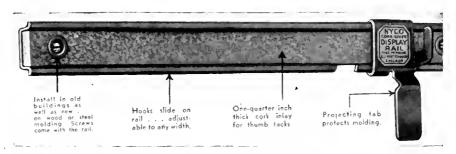
For grades 1 and 2, this game will imprave very phase of the primary reading program, the game consists of cards showing streets homes and stores, to be placed in a card older or on a bulletin board. The children en "visit Phonicsville," peer into a window; the child recognizes the initial sound he adds and can use it in a word, he is pertitled to open the door where he finds nother surprise. (Continued below, right.)



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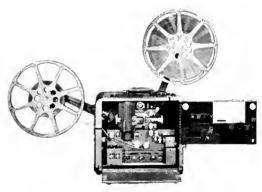
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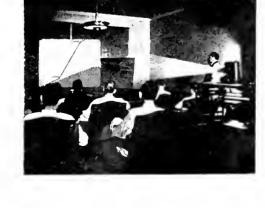
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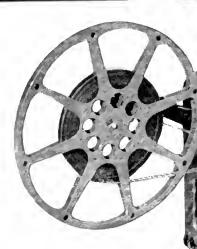


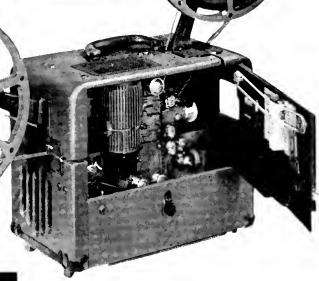
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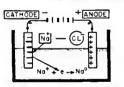
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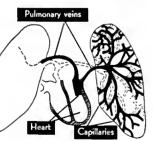
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See & Hear

THE NATIONAL MAGAZINE OF SIGHT & SOUND IN EDUCATION

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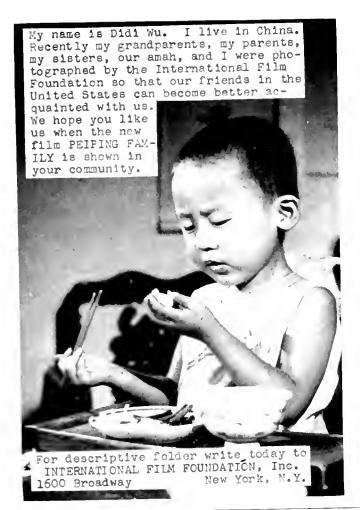
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New York Times Issues Filmstrips

♦ Extending its service of aiding the nation's schools to teach current events. The New York Times this month will start distribution of a series of filmstrips on important topics in the news for classroom use.

The series-entitled Report on the News-will be prepared by the School Service Department of The Timis. Each film will deal with a single, important topic in the news, giving a timely explanation of an incomplication.

event occupying public attention.

Eight strips—each containing 35 to 45 frames—will be produced during the school year. They will be mailed at monthly intervals starting in October and will be sold at cost price of \$12 for the complete series. All filmstrips will be sold outright to subscribing schools.

Film Council Plans Workshop For Program Chairmen

◆ Program chairmen representing several dozen national and local organizations met with the members of the New York Film Council at its September 15th meeting to cooperate in the planning of a film workshop to be held some time in November.

Represented at the preliminary discussion meeting were the Protestant Council of the City of New York the National Consumer Retailer Council, the New York League of Girls Clubs, the National Council of Jewisl Women, the Women's National Republican Club, the Woodrow Wilson Foundation, the State Commission against Discrimination, the General Federation of Women's Clubs, and many others.

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English Teachers Convention in Chicago, November 25-27

♦ The thirty-eighth annual convention of the National Council of Teachers of English will meet at the Stevens Hotel in Chicago, November 25-27. The convention theme: English for Maturity. Inspirational and informative sectional meetings will point the way toward improved teaching in the fields of reading, listening, speaking, and writing. Audio-visual instruments and radio will be subjects for discussion in special sectional meetings.

University of Iowa Workshop Reports on Summer Sessions

♦ Approximately 85 school administrators and teachers from eight states attended the State University of Iowa Audio-Visual Workshop this summer. This one week's credit workshop was sponsored jointly by the College of Education and the Bureau of Audio-Visual Instruction.

A staff of 34 members took part in the week's talks, demonstrations and panels. Some of the off-campus stall were J. Margaret Carter, National Film Board of Canada; Ellsworth C. Dent, Coronet Instructional Films; W. H. Durr, Virginia State Department of Education; W. E. Johnson, Society for Visual Education, Inc.: H. L. Kooser, Iowa State College; A. J. McClelland, Victor Animatograph Corporation; J. Stanley McIntosh, Motion Picture Association of America; and Dennis R. Williams, EBF Films, Inc.

United Nations Week Will Be Observed on October 17-24

♦ For the third consecutive year, the National Broadcasting Company sets aside a week for the celebration of the meeting of the United Nations Assembly. This year, the UN is meeting in Paris, but October 21 has been proclaimed nationally as United Nations Day and the week of October 17-24 has been therefore designated for United Nations Week.

The object is to emphasize what the United Nations has accomplished in the three years of its existence. Much good has come from this union of 58 countries. It is this good work that is often lost sight of, and we remember only the mistakes and failures which must be the "growing pains" of any new and young venture in international relations. If the interest of every American would be focused on knowing and understanding the problems which face us in this great undertaking, then we could be assured of the success of the United Nations in giving the world a lasting basis for peace.

New Offices for Harry Grubbs Announced in Hollywood

♦ Harry Grubbs organization, distributors of all classroom films formerly handled through the education division of Hollywood Film Enterprises Inc., has moved its central office to a new location. All inquiries or requests should now be sent direct to the new address: Harry Grubbs, Cinemart Bldg., 6912 Hollywood Blvd., Hollywood 28, Calif.

Panel discussion during State University of Iowa Audio-Visual Workshop, summer, 1948. (Left to right) William N. Grimes, Superintendent of Schools, Gowrie, Iowa; F. M. Richardson, Supervisor of Visual Education, St. Joseph, Missouri; J. Stanley McIntosh, Assistant Director, Educational Services, Motion Picture Association of America, Washington, D.C.; and W. H. Durr, Supervisor, Bureau of Teaching Materials, Virginia State Department of Education, Richmond, Virginia.



SEE & HEAR MAGAZINE

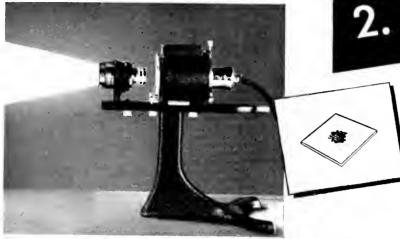
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IN MICRO-PROJECTION

1. LOW INITIAL COST

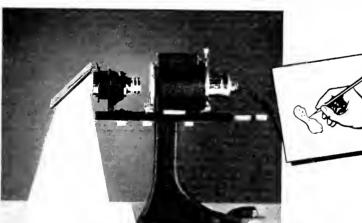
ONE PROJECTOR

THREE USES



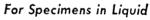
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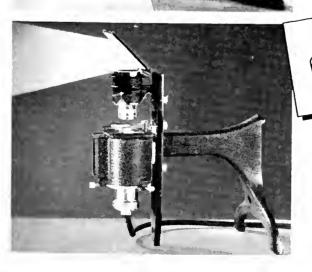


For Drawing and Table Projection

Mirror reflects the image onto a notebook or paper directly below. Image is clear and sharp for easy tracing. Divisible objective can be removed and standard microscope objectives used, if larger images and higher powers are desired.



The whole class can view a living specimen at one time. Special air space insulation in the object stage makes it possible to observe living material for long periods.



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Here is a 16mm, projector that will give high grade performance for mat years. It will deliver steady, flickerless projection continuously and quieti It is dependable, easy to thread and operate. It is gentle to precious fil and easy to service.

The Ampro "Premier-20" is a tested design, developed by studying at learning from millions of performances. Ampro 16mm, projectors has been "put through the mill" by this country's leading school system universities and government departments.

Into each Ampro projector is built 20 years of experience that assur better performance and longer service. Before choosing your 16mm, sour projector, ask your Ampro dealer for a demonstration of the latest Amp "Premier-20."

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They Are the Challenge to Films in Public Education

The destiny which shapes our ends has provided the peoples of this world of conflict and confusion with a most potent means of getting understanding of their dilemnas . . . a vital prelude to world peace as it is to true domestic prosperity. The means at hand within each of the United Nations is the film. We must not overlook results which audio and visual media of communication achieved in war . . . but we have. We cannot forget the potent force of War and Victory Loan films . . . but we have! At home and abroad there is grave need for public education. Now let us face these "living problems" and pick up the tools that will help us to solve them. . . .



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THESE ARE THE "LIVING PROBLEMS" WE FACE

National Group Organization Survey Shows General Agreement on Many Issues

RECENT SURVEY by the Editors of SET & HEAR among the leading national group organizations of the U. S. furnishes valuable vidence on national issues and problems set forth by hese organizations to their respective memberships. Replies have been received thus far from the American Library Association, the Chamber of Commerce of the J. S., Civitan International, Federal Council of the Churches of Christ in America, Kiwanis International, Lions International, National Association for the Adancement of Colored People, National Association of Manufacturers, The National Council of the Young Men's Christian Associations, Rotary International, and the United States Junior Chamber of Commerce,

This brief report will show the coincidence of ational interests among these groups. What this concidence means in terms of community intergroup ction and how well it suits the medium of lactual lms is easily understandable. We hope that local Film ouncils and other film users will make good use of it. Vorking together, these groups can bring film prorams to the local community, sharing promotion, costs, and projection facilities.

Meanwhile, those "living problems" emphasized as eneral interests by several national groups should be acked up by correlated audio-visual materials, listed ad promoted and accompanied by reference materials stimulate discussion and provoke action.

merican Library Association Sets 4-Year Goals:

With the firm belief that the critical problems of ir time demand a rededication of the services of ery library, the American Library Association has eveloped a program of action termed the "Four Year oals."

This program recognizes that the critical problems fring the American people today have placed a heavy sponsibility upon our libraries. They and other encies must now put major emphasis on spreading formation and stimulating citizen action upon the lution of these problems . . . the problems concern ace, food, and security. They are international, nabnal, and local; political, economic, and social; racial, aricultural, industrial, ideological, and spiritual. They are not new in themselves. But they are newly dangeres, because they exist in an atomic age. They must solved peacefully.

Some of these problems have been defined specifically (1) The Marshall Plan and European Reconstruction (now ERP). (2) How Much World Government? (1) Inflation—Deflation? (4) Labor-Management Recions; (5) Civil Rights; and (6) U. S.—Russian Recions.

Chamber of Commerce of the U. S. Helps Stimulate Nationwide Interest in Education:

★ The major national objective of the U. S. Chamber is "to get businessmen and educators to sit down and study the problems of education and work out the solution to the same on a cooperative basis. It is the Chamber's desire to stimulate state-wide interest in order that there may be more equal opportunities for children throughout the various states. This objective is summarized in the Chamber's report "Education—an Investment in People."

Civitan International is Dedicated to Citizenship:

★ Community leadership through active contributions to civic needs is the aim of every Civitan local group. Youth programs predominate through Boys Club sponsorship, recreation facilities, Teen Age Clubs, Garden Clubs, Junior Civitans and Good Citizenship Awards. Civitan considers the development of our youth a major goal. Public health and salety are other important programs widely supported as well as adult citizenship activities. Civic Achievement Awards are presented adults who perform outstanding service to their community,

Kiwanis' Blueprint for '48 Lists 18 Programs:

★ The 1948-49 "action program" of Kiwanis International might well be a blueprint for all Americans. The program for Agriculture and Conservation, for example, is clearcut and potent. The theme of "conserve-replenish-develop" is carried out in six specific goals. Other action programs concentrate on Boys and Girls, Their Training and Guidance; The Underprivileged Child; You Are America; and Support of Churches in Their Spiritual Aims.

Lions International Holds Forums on Key Topics:

★ The summaties of the panel discussions at recent Lions national conventions reveal the issues which this national organization has put before its membership. Some of these are The United Nations, Post-War Economics; Youth Development and Juvenile Delinquency: Better Education; Home Town Improvement; and Community Health and Welfare.

Jaycees Give Vigorous Support to Action Programs to Get Results on Local Level:

★ The vouthful aggressiveness of the United States Junior Chambers of Commerce helps this national group achieve results on the local level. Programs are listed as Americanism; Agriculture; Air Age Education; Civic Improvement; Conservation; Fire Prevention; Human Relations in Industry; Public Affairs and Good Government; Public Education; and Public Health.



"Small Town" Interests

★ Across the Map of America the upsurge of agriculture in the war years and beyond has been one of the great phenomena of our era. Farmers have streamlined production to feed the equivalent of 16 million more Americans since 1940. With our population due to increase still more, we will do well to Jocus attention upon the Main Street towns of under 25,000. For over half the families of America live there and on the surrounding farms. What are their living problems?

The problems and interests of these Main Street Americans will center on conservation—beginning with the preservation of our precious top soil, "Every conservation group, every policy-making group, every discussion club and all thinking Americans need...to be aware of the unnecessary danger of future starvation we are bringing upon ourselves," said C. Scott Fletcher, president of Encyclopaedia Britannica Films, in a recent preface to that company's *Living Earth* film series.

Main Street Americans are also concerned with our Civil Rights program, with the meaning of ERP and the United Nations, and of World Trade. They are deeply concerned with inequalities of educational opportunity in these rural areas where the teacher shortage and inadequate building facilities are predominant. Rural medical facilities are critically short in many areas as new doctors choose the greener pastures of Big Town practice.

Main Street America is Group-Minded

★ There is a rich tradition of group organization along Main Street. Millions of farmers belong to Granges, Farm Bureaus, Farm Cooperatives, and the Farmer Unions. A large segment of the memberships of Kiwanis, Lions and Rotary Clubs are in the Main Street towns as are the Civitans, PTA's, Women's Clubs, and Veteran organizations. Rural youth is exceedingly well served by the National 4-H movement and the Future Farmers organization.

These Main Street Americans find deep satisfaction in meeting and sharing their problems through group action. Their rapid acquisition of film projectors during the past year is adequate evidence that the film is supplying a vital need in furnishing vital program

material. Their interests focus more sharply on such regional problems as conservation, educational opportunity, etc. but otherwise they share with "Big Town" an immediate interest in many related issues. For the most part, Main Street is better situated to meet and deal with these problems through group action.

vs. Life in "Big Town"

★ There should be some special reward for being a citizen of "Big Town" other than the educational and cultural advantages its citizens share. For the tensions and strains of metropolitan living, the conflicts of industrial strife, housing shortages, outmoded transportation and the full load of national and international issues lie heavily on the shoulders of the big city dweller

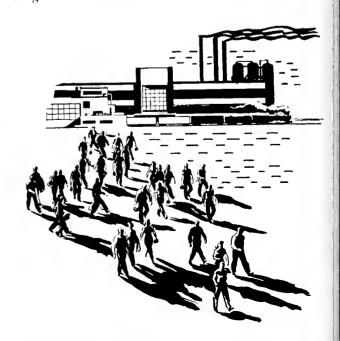
What a sizeable contribution these mental and physical hazards must be making toward our mental health problem! The "Big Town" citizen's interests are personal and immediate. He needs housing relief, adequate wage-price balance, better local government, increased recreation facilities, and saleguards against delinquency for his youngsters.

There appears little chance that today's critical problem of high prices vs. fixed wages will be lessened. President Truman describes our current price level as a "crisis" and Republican vice-presidential candidate. Warren declares "our most important national issue is high prices." Big Town citizen-workers feel the pincle keenly and their problem is underscored in diminishin savings and increasing installment debt.

Character of "Big Town" Group Organization

★ There is less chance of the ordinary citizen meetin and sharing his problems with his fellow Americar in Big Town despite transportation conveniences an an abundance of meeting places. Primarily this is du to the competition of Big Town interests, the size of the community and the absence of the neighborl informality of the closely-knit small town.

But Big Town does get together in its churche lodge halls, PTA's, labor union halls, neighborhoo



service clubs, women's groups, and community forums. The tendency toward neighborhood group development is the most hopeful sign on this horizon. Citizen cooperation in the growth of Boy and Girl Scout troops, youth clubs, recreational facilities, and other activities for young people would help overcome Big Lown's serious juvenile delinquency problem.

Although Big Town lives under the dark shadow of atomic warfare as the expert's favorite "target area," its citizens get most of their information and an almost daily dose of "jitters" from daily newspaper headfines. They are in dire need of more adequate factual background and guidance on local, national and international issues if democracy is to survive on the basis of intelligent citizen participation.

Facts on Mental Health

★ The recent and revealing statistics on our growing mental health problem are factual evidence that the tensions and conflicts of modern fiving are taking their toll in the U, S. The U, S. Public Health Service reports:

1. By conservative estimate, more than eight million Americans—over six percent of the population—are suf-

fering from some form of mental or nervous illness.

2. More than half of all the hospital beds in the United Staes—some 600,000—are occupied by mental patients.

Stacs—some 600,000—are occupied by mental patients.

3. The latter figure includes only the seriously ill, and it does not indicate the full magnitude of the problem since the number of patients admitted is determined by the number of beds available rather than by the need.

4. About ten million of the current population are expected to require hospitalization for mental illness at some time in their lives.

Improved community mental health programs are needed in all parts of the country. Meanwhile our people need to understand this growing menace to their security and they need to take personal and group action toward reversing this trend. Since mental health decline has a corresponding effect on physical ailments, the situation demands our earnest attention.

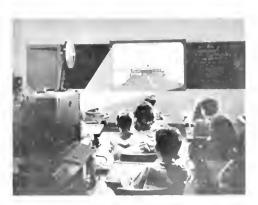
Any relief which can be provided toward the tensions and conflicts which deepen our mental strain is worth striving toward. Understanding of the problems outlined in these pages through workable media of communication such as films is one good way to meet the problem. We should make good use of it.

The International Congress on Mental Health has announced that it will try to look into the causes which make for war between nations. These mental health specialists believe that international conflicts might be curbed if statesmen were to take psychologists into partnership with them in all efforts to solve world problems.

Another step toward world peace would be the lifting of the Iron Curtain and the showing of United Nations films in Russia..."the impossible takes a little longer!"

Audiences Are Waiting

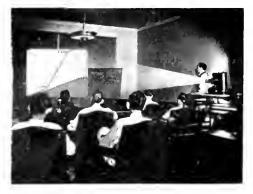
More than 100,000 lbmm sound motion picture projectors and 150,000 ldmstrip projectors within these United States are available to help solve our "living problems". The urgent need is for ldm information



The NAHON'S CLASSROOMS and our school auditoriums are of lirst importance as we prepare vouth to meet these challenging problems. About 35,000 sound projectors and three times that number of filmstrip projectors are located in schools. The film supply needs organization.



COMMENTY GROUPS can play their part in adult education through the medium of films and filmstrips. Many groups have ready access to projectors, particularly farm and women's organizations. Films provide excellent program material; help initiate group discussion.



BUSINESS AND INDUSTRIAL ALDRESCES are already supplied with company and labor-owned projection equipment. Both local and national lums can show informative films.

OUTLINE for ACTION

We Need a United States Film Program

The Plaists Fact in the case for factual films for the American people is that it is largely an unrealized hope rather than a going business. There are not enough prints of useful program films to underwrite a regular series of film forums on "living problems" in most areas of these United States.

We got going in the war years when the Armed Forces (with industrial incentive films), the OWI and the Treasury Department supplied the prints to match the widespread public interest in the issues and progress of the war. We stopped going anywhere soon after and we're still stalled,

Foday, nobody seems to care that foreign governments share a virtual monopoly of the adult factual film audience with the makers of business-sponsored films. These films are good, they are decently factual for the most part, and highly interesting. But they leave the factual film screen in America out of balance and we need to admit it and do something about it.

We think our own Icderal government can no longer afford to have our citizens uninformed on national issues and problems. We believe that its subsidies to education should include a national campaign of adult education through the powerful medium of the lighted screen. We believe that this era of crisis demands

national unity—and that unity can be achieved only through resolving doubt and confusion through better understanding.

We have sufficient faith in our democratic processes to know that such agencies as the Departments of Agriculture and the Interior can be trusted to maintain objective and factual film programs. If not, the Congress may provide impartial administration.

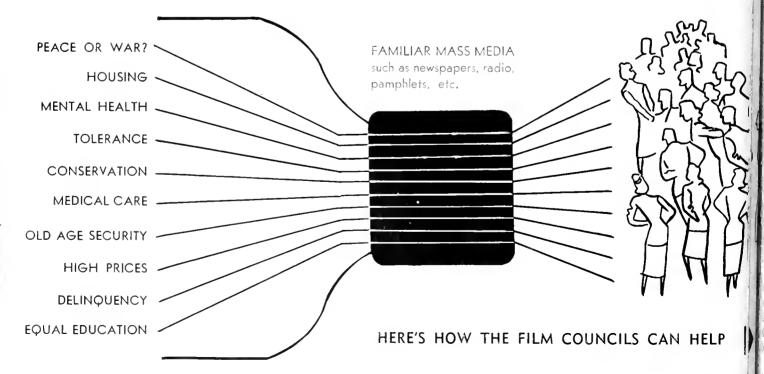
The real problem which those who make and create films and equipment face at the moment is the lack of a truly national consciousness of the role of the film in adult education, not to mention its recreational and religious aspects. We almost achieved that national interest in the war era—but we've almost dissipated that enormous asset through the absence of a vigorous industry-wide audio-visual promotional program.

We need to organize our enthusiastic minorities into Film Councils—yes. But we also need to get some prints of lactual films into Main Street U. S. A, so adult citizens can perform their civic duties more intelligently as a result—or just play better golf, We want the American people to acquire projectors so we'd better give them the films they want to see.

Federal assistance can help and private enterprise can step up its production, too, because we haven't the shadow of a doubt that the film medium is the most popular and practial form of idea communication that ever hit this earth. The trouble is that the kind of films we serve are chained and gagged by tradition and timidity. It's time we broke those chains for the good of our country and our cause.

—OHC

Factual Films Can Help Relieve the Bottleneck of Present Mass Media



ILM COUNCILS MEET LIVING PROBLEMS

by Glen Burch, Executive Director, The Film Conneil of America

Community Film Council Movement in the United States was brought into existence "to increase the information and work toward the neral welfare of all people by fostering, improving dipromoting the production, the distribution, and the e of audio visual materials." Those five words "work the general welfare" are crucial. For we live in a implex, confused, and changing society, the entirety which too many of us are rapidly losing the power her to comprehend or control. Old value systems are ider attack. All of us are, in some areas of our living, neasy and socially uncertain, "To work for the general effare" is not infrequently a glib phrase, used by a riety of people to cover a multitude of contradictory tivities.

Today, any organization which sets itself to work rathe general welfare must, if it is sincere in its intenons, make doubly sure that its purposes, and the values proposes to promote, are crystal clear.

I suggest that within the framework of our demonitic society, those activities may be said to be "for e general welfare" which: I) respect and promote integrity and the dignity of the individual; 2) asme that individuals can work together for the compon good and encourage such cooperation; 3) assume at all normal men and women, given adequate and athful information and opportunity freely to exchange eas, can make the type of wise decisions in their coltive interest that will lead to intelligent social action, brief, those acts, and only those acts, which in some sy implement the democratic faith to which we are committed, may truly be said to be "for the general effare."

This needs to be emphasized over and over again cause it is becoming increasingly evident that the real isis of our society lies not so much in the lact that we ust solve a host of critical, inter-related problems, but the lact that we must also choose, consciously or unisciously, the manner in which we elect to overcome em. In the last analysis our ends, as Emerson so well id, pre-exist in our means.

What is the most important contribution that films of other visual materials can make today to the general alfare? The answer, it would seem, is obvious. Visual aterials are uniquely useful in enabling people clearly understand and make identification with the great oblems of common concern which they are required, our democracy, to resolve in one way or another.

The value and ellectiveness of films and film materils as tools of communication have been demonstrated ain and again. In a variety of limited areas, we just learning how to make, to distribute and to use em on an extensive scale to promote popular concern r and understanding of the increasingly critical prob-

lens of our time. This, as I see, is the primary task to which the organizations and individuals who are banding themselves together in the Firm Cornell or America, are presently committed.

What does this task involve? For one thing it calls for an unprecedented amount of teamwork at the national level among those who make thins and film equipment, those who are responsible for their distribution, and those who, as educators, club program planners, church workers, group leaders, etc. have the ultimate responsibility of seeing that they are effectively used. Unless the efforts of all these are fairly well articulated, any rapid and extensive increase in the use of film media will be impossible.

Feaniwork is necessary at the national level, among the producers, the servicers, the suppliers of films and among the national educational and social organizations utilizing or encouraging the use of films in their programs. But it is even more important at the local community level. For here all the elements that contribute to the success or failure of the film as an aid to learning and for understanding must be brought together for the acid test of use. Here the skills of film selection, procurement, utilization and equipment operation, have to be satisfactorily synthesized.

The local community—where the problems of our time have reality in the lives of people, and where the beginnings must be made toward their solution—is at once the final testing ground and the ultimate source of direction for what we call the film council movement. For in autonomous community film councils, made up of representatives of a cross section of community groups concerned with securing and learning effective ways of using film materials lies the guarantee that eventually final control of the character of these materials will rest with the people who use them.

In addition to providing a means for the coordination of production, distribution and utilization of audio visual materials at the national level, and promoting and assisting the formation of community film councils, one further responsibility, it seems to me, must be undertaken by the Film Council of America at this time.

Il it is effectively to discharge its task of making it possible for films and film materials to play an effective role in aiding people to solve the problems of our time. The Film Council of America must emphasize, in its activities, those issues which, by general agreement, are crucial in our day. While it cannot, and should not, advocate specific solutions, it is obligated, as an educational organization, first to point up those major problem areas—most of which are inter-related—about which all of us must be fully informed if we are to resolve them wisely, and second, to help make available, in films and other visual materials, accurate information about these problems.







FILMSTRIPS

(Primary: Kindergarten through 4th Grade)

Adventures of Peter & Polly Pupper Tolor.
Fur hass. Hallywood 46, Palific Source Months Edward Hollywood 46, Palific

 A lesson in street and truffic safety for younger children, photographed in color with three dimensional puppets and sets. This strip is the first in a contemplated series of about twenty rive, each of which will feature pupret haracters.

How to Tell Time Series (2 strips) B&W. Fur hase. Fupular Science Publishing Co., Audir Visual Div., 353 Fourth Ave., New York 10, N. Y.

• A 'now-to-do-it' series giving children a concept of time and providing for pupil participation in learning to read the clack. Titles: Fart I, Hour & Half Hour: Part II, The Minnes.

Life In Desert Lands B&W. Purchase. Popular Science Publishing Co., Audio-Visual Div., 353 Fourth Ave., New York 10, N.Y.

 Through a child's eyes, develops an understanding of how life differs as a result of variations in environment.

MOTION PICTURES (Primary Grade Materials)

Adventuring Pups (10 min) Sound. B&W. Purchase, Young America Films, 13 E. 41st St., New York 17, N. Y.

 A story of three adventuresome beagle pupplies who ran away from home, suitable for reading readiness classes and primary science instruction. Film is a record of the pups' experiences, particularly of their encounters with other animals, as they try tafind the way back home.

Intermediate Grades: Jr. & Sr. HS

American Industries Series (4 films) Sound. B&W. Apply fir terms. RKO Radio Pictures, Education Div., 1270 Avenue of the Americas, New York 20, N. Y.

• 16mm adaptations of RKO's This Is America 45mm releases. Each unit in the series presents an overview of a particular American industry in terms of the people who parform the ochs. Titles and subjects:

1 Dress Parade (16 mm) a discussion of the areas and fashion industry with engl. is son designing.

2 **Power Unlimited** (17 min)—the stery of γ all and its uses; γ all miners and mining: and the transportation of coal.

7. Two Million Rooms (16 min) the inner workings of the U. Z. hotel industry.

4. Whistle In the Night (1° min) -A discussion of America's railroads.

Annapolis (16 min) Sound, P&W, Apply for terms, RKO Radio Pictures, Education Div., 1000 Avenue of the Americas, New York 20, N. Y.

• A tour of the U.S. Naval Academy, showing a typical day in the life of the mid-shipmen. Also contains an explanation of the Academy's customs, traditions, and guiding principles.

California & Its Natural Resources (38 min)
Sound, Color. Loan. U.S. Bureau of Mines,
Graphic Services Div., 4800 Farbes St.,
Pittsburgh 13, Pa.

• Explains haw California's poals of oil and natural gas and her rushing rivers provide the power to make possible the development of the State's great cities, mining and forest industries, agriculture and fisheries, and her all-year-round recreational facilities. Produced under the supervision of the U. S. Bureau of Mines, with the capperation of the Richfield Oil Corp.

Highlights Of the United Nations Year (10 min) Sound. B&W. Apply for terms. Film Pragram Services, 1173 Avenue of the Americas, New York N. Y.

• First in a proposed series of one-reel screen "magazines" designed to give students and adults a first-hand knowledge of the work of the United Nations Organization. Documents the work of special UNO agencies and their accomplishments in news-reel style. Scenes range from the UNO General Assembly and Security Council in session to UNO sponsared activities in Palestine, China, Indonesia, Egypt, India, and Poland. Release date timed to caincide with abservance of U. N. Day, October 24.

How to Make a Dress Form (18 min) Saund. B&W. Apply for rental or purchase. Economy Dress Form, 4005 Arcade Bldg., Seattle 1, Wash.

• Demonstrates a fast, scientific and durable method of making a dress form with the use of strip paper. The result of several years experimentation, this method insures accuracy of measurement and posture, and cuts time required from the conventional two hours to approximately thirty to forty minutes. All preparations, making, and finishing of this copyrighted method are shawn.

In & Around Amsterdam (10 min) Sound. Color or B&W. Rental or Purchase. Films of the Nations, 55 W. 45th St., New Yark, N. Y.

A tour of the capital city of the Netherlands and some of its interesting suburbs.
 Commentary stresses the charming old sections and their history, as well as the progressive modern sections and their future.

Majestic Norway (20 min) Saund. Calor of B&W. Rental or Purchase. Films of the Nations, 55 W. 45th St., New York, N. Y

• While showing the grandeur of Norway's scenery, the film explains how Norwegiam have put each of their country's natural resources to practical use. Shots include typica villages, fishing hamlets, the capital city of Osla and its important buildings, and Lapland and the north country.

Ficturesque Denmark (20 min) Sound. Color B&W. Rental or Purchase. Films of the Nations, 55 W. 45th St., New York, N. Y.

• An introduction to the world's aldes kingdom still in existence. Covers Danisl geography, history, modern government, in teresting literary and historical landmarks and the Danish people.

Picturesque Sweden (20 min) Sound. Colo or P&W. Rental or Purchase. Films of the Natians, 55 W. 45th St., New York, N. Y.

• Contrasts the ald Sweden, full of traditions and historic atmosphere, with the modern progressive Sweden, famous for its "middle way". Includes scenes of all major geographic regions of the country, from the agricultural plains of the south, to the centrolake and farest areas, and finally mountain ous Lapland in the far north.

Pop Goes the Weasel (10 min) Sound. B&W Rental or Purchase. British Information Services, 30 Rockefeller Plaza, New Yor 20, N. Y.

• Praduced for the British Govt. Treasury this film illustrates how the taxes collecte this year (3 billion paunds, about twelv billion dollars) will be spent. Shows how partion of each tax dollar is set aside to pa for the recent war, to help maintain peace social services, housing, education, etc.

The Story of Gasoline (23 min) Sound. Colo Laan. U. S. Bureau of Mines, Graphic Ser ices Div., 4800 Forbes St., Pittsburgh 13, Pc

• Combines live action and animation siguences to tell the camplete production star of gasoline, from crude oil to the finishe-product and its uses. Provides a simplific non-technical explanation of the complestructural patterns of petraleum molecule and of the complicated machines and equipment used in the refinery pracess. Produce, by the U. S. Bureau of Mines in cooperatic with Standard Oil Co. (Ind.).

A Thousand Million A Year (16 min) Soun B&W. Rental or Purchase. British Inform tion Services, 30 Rockefeller Plaza, Net York 20, N. Y.

• Documents the procedures by which the British Gavt's Department of Custams & Ecise regulates the unlaading of acean-gain vessels of all sizes, from ports all aver the world, as they deposit their cargoes at Lo don dacks.

West Point (17 min) Sound. B&W. Apply f terms. RKO Radio Pictures, Education Dir 1270 Avenue of the Americas, New Yo

• Takes the student behind the scenes the U.S. Military Academy to show how the Army's afficer candidates are trained nonly for war but also in the arts of pear which have produced such engineering feas the Panama Canal, etc. Includes scenes (CONTINUED ON PAGE 34

The Median Extension Division Film Library Service: 1948

S IT POSSIBLE to determine what the average University Extension Division Film Library ervice is like among the colleges and University Extension Divisions I the United States? To answer this uestion, the membership of the ational University Extension Assolation was canvassed to determine ow many active film libraries were trup and serving their communicies, state-wide or including border ates or the nation.

A questionnaire was sent out to the 65 members of the NUEA. Of his group, 15 member Universities and Colleges recorded that within their Extension Divisions, no audiosual services were offered by that stitution. Seven did not respond, though follow-up letters were sent, if the group, 43 questionnaires were turned completely filled out. An analysis of these 43 questionnaires akes it possible to describe the ledian Extension Division Film Liary in the United States.

Let us call this the Middle State xtension Division Film Library. That does it do? Who offers the rvices? What materials do they reulate? Under what budgets do ey operate? What is the extent of teir effectiveness?

1. The personnel of "Median UEA Film Library" includes four ll-time staff members, with a range from one to forty-nine full-time rsons employed.

2. The duties of the staff of "Mean Film Library" includes responsility for teaching, consultation,

Foremost in Your Service

Because it devotes all its pages to te important subject of educational poblems, ideas and solutions for or schools, SEE & HEAR now serves fore than 10,000 U. S. schools.

supervision and committee work in relation to audio-visual materials of instruction, in addition to the mechanical operation of the library itself.

3. The budget for Median Film Library is \$21,500, with a range of from \$1,500 to \$315,180.

1. From where do the funds come for the operation of Median Film Library? Median Film Library is expected to be from 50% to 65% self-supporting, with a range of 19% to 85%.

5. From where does the income of Median Film Library come?—Mainly from the rental of films.

What rental charges are asked?

- a. For films costing from \$30 to \$55 and for a one-day rental, the median charge is \$1.50 with a range of from \$.50 to \$2.10. For a one-week rental period the median charge is \$1.00, the range, \$1.50 to \$4.50.
- b. For films costing \$60 to \$75, the median rental for one day is \$2.00; range, \$.50 to \$3.50; for one week the charge is \$5.00, with a range of from \$2.00 to \$6.00.
- 6. What happens when films are damaged in Median Film Library? Most state film libraries carry no damage insurance, with the implication that damages are charged to the user. A growing number carry film-damage insurance with Actna, EFLA, or NAVED, or are self-insured.
- 6. Services are offered to the state and border states at Median Film Library—in most instances. Occasionally, services are offered on a nation-wide basis. In every case, schools constitute 90% of the recipients of service.
- 7. Median Film Library offers audio-visual service on the local campus, makes charges for both film and projectors, and furnishes operators and projection equipment on demand.

by Lelia Trolinger

Director, Burcau of Audio Lisual Instruction, University of Colorado Boulder, Colorado

- 8. Median Film Library additional services include consultation with schools off-campus, service to non-school groups, campus advisory and consultation service, sponsorship of audio visual institutes, conferences, and the huancing of central meetings from Bureau lunds.
- 9. Materials included at Median Film Library are sound films, silent films, standard-size lantern slides, 2" x 2" slides, radio transcriptions and recordings.

10. Median Film Library owns 1,750 sound and silent films, mostly the former, with a range of from 500 to 10,000.

Now that we know what the Median University Extension Division Film Library is like, many questions remain. Should more uniform procedures be established? For how long a time should schools be allowed to rent films? Should uniform rates be established? Should sub-divisions of the central film library be set up for more adequate coverage? What are the possibilities for improving services in schools? One thing, of course, is certain: film libraries over the land know in what directions they can expand and become more efficient in offering services. Budget considerations are, of course, the crux of the problem. Greater consideration must be given to this problem; namely, budget,

This is perhaps the first attempt to determine the activities of the University or College Extension Division Film Library in terms of personnel, budget, service extended and composition of material. It is particularly significant because it will represent a basis for future comparisons and to that degree make possible an orderly examination of trends and services extended to the schools and adult groups of America.

C. R. Crakes in New England

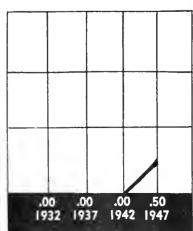
♦ Speaking to a series of educational groups in New England states last month was C. R. Crakes, educational director for the DeVry Corporation, Chicago projector manufacturer.



We Are Today Spending..

SEVEN AUDIO-VISUAL BUDGET REPORTS REVEAL STEADY GROWTH OF SCHOOL APPROPRIATIONS FOR A-V SERVICE

LOUISVILLE,



LOUISVILLE, KENTUCKY REPORTS...

A LONG RANGE, BLUE-PRINTED PLAN for audio-visual education has been submitted to our school administrators in order that all phases of the program be given consideration and the inequalities of the present program be worked out.

This total audio-visual education program, for the city system, calls for an immense huancial outlay, but the demands of today make it imperative to bring educational techniques out of the horse and buggy stage and make them potent enough to meet the far reaching needs of the present day and the future times.

Never before in the history of education has the child been laced with learning so much in so short a time, nor with so deep a need to understand the social problems of his day.

The traditional tools are not enough to meet this need. It can only be met if the teacher is given both the audio and the visual "tools" with which to work.

Lillian McNulty, Assistant in Curriculum for Audio-Visual Education, Louisville Public Schools, Louisville, Kentucky

FRESNO COUNTY (CALIFORNIA) REPORTS...



"THE COUNTY SUPERINTENDEN 1'S ATTAITUDE toward the implementation of instruction is best shown by his allocation of funds for the Audio-Visual Department. Since its inception in June, 1945, the Department has spent \$88,000,

which is equivalent to \$1.19 per pupil per year. The educational opportunities of rural boys and girls have been increased immeasurably by the provision of materials formerly available only to large and wealthy school districts. Teachers, too, are given a stimulus to improving instruction through the provision of materials with which to work and by expert assistance.

"The problems involved in the use of new materials are slowly but surely being solved. We look forward to the development of every child through widespread use of a wide variety of instructional materials."

Frank F. Gorow, Director, Audio-Visual Education, Fresno County Schools, California

LONG BEACH, CALIFORNIA REPORTS...



"THERE ARE MANY VALUES, we think, in classroom use of audio-visual materials: 1, values to the teacher and 2, values

to the pupil.

"Outstanding in worth to teachers are: 1. A growing realization of the inadequacies of excessive verbalism, which often leads to misunderstandings, partial understandings and lack of understanding. 2. A body of materials which easily crosses the lines of the microscopic and the telescopic, shows slow processes, i.e., plant growth in rapid review, and presents events, travels or discoveries not yet offered in printed form, 3. A unified presentation of materials which can be comprehended by all regardless of the reading comprehension or speed of pupils. I. The variety needed for gaining the sustained interest of pupils.

"Values for pupils, of course, occur in those applicable to teachers." In addition, audio-visual materials help pupils gain the illusion of direct experience, and telescope the time taken to attain a concept, since these materials are often freed from the limitations of time and space."

C. H. Woodruff, Supervisor, Secondary Education, Long Beach Public Schools, California

DEARBORN, MICHIGAN REPORTS...



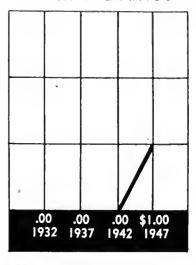
"IN AN ATOMIC AGE, many teachers still are using flintlock muskets in the classroom. Educational experimentation leaves no room for doubt that, properly used, a wide variety of audiovisual tools can result in much more effective learning of lacts,

skills, concepts, and attitudes.

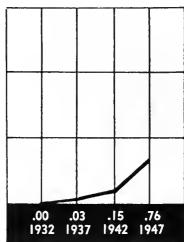
"Teachers, by and large, recognize the value of such tools. During the past year, I have talked with scores of Michigan teachers who are earnestly trying to improve their effectiveness through the use of audio-visual materials-but their budgets are too often pitifully inadequate. With the billions we are spending abroad to safeguard democracy in the world, we must not lose sight of the fact that our own democracy flourishes best among enlightened citizens."

William G. Hart, Director, Audio-Visual Instruction, Dearborn, Michigan Public Schools

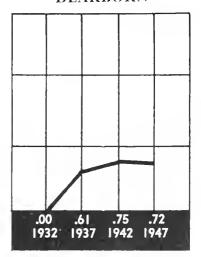
FRESNO COUNTY



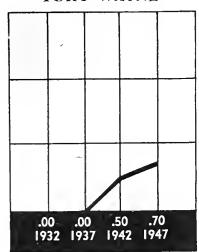
LONG BEACH



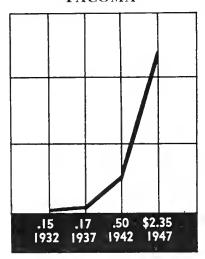
DEARBORN



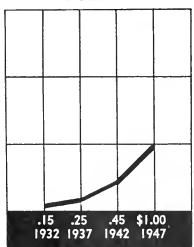
FORT WAYNE



TACOMA



PUEBLO



FORT WAYNE, INDIANA REPORTS...



"WE USE SUPPLEMENTARY AIDS in Fort Wayne because it is impossible to experience firsthand all that is desirable to be learned-the classroom is too limited and the school day too short to include the many worthwhile direct experiences the

child must witness, and no teacher is equally well informed in many fields of content-learning which contribute to understandings one must bring to our children.

"Projected materials in particular help build up common basic understandings which create the jumping-oll place in discussion.

"We believe a good program of audio-visual instruction helps the classroom teacher achieve her true position as guide instead of 'final font of knowledge'."

Catherine M. Broderick, Director of Social Studies and Visual Education,

Fort Wayne, Indiana Public Schools

TACOMA, WASHINGTON REPORTS...



"DURING THE LAST FIVE YEARS I have watched the increasing use and especially the increasingly improved use of audio-visual materials on all grade levels and in all subject areas. Apparent evidence overwhelmingly points to this type

of teaching as the most effective means of not only broadening and intensifying learning, but also of reducing the high cost of lorgetting.

"In Tacoma, a definite program of in-service audio-visual teacher training and improved physical facilities, such as darkening devices and convenient service outlets in some classrooms, are slowly improving full use of projected materials. In-service training and a building remodeling program are in full swing. Emphasis is placed on extended and improved use of non-projected materials-flat pictures, models, exhibits, maps, charts, globes, and blackboards."

H. M. Myhrman, Director, Audio-Visual Education Department, Tacoma,

Washington Public Schools

PUEBLO, COLORADO REPORTS...



"TRULY, GOOD TEACHING embodies the development of a classroom environment in which the learner is constantly in touch with sources of information. As in war, the teacher who gets there, 'Iustest with the mostest' is giving her class a decided

advantage in the game of learning. Appealing to the children repeatedly through varied senses not only increases the interest but definitely gives

more thorough and lasting impressions and concepts.

"Certainly, no classroom environment can be considered even partially complete with just a blackboard, a few charts and pictures, and the textbook material. It is not feasible for all children to go to sources of information even in smaller communities. It remains the obligation of all teachers and school administrators to bring as many and as varied media of information to the children in their classrooms as facilities and finances will allow.

"With the tremendous strides made in the last few years in the quality and quantity of teaching films, filmstrips, slides, transcriptions, models, and charts, the school system that does not establish a program for effective use of these materials is providing as great a handicap to its children as if it suddenly burned all its books and allowed no others to be furnished." Franklin H. Oetting, Director, Audio-Visual Materials Center Pueblo Junior College, Pueblo, Colorado

A FILM SERIES MEETS ONE "LIVING PROBLEM"

Conserving Soil Resources

E B Films New "Living Earth Series" Impressive

Tin Living Earth Series comprised of four interlocking one-reel subjects on The Birth of the Soil, This Vital Earth, Arteries of Lite and Seeds of Destruction is an impressive pictorial documentation of what is happening to the American land, and its cost.

The Birth of the Soil is largely actual showing the composition of soil, how it is added to through the enturies, the effect of glaciers, living microcosms etc.

This Utal Earth is also largely oncerned with scientific facts - showing the inter-relation of land and vater and how insects, animals and ish keep the community in working balance. At the end of reel two the potential significance in human terms is touched upon as it is pointed out hat some pay for poor soil in the righ price of food, while others pay in hard work and poor health.

Arteries of Life is concerned with he distribution of water over the and. The key to this are the forests which store the waters drawn up tom the oceans and keep the water evels in the soil at an adequate neight. The terrible losses in erosion, lood and destruction resulting from he burning and devastation of our orest lands are reviewed step by step.

At the end of reel three, in a clinax sequence, the major question is posed—The owners of land are the rustees of that land—in whose hands

Animation helps tell the graphic story of soil and fertilizers.

shall lie the responsibility for conserving the land which is one of the basic wealths of our country?

* Seeds of Destruction, like the denouement of a good drama, sums up the "links in the chain" which have been explained in the first three parts—(1) Raw materials, (2) the sun's energy, (3) chlorophyl from the plants, (f) top soil, (5) organization—(nature's laws), (6) water, and (7) forests.

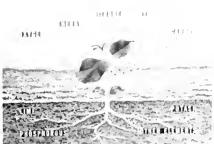
Seeds of Destruction reviews briefly and dramatically what happens when one link is broken—then closes the chain's circle with an eighth and final link, Conservation. The film points out that many federal, state and private organizations are already at work at preservation and suggests that "you can join one of these private agencies and make your contribution as an individual".

This whole series represents a new step in the informational film field. The pictures are not cast in the traditional classroom mold, neither are they straight documentaries like *The River*, Borrowing from the experience of both fields, and making good use of charts and time lapse photography the films present a picture story, documented by scientific fact, of what has been and is happening to our land and to our people.

The first two reels are preparatory and factual, the last two reels while still factual are rich with overtones

The value of fertilizers in plant growth is shown in this EB film.







of the import of conservation in terms of human welfare and happiness. The series ends reminding us of the history of China and Asia Minor, where brilliant civilizations flagged and died with the worn out soil, but with the additional comment that by acting together NOH we can conserve the great natural wealth that was given us and preserve "Our America."

The Living Earth Series is so constituted that it will be useful both in the science curriculum and in the social studies and with many adult groups interested in soil conservalife. Junior High, Senior High and

Produced by the Conservation Foundation in association with the New York Zoological Society.

Distributed by Encyclopaedia Britannica Films, Inc.

Georgia Education Department Appoints Mrs. Gale Griswold

◆ Mrs. Gale C. Griswold has been appointed consultant in audio-visual aids evaluation and utilization in the Georgia State Dept. of Education.

A graduate of Peabody College, Mrs. Griswold has been a classroom teacher and school administrator, and has spent several years with the USOE's Division of Audio-Visual Aids where she had charge of utilization and evaluation. Recently she has been working with the U.S. Department of Public Health, doing research in the production of visual materials for the communicable disease center.



A growing interest in the art of water color was detected in this class of boys as they watched the film. There was an enthusiasm in the discussion following which I had failed to note before.

Streamlining the Learning Process

VALUATING A FILM for classroom use is a very responsible task. Often I find myself enthused or disinterested in a film in terms of my own personal teaching interests, but I usually withhold my judgment until I have had a film previewed and discussed by a committee of teachers of different grade levels of the curriculum subject. The impressions received by lower grade teachers are often differcut from those of the high school, but their discussion and comments give me an unbiased evaluation which serves as a guide in ordering films, However, I think the real test of a film's value is to subject it to classroom use, it possible, under the direction of a good teacher who knows how to use librus as aids to instruction. The reaction of students will undoubtedly test the worth of the film.

I base these statements on the lollowing experience: I placed two films in the hands of an excellent teacher and watched with much interest the activities which she describes. I leel that the attitudes shown and the interests and skills developed through the use of any classroom film are the real criteria by which it should be evaluated. This is how a vocational ar teacher believes she streamlined the presentation of a new shop problem.

Results: Gratifying.

The first-year, high-school, commercial art shop class included all boys. Our assignment—difficult medium of water color—knowledge of its skills and techniques of use.

The Procedure: In the beginning over half of the class frankly admitted they did not like water color several were indifferent; only fou displayed any eagerness toward studying this new medium.

The teaching of water color pose several problems: in order to ge satisfying results in water color paiming, a fairly high degree of skill inecessary; it is an art medium which must be controlled perfectly; it is impossible to re-do, repair or make over a water color; it must be executed spontaneously, without constraint, effortlessly. It must look like fun—nor work!

These students feared lacing theinitial experiences with the medium. They had seen lew good water colon—had never seen one painted—hat themselves attempted little.

In an attempt to alter this state of

oy Wanda Wheeler Johnston

berrasor, Art & Audio Ursual Education, Knoxvalle, Fennessee, City Schools and

Ottie K. Kirby

High School Instructor Knoxville, Fennessee

Photography by Bob Gammon, Instructor, in Lechnical High School, Knoxville

e water color techniques shown in two films were intriguing and enuraged the boys to try their own erpretations as they returned to the room.





LEFT: Our classroom is a blaze of color. The boys have insisted on seeing the film no less than three times, with real enthusiasm.

BELOW: an outdoor subject similiar to the one seen in the film was selected by the class. tions in Hater.* This was fun.

"Let's see them again," each student insisted,

We did, as soon as we decided just what we wanted and needed to remember in order to proceed with our own problems.

We then: 1, Made a list of the tools and materials our artist-teacher used in his demonstrations in the films; 2, Followed his thinking in selecting what he was to paint and from what angle; 3. Noted his pre-liminary steps in studying the subject and sketching it carefully; 1. Noted the sequence in which he painted the different areas and objects in the picture; 5. Paid close attention to the (CONTINTED ON PAGE THIRTY 190)

nost active resistance, each student is given a new box of colors with tich to experiment, at first on his mand then directed by a discussion of and experimentation with different kinds of washes. Disinterest diapathy began to vanish.

Next, they were shown two films, ush Techniques—The Language of aler Color and Painting Reflec-

bush Techniques — The Language of iter Color, and Painting Reflections in iter are 16mm, one reel, 11 minute, tullor, sound classroom films produced by evelopaedia Britannica Films.





Dr. Edgar Dale (center) Ohio State University, a recent UNESCO delegate at Paris, is shown with Bo Wingard (left), author of this report, and Mr. Agnell, chief news-reel photographer for the Norwegian Film Company.

PHOTO BY STURLASON'S PRESSEBYRA A/S, OSLO

SINCE THE WAR . . . Educational Films in Norway

THE ROYAL MINISTRY OF EDUCATION AND ECCLESIASTICAL AFFAIRS

The Ministries Collaboration Committee for Film and the Board of Directors for the Government Film Service

THE GOVERNMENT FILM SERVICE

-FIELD OF ACTIVITIES-

Pedagogical Activities

Previewing judging assification, grading, cataloguing.

Proposals for re-editing, Norwegian commentary and sub-tilling of foreign films

Information service, fibrary of professional literature lecturing, urses and guidance on filmpedatory and projection technique.

Assistance with compositions of synopsis and manuscripts for special teaching, educational and scientific films.

Purchase and Distribution Activities

Film purchase and import.

Film library

Orders

Sending

Film control

Statistics

Budget, cashing, bookkeeping, accounting.

Local film libraries

Film catalogue

Film and Cinetechnical Activities

16mm laboratory 16mm equipment for necessary re-editing.

Special equipment and accessories for technical animation, ultrarabid, micro-, and interval cinematography, etc.

Utterances (narration)
in Iómm silent and sound
motion picture projectors for use in
schools, colleges,
universities, etc.

by Bo Wingard

Royal Ministry of Education and Ecclesiastical Affairs Secretary to the Government Film Council

• HE USE OF FILMS in school colleges, universities has, until the present, not be completely developed. In this a rent year of 1948, the establishme of the Government Film Service 1 been marked as a turning point the selection and use of education films in Norwegian educational ins tutions. The Government Film Se; ice will work in close cooperati with local private film producti' agencies and film libraries in N way. Approximately 250 I6mm sou motion picture projectors are too in use in Norway, quite in contr with an estimated 3,000 16mm sile projectors dispersed among scho and educational associations a institutions. Films for education situations in Norway at the prese are available through four ma sources: the slowly growing Cent Government Film Service, indep dent film libraries, loreign embass legations and counsels operating Norway, and through the seve government ministries which ha produced informational films.

WORK CLOSELY WITH AGENCIE

The new Government Film So ice, a creature of the Norweg Ministry of Education and Eccles, tical Affairs, will work in close operation with all existing agen in Norway interested in the proc tion and distribution of films. 7 purpose of the service will be to cure films from abroad, preview th content and, in some cases, rec; mend Norwegian commentaries sub-titles of these foreign films, to coordinate the films now in exence among the various ministriel education. The Government F Service will work closely with privhlm production groups in Norva all of whom now have access to modern production equipm much of which the Germans broul to Norway during the war, and now owned by the government. directly benefit from the new orgzation, will be the some 7,000 €

onal institutions—elementary, secary, senior schools, high schools, leges, universities, professional vocational schools, which are rating in Norway today.

The Government Film Service, chais explained in the accompany-organization chart, is today a lity and has been a part of a ad reconstruction plan which indes the reorganization of the Notican Film Company.

.000 GOVERNMENT APPROPRIATION he work of the Government Film vice will be carried on this year ler a grant from the Government fund of approximately \$50,000. 'oday, the main part of the Norgian Government's activities and crests lie in the general entertainnt and documentary film produc- $_1$ problems. A part of the over-all propriations will go for educationnurposes. Although, by American ndards, this will be interpreted as nall beginning, we in Norway feel t it is an encouraging forward), and when compared through kward glances, to what has been case in Norway, the organization the Government Film Service is reality a great step forward, in icipating the time when audioual materials of instruction. large-16mm film, will become an inral part of Norwegian education.

P. Hollis, A-V Pioneer, sses After Long Illness

A. P. Hollis, former film and eduional director of the DeVry Corration, died this month in Kenot, Wisconsin, after a long illness, was one of the real pioneers in ual education, having devoted arly 25 years to the promotion of evisual medium as a teaching aid, retired from active service with Vry in 1937.

Under Hollis' supervision the Dey Summer School of Visual Eduion was instituted as an annual air for educators. It was later erged with the National Conferce on Visual Education (DeVry undation). Mr. Hollis was the thor of "Motion Pictures for Inuction", published by Century Co. 1926. A-V PROMOTION FOR AMERICAN EDUCATION WEEK

"Mark Hopkins Returns"

A Radio Sketch by Recene V. Ashton

(Finior's Priesci: Imerican Education Week comes as another opportunity for andio-visual supervisors, coordinators and directors to reveal the use of the audio-visual method. Thus, this radio script has been prepared. We suggest interested teachers or an upper-grade group prepare this sketch for presentation over the local radio station. Gave should be taken in correctly identifying the purpose and the physical setting of the radio script.)

Here's Your Script:

Time: 12:35 noon, July 30, 1948 Place: Any classroom

Characters: Teacher, the only person who remains in the projection room; Mark Hopkins, whose image is left on a screen by someone who didn't shut off a lantern slide machine.

Mark Hopkins: So I said—education is Mark Hopkins on one end of a log and a pupil on the other, but the education I see in this room puzzles me.

Teacher: Who's talking?

Mark Hopkins: I am-here on the screen-what is this room?

Teacher: A projection room—haven't von ever been in one?

Mark Hopkins: I must have been, but is this 1889?

Teacher: This is 1918 and you are at -----.

M.H.: Well-am I still in the definition of education? Is education still "Mark Hopkins on one end of a log and a pupil on the other?" Tell me the truth, Tell me!

T.: If you ask, are there teachers, are there pupils?—the answer is "yes." A few years ago some promoters of the movies dreamed of the day when we could dispense with teachers, but they think differently now. Today the teacher is most important.

M.H.: Good-bring me up-to-date.

young lady, I want to know of your 1918 teachers.

T.: Loday, we who teach believe that the best way to teach is to give the pupils some real life experiences. If we want them to understand churning butter, let them churn butter. Why, I'm doing that very type of learning right now. I stayed this noon to run this machine; I learn to do it by running it. That's learning by experience.

M.H.: Is that all there is to education, to give real life experiences? Can't I lecture as I used to?

T.: Well—not entirely. I oday a good teacher brings real fife experiences into the classroom—spinning flax and making soap, but we need to be selective about it, since time is short. Our purposes must be clearly in mind, and the method that is best for carrying them out must be used. In the first grade we study the farm; in the second grade, Indians; in the third grade, the pioneers; and in the fourth grade we study the types of geographical areas around the world.

M.H.: Ah-I know, you take the children on travels around the world to do this last unit.

T.: No, we do it in other ways. We use "contrived" experience. The children build Indian tepees in second grade. No Indians live in them, but the contrived experience is next best to a real one. In studying children who live far away, we study pictures of them-pictures that move and talk motion pictures.

M.H.: Go on, or I'll start to lecture, and seemingly you don't have a place for that in today's education.

T.: Dramatic participation is another objective teaching method given in our text. Have you seen children do a dramatization of the Atlantic Charter?

(CONTINUED ON THE NIXI PAGE)

Mark Hopkins Returns

M.H.: No, but go ahead. Don't mind my lack of comprehension.

T.: We use many demonstrations.

That is an approved way of teaching.

M.H.: Aren't you ever going to have a lecture?

T.: Field trips are fine. Then exhibits, such as you see on this fine bulletin board, enter into the educational picture.

M.H.: Wouldn't it ever be right to lecture?

T.: Oh yes—the teacher has been explaining things through all of these lessons. He guides the pupil in his real life experience; his help is needed in dramatizing; he does the demonstrating; he helps the pupils set up standards to guide a field trip; he directs attention to exhibits. In the motion picture, he previews the picture, fits it to his aims of teaching and helps the class set up problems that the picture will help to solve.

M.H.: Let me see one of these movies. Your lecture (laughs) doesn't seem adequate for me to know what you are talking about.

T.: But, Mr. Hopkins, you are on the screen where I want to project the movie. Slide over here on this small screen and I'll show you a colored movie called Monarch Butterfly.*

M.H.: (After the movie) I'm amazed, did a teacher make that movie?

T.: No, the making of most motionpicture material has been left to the commercial field. These commercial folks will make any kind of movie for which there is a demand. They ask educational experts to help them.

M.H.: Isn't it expensive?

T.: Yes. They sometimes spend two years in making an educational film. As more schools buy films, the prices go down.

We have slides, filmstrips, the radio, and charts—the last is the verbal symbol.

M.H.: The verbal symbol last?— What has teaching come to? Aren't books important?

T.: Oh yes, a working library first of all. Good books at the reading level of the pupils form clear concepts. We teach through abundant reading but with many visual materials and auditory materials when they are the means of forming the child's understanding.

M.H.: Do all schools today have audio-visual machines?

T.: There are an estimated 30,000 projectors for films in the United States and 150,000 slide-film projectors.

M.H.: Maybe I can get a good picture of the use of all this if you will tell me what you do!

T.: My job is to teach third and fourth grades. We study geography and I use films and filmstrips to study such regions as the

Congo, Netherlands, and Switzer land. I shall use, along with field trips, demonstrations, exhibits maps, pictures, and most of all books. I have textbooks enough that I can suit the material to the reading levels of my children; I have a library of thousands o books for enriching that reading. M.H.: Is that all? It sounds like?

full schedule.

You erase me from this screer while I go back to where I came from. I want a little consultation with Comenius, John Locke, Pesta lozzi, Froebel, Rousseau, and Hor ace Mann. I can see how childrer would really experience—and learn the audio-visual way—why, you teachers of 1948 are doing a good job. Why you are pioneering!—even in 1948.

Indiana's School of the Sky

by Harry J. Skornia

Radio Director, Department of Radio, University of Indiana

HIS IS HOW one teacher responded to the announcement of the School of the Sky:

"How can you teach children by ear? They have to read."

But today this same teacher sees to it that her classroom has a radio and that that radio is in use when the *School of the Sky* is being broadcast.

The reason for this change in attitude? The Indiana University Dean of the School of Education roughed out the details of a state educational radio network, then searched for the best possible man* to supervise the details. Johnson was once a junior and senior high school teacher.

Questionnaires sent to all Indiana school principals determined subjects and grade levels used as the starting point for initial 15-minute broadcasts. The State Department of Education offered full cooperation, and in the summer a conference of school superintendents, principals and teachers was held to explain the Sky

School plan. Commercial radio stations were contacted, and their cooperation—one of the finest example of public spirited generosity in the

Left to right: Ben H. Watt, State Superintendent of Public Instruction of Indiana; Paul Seehausen, Counselor in Social Studies, State Department of Education; and George C. Johnson Director of Radio Educational Programs, Indiana University.



Monarch Butterfly, 16mm sound, Color, 9 min., \$75, Simmel-Meservey, 321 S. Beverly Drive, Beverly Hills, California.

^{*} George C. Johnson

thited States—was secured. In October, 1947, the first *School of the* Sy program was broadcast.

There has to be a human element i educational radio to make it orthwhile. And the children who har the School of the Sky are treated t large doses of the human element fie times a week. There has to be sowmanship in the programs, or cildren begin chasing day dreams ther than following the show.

Facts aren't presented in a humdum manner. Mister Bill, the narror of the popular social studies pograms, and Mister Andy, who tds children about science, somethes frankly admit to their audience the they get stumped. So children, and on the programs, pitch in and to figure the thing out with them all ends happily with the correct for finally found and given.



Any School," Indiana, an art corner School of the Sky artists becomes radio "lab."

Feaching art by radio proposes a pitty big problem because art is minly visual. But Miss Martha Carte the School of the Sky's art superciper apparently has the problem field. One child, after hearing Miss citer's regular Wednesday broadar, said, "Why I can almost see the part on her fingers."

In Mondays Miss Kelley tells chillin about music, and on Fridays, h Story Lady tells children's storics, the old and new.

he programs haven't been blaned haphazardly. Leading elenatury-grade educators of the Hood state were called in to find out what program should come who, and what the program should but out. Each weekly panel of hws is a closely coordinated plan. I lister Bill is in Alaska on Tues-



Prof. Ernst Hoffman leads the Indiana University orchestra in special concert for music series.

day talking about the salmon fisherics. Mister Andy will, on the following Thursday, tell about the living habits of the salmon.

The State Department of Education has published a large, informative teachers' manual with "hints" about what to do in the classroom before and following each broadcast, and lists outside reading and visual materials. The University's radio department distributes a song book for use with the music series—both are available to any teacher.

One of the basic principles upon which all radio scripts are written is that children usually accept makebelieve, but only as makebelieve. Another is that children are far more intelligent than most grown-ups think.

The director, Mr. Johnson, edits each script after it is written, then passes the script to the producerdirector, Fred Gerber, for further

Miss Dorothy Kelley leads her singers on the music series of **School of the Sky** radio broadcasts.



checking. Sometimes the script is returned to the writer who rewrites it until each word is right, each sound effect an effect with a purpose. After the script is approved, the real work begins. Although each program lasts but a quarter of an hour, the production staff spends three to four hours on the show before air time. And out of this comes a program that sounds casual but not crude, friendly but not forced.

More than just the school children hear the program. Recently after the series began, we stopped at a gasoline station. The attendant waved us aside with—"Just a moment, I want to hear the close of this morning's School of the Sky program."

YOUR A-V BOOKSHELF

♦ A new edition of "Films for Classroom Use," the handbook of information on hlms selected and classified by the Advisory Committee on the Use of Motion Pictures in Education is now available.

The booklet contains catalog descriptions of approximately 450 films correlated with English, global geography, science. United States and World history, social studies, music, physical education and recreation, health and hygiene, safety education and Elementary education.

Copies of the handbook can be had without charge from Leaching Film Custodians, Inc., 25 West 43rd Street, New York 18, N. Y.

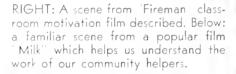
♦ As a means of spreading information on its activities, Young America Films, New York, has initiated publication of a newsletter called "Close-Ups". The first issue made its appearance in September in the form of an 81 ½ x 11 printed circular. Tentative plans call for issues to be published at six to eight week intervals during the school year.

"Close-Ups" has not been planned as anything elaborate, but rather as a chatty leaflet to keep teachers and dealers informed on YAF activities. It will contain news items of various sorts, editorial viewpoints, and information on soon-to-be-released films and filmstrips. It will be mailed free of charge to any teacher sending a request to Young America Films, Inc., 18 E. Hst St., New York.

Our Community Helpers and Films

by Ellen Millman

Second Grade Teacher, Clayton, Missouri





BELOW: The EB Film 'Mailman' suplements our field trips and helps develop worthwhile appreciation of our community life. Pictures courtesy Encyclopaedia Britannica Films.





♥ ODAY'S TEACHERS are supplementing reading stories with films. Most children, ages seven or eight, are reading books about animals, nature, airplanes, boats, trains and people. We have used classroom blus with a group of second-grade children. Alter beginning conferences with the children, we decided we should study our Community Helpers. We knew a little about each helper but not much about any one. We listed the Community Helpers. How could we learn about them? We decided to read stories in books, to talk to some of the helpers, to invite them to visit us, and to see films about them.

The hlm Fireman* was secured, and I previewed it before showing it to the children. We talked about hremen, about a visit they made to the hre station in first grade and the importance of having hremen. After the discussion, the children planned to look for two things as they watched the film: 1. How does a fireman help us? 2. What does a fireman do when he isn't at a fire? Then we all saw the film.

After returning to the classroom, the children answered the questions,

then dictated a story about the wo of the firemen in the film. We rea this chart story later.

Another day we talked about the postman bringing mail to our school We talked of his job as a Comm nity Helper. I found the film, TI Mailman,* to be very good, so v planned to see it. As with The Finman, we talked of the postman ar his work, read some stories about the postman, then listed some things v wished to look for, and then we d saw it. Things we looked for: Where does the postman get tl mail? 2. How can he carry all tl mail for his route? 3. How can le carry enough keys to open all the boxes into which he puts mail? Does he work long hours each day?

After seeing the film, we talke and answered the questions. The the group dictated the things the learned about the mailman. The statements were written on chapaper for further reading and decussion.

As more Community Helpers we discussed, we realized there we

^{*} Fireman, Mailman, 10 min., \$50 ea Encyclopaedia Britannica Films, Inc., 11 Wilmette Ave., Wilmette, Illinois,

fore things we needed to know. fter reading and discussing the tory of Milk, the children asked it iere were a film on the milkman. hich we might see. And of course. nere was-the film Milk.* We used ie film as we had the others—but is time the children wanted to now more about milk: 1. Does the nachine that fills the bottles also put ups on the bottles? 2. After the milk heated, does it run over the pipes nd water through the pipes, or does ilk run through the pipes and cold ater over them? 3, How often is a ow milked? 4. Is all the milk that pasteurized in the dairy bottled nd_delivered?

To answer the first two questions, e saw the film again. The last two mestions were answered from reading in books. At the second showing the film, the children saw many wings they missed the first time.

The film provided an incentive for nother activities relating to milk, once of these experiences in which he group engaged were:

- 1. Simple additional information-reading on milk.
- 2. The children made a list of inresting words they had learned: asteurize, homogenize, laboratory, ottling machine, stanchion, chlorine ater, silo, ensilage thermometer. c.
- 3. They listed and discussed the inds of milk—pasteurized, raw. concased, homogenized, buttermilk id skim milk.

Not a single youngster knew how attermilk was obtained. This nessitated making butter which we d by shaking cream in a quart jar, e then made a chart on butter aking.

Several very tangible results were oparent alter showing these falms a Community Helpers. The children looked forward to viewing films, hey wanted to have something in ind to look for in a film. The slow-readers in the group showed incased interest through their dississions, and they, as well as the her children, showed that information had been gained.

Milk, 9 min., \$50, Encyclopaedia Britanca Films, Inc., 1150 Wilmette Ave., Wilette, Illinois,



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Previewing films is of great importance in that it provides a person with the knowledge of information contained. Often a film isn't suitable for a particular grade, or it might present concepts too difficult for the children to grasp. Then there are gaps in most films. To prevent a child asking a surprise question, it is often best to be prepared. There have to be gaps in films—no one film can tell everything—and a teacher should be prepared to fill in these gaps. How else can a teacher be pre-

pared to guide intelligently the preparation and discussion without previewing the film?

A film should be used to introduce a study or to supplement. There should be a cital reason for showing a film.

Many excellent teaching films exist which may be used effectively in primary grades. Providing children with purposeful experiences in connection with films is a real challenge to elementary teachers today.





STEPS IN DOCUMENTATION: For preliminary discussion, our bulletin board showed the ways in which man has learned to communicate; (center) our next problem was to locate the information we were after; (right) here is the pictured record of our trip to the newspaper office.

WE DOCUMENT

OUR LEARNING EXPERIENCES

by Vernon A. Hinze

Long Beach, California

I CANNOT OVEREMPHASIZE the importance of visual aids while recently teaching a unit on communications to fifth graders.

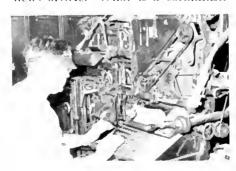
At the beginning of the unit, interest was aroused in methods of communicating through an arranged room environment of visual objects and pictures, which confronted the children as they entered the classroom the first day of our new study. Pictures of different methods of communicating during early civilizations, pictures of a modern newspaper plant, scenes of radio broadcasts, linotype slugs, a curved plate for printing the daily paper, a zinc halftone cut of a newspaper picture, a matrix from which the emved metal plate is made, and newspapers from distant cities and loreign countries were all on hand for the pupils to investigate and talk about among themselves the first day.

Children Set Own Problem

When the time arrived for planning our work, many questions were asked by the pupils about the visual materials in the room; questions which finally resolved into, "Why don't we try to find out more about these methods of communication?" After discussing all the different

methods of communicating we could think of, we decided that our central question for study would be, "How have the many changes in methods of communication helped man's progress?"

We decided to begin our study by publishing a newspaper for our school. But how were we to begin? We didn't quite know how newspaper staffs were organized. We didn't know how the articles were selected. We wanted to know who arranged the articles on the pages, and who made up the headlines. Someone mentioned an editorial and that raised many questions as to what it contained, who wrote it, and who decided what to write about. How does a feature article differ from a news article? What is a columnist?



This 2 x 2" slide of the linotype machine was shown to pupils as they discussed the workings of this complex mechanism. Slides were taken during the course of the field trip.

But how best could we find the answers? We decided to visit a new paper office.

We Learned by Doing

Arrangements were made to visone of the large city newspapers. To children made up a list of all to questions they wanted to ask plus list of things they especially wanted to look for. I recognized that to children needed some way of documenting all the things they saw—to impressions they would receive during the 45 minutes of their tour, arranged to take flash photograp of high point experiences while the news offices.

We Document Our Experiences

During later study these 2"x" black-and-white photographs—the rect positive method was used—proided projected pictures for discussion that were invaluable duriging tempressions of our trip.

The newspaper office had a mespecially assigned to handle of tour. He did an excellent job explaining all the steps in newspape publishing from the copy on tour managing editor's desk to the circulation of the finished paper. Phographs were taken to record ten a dozen very important steps on of tour.

We returned from this trip fill

th information and new questions, eryone eager to take a part in pubhing a paper for the school. We ent several days discussing our exrience from every child's point of w, and answering the many quesms that the tour had brought to ht. Now the children proudly exained the use of the various tools the newspaper trade displayed ound the room.

We Had a Visual Discussion

The pictures we took were made to slides so that the vital informaon they showed could be discussed a leisurely manner back at school. e could "project" our trip impresons in logical sequence. Problems d questions could be recalled and scussed. Every 2" x 2" picture oved invaluable during our disssion from the standpoint of reshing our memories, reliving the ps in newspaper printing, still newhat confused in our minds, inthe proper sequence, and helping echildren better to explain that rt in newspaper publishing in ich they were most interested or d gained the most information.

Pictures Aid Recall

Machines and some of the other ds of the newspaper trade that d gone by unnoticed on the tour

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were questioned as we studied the pictures on the screen. Words were recalled to add to our vocabulary of the newspaper world and interesting points that had been lorgotten again came to light. Many times as the unit progressed, a certain slide was brought out again to establish a point in a problem that developed over the publishing of our own paper.

To further aid in the understanding of a newspaper stall and the jobs they performed, the ldm *Journalism** was shown to the group. This film gave an excellent description and explanation of the duties and interrelation of the various staff members. During a preview showing, the teacher made a list of various things to look for in the film. The film was shown and discussed. Then it was shown again. It was a great help in clearing up some of the remaining questions that had confused the

Interest Induces Activity

The pupils now felt themselves fully qualified to organize their own stalf and were anxious to get to work on their paper. They decided on a bulletin-board type paper. It could be circulated about the school or placed in a central location, and they could use the stories as originally printed or written by the pupils. Pictures and paintings done by the pupils could be included in a bulletin-board paper. Unconsciously, the children were recognizing the importance of visual aids, because they wanted plenty of pictures and illustrations in their paper. The stall was organized quickly and efficiently. A list of duties and responsibilities for each job was made out, and the paper became an accomplished thing.

One month after the trip, and without further review, each child was given one of the pictures taken on the field trip and was told to write what he recalled about that particular part of the trip shown in the picture. The results are evidence of what had been originally learned and retained through a combination of visual techniques – the filmstrip. the held trip, and motion picture.

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Journalism, 16mm sound, 11 minutes, \$50. Vocational Guidance Films, Inc., Des Moines,

Understanding Our Actions

by Marie J. Fredrickson

Monroe Elementary School, Mason City, Iowa

OW CAN WE HELP the small child develop self-con-- trol and good judgment in group situations? He is such a rugged individualist and his emotions are so mixed up! If he himself isn't involved, his pal is, and a pal can do no wrong! Yes, it's a delicate task. We teachers feel it keenly when we see suspicion in the faces of our individualists and know that that suspicion rellects their secret conclusion. - "Teacher doesn't understand it wasn't my fault!" But that was before I discovered some new hlmstrips.**

When my second grade saw the Learningstrip, Share the Ball, there was no confusion of judgment. The authors presented the story so simply but forcibly that the general concensus in grade two was that we could never be guilty of such childish behavior. The artist has portraved children's emotions so clearly that my diddien understood completely; but instead of being emotionally swaved, they formed their conclusions with the detached amusement that we adults sometimes leel when we must untangle the very young belligerents. I was delighted to see my children take the initiative, lor it was their suggestion that we read the Learningstrip.

The name "Learningstrip" lascinated my children. They talked about it and out of their free time came pictures of the jolly little school complete with eyes, nose, and mouth. I showed. Share the Sand Pile, a picture complete in itself without a story. But the children wanted a story-"Let's write a story for it." What fun we had building simple sentences to lit the pictures. Never had a better language motivation. We shared this with the kindergarten group who in turn wanted to make up their story too. So sharing, thus glorified, now received thoughtful consideration while "grabbers" were howned upon.

Then we saw Jimmy Didn't Listen. Jimmy, like so many other children, instinctively sensed that the school day was nearly over and his thoughts raced on to the next exciting adventure. Carelessness was the result. Again, the authors and artist have simply but loreibly enlisted a new attitude toward the importance of listening to directions and, best of all, attacked the delicate problem of flying into a hull with talse accusations, as poor Jimmy did. Jimmy learned that he alone was to blame. as did one of my boys when another (again taking the initiative) in formed him that he was a "Jimmy Didn't Listen."

Schoolground Discoverer is an other excellent Learningstrip tha deals very effectively with the devel opment of a civic pride in orderly surroundings. Here, the artist did: truly magnificent job. I believe tha this Learningstrip was the children' favorite because they were so de lighted with the animated school house and trash cans. Now book lelt out of place in the library wil surely result in some guilty culpribeing brought to task by the mor fastidious citizens, and locker door are not left open. One day, as I returned to my desk after a very al' sorbing class, I found that my des' had a "new look." Order prevails

H you are planning a field trip an! want to "tone down" the boisterou; exuberance that sometimes overtake children, and instill in its place a cager questioning attitude, 5 h o Field Trip, a classroom colorstrip.

I found these Learningstrips a rea aid because they are packed wit, wholesome good humor and loade with the kind of motivation that ge

* Share the Ball, Share the Sand Pile, Jimmy Didn't Insten, Schoolground Discoverer. and Field Trip, all available from Simmel-Meservey, 321–8. Beverly Drive, Beverly ttiffs. California.

> They decided to build a playhouse.



AND SO

They all worked together.

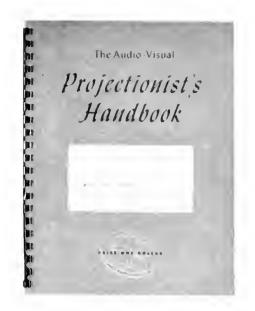


Do these filmstrips help present ideas about which children can make good judgments concerning right and wrong? Yes, but more than that, as motivational materials for discussion and writing, they are extremely valuable.'

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STREAMLINED LEARNING:

(CONTINUED FROM PAGE IWENTY-ONE) brush techniques he employed in order to execute the effects he desired—the tricks of dry brush, wet brush, washes, loading the brush

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with more than one color, breaks in color, and the white areas left.

All these points were clearly demonstrated by the artist, and the narrator was thorough in his verbal analysis.

So we brought all our paraphernalia to our art shop and showed the films a second time. Now the boys were keen to undertake duplicating the techniques they had just seen so successfully executed. Pages and pages of practice strokes were made with no urging on the part of the teacher. Many were quite good and received due praise. We judged and discussed all efforts.

Then from our picture files we brought out all prints of watercolor painting we could find and compared the painting styles of different well-known artists. Each boy had by now developed definite preferences in the individual painting techniques used by artists.

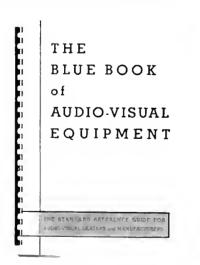
Fortunately we had a local exhibition in the city at this time, and about thirty of the paintings were water colors. We made a trip to the gallery to see them. The level of critical and discriminating judgment in this young group had certainly improved,

All these definitely planned "de-

lays" to the climax of going out or location to paint had the desired psychological effect. A force with the impetus of a tornado demanded expression. We packed our kits and se forth. Two very old and picturesque houses, one on the river-front and one in the hills, were our outdoor subjects.

It was necessary to caution the students to judge their work in rela tion to what can be accomplished by amateurs and not in comparison with professional painting. These boys had been working one week Having knowledge of their limita tions and being eager to improve their painting techniques, they de manded to see the film a third time This marked the critical point a which the boys graduated from the beginners' stage and their approad to painting was one of careful plan ning and application of specific per ceptions.

The Results: The use of films in this teaching problem accomplished a desirable change of attitude, stimulated and sustained interest, provided more effective teaching in a shorter time, and developed a critical and analytical approach toward painting with water colors.



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"International" carries a coated 5" SVE projection lens and includes easy change-over from filmstrips to slides. Retailing at \$87.50 (Lo.b. Chicago), the new unit comes complete with slide carrier, adapter, and leatherette carrying case. A partition in the case accommodates spare mantles for the lamp. For further information write Society for Visual Education Inc., 100 E. Ohio St., Chicago 11, Illinois.

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A-V REFERENCE SHELF

♦ The Radio Guild Press, 1429 N. Lauref Avenue, Hollywood 46, California, for "Radio Speech," by Dorothy Love and Charles A. Richter. "Radio Speech" is a dittoed, 66-page workbook-type bulletin, which is designed as a course in radio speech for high school or adult levels. Its purpose is to develop, through the workbook approach, qualities of speech which are most significant in radio, and to develop fundamental knowledges and skills essential to effective use of good radio speech. It emphasizes training for professional participation in radio broadcasting as a career. Price, \$1.00.

♦ "Selected References on Audio-Visual Methods", a new bibliography for teachers and educators in the field, has been announced by Film Research Associates, New York. The new work is correlated chapter by chapter with Edgar Dale's standard text "Audio-Visual Methods", and is intended to amplify and extend applications of Dale's material.

The new bibliography was prepared by Dr. Louis S. Goodman, supervisor of the audio-visual center at City College of New York.

NEW A-V MATERIALS

(CONTINUED FROM PAGE EIGHTEEN) of daily cadet life, classroom routine, physical drills, military dress parades, and extra-Winter On the Farm (10 min) Sound. Color. Rental or Purchase. Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette,

• Covers life on the farm during the months

• Covers life on the farm during the months from Dec. to Feb., when the tempo of activity slows down and when domestic livestock require a maximum of care. This film is the fourth and final release in EBF's series (other titles: Spring, Summer and Autumn) which shows the seasonal changes occurring in plant and animal life in rural areas. Each title was photographed on the same one-family farm in Southern Wisconsin, selected because of its diversified agricultural program, and its definite changes in season.

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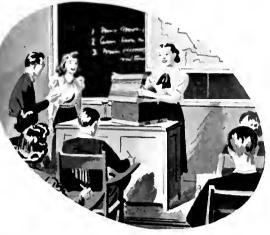
Subject: sex education

Synopsis: without preamble this film cuts quickly into its subject matter in an objective and scientific way. The female reproductive organs and glands are considered first, then the male. The life cycle from fertiliza-. tion through pregnancy and childbirth is clearly illustrated. A question and answer technique is used and we see a mother and father puzzling over ways and means to answer their young son's questions about where and how babies arrive in this world. The film suggests good straightforward answers which parents and those working with the young will do well to have in hand. EVALUATION: Since Human Reproduction will inevitably be compared with The Story of Human Growth it might be helpful to consider them, together. The Story of Human Growth is in color and is done large ly with still diagrams in quick dissolves giving the feeling of some motion, Human Reproduction is presented in black and white and through the use of animation. The animation is a distinct advantage ir portraving the material, The Story of Human Growth with its carefu preparatory sequence and its sty lized presentation of the human body can be used with much younge children. Human Reproduction ha. a much more adult commentary, the vocabulary is quite scientific, and th range and completeness of the mate rial presented together with the models used suggest that a reason ably mature mind is needed to assin ilate it.

The two films complement on another rather than cancel each of er out—the one could be used we as a stepping stone lesson in prepartion for the more mature picture Human Reproduction is correlate with the text book "Healthful Ling" by Howard Diehl.

♦ A feature of the November SEE HEAR is a full picture portfolio c model classrooms equipped for a dio-visual learning aids.

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- Superior tone quolity and fidelity Litelike fidelity in voice recordings—rich depth of tone in music. There's no scratchy background or needle noise to mar the reproduction.
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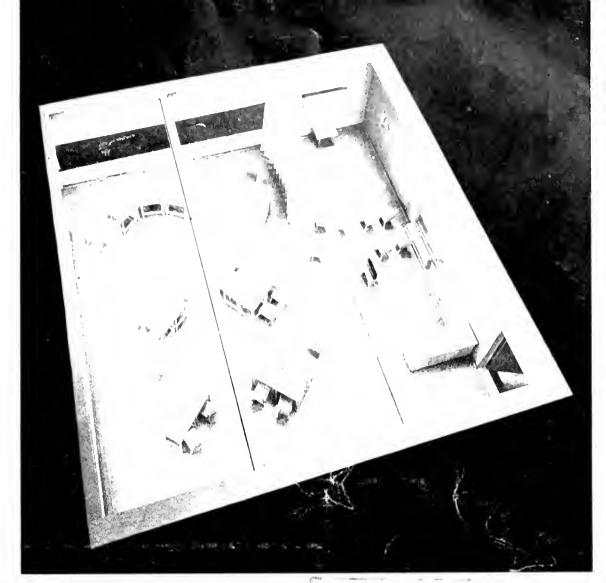
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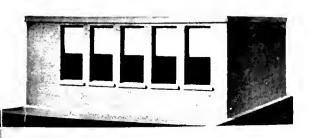
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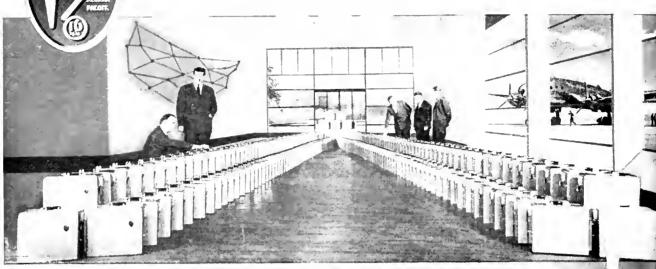
See & Hear

THE NATIONAL MAGAZINE OF SIGHT AND SOUND IN EDUCATION

NOVEMBER 1 9 4 8



The Nation's Leading School Systems choose



SOUND

Impressive lineup of Victor Lite-Weights recently shipped to Los Angeles Public Schools

MODERN Los Angeles maintains one of the most progressive and forward-looking school systems in the nation. The use of audio-visual aids, and particularly the effective use of 16mm educational films in the classroom, is a major factor in this progressive movement.

Victor appreciates the recognition Los Angeles has given it. Today, more than 800 Victor sound projectors are in operation throughout the Los Angeles

public schools. Recently, two quantity purchases of Victor Lite-Weight projectors were made by this school system only after careful analysis of Victor's performance record—in their own schools—made by their own technicians.

Cities, large and small, are following the Los Angeles pattern—selecting the portable, versatile Victor Lite-Weight for heavy-duty, classroom use.

WORLD'S LARGEST SERVICE ORGANIZATION

Victor Lite-Weights on their way by air express to Los Angeles

PICTURE PROJECTOR



Look to S.V.E. for filmstrips created to meet your classroom needs

waiting your selection in the S.V.E. Library are undreds of new and recently revised filmstrips that ave been created to visualize all phases of the modern hool curriculum. A growing number of these film-

strips have been especially designed to correlate with widely used textbooks. Write for catalog giving complete listings of these materials. Check the list below for useful additions to your filmstrip library.

New Picturol and Christmas Catalogs

Available on Request



These new catalogs list the latest SVE releases of Picturols and Christmas selections of filmstrips and 2"x2" color slide sets.

"The Night Before Christmas" in Color

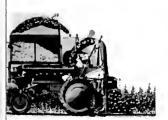


"Highlights of Basketball"



This filmstrip, recently added to the SVE Physical Education Series, traces development of this sport from its origin in Springfield, Massachusetts, in 1891, to the game as it is played today. Outstandding games, important personalities, and many of the winning teams are pictured. Valuable source material for physical ed. classes and basketball teams. Filmstrip. h.&w. with captions. ... \$3.00

"Industrial Geography Series"



Two of the new filmstrips recently added to the SVE Industrial Geography Series are Cotton-from Field to Mill and Cotton-from Mill to Finished Product. The filmstrips and manuals, which tell the story of cotton from the time the seed is planted until the raw cotton is transformed into the finished product, were made in cooperation with the National Cotton Council of America. Each filmstrip, with manual, in black and white. \$3.00

New Educational Filmstrips For Immediate Delivery

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This series on spiders and insects was photographed from hving specimens by a nationally recognized photographer in the held of nature study. Each film strip carries instructive text traines and captions especially designed to stimulate student interest in the subject of biology. Complete set of siblack 8 white filmstrips \$18.00

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"Dental Health for Young America"



Edited and approved by the American Dental Health Association, this filmstrip presents the latest developments in the field of dental education. It stresses the child's responsibility for practicing good dental measures and suggests proper procedures in the establishment of correct dental health habits. Elimstrip in black and white with captions \$3.00

"Primary Health Series" in Color





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TO

The Director of

Audio-Visual Aids.

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JUDY LEARNS ABOUT MILK AIR ALL AROUND US HOW ANIMALS MOVE HOW ANIMALS EAT



THE MICROSCOPE AND ITS USE
THE STEAM ENGINE
THE STEAM TURBINE
WHY PUNCTUATE
HOW ANIMALS DEFEND
THEMSELVES

Each of these new films is one-reel, 16mm sound, and is priced at \$40.00.



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18 East 41st Street, New York 17, N. Y.

See & Hear

THE NATIONAL MAGAZINE OF SIGHT AND SOUND IN EDUCATION

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WE GO TO SCHOOL

The first of two distinguished new Coronet Films ... entirely new and fundamental. Every child, leaving the shelter of home for the first time to enter a strange new school environment, should see We Go to School ... for invaluable guidonce through a most important, but tremendously difficult adjustment. Here is the first film to teach, in a few short minutes, what they can expect from school, and what the school in turn expects from them ... the importance of rules ... of group cooperation. It gives that much-needed sense of security ... of belonging to this new environment.

MAKING THE MOST OF SCHOOL

To accomplish as fundamental a purpose for intermediate and Junior High, this absorbing film inspires students to apen their eyes to the infinite riches beyond their day-to-day assignments: Like "Carl," your students will realize that merely "getting by" isn't nearly as interesting as investigating the myriad apportunities for additional learning, participating in class discussions, taking an activinterest in clubs and sports. This film fulfills the basic purpose of all education . . . it shows how to use the basic curriculum as a stepping stone to greater knawledge, and inspires your students to do it!



These autstanding new 16mm sound-motion pictures are ready for your teaching use now. Like all other CORONET Films, they are distinguished by superb photography and high fidelity sound recording. Each of these new CORONET Films may be purchased for \$90 in sparkling full color or only \$45 in black-and-white. Write to us for a complete catalog or further information on purchase, lease purchase preview prior to purchase, or rental sources.

Coronet Films

Educational Dealers Sponsor Institute on Visual Selling

* The National Association of Visnal Education Dealers will sponsor "The National Institute for Audio-Visual Selling" in cooperation with Indiana University, to be held in Bloomington, Indiana, on June 27 through July 2, 1919, it was announced following a meeting of the Association's Board of Directors in Bloomington on November 2 and 3. The National Institute for Audio-Visual Selling will be an intensive training course to prepare NAVED members and their salesmen for more intelligent service to their customers, and more efficient business o cration.

Martin Stoeppelwerth, President of the Indiana Visual Aids Company, Indianapolis, Indiana, will serve as General Chairman of the Institute, working closely with Ernest Liemann of Indiana University's Audio-Visual Center, who will represent the University in planning and staging the Institute.

An outline of possible courses to be given is now in preparation: this will be submitted to NAVED members for selection of the courses which are considered most needed, and qualified instructors will then be chosen for the courses. It is probable that a number of topics will be given by "teams" consisting of one NAVED member or other person experienced in the audiovisual business, and one member of the University's staft.

Report on British Films Shows Growth of Distribution

★ During 1917, 1948 and 1949, twelve U.S. 46mm commercial film libraries have agreed to purchase at least one print of every film released by British Information Services, New York, Twenty other commercial libraries each have purchased 100 reels and will purchase an additional 50 reels by the end of 1949.

This is a great change from a year ago when B.L.S. had only nine

libraries all with prints provided free of charge, and it indicates that the commercial dealers are better able to work with B.L.S. now that rental prices on B.L.S. films have been increased to regular commercial rates. The happy cooperation between these 32 commercial agents and B.L.S. has resulted in a substantial increase in the number of audiences reached.

In the last three years, B.I.S. has placed 4,307 prints (10,029 reels) in distribution through its own libraries, in addition to 8,731 prints (18,141 reels) which have been sold at commercial rates to commercial and educational libraries throughout the U.S. As far as can be judged, B.I.S. films reach close to 15 million people a year.

An increasing number of public libraries now offer films on free loan just as they do books, and B.I.S. has worked out special lease arrangements so that its films are now available at 15 U.S. public libraries.

Most popular films are Julius (CONTINUED ON PAGE SIX)



State Assembly in Session - Voting Machine on Wall.



Chief Clerk presents Bill to President of Senate.

"State Legislature"

One of the outstanding films of the year—authentic, impressive—a basic "must" for civics and government study in Upper Grades, Junior and Senior High and adult education—a truly "great" production—

IN NATURAL COLOR OR BLACK AND WHITE

"STATE LEGISLATURE"—filmed during a session of the Legislature, shows how the legislative branch of our State government operates and how it passes a law. A typical bill is introduced after visualization of the research and study preceding. Readings, hearings, committee action, debate, voting and final passage of the bill in both Assembly and Senate are shown in detail, step by step. Then the signing of the bill by the Governor, its challenge and review before the State Supreme Court and a decision upholding its constitutionality are shown in closing sequences. Exceptional color photography and very clearly presented narration add to the effectiveness of this unusual film.

SEVEN OTHER OUTSTANDING ACADEMY PRODUCTIONS

CIRCUS PEOPLE and CIRCUS ANIMALS, for 1st to 3rd grades — FREIGHTER IN PORT and FREIGHTER AT SEA, for 3rd to 7th grades — MISSISSIPPI RIVER (Upper River) and MISSISSIPPI RIVER (Lower River) for 4th to 9th grades — WATER SUPPLY for 7th to 12th grades. Each film is keyed to basic curriculum requirements!

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> 1. New Amazingly Compact One-Case Unit A complete full size 16mm, sound picture projection outfit-including projector, amplifier, detachable 8" speaker and cord, plus room for extra 400' reel and film—all in one portable case. Measures only 15" x 2112" x 9%. Speaker can be instantly removed and

set up near screen for best sound reproduction.

2. New Remarkably Quick Set-Up

Through new, counterbalancing mechanism, projector swings up into operating position in one easy movement. Permanently attached reel arms swing quickly into position—and in less than ten seconds the Ampro Compact is ready to thread, connect and

3. Full Professional Quality Projection

The many Ampro quality features, tested in thousands of projectors over many years and through millions of performances, are fully maintained. Not a new untried unit—but rather an ingenious adaptation of a proven 16mm. sound projector. Unusually quiet-running.

4. 100% Availability for Quick Servicing . . . The entire chassis of the Ampro Compact can be removed quickly and easily from the case. This is the only portable one-case 16mm. sound projector that offers 100% convenient availability for both mechanical and electrical servicing.

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Including a new free flow streamlined cooling systemand special cushioning to protect projector mechanism against shocks. An ideal unit for both silent and sound projection for moderate sized audiences where compactness, ease of set-up, portability, quality of projection, are important factors.

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Mail coupon for full details on the new Ampro Compact. Also send 10c for interesting booklet "The Amazing Story of 16mm, Sound Motion Pictures" (the illustrated story of how sound pictures are made and projected)-and FREE copy of "A New Tool for Teaching" (the story of sound films in the classroom)—These informative booklets will be mailed to you postpaid. I



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COMING EVENTS

FEATURES FOR NEXT MONTH

♦ The authoritative story of textfilms fold by publishers, an eight page section reviewing one outstanding collection of informational films; a feature on the "literature of still pictures"; more about educational radio and its classroom applications. See the December Set § Hexprox in publication!

REPORT FROM BRITAIN

(CONTINUED FROM PAGE FOUR)

Caesar (593 prints sold). Macleth (110 prints sold) and Instruments of the Orchestra (344), but not to be overlooked are Near Home (122). Your Children's Eyes (99). We of the West Riding (75). Your Children and You (113), Here Is the Gold Coast (24 prints sold in the first three months). The World Is Rich (104), Back to Normal (83). Charter of the U.N. (99). General Election (54) and English Criminal Instice (46).

Britannica Film Correlation Covers Nearly 300 Textbooks

★ Encyclopaedia Britannica Films' 270 page correlation, linking nearly 300 widely used American textbooks with an equal number of EBF classroom sound films, is ready for general distribution, it was announced this month. The correlation provides teachers with a far-reaching index of instructional motion pictures integrated with textbooks.

A demand from many leaders in education inspired the correlation. EBF researchers, under the supervision of Dr. Kenneth Norberg, prepared the correlation in cooperation with the textbook publishers. EBF correlations done for individual cities and states in the past had proved themselves invaluable in making possible better use of both textbooks and EBF Classroom Films in teaching. This national comprehensive correlation evolved from a multitude of requests and with its release comes an excellent linkage of authentic teaching films with widely used texts which can be used by schools in every state of the union.

In cooperation with twenty of America's leading publishing houses, a list of textbooks was compiled upon which the correlation was based. Among publishers who cooperated are: Bobbs-Merrill Company, Ginn and Company, Harper and Brothers, D. C. Heath Company, Rand McNally and Company, Charles Scribner's Sons, John C. Winston Company and many others.

The correlation is divided into three parts which include the three major branches of the school curriculum and cover grades from primary levels to high school. The sections are:

Section I. Primary Readers

Section II. Biology, Chemistry, General Science, Health, and Physics

Section III. History, Geography, and Problems of American Democracy

Since new texts will be adopted and new films will be released, the correlation has been designed as an open and continuous project and the 270 printed pages will be punched for insertion in a three ring binder so that the correlation can be kept up to date.

The cost price of the correlation volume is \$2.50. It may be obtained from any EBF representative or by writing directly to Encyclopaedia Britannica Films, Wilmette, Illinois.

• A new series of Operas-on-Film has recently been announced by Official Films. New York producer. There are six operas in the series,

THE FINEST IN 16MM EDUCATIONAL SHORT SUBJECTS

DOCUMENTARIES

Robinson Crusoe
This is China
Komet Conquered
Way of the Wild

Life of the Ant
A Fish is Born

1 Reel 1 Reel 1 Reel 1 Reel 1 Reel

3 Reels

3 Reels

3 Reels

2 Reels

SYMPHONIES

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Living Flowers

Ocean to Ocean

Sponge Divers

3 Reels 1 Reel 1 Reel

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V. C. ARNSPIGER Executive Vice President

Plic School Teacher, High School Teacher, Principal, Serintendent: Texas and Oklahoma (1917-1929); It Classroom Films, Director of Research (1929-17), V. P. (1937-1943); EBF, Executive V. P. (143-); Ph. D., Columbia University (1933); Sumfracture, Columbia University (1933-1941) and Eversity of Wisconsin (1943-1945).



MELVIN BRODSHAUG Vice President in Charge of Research

Picipal, North Dakota (1923-1925), Superintende (1925-1928); M.A. University of Chicago (127); Ph. D., Columbia University (1931): ERPI Cistoom Films, Research Associate (1930-1937), Dector of Research (1937-1945); EBF, Vice President in Charge of Research (1945-); Lecture Series: Sicuse University (1938); University of British Cumbia (1940); Columbia University (1946).



JAMES A. BRILL
Vice President
in Charge of Production

Nsician, Lyceum and Chautauqua Bureaus (1910-14); Reporter and Feature Writer (1914-1916); Nitary service, 42nd Div. AEF (1917-1919); Univity Instructor in art (1919-1920); Oklahoma Sools, Dir. of Music (1920-1930); In charge of pduction, ERPI and EBF (1930-); M.A. Columbia Aversity (1933).

It takes more than writers and directors to create true teaching films...

takes
educators!

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then, working with other educators, they have consistently led the way to finer teaching films through improved research, production and teaching techniques.

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C. Scott Hetcher.

President, Encyclopaedia Britannica Films Inc.



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the new JULIEN BRYAN film

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"PEIPING FAMILY will serve many screens in schools, churches, and among community groups, and achieves a sense of sympathetic understanding for the Chinese people without sacrificing the authentic quality which distinguishes many of Mr. Bryan's documentary films" . . . SEE AND HEAR

"No other film on China gives such intimate and instructive glimpses of Chinese family life, . . . It can be used with all age groups — Primary and up — and the adults will find it just as interesting as children and youth" . . . EDUCATIONAL SCREEN

For rental of PE1PING FAMILY write your film rental library. For purchase order from your visual education dealer.

INTERNATIONAL FILM FOUNDATION, Inc. 1600 Broadway New York 19, N. Y.

Features of This Month's Issu

This month's issue of See & Hear again brings you the full range of the audio-visual field—a topflight pie by Floyde Brooker, of the U. S. Office of Education and lately an official U. S. delegate to Unesco at Part there's a scholarly article on the organization of educational film production by Merle Wimmer of Atlant Ga. Teacher training (of vast significance to this field is served by Fred Harcleroad's article on Page 15.

Radio in education works side by side with prejected visuals—in fact it increases their use. Read the symposium on Pages 26-27-28 and the Broadcast Conference Report by Arlene MacKellar on Page 28 als Student Forum of the Air by Dr. Erwin Van Allifrounds ou this section on Page 29.

News About People Who Serve Audio-Visuals:

- ♦ JOHN J. DOSTAL is the new field sales manager 16mm sound projectors for the RCA Visual Product Group according to announcement by H. V. Some VILLE, Products Manager of the Sound and Visu Products Section of RCA. He's been active in the fire since 1934!
- ♦ GEORGE SHUSTER, president of Hunter College, at WILBUR C. MUNNECKE, former vice-president of the University of Chicago, were elected last month to the board of directors of Encyclopaedia Britannica Film

THE BLUE BOOK of AUDIO-VISUAL EQUIPMENT

These Are Exclusive Features
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and original list prices of almost every
known make of projection equipment and
screens. Classified and indexed with extra
factory number index to help you find

and evaluate your inventory.

Original List Prices and Technical Data
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(AN INVALUABLE GUIDE TO AUDIO-VISUAL DEPARTMENTS)

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Here's the first and only comprehensive price book on all existing models of 16 mm sound and silent motion picture projectors, slide, slidefilm and opaque projectors and projection screens—with complete technical data on each—to help you evaluate your projector inventory. Prepared as an official project of National Association of Visual Education Dealers by Editors of BUSINESS SCREEN. Every school and college purchasing agent should own α copy!

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812 North Dearborn Street, Chicago 10, Illinois

Radio Script Contest Opens

the second annual National Ralio Script Contest was launched this north, again under the direction of he Association for Education by Radio, Purpose of the competition is to stimulate good script writing at the college level.

Last year's contest drew entries rom thirty-two states, and was pronoted nationally by such organizations as the National Council of Feachers of English, American Eduational Theater Association, Schoastic Magazine, Plays Magazine, and Writer's Magazine, Manufacturers and other sponsoring groups that ontributed prizes last year include Alpha Epsilon Rho, Audio Devices Inc., General Electric Co., National Association of Broadcasters, Newark News-WNJR, and the Oklahoman and Times-WKY.

According to Sherman P. Lawton, hairman of the competition, Esquire Magazine and World Book Encyclopedia are expected to be imong the national sponsors for the 1948-19 contest. A strong attempt is being made to line up radio stations is regional sponsors, so direct tie-ins can be made between the stations and schools in their areas.

Tentative opening date for the current contest is December 1, 1948, Complete rules may be obtained by writing to the National Radio Conest Office, University of Oklahoma, Norman, Oklahoma,

New Coronet Catalog Issued

★ In order to provide educators and the entire visual education field with a complete reference guide to its current film library, Coronet Instructional Films has issued an upto-date catalog including the 60 new itles added to the Coronet list during the past school year.

In addition to a short description of each production, the new catalog lists the recommended grade levels for which each film is designed, the educational collaborator (in each case a recognized specialist in the particular subject area), the film's running time, and its price in both color and black-and-white versions. One section of the catalog is devoted to full information on Coronet's

Sight & Sound of the News

AN EDITORIAL REVIEW OF CURRENT EVENTS

provisions for outright purchase, lease-purchase, and preview of its prints; another section gives a complete list of rental sources. A utilization chart in the back of the booklet lists all titles alphabetically, and suggests areas of study in which each is most useful.

Social Studies Leader Group Discusses Historical Films

★ Meetings of two groups of the Andio-Visual Committee from the National Council for the Social Studies were recently held in Washington, D. C. (October 1-2) and New York City (October 29-30) for advisory discussion on American history films being made available for schools by companies of the motion picture industry through the Motion Picture Association of America, and its non-profit film distribution affiliate, Teaching Film Custodians.

A short term project, now nearing completion for preview at the National Council for the Social Studies Convention in Chicago in November is the editing of instructional versions of four significant theatrical films for use in American history classes in secondary schools, and colleges: Driven Westward (Westward movement) adapted from Brigham Young; Winning Our Independence (Revolutionary War)

adapted from The Howards of Lingmia; Drums Hong the Mohawk (Revolutionary period); Johnson and Reconstruction (Reconstruction after Civil War) adapted from Tennessee Johnson.

A long term project, to be completed in 1919, is the bringing up to date of Land of Liberty, a motion picture history of the United States, currently in use in schools. The addition to Land of Liberty will stress the history of the last decade, 1938-18, including the inauguration of the President in 1919.

A joint meeting of the two groups in New York City provided the picture of those attending: William Hartley (Chairman of each group) Towson Teachers' College, Maryland; Richard Thursheld, University of Rochester; Robert LaFollette, Ball State Teachers' College, Indiana; W. E. Fulkerson, Rochester Public Schools; Carl E, Milliken and John Braslin, Teaching Film Custodians; Mark May, Yale University; Roger Albright and Stanley McIntosh, Motion Picture Association; Paul Todd, National Education Association; Allen King, Cleveland Public Schools: Edgar Wesley, University of Minnesota; Linwood Chace, University of Boston: Frederick Stutz, Cornell University; Harris Harvill, Troy State Teachers' College, Alabama,

Audio-Visual Committee members pictured at the recent Washington meetings: front row (I to r) Hartley, Thursfield, LaFollette, Fulkerson. Second row: Braslin, May, Albright, McIntosh, Todd, King. Back row: Wesley, Milliken, Chace, Stutz, Harvill.



Teaching the Audio-Visual Way

by FLOYDE E. BROOKER

Chief, Visual Aids Division, United States Office of Education

▼ODAY WE ARE TRYING to run the world with an educational system that is hopelessly out-of-date. You, our leaders, all of us, went to college and studied in the days when we were taught the indestructibility of matter, the superiority of the internal combustion engine and learned to use the snapshot camera. Today we are living in a world where we know matter is destructible; in a day when jet propulsion and ram-jet engines are considered to be the engines of the future. Television has become a commonplace.

Our responsibility as American educators is great. Not only do we have to live in this modern world. but we have the additional responsibility of passing on to the younger generation those things of the modern world which are necessary, that the child will understand, and be able to live within that world. Perhaps the most significant difference between the world in which you and I went to school and the world in which our students go to school today, is the fact that they need to know so much more. We have to teach more simply-more objectively -because we need to know more and

In every area of life, the advances of knowledge and of information which have come in the past ten years are such that practically no subject has been left untouched, certainly no textbook that is ten years old. In most of the areas of our schools, subject matter is out-of-date today if it has not been revised during the past ten years.

Now this problem of teaching more, more quickly—to more people, is not an old one. The fact is the schools have had this problem from their beginning. The first traditional answer is—if we have to teach more—we must keep the child in school longer. So, since 1920, we have increased the number of days in the

average school year by 25%; we have increased the hours in the school day, per day, by an average of 35^{o_0} . It is impossible to get any exact average of the number of years we require compulsory education in our various states, but in the main, we have watched it go up from 14 to 16, from 16 to 18, and the average of all the states of the Union during the past twenty years, has seen an increase in two years of the total required schooling by state law. I suggest that we have perhaps reached the limit to which we can extend the time we take of the child's life in order to prepare him for living,

The second factor we have to consider is that if we have to teach more we will start specialization. And so, in some of our large urban high schools, we have as many as fourteen complete courses. In some of our largest schools a student could go to that high school for seven years without repeating a single class. This means that the average child at the age of fourteen, when he enters high school, makes a basic decision as to what course or courses of study he will follow. This decision has a bearing on every subsequent choice he makes in the vocational field. In fact it is one of the most important decisions he will make during his entire life and he makes it at the age of fourteen. I suggest that we have carried this business of specialization already as far as it can be safely carried and perhaps we have carried it too far, I suggest that we have produced too many butchers, bakers, and candlestick makers and 100 FIW CITIZENS.

The third traditional answer has been that if we have to teach more, let us increase the size of our text-books. Now it is impossible to take any textbooks for a given year and correlate them with textbooks of another year—the subject has changed, the publishers have changed and one

cannot always find a complete series of textbooks for any one year. But, in one series of textbooks which I did check, I found that on the average, our arithmetic texts have increased by 25% and our social studies and our geography texts by 125%. So—this answer has also lost its possibilities in terms of any longer continuing to meet the problems of schools having to teach more. As Lincoln first said, we cannot continue to solve new problems with old answers. Eventually we must find new answers.

Let me take the example of the engineer. When the engineers needed to move earth, they started out with a man and a shovel and in the lifetime of you readers, have moved up to the invention and use of the automatic ditch digger and steam shovel. However, we in education are still teaching today essentially as Aristotle taught 2,500 years ago Isn't there a lesson that we can learn? I believe there is!

No longer is there only one meaning to "communication." Visual ma terials, for example, if we consider the whole range of materials from the still picture to the motion picture, constitute a new language, a new language that is competitive, a new language that has not yet developed the logic, the grammar, and the rhetoric necessary to become a formal medium of communication; but a new language, nonetheless. Increasingly we will have our choice as to whether or not we will say thing: by pictures or say them by words, or both. Yet, on the other hand, as school teachers, as educators, as peo ple trained ten, fifteen, and twenty vears ago, we ourselves are caught ir the same verbal trap-we are caught in the unconscious belief that there is but one medium of communica tion. This is, today, false!

Our textbooks were written and are written in the belief that words

can do everything. No time after time in the pages of our textbooks, we will find whole paragraphs given over to a presentation of material that would be better presented by a picture. So as teachers we face the responsibility of going through these books and trying to discover that which could be better presented by pictures and then presenting them by pictures.

Alf of us must become as children, and to a certain extent, "go to school again." As we walked into the kindergarten years and years ago, and learned how to read, now we can go

back to school again and learn how to read pictures. As we taught the children years ago and were taught ourselves, to start at the upper left hand corner of the page and read one word after another from the left to the right, down each line of type of the page; we ourselves will learn how to read pictures. We will learn what type of materials should be presented by visualization as opposed to printed materials.

Where may we start our investigation of visualization? We might start in subject matter areas where we see that in science, in human biology or m Instory vast numbers of effectively made teaching films are now as all able. Or, we may start in our own faculty meetings to examine some of the films on teaching methods which have been presented via the medium of the sound motion picture film. This is where we may make a beginning. This is the opportunity we have been seeking to bring into our laculty meeting, our curricultum committee discussions, examples of those ideas which we have traditionally verbalized about now presented in terms of audio and visual description.

THE PICTURE IS BY COURTESY OF THE NATIONAL FILM BOARD OF CANADA



GUIDING PRINCIPLES IN PRODUCTION AND UTILIZATION OF EDUCATIONAL FILMS

by MERLE I. WIMMER

Chief of Utilization Branch, Production Division, Federal Security Agency,
Public Health Service, Communicable Disease Center

N EDUCATIONAL FILM is usually built according to a definite plan. Films built according to this plan have become a powerful medium for presenting both simple and difficult subject matter, Feaching with a film should follow the plan by which films are built. The following paragraphs and accompanying chart are designed to explain the logic by which tilms can be produced and used. There is no intent to infer that all films should be stereotyped into this form, but that this is an ideal, portraying a symmetrically balanced film from which both producer and user may deviate as necessary. Even if the producer fails to organize the contents of the film properly, the instructor can present the subject matter in an organized form, A typical film may be broken down into five major elements which are: title, introduction, body, recapitulation or summary, and conclusion. This is true of all subject matter to be presented, whether it is in the form of lecture, motion picture, film strip, magazine article, or other forms. The chart attempts to explain how these elements are used as a skeleton for building subject matter into a film. At the same time it shows how we manage to get the same information out of a film for utilization purposes that was actually incorporated during production. The title of the film is naturally the first element to be considered after the need has been established.

TITLE: The title of a film is arrived at in a definitive manner. First the need for a film on a particular subject is established.

The task of planning a film is assigned to a project supervisor. It is either assigned as a working title, il already conceived by pre-production planners, or it may be assigned by subject. The project supervisor begins to survey the field of his assigned project. After accumulating a volume of information, he begins to crystalize his thoughts on a few fundamental concepts which he must portray to the audience. For an average hlm these major topics will be from five to eight in number. He organizes them as an outline, usually in logical order (labeled as body of film). By pulling the information from these points (shown by arrows running upward from right side, to apper left, where they become introductory points, thence to right-hand column and up to the symbol on right representing title), he may decide that his title is sufficient, or it may need revising or need to be completely changed. Any one of several hundred titles might be selected for the major topics listed in the chart. After the title is selected. comes the matter of a suitable introduction of the subject matter to be presented.

INTRODUCTION: The introduction of a film shoul be on the basis of what the producer proposes to present pictorially and verbally. In this case he propose to present five topics which, as previously mentioned he has organized in a logical order for the body of the film. These same five topics are represented by figure one to five in the horizontal column for introduction at upper right. They are represented here for verbaintroduction in the same order as they appear in the body of the film for pictorial presentation. Thus, the producer has said these five topics are what he propose to portray simultaneously, both pictorially and verbally After the introduction he proceeds to treat each topi in the body separately, but he must knit them together both by pictorial presentation and narration.

THE BODY OF THE FILM: The body of the file is to be presented by developing one topic at a time yet keeping them related to each other. In this case the producer has started the body of the film with the major topic "geographic distribution." This refers to the areas over which any organism named in the title might be found in its natural state.

The specific concepts or building stones which has found by survey and research to be necessar to show in what geographic areas the organism mabe found, are carefully organized and incorporated. This is usually done pictorially by animation on map and explanations are given simultaneously by the commentary.

When the first topic has been sufficiently supported with facts (represented by lower case letters) a brid summary of the fully developed major concept of the topic is made. (Shown in the chart by arrows leading from lower case letters to capital letters in each of the live sections of the body.) Combined with, or imme diately following this topic summary a transitiona statement (small arrow from Λ to arabic 2) is use, to give a secondary introduction to topic number two and to tie topics one and two together. This cal usually be done pictorially as well as verbally. In thi case the organism under discussion may be limited to a particular geographic area because it has certain characteristic mouth parts which limit its feeding to a certain type of vegetation found only in that par ticular area, Mention can be made that characteristic are a determining factor in distribution. Thus the

cond topic has been introduced and field to the first his procedure is repeated for developing each topic The body of the film. For the sake of avoiding further infusion in the chart, it has not been shown that ome specific concepts may need to be, and usually are, sed under more than one topic. In some cases parallel icts of nearly equal significance may be used in order avoid duplication and broaden the major concept. certain amount of this is essential in weaving the film ogether. An overuse of this tends to make a disormized, confusing and poorly balanced film. A specific xample of this practice could be represented in the eart by a line running from number 2a on the right number I on the left. The more lines, the more onfusion in the chart and in case of a film the more isorganized it becomes. Alter all topics are completed, they are each recapitulated in a summarized form for emphasis or impact.

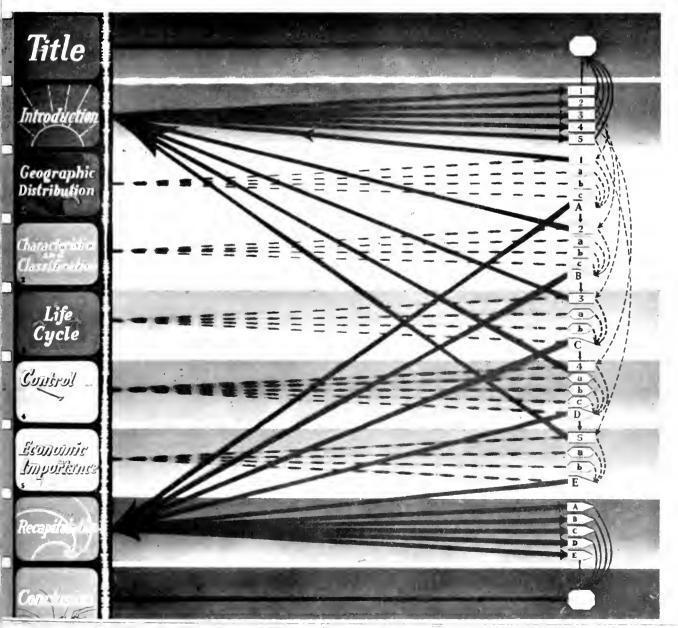
RECAPITULATION: The recapitulation should be a relicaisal of the major concept deduced from each topic area of the body of the film. As shown by the chart, arrows run from the capital letters under each topic to recapitulation on the pictorial side of the chart, thence to the narration side where the concepts are relicaised verbally with an impact while they are relicaised pictorially in a like manner. This will bring together the information from which a conclusion can be drawn.

CONCLUSION: A conclusion is based on the major (CONTINCED ON THE FOLLOWING PAGE)

- A CHART FOR FILM ORGANIZATION —

HIS CHART REPRESENTS a rail ruble is matter organization in production and utilization of educational films. The topics shown rive only as examples and have special significance in public health edical and biologic subjects. In other cases, topics are substituted cording to title and vary in number and content according to need Identification of symbols: (1) left-hand column represents pictorial esentation. Footable of frames for each topic may vary: (2) reality

hand imminrepresents narration: 3) arabic number, refer to tipics (4) lower case letters refer to facts used in developing topics: '5 capital letters under 1 to 5 refer to topic summaries; (6) short arrows traversing white lines indicate transition: (7) dotted lines represent simultaneous picturial and verbal presentation. (8) black diagonal arrows represent order of use of subject matter represented by all symbols. See article comments for further explanation.



PRINCIPLES FOR PRODUCTION:

(CONTINUED FROM THE PRECEDING PAGE)

concepts developed for each topic. On the chart the conclusion is deduced from items A, B, C, D, and E which have been recapitulated. This is shown by the arrows running from these letters to the symbol representing the conclusion. This is practically done in a single statement with a great impact. Here ends the explanation of the chart from the standpoint of production, but it has certain implications for utilization.

IMPLICATIONS: The implications for utilization are that in production we have incorporated a quantity of subject matter by use of five devices, namely: title, introduction, body, recapitulation, and conclusion. By use of these same devices the instructor should direct the students so that they can get out of the film what was built into it. If the film is used for motivation, he can get more out of it than was built in by tying the concepts of the film to related concepts in the experiences of the students and by directing the students in such way that they will find new relationships. Of course, we must realize that most films are not completely correlated with units of study and it may not always be necessary to emphasize by follow-up all that is contained in the film.

Assuming that the instructor wants to make use of all the subject matter of a film, he can profit by use of the same orderliness by which the film is constructed, A method by which a lesson plan can be developed is stated briefly:

- 1. Prepare the audience by developing a need for the subject matter, normally indicated by the title.
- 2. Preview the film and list the major topics. Also list new terminology.
- 3. Develop the plan of presentation by use of these major topics and new terminology.
 - (a) Either define the new terms or assign this task to the students. Also consider pronunciation
 - (b) Dictate the major topics as points to look for or write them on the blackboard, or distribute in mimeograph form. They should also be discussed orally before showing the film.
 - 4. Show the film.
- 5. Follow-up by discussion of the major topics in the order presented. Put these in the form of leading questions and let the students provide the specific concepts. Also connect related facts in the students experiences as each topic is discussed.
- 6. Continue the follow-up by making an application of the subject matter through student performance when possible.
- 7. Use other follow-up procedures as needed, such as: excursion, test, re-showing the film, using supplementary aids, reading assignments, etc.

In conclusion we may state that producing and using films follow a simple, logical pattern, better known as common sense. Producing films and teaching with films is made interesting and easy by such approach.

FIND THE INFORMATION (10 minutes)
B&W or Color, Coronet Instructional Films, ©1948.

Synorsis: Opening with a class discussing plutonium as an "American Problem", we find one little girl asking if plutonium will cure cancer. The teacher points out that facts are necessary to answer that question and a project is suggested to two class members to prepare an index on atomic energy.

In the natural process of preparing the index the following information is logically given:

- 1. How to use a card catalog.
- 2. How to use the encyclopaedia.
- 3. When to ask your librarian for assistance.
- How to use the Readers Guide to Periodicals (the keys are explained).
- How to use the Biographical indices such as Who's Who in America.
- 6. How to use such general reference tools as the World Almanac and other annuals.
- 7. The best format and procedure

FILM EVALUATIONS

(signal cards, cross references and see also references) to use in preparing a good index.

EVALUATION: Some realists may question the fact that the teacher in this film is working with only 5 children. Technically in the shots of the card catalog and reference tools, close-ups would have been better to let the audience read the headings. Again these are minor criticisms and they in no way lessen the wide usefulness of this film. It will be invaluable to the librarian who struggles year in and year out to make lessons on the use of the card catalog attractive and worthwhile and it will be equally valuable to the teacher instructing a class in information-gathering techniques.

Who Makes Words? (10 minutes) B&W or Color. Coronet Instructional Films. ©1948.

Synopsis: Shows a class of upper elementary school children participating in a contest to find a name for their new type of blackboard which is more truly a "white board". This takes the children into an investigation of the origin of words and they discover that dirndl is a Borrowea Word, that jeep, derived from G.P. General Purpose car is a Changea Word, and nylon, an arbitrarily Invented Word.

Finally the children, who have written to a dictionary editor to ask that their new invented word be included in the dictionary, learn from the editor's letter that a word is only included after it "becomes part of the common language"—only when many people use it. Thus the class concludes that "we who use words make words".

EVALUATION: The use of the flash-back method is good—it introduces variety into the pattern of the class-room film. The excited entrance of the youngster with the letter from the editor seems overdone, but during the rest of the picture both the teacher and the class are natural and at ease. Cinematically this film is good, illustrating dirndl, for ininstance, with a good camera shot.

Integrating Audio-Visual Education Courses at San Diego State College

HAT IS THE NATURE of the training that teacher-education institutions should provide?"?* Over ten years ago Elizabeth Laine, during the Regents' inquiry in the state of New York, found that over three hundred institutions offered a "special, so-called core laboratory course in visual instruction," She called such courses "superficial," and often only increasing the number of professional courses in teacher education.

Today San Diego State College faces the problem posed above—because, since July 1, 1947.** the College must require such a two-unit semester course, or the equivalent, of every candidate for a California teaching credential.

The staff decided upon two options. For students completing the entire pattern of elementary education at the college, an integrated program would be worked out. For irregular cases and transfers, the separate audio-visual course would have to serve. While the "course" resembles similar courses in most respects, the integrated program may be of interest to educators facing similar problems,

Teacher trainees devote a whole year to daily contact with children and classroom participation prior to a semester of student teaching. Directed teaching provides a daily hour in the classroom, with each student assigned to a particular grade as an observer, helper, and teacher. The first semester centers in primary grades with specific instruction in reading, children's literature, primary music and art, mental livgicue

and speech, health education, child growth and development, and the core of the entire plan, directed teaching. Thus, all of the instruction in the methods courses becomes meaningful in terms of actual behavior of children.

The second semester centers in a directed teaching assignment in intermediate grades. Specific instruction is given in arithmetic, art, music, social studies, science, language arts, educational psychology, and elementary measurement and evaluation.

Following this two-semester preparation, the student actually "teaches" for half-day intervals.

Integrating audio-visual training with actual teaching situations tends to keep it from being superficial, develops uscable audio-visual teaching techniques, and does not add further separate courses to a heavy schedule.

A few additions are now made to this program. Since every student was not learning to operate all of the necessary machines, individual instruction and tests have been given in the use of the 16mm sound projector. 35mm filmstrip and 2" x 2"

by Fred Harcleroad

Director, Audio-Visual Education, San Diego, California State College





slide combination, opaque projector, lantern-slide projector, and magnetic and disc recorders. A weekly preview of projected aids and an evaluation hour build practical background experience with films similar to a course in children's literature. Trainces project the films and work out careful evaluations. At the end of this first year, graduates have personally previewed some seventyfive key elementary films and have mimeographed plans for their use. Slide-making demonstrations also have been included in this weekly hour to make sure of the competence of all students.

A few of the experiences already provided in this integrated work will indicate the extensive use of audio-visual materials:

1. Radio is stressed in the social studies program.

2 Students went on two or three, field trips and planned one as a part of the student teaching assignment, 3, Students recorded their own voices

and planned the use of recordings.

1. Students planned entire source

units in the social studies and included comprehensive lists of recordings and films available.

5. In science, students built terrariums and aquariums; made models of the earth and moon; prepared electrical apparatus for small experiments; built picture files; and actually cared for animals, snakes, and insects,

6. Social studies units led to work on community resources, field trips and museums.

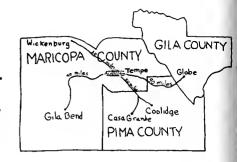
The integrated program of audiovisual education is in its infancy, but at the end of one year's try-out the results are gratifying.

^{*}Motion Pictures and Radio, Elizabeth Laine, McGraw-Hill Book Company, New York, 1938, Pages 75-77.

^{**} Mandatory two credits in audio-visual instruction for teacher certification in California.

The Central Arizona

Cooperative Library



by F. H. Feeney

Chairman, Audio-Visual Bureau, Arizona High School

WO YEARS AGO the administrators and audio-visual directors of twelve high schools met to set up a central film library in Maricopa county which would serve the schools of three counties: Maricopa, Gila, and Pima, The high schools of this three-county area varied in their enrollment from 150 to 1200. At this first meeting and at subsequent meetings, it was decided that the central Arizona Cooperative Film Library would follow a plan which would include these decisions:

- 1. For the first year the library was to consist of 100 films.
- 2. The schools were divided into five classifications on the basis of enrollment and the schools in each group were allocated their proportionate share of the cost figured on a basis of \$50 per reel.
- 3. Each school agreed to purchase its share of films and donate them to the library.
- 1. A chairman and an executive committee were chosen,



- 5. The chairman was made responsible for:
 - a. Getting film for previewing
 - b. Arranging for time and place of previews
 - c. Dividing the acceptable films proportionally among the schools for purchase.
- 6. Previewing groups were to consist of subject-matter teachers and audio-visual directors, or committees appointed by the chairman. Most meetings were to be held on Saturday mornings.
- 7. Arrangements were to be made with a centrally located college to house the library and distribute the films.
- 8. All financial arrangements were to be made by the individual schools with the various dealers. It was impossible in most cases to spread the cost of the films over a three-year period.
- 9. The following rules were adopted:
 - a. Each school was to purchase one extra reel, one fibre shipping carton and two copies of each teacher's guide. One guide was to be kept by the school and the other deposited with the film in the library.
 - b. Each school was to be assessed ten cents per booking to build a fund to cover costs of film repairs amounting to \$1 or less.

Each school was to pay the cost of major film damage for which it was responsible.

- c. Each school was to pay for insurance and transportation costs of film booked.
- d. Films were not to be sent from one school to another except by direction of the library.
- c. Damaged films were to be returned immediately to the library.
- f. No films were to be rented or loaned to any non-member school or organization.

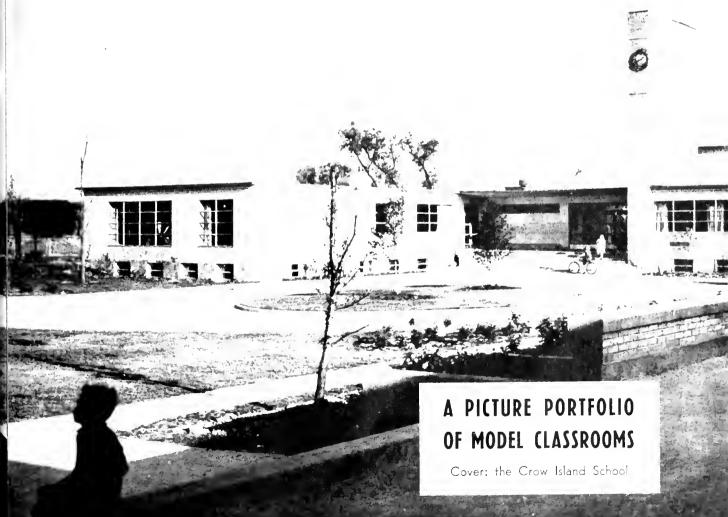
Alter one year of operation, the high school and two elementary school libraries, housed in the same college, were combined. As a result, the Cooperative now has a membership of lifty schools and owns 435 films. It has become an important function of the Audio-Visual Department of the college.

In addition to the films purchased by the member schools, the cooperative has on deposit films from the U. S. Bureau of Mines, Arizona Department of Education, and other sources.

An analysis of the experience of two years seems to indicate that the organizational and service problems are well in hand. The Cooperative is now concerned with the development of better educational practices in the use of the films.

In the picture: Miss Kathryn Arnhold, film librarian and assistant in audio-visual aids, and Henry Gwillim, student assistant, at work in the stacks of the Central Arizona Film Library.

DESIGNS for Visual Education



INDUSTRY COOPERATION EXTENDS THE SCOPE OF AUDIO-VISUALS

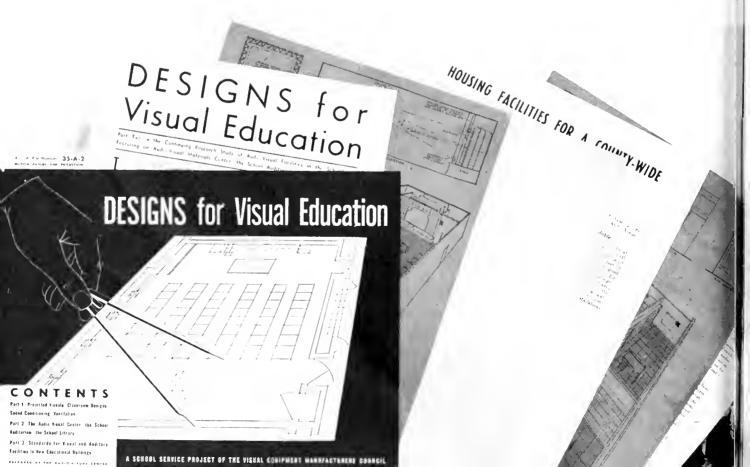
"DESIGNS FOR VISUAL EDUCATION" PROJECT IS NOW A PROGRAM

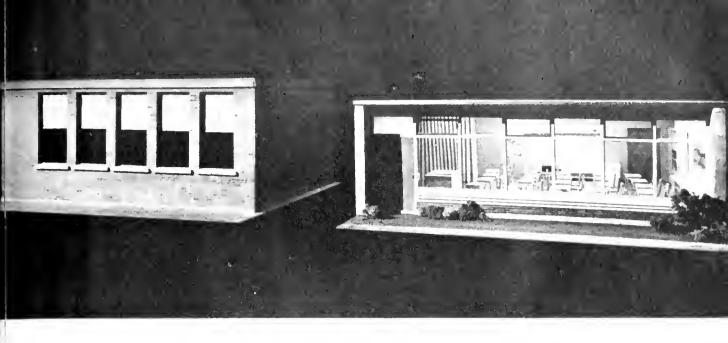
Through the efforts of a group of far-sighted visual equipment manufacturers who launched a research and publication project more than two years ago, school architects and officials are now able to get authoritative information and technical data on design and construction problems involving the use of projected visuals and sound aids in the classroom, library, audiovisual center or auditorium.

Billions of dollars for schoolhouse construction allocated during these postwar years make it essential that the mistakes of an earlier public building era in the 30's be avoided. The omission of simple but essential electrical outlets in many of these schools was as great a detriment to good learning as are the gas-

lighted relics of earlier decades. Few architectural problems are involved in the school-wide use of audio-visuals: good acoustics and adequate ventilation are, for example, essential at all times. Projection screens, efficient means of darkening windows, placement of equipment and the presence of electrical outlets on front and back walls are the simple prerequisites.

Helping make these facts known and supplying other useful data on room designs is the objective of the current "Designs for Visual Education" program. Consulting architects, builders and school plant authorities are now helping to extend the useful scope of audiovisuals for "more learning in less time." The classroom is a primary consideration.





The Classroom: Focal Center of Learning

PROJECTED VISUALS AND SOUND AIDS MUST SERVE US ON THAT LEVEL

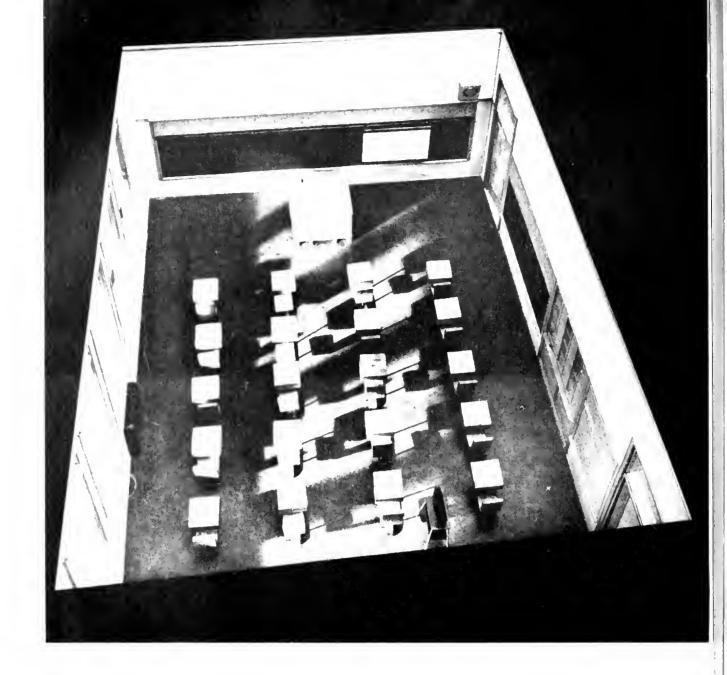
TWO SCALE MODELS of prevalent types of classrooms have been constructed in the "Designs for Visual Education" program. Exterior views pictured above show the "standard" classroom (left) and the "idealized" classroom.

Although these rooms serve to illustrate many differences in design and construction concepts, they have one thing in common: they are the focal center of most formal learning. Within such classrooms we must place and use those tools for better learning which have proved their worth. Films, slides, opaque projection, recordings, and radio are not the symbols of a cult to be worshipped in special theatres. They belong at the teacher's fingertips, to be placed in use with ease and convenience, and with a minimum of distraction. Only then can

these tools become a part of our everyday learning. This is the common objective of the school planner and the audio-visual supervisor.

The "standard" classroom upholds tradition. This typical unit within the average multistoried urban school derives from budget considerations as much as function. Window areas are smaller; furniture less moveable. Audiovisuals may be effectively used if electrical outlets and darkening shades are installed.

The "idealized" classroom breaks with tradition and also gives maximum attention to the learning environment. Light, air, sound and function are primary considerations. Square classrooms, wide, airy windows, shadowless lighting and functional furnishings are characteristic of this modern classroom design.



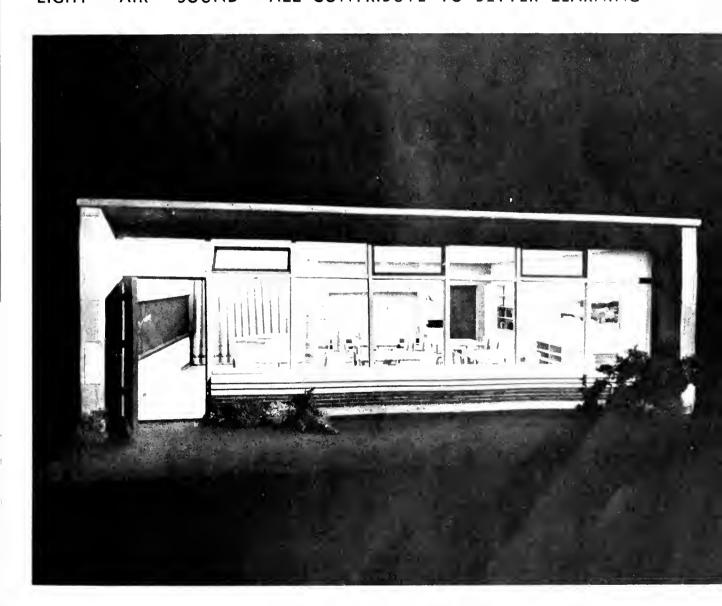
The "Standard" Classroom

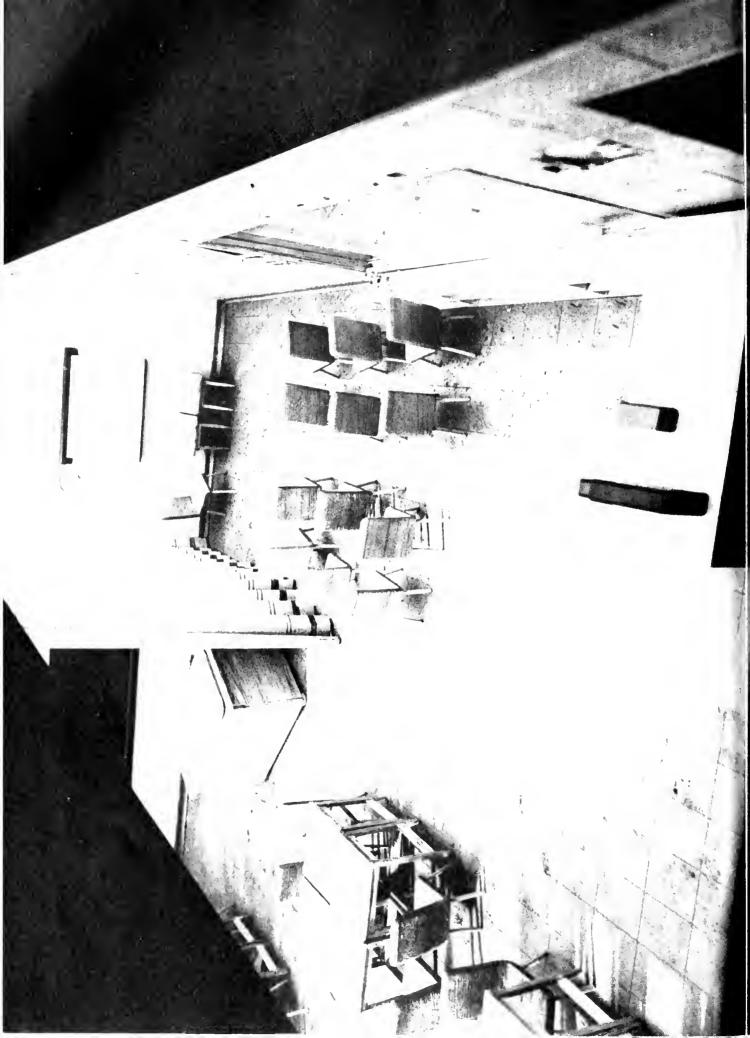
The interior of the traditional classroom is efficient in many ways. Its efficiency derives from the experiences of budget-wise planners and suppliers. Since this is the "average" classroom, it is worth noting that no special problems confront the use of audio-visuals. A good wall screen (preferably centered rather than as shown in the model), darkening shades or drapes over the windows, and 1500-watt double outlets at the front and back of the room are basic requirements. Acoustics and ventilation must be considered and special provision made if the room is not already adequate in these specifics for regular classroom sessions.

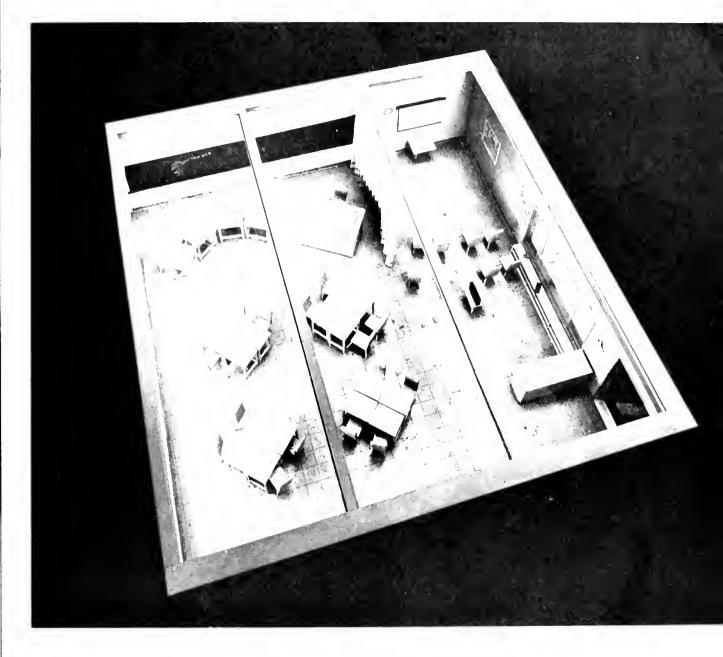
The "Idealized" Classroom

This close up view the was meet the result. Feature. If the new trend in one-story construction. The could, reflight contions which provide shad whese even illumination are an structed of fluorescent tubing and a good of metal or pasted louvres which distribute the light. Beneath the wind was next series of ventilation intakes; hinded transmat provide added ventilation. Light, functional wood furniture is a feature. Recombly automatically a variety of seating arrangements.

LIGHT . AIR . SOUND . ALL CONTRIBUTE TO BETTER LEARNING

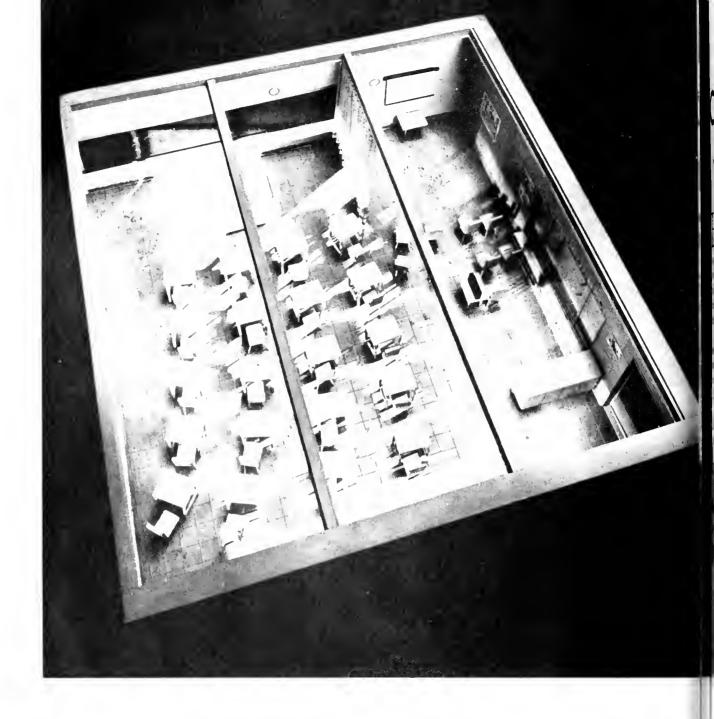






Plan for All Materials Used in Classroom Teaching

The large picture opposite and the scene above show the "idealized" classroom interior. An "activity" area, separated by a Modernfold partition wall, provides for projection as well as study and activity purposes. The classroom screen is always ready for use and audio-visual equipment is conveniently stored in a work cabinet. The corridor wall (right) is made of Transite, combining acoustical and utility functions as it serves to display maps, drawings, clippings, etc. A display case is centered in this area. Note the functional groupings of tables and chairs in the room.



"Make the Space Conform to Learning Activities"

"Mould the classroom around the learning" says the film "Building for Learning." The "idealized" classroom model shows the flexible arrangement of seating: the convenience of a projection-activity area. The models pictured in these pages were constructed for the "Designs for Visual Education" program under the supervision of Perkins and Will, nationally known school architects, and built by Richard Thorne. Photographs are by Hedrich-Blessing Studios.

Christmas

RIGIGIESESES ESTE

acti Christmas stason is a renewed opportunity for interpreting our Christmas herige with emphasis on the Christian titudes rather than in "celebraon," "holiday," a time for confusg Christian ideals with vacation ad merry-making.

The film Christmas Rhapsody*
ems to afford an opportunity durg our constant attempt to Chrismize old pagan ideas respecting
e celebration of Christmas.

I particularly value the opportuty of including *Christmas Rhap*dy in our holiday observance,



by the Rev. Richard S. Anthens

because of the association which the film itsell brings lorward—the idea of the tree, an old pagan symbol, is shown in close proximity to the "star" which the children in the film affix to the Christmas tree. The placing of the light, the symbol of the glory of the sky; the placing of the crèche which, of course, to be understood, must carry the meaning of the birth of Christ, gives splendid opportunities for the various depart-



RECEIVED SERVED

ments of our church school to rethink the Christmas story.

The film Christmas Rhapsody is of further worth because of the family emphasis. Foo many of our films in this area are characterized by flash, by drama, or by over-emphasis on lestivities. This is not the case of Christmas Rhapsody, which tells its story through the actions of a typical family and beautifully natural children. As such it is well-done.

The content of the film tells a simple story of choosing the Christmas tree out in a forest, of dragging it home to the warm hearth of a forester's cottage, of setting it up and decorating it with the symbols of the Christmas story—all in the bosom of a typical family. Its appeal to young children and to their parents will be great!

The selection of music which accompanies this simple story, is very tastily done. A little-known carol, "Gloria in Excelsis Deo," a beautiful carol of French origin, is nicely balanced with carols of greater familiarity. "Deck the Hall With Boughs of Holly," "Silent Night," and "Little Lown of Bethlehem."

The film begins so subtly and ends on such a quiet note, that it can be readily used as an integral part of almost any observance of Christmas.

Scenes (left and above center) on this page are from 'Christmas Rhopsody.''



CHRISTMAS PROGRAMS AVAILABLE FROM MANY LIBRARY SOURCES

★ 16 SOUND MOTION PICTURES and slidefilms as well as colorful slide sets are available for your Christmas programs. An outstanding new program is the SVE color filmstrip *The Night Before Christmas*, with alternate pictures and text frames, complete at only \$5.00. Filmfax Productions list a color filmstrip of 28 frames titled *The*

First Christmus, (see Page 31 for description). Other good sources of Christmas program materials are Castle Film offices in New York, Chicago and San Francisco; Cathedral Films, Hollywood; Church-Craft Pictures, St. Louis, All have local dealer representation. Write producers for names of dealers in your town or state.

A SYMPOSIUM ON TECHNIQUES FOR

Utilizing Radio in the Classroom

ARRANGED BY GERTRUDE NOVOKOVSKY, RADIO ASSISTANT, PHILADELPHIA PUBLIC SCHOOLS

School broadcasts first sifted into the classroom of America—they weren't invited! As time passed, some teachers assumed that since the radio program was prepared by experts expressly for classroom purposes, turning it on and off at the proper time was all that would be required of them. Unfortunately, some teachers still feel that way. But today the vast majority of teachers, teachers who conscientiously use radio in the classroom, find

that the true and important reward of its use comes only at the cost of considerable care and professional effort, and the rewards are great!

Today the teacher who assists students in gaining intelligent studylistening habits can profit from a radio-listening experience.

Good classroom activities or "utilization" activities vary with different groups and teachers. The teacher's ingenuity in bringing out the aspects of the student experience can

make radio broadcast listening in portant and significant. In almosevery case it is the teacher who his sensed the most important contibution of radio; namely, to motivate, to create interest, to open upupil planning and enthusiasm.

Following are a few of the mar examples of outstanding utilizatic in the elementary school classroo as practiced in the Philadelph Public Schools by Philadelph teachers and students:

★ One class at Kenderton School listens to the "Magic of Books" and "Music in the Air." The class has learned that there are many ways of telling stories: by words, by music, by pictures. Attempts at "illustration" naturally followed. These first attempts indicated a need for instruction in figure drawing and landscape painting. Soon a group effort was suggested by the children—making a radio story booklet.

Each child made pages for the printed radio story which contained illustrations. A cover was made of construction paper and decorated

title "Far Away Lands." This was a class of boys, thirteen or fourteen vears of age. Early in the term the boys painted pictures of animals to be seen at the zoo. It was decided that similar work could be done on wood and toy animals were produced. The assistance of the shop teacher was enlisted. Patterns were made in the art classes and traced on wood. The wood was cut in the shop. The animals were painted in art class. The toys were mounted on wheels in the shop. These toys will be donated to the school kindergarten.

Motivating Student Art

by Sylvia M. McCaw Kenderton School

with a field pattern. The field pattern was made by peg and spool printing using show-card color. The stories were used for supplementary reading.

The class next was interested in discovering another source of stories. They visited the Planetarium after their radio lesson, "Star Stories."

Another class listened to "A Trip to the Zoo" and "Once Upon a Time" programs. The class planned a unit of art work involving both these programs and selected a new The radio programs entitled "American Adventure" have provided a very interesting unit of work for our oldest boys. The material is intrinsically interesting as it involves travelling by automobile and trailer, and the exciting events of our national history. The imaginary drawings of Uncle Pete's mode of travel are very amusing. The art work involved printing and lettering highway markers, Pennsylvania Dutch designs and illustrations. The radio station issued maps in connec-

tion with this series of program These maps were incorporated; record booklets; covers were mad printed, and decorated with design Trans-World Airlines cooperated I lending a sound film, Winged Hoszons, which showed another inteesting way of crossing our countr

These units of art work created certain problems for the childre Classes realized the need for instrution in the use of various media show-card color, charcoal, printinink, and water colors. A definite unwas discovered for lettering designates brush techniques, flat wash technique, figure drawing, and lanscape painting.

The correlation was primarily tween the radio programs and a lessons. Supplementary work w frequently necessary. This involvesome reading, arithmetic, writin social studies, and map study. Sin, this supplementary work was dorduring art lessons, it was very bri and limited,

Spontaneous discussion frequent occurs immediately after a broacast. This is the time at which tality is injected into a unit of wor Plans for a week's work can formulated at such a time. Motivaing questions can be answered at desirable outcomes assured. A neimpetus has been provided by tradio at our school!

★ Interest in slide making prompted our 10-month radio project, and any radio program which lends itself to illustration can be used to promote similar objectives in your school!

As a teacher my only objective was to arouse and develop a keen interest in the scientific field through

planned for the program and discussed probable vocabulary problems. There was high interest evident when the radio was turned on.

Following the program, it was discussed and summarized in each child's notebook with suggestions for further activities. What books might help? What pictures could

The next step was to make a replica on a $3\frac{1}{2}$ " x 1" paper, the exact size of the glass slide. This picture, when completed, was then examined and corrected under a magnifying glass before it was traced on the glass slide.

The glass slides were then thrown on the screen for final correction and comment. This projection was a revelation to most of the group, since lew of them realized how great a little error might become when magnified. This challenged them to greater effort and accuracy.

The final step was to bind the picture and coverglass together, tag the picture, and to mark the corner for projection. What great joy was expressed when the final projection was made!

Next, stories had to be written. These were done as soon as the final choice of pictures was made for each broadcast. Again, everyone had an opportunity to write, and care was used to try to choose different personalities to express their ideas. On several occasions, the best story was rejected because its writer had already contributed, while the second best was written by a new participant. The class felt that this action was justified, since they were interested in total class representation.

Increasing Self-Expression by E. K. Weber McCall School

the use of the radio. The children's objectives were far more inclusive; they included:

- 1. To preview the topics to be broadcast,
- 2. To search for related pictures.
- 3. To try out experiments.
- To make glass slides that would illustrate or supplement the broadcasts.
- 5. To write a story to explain each slide.

After listening to the various broadcasts presented during the first week, the class chose to review the selected topics to be presented on the "Science Is Fun" program. Topics included weather, power, astronomy, and transportation,

Before each broadcast, the teacher and pupils together studied and

be drawn? Could they "illustrate" the program?

The boys and girls gathered necessary information and made their pictures on 9" x 12" paper. These were then presented to the class for evaluation. Content, color, and appropriateness were all considered, and the best picture was chosen for the next step.

One boy, although rather dull in the required subjects, was very talented in art. He was able to suggest a cloud here, or a little extra color there, to improve the character of another child's picture. Because this boy had something to share with the class, he was gradually able to find for himself a niche which no other child could fill.

Oral and Written Communication

by Ada A. Super, Alcorn School

★ In order to encourage my sixth graders to talk and to write with greater spontaneity, I decided to use the radio as a means of motivation with the hope that other phases of the language arts would be vitalized as well.

I conceived the idea of making each child a "Radio Reporter and Critic" and planned to use the "Magic of Books" program for this purpose.

In presenting the idea to the children, I found that it was necessary to discuss with them the various elements that constitute a radio program as well as the planning that

they would be required to do if they were to reach any degree of efficiency as "reporters."

We arrived at the conclusion that it would not be enough just to listen attentively, but that we must have a definite plan in mind while we were listening.

Our next step was to set up a pattern for listening which took the form of an outline to be used as a guide. As a result, the following outline was planned by children and teacher.

- 1. Title of the program.
- 2. Review of story (Author, synopsis, etc.)

- 3. Evaluation of the sound effects used.
- Evaluation of the music selected.
- Evidence of character building.
- 6. Educational value of program.
- 7. Emotional appeal of music or story, etc.
- 8. Statement of reporter's opinion or reaction.

Before the broadcast I tried to motivate the proper listening attitude and create a bit of "atmosphere" by presenting interesting background material. I sought to lead the children to a "proper" mood for listening.

The question of note-taking arose and we agreed that the taking of notes would be permissible just so long as it did not interfere with (CONTINUED ON THE NEXT PAGE)

(CONTINUED FROM PRICEDING PAGE) good listening habits. Children who had once been reluctant and shy soon were among those who volunteered to talk before the class as they interpreted their notes. Perhaps the notes gave them the necessary courage.

The number of "reporters" grew. At first, only the bravest ollered to report, but it was not long before it became a matter of my having to select some to be read on the day of the broadcast while the others are saved until another day.

After the reading of the reports, the whole class evaluated the work done by the reporters,

I have noted steady improvement in oral and written English; I find that reading has been greatly improved. There has been a marked increase in the reading of "radio" books — books that have been suggested during broadcasts. The number of children who are members of the neighborhood library has increased.

Radio Acrostic

by Helen M. Wood, Cassidy School

An interested and enthusiastic listener sums up educational radio in this manner:

Excellently planned programs are

Developed for our

Use and enjoyment. They are

C leverly and

A ttractively presented

To very appreciative pupils and teachers.

Information, lun, and adventure are always

O urs for the listening.

N ever

B clore has

Y outh

Received such

A dvantages from a

D ial

In a classroom,

Opportunity knocks! Let it in!

Sports Film on Scotland

♦ A new 10-minute color film *These* Sporting Scots has just been completed for general sale by Hawley-Lord, Inc., N.Y., specialists in the field of sports and outdoor pictures.

REPORT ON TWELFTH ANNUAL PROCEEDINGS OF THE

School Broadcast Conference

★ An extensive series of programs characterized the Twellth Annual meeting of the School Broadcast Conference held in Chicago, October 13, 14, and 15, with general meetings in the mornings and work study groups in the afternoons which consisted of panels and discussion periods, as well as demonstrations.

"Radio Around the World," was one of the outstanding programs, chairmaned by Vanett Lawler, Acting Chiel, Division of Education, Pan American Union, and Associate Executive Secretary, Music Educators National Conference. Eight speakers allirmed that radio the world over is becoming more and more an educational tool whereby information may be presented to school children as well as adults.

WORLD REVIEW PRESENTED

Sterling Fisher, Manager of Public Allairs and Education for the National Broadcasting Company, New York, gave the general picture of radio in the United States. France was represented by Edward Gruskin, Program Director, French Broadcasting System in North America, New York. In England Thomas Baird, British Information Services, Chicago, explained there are three levels of broadcasting, and if it is desired to present such a thing as a four-hour play, they are able to do so.

O. C. Wilson, Assistant Supervisor ol Educational Broadcasts, the Canadian Broadcasting Corporation, Toronto, said all provinces have their own broadcasting stations-some national in scope. Representing Australia, Edmund G. Bonney, Director, Australian News and Information Bureau, New York, explained the wide use of educational radio in regions of the country where there are more than 33,000 children who are not served by teachers. The only means they have of obtaining information is through correspondence and radio. Mr. Bonney also stated that Australia has a dual system of broadcasting. On one hand is the national organization with 29 medium wave radio stations and six shortwave. The other half consists of commercial or "B" class stations,

Dorothy Lewis, Coordinator, Women's Broadcasts, of the United Nations at Lake Success, told of the tremendous opportunities schools have and use, in obtaining transcriptions concerning the work of the United Nations.

One of the highlights of the convention was the noon function meeting which was presided over by Judith Cary Waller, Director of Public Affairs and Education, Central Division of the National Broadcasting Company in Chicago at which Clifton Utley, Staff Commentator of NBC spoke on "Current Affairs: A Tool for Dynamic Education."

Mr. Utley affirmed the necessity for using current affairs in the curriculum of schools if we're going to give the children the sort of things they need to become civic-minded citizens of the future. He stressed the importance of children familiarizing themselves with the several points of view on a question, weighing these points of view, and coming to a decision. To examine all evidence and discuss differences, these things are the essence of democracy.

Program Planning Is Studied

One of the many work study groups held was "Planning the Educational Program." Miss Hazel Kenyon Markel, Director of Public Relations and Public Service, Columbia Broadcasting System, Washington was the chairman. Panel participant were Kenneth G. Bartlett, Director Radio Workshop, Syracuse University; Sterling Fisher, NBC; Sam Serota Educational Director, WIP and WIP-FM, Philadelphia; and J. Cosby Stone, Supervisor, Radio Education, Los Angeles city schools.

These panel members stressed the necessity of keeping close to school people, teaching, and curriculum of fices in planning of programs which should always tend to be simple in nature, for reasons of understand ability and clarity of purpose.

N EXPERIMENT in modern education comes over the air Wednesday afternoons via station WMM1. Peoria. At that time. Bradley University's "Current European Problems" students come on the air as a regularly scheduled class using an unrehearsed forum instruction method. This technique has proved a most successful means of obtaining classroom cooperation, student interest and enthusiasm for learning. It requires from the teacher: an alertness, knowledge of the subject, ability to guide discussion and to summarize the important points at the end, far beyond the demands of ordinary classroom procedure - a circumstance which, of course, accrues to the advantage of the students.

Each student is given a subject assignment at the beginning of the semester, according to his own preference. Students work in teams of two. The program is set up in this manner:

1. After a short introduction by the instructor, two students present a three-minute discussion of their own ideas on the subject—this to give the audience a general background of the problems.

2. The whole class is now ready to participate in the group discussion which follows. Everything is unrehearsed, which makes this type of instruction especially interesting to the radio audience—and at the same time reveals the student's knowledge of the subject to the instructor.

Here is true democracy in action, just as was the New England town meeting of the 18th century. It has always been a prime essential of democracy to settle problems in an open discussion. Here, a whole class is exposed to different points of view, not just the viewpoint of the instructor. It is up to the students to choose for themselves what is right, the truth, and the better.

Dutcomes of our experience are many:

- I, Students learn to organize their ideas as logically as possible and to make a critical analysis of the problems that exist.
- 2. Students have the opportunity for public speaking via a live radio situation.
- 3. Students attain self-confidence and assurance.
- Students realize other points of view, respect for other people's thoughts and mannerisms.
- 5. A panel discussion is true democracy in action. It encourages respect and tolerance of the ideas and ideals of others.

Inspiring enthusiasm was shown by all the students and the majority were well prepared at all times. One hundred per cent of the students in the class desired to participate, and average grades were much better than in another class where the formal recitation method was used.

Student Forum of the Air

NEW AVENUE TO MODERN EDUCATION



Above: After brief discussion by the team, the problem is established and the entire class participates. From here on, ideas are put forth, challenged and decisions made as our unseen listeners participate.

by Dr. Erwin Van Allen Bradley University, Peoria, Illinois

Below: After the briefest introduction discussion and setting of the problem were turned over to one of the two-man teams now well-informed on the subject to be aired.





ew aterials



FILMS • SLIDES • RECORDINGS AND OTHER AUDIO-VISUAL AIDS

35MM FILMSTRIPS

Primary and Elementary

Jimmy Rabbit Series III filmstrips) Color. Purchase. Johnson Hunt Productions, 1133 N. Highland Ave., Hollywood, Calit.

- A series of three filmstrips designed to nelp younger children develop socially desirable habits for safe, healthy, and cooperative living. Titles and descriptive data:
- 1. Democratic Living emphasizes those characteristics of mutual assistance, cooperation, and fair play which are fundamental to the development of a pleasing personality.
- 2. Salety At Play illustrates the safety pro cautions children should observe in their daily play activities.
- · Wholesome Living covers home situations and encourages health through cleanliness and good eating habits.
- Skipper & the Magic Rabbit (approx 30 frames) Color. Purchase. Johnson Hunt Productions, 1133 N. Highland Ave., Hollywood, Calif.
- A color-cartoon story about a little boy who was not satisfied with being little. His experiences, however, after he has been turned into a boy giant, convince him that selfishness will not bring happiness.
- Dental Health for Young America (approx. 30 frames) B&W. Purchase Society for Education Inc., 100 F. Chi St., Chicago 11, III.
- Emphasizes the child's win responsibility for taking good care of his teeth, and chows him how he can devel p good dental health habits. All trames have line edited and approved by the American Dental Health Association, and in oppority the latest prinroles of dental by gione as a commended by this national organication.

Primary Health Series (4 films) Color. Furthouse is netly for Visual Education Inc.,

• With 5 xt captions in carefully graded

primary-level vocabulary, the films in this series follow everyday events in the lives of Susan and Peter-two little children who have learned to practice the basic rules of healthful living. As Susan and Peter share experiences with their family, and with their animal pets, the students learn the fundamentals of good nutrition and personal hygiene.

Basic Study Skills

How to Study (68 frames) B&W. Purchase. Visual Sciences, Suffern, N. Y.

- A light cartoon treatment of a difficult subject—how to study. This self-teaching strip (no manual required) shows students that study is largely a matter of habit, and presents several methods of acquiring the
- Use Your Library. (77 frames) B&W. Purchase. American Library Association, 50 East Huron St., Chicago, Ill.
- Designed to create a favorable attitude toward the school library on the part of highschool students, and to teach them how to use it. Shows students how to find books, brief facts, magazine articles, and pamphlets. Collaborator: E. Ben Evans, supervisor of library service, Kern County Union High School District, Bakersfield, Calif.

English Literature

- The Home of Shakespeare (26 frames) B&W. Purchase. British Information Services, 30 Rockefeller Plaza, New York, N. Y.
- Shows 20th-Century Stratford-on-Avon as a living monument to the spirit and genius of William Shakespeare. Scenes include shots of his boyhood home, the Hathaway cottage, the church where he lies buried, and the famous Memorial Theatre on the banks of the River Avon.

Social Behavior

Manners Made Easy Etiquette Series filmstrips) B&W. Purchases. McGraw-H Book Co., 330 W. 42nd St., New Yor

• Designed to teach the social graces high-school students, this series dramatiz events in the everyday lives of a cast real teen-agers to illustrate the fine points personal behavior that result in success! relationships with others, in the home, school, at work, and in social gathering Like other releases in the McGraw-Hill Te: film group, this series is correlated with school text book—in this case "Manne Made Easy" by Mary Beery.

Social Studies

Agriculture Show (34 frames) B&W. Pr chase. British Information Services, Rockefeller Plaza, New York, N. Y.

- · Features scenes and events at a typic British Agricultural Show-counterpart of U. S. County Fair-where farmers get gether to exchange ideas and to displic their livestock and farm products. Sta points out the important part these show play in the social and economic life of E tain, and how they attract non-farmers well as those who make their living from t
- Coventry: City of Wheels (39 frames) B& Purchase. British Information Services, Rockefeller Plaza, New York, N. Y.
- Famous as target for German bombs d ing the war, Coventry is one of Britain most important industrial towns. The fi shows factory scenes of some of the p cision engineering industries in Covent which manufacture automobiles, electric appliances, and machine tools.

MOTION PICTURES

Primary and Elementary

- Your Postal Service: Parts 1 & 2 (10 m. Sound. Color or B&W. Purchase. Johns Hunt Productions, 1133 N. Highland Av Hollywood 28, Calif.
- Follows a letter and a package throu

Representative scenes from the filmstrip series "Manners Made Easy" produced by McGraw Hill Textfilms.



MOTION PICTURES

nil phases at the postal operation from nailing until actual delivery.

Elementary Science

- Air All Around Us (10 min) Sound. B&W. Purchase. Young America Films, 18 East 41st St., New York, N.Y.
- Introduces elementary grade pupils to such related concepts as expansion and contraction of air, air pressure, and comressed air, etc. Produced under the super vision of Dr. G. S. Craig. Teachers College, and Dr. Helen Warrin, Newark (N.J.) Board of Education.
- The Clouds Above (10 min) Sound. Color or B&W. Furchase. Johnson Hunt Productions, 1133 N. Highland Ave., Hollywood 28. Calif.
- Illustrates and explains the four major ypes of clouds and shows how the pracess-s of water absorption by air and candensa-ion are involved in their formation. Includes inlimated sequences showing precipitation of rainfall and repetition of the cycle.
- The Importance of Water (10 min) Sound.
 Color or B&W. Purchase. Johnson Hunt
 Productions, 1133 N. Highland Ave., Hollywood 28, Calif.
- After opening sequences showing the raried uses of water, the film presents a program of water conservation using as an example the work being done by the U.S. forest Rangers in the San Dimas Experimental Forest. Watersheds, flood control pstallations, and experimental projects are hown and explained in detail.
- andy Steps Out (10 min) Saund or Silent. B&W. Purchase. Sterling Films, 61 W. 56th St., New York, N.Y.
- Sandy is a dog who decides to explare the countryside, and in the course of his ravels, he meets many farm and barnyard riends. While hearing his entertaining story, the children learn to identify all these new riends including chickens, goats, sheep, thetland ponies, and baby rabbits.

Jr. and Sr. High School

Basic Study Skills

faking the Mast of School (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago I, Ill.

Opens students' eyes to the infinite riches not school offers them, beyond their dayboday assignments. Like Carl, "hero" of the film, other pupils will learn that merely getting by" isn't nearly as interesting or rafitable as participating in class discusions, investigating opportunities for additional learning, and taking an active interest a school clubs and sports. Callaborator:

G. Neel, head of the Department of Education, Canterbury College.

Biology

leiosis: In Spermatogenesis of the Grasshopper (19 min) Sound, B&W. Purchase,

- Phase Films, (1) Arthur Brice, P.O. Box. 423, Ross, Culif
- Just released under hoense from the Office of Alien Property, U.S. Dept. of Justice, this film features an English language commentary prepared in collaboration with Dr. R. L. Bacon, Dept. of Anatomy, Stanford University School of Medicine, Photographed in time-lapse phase-contrast microscopy, the production explores the anatomy of the living cell and presents the cleavage cycles which constitute a complete record of the Meisasis cycle of growth. Example used to illustrate this basic life process is the growth cleavage (maturation division) in sperm cells of the grasshopper Psophus Stridulus L.

International Relations

- The Earth & Its Peoples Series (6 films released, 30 additional in preparation). Sound. B&W. Apply far terms. United World Films, Educational Div., 445 Park Ave., New York, N. Y.
- A comprehensive geography social studies series concentrated on a single geographical cancept people. Each title, devated to a particular country or region, covers principle facts of life, livelihood, and resources of the area in tenns of the people who live and work there. Series is designed not only to provide essential information, but to motivate additional study. These first six releases will shortly be followed by thirty more, all filmed on location by documentary specialist Louis de Rochmeont and his staff. Titles:
- 1. Nomads of the Jungle (Malaya)
- 2. Farmer-Fishermen (rural Norway)
- 3. Tropical Mountain Land (Java)
- 4. Cross Section of Central America (Guatemala)
- 5. Riches of the Veldt (Union of South Africa)6. Horsemen of the Pampas (Argentina)
- Holiday In the Caribbean (10 min) Sound. Color. Purchase. Hawley-Lord Inc., 61 W. 56th St., New York 19, N. Y.
- An instructive, as well as entertaining, "holiday" tour of the islands of the Spanish Main, with emphasis on the native songs and dances. First release in a projected series of such "holiday" subjects to be produced by Hawley-Lord.
- Mexico, Ciudad Encantadora (22 min) Spanish language sound. Color. Purchase. Telefilm Inc., 6039 Hallywood Blvd., Los Angeles 28, Calif.
- Depicts notable monuments and buildings in Mexico, including Xochimilco's floating gardens, as well as a complete bull fight with some of Mexico's outstanding matadares. Text of Spanish commentary (aimed at third year-students and above, but understandable in part to beginners) is included in teachers guide with limited vocabulary, list of monuments and buildings, sample questionnaire and objective test. Written by Oscar M. Jimenez.
- Power On the Land (17 min) Sound. Color. Rental or Purchase. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.
- Produced by the British Gavt. to show how old fashioned manual methods of planting and reaping are being replaced on



The First Christmas (28 frames) Color. Purchase. Filmfax Productions, 395A First Ave., New York, N. Y.

• The traditional Christmas story till by means of lifelike miniature figurines and his torically accurate settings representing the Holy Land in the time of Christ. The same production is also available as a series of 28 individual glass slides (2"x2"). Both versions are accompanied by a teacher's manual outlining various methods of presentation to children or adults in school, church, or community.

British farms by modern efficient agricultural machines in order to meet the nation's demands for more food from the same amount of land.

- The Rayal Wedding (30 min) Sound. Color. Rental or Purchase. British Information Services, 30 Rockefeller Plaza, New York 20. N. Y.
- Made available through the courtesy of the J. Arthur Rank Organization, the film shows the grandeur and solemnity of the wedding of Princess Elizabeth and the Duke of Edinburgh. Flash-backs provide glimpses into the earlier lives of both Philip and Elizabeth.
- Snowdonia (17 min) Sound. Color. Rental or Purchase. British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.
- Another British Govt, release in the "Pattern of Britain" series. Offers scenes of the broad lakes and law-lying valley farms of Snowdonia in northwest Wales, famous for its rural beauty. Sound track carries vocal accompaniments by the Lyrian singers.
- A Visit to Ireland (10 mm) Sound. Color or B&W. Purchase or Rental. Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill.
- During this cameral tour" of the Emeraid Isle, the students travel through the peaceful Irish countryside: visit busy Dublin: spenia quiet evening with the O'Shea family; and even stop for a moment on the shores of the famous Lake of Killarney.

Journalism

Democracy's Dairy (20 min) Sound, B&W Free Loan, Institute of Visual Training, 4. East 49th St., New York, N. Y. (OVER)

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AMERICAN PORTRAIT, 21g reels, America's progress through prioncering salesmanship, with Alan Ladd as salesman.

GIRL SCOUTS ARE IN FASHION, 2 reels, in color. Variated by Jinx Falkenburg, Demonstrates how smart clothes can be made at home.

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NEW MATERIALS

(CONTINUED FROM PAGE 31)

• Sponsored by the New York Times to give students a realistic view of how a large metropolitan daily collects, edits, and publishes the news of the day. Covers all major operations and emphasizes the split-second teamwork required between various types of personnel photographers, reporters, editors, foreign and Washington Bureau correspondents, radio, telegraph and teletype specialists, composing room staff, printers, and others.

Mathematics

Geometry & You (10 min) Sound. Color or B&W. Purchase or Rental. Coronet Instructional Films, Coronet Bldg., Chicago 1. Ill.

• A practical demonstration of the every-day importance of geometry. As students watch Jim and Bob construct a model porch, they learn to use protractor and ruler, to apply their study of figures such as rectangles, triangles and circles to practical situations, and to see the meaning behind the principles of congruence, similiarity, and symmetry. Collaborator: H. P. Fawcett, professor of mathematics, Ohio State Univ.

Per Cent In Everyday Life (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Films, Coronet Bldg., Chicago 1, Ill.

• Shows the meaning and use of percentage in figuring commissions, taxes, interest, and discount with general, rate and base formulas. Collaborator: H. C. Christofferson, professor of mathematics, Miami Univ.

Money and Banking

Installment Buying (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1, 111.

• A plot situation demonstrates the pitfalls of installment buying and encourages students to make a complete investigation of installment credit, contracts, and interest rates before making purchases in this way. Collaborator: Albert Haring, professor of marketing, Indiana Univ.

Social Studies

American Cities Series (4 films) Sound. B&W. Apply for terms. RKO Radio Pictures, Education Div., 1270 Ave. of the Americas, New York, N.Y.

• Each film, a 16mm adaptation of a previous release in RKO's **This Is America** 35mm series, deals with one or more aspects of life today in a major U.S. city. Subsequent titles will be added. Present subjects and descriptive data:

1. The Big Party (16 min) pulls aside the curtain on New Orleans' annual Mardi Gras carruval, showing it to be not only good fur, for all, but also an important source of the city's business income because of the many visitors it attracts.

2. California Boom Town (16 min) recost the rapid growth of Los Angeles during war years, and emphasizes some of problems of city life peculiar to this and of southern California. Illustrates how city adapts itself to its surroundings of the needs of its people.

3. San Francisco (16 min) features historil highlights in the development of this co-ful west coast city, presents a picture of spresent day life, and discusses its future & America's "ambassador to the orient," > key to Pacific prosperity.

4. Street of Shadows (16 min) explores Bowery in New York—a melting pot of city, where poverty and wealth, gaiety comisery, are thrown together with startly contrast. Shows some of the work of a charitable and benevolent institutions of ating in this area.

Families First (17 min) Sound. B&W. Ly or Purchase. New York State Youth Comission, 30 Lodge St., Albany 7, N. Y.

• Sponsored by the N.Y. State Youth Comission to show the influence of family a on the character development of childr. By a series of everyday episodes in a lives of two contrasting families, demonstrates the causes of tensions, frustration, and anti-social attitudes in children, also the opposite results of affection, achiement, and harmonious personality adjument. Can be used as a sequel to a Your Commission's previous film on juve delinquency, Children In Trouble.

Sports

Understanding Basketball (10 min) Soul B&W. Purchase or Rental. Young Arica Films, 18 East 41st St., New York C. N Y

 A basketball film useful for beginns, but primarily designed for the spector rather than the player. Covers composita of the team, scoring procedures, fouls, d rules of play, from the spectators' viewpol.



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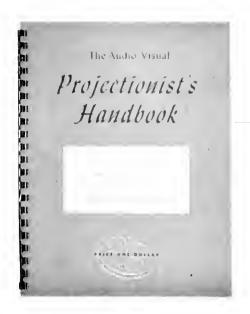
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The Audio-Visual Projectionist's Handbook

Edited by Amo deBernardis
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Schools and colleges throughout the country have enthusiastically approved the first editions of The Audio-Visual Projectionist's Handbook. It's the most complete and understandable guide book now available anywhere to better utilization of all types of audio and visual aids. Now arranged in section form and larger than before with additional features, new colors, new threading diagrams.

Use this pictorial Handbook for teacher training classes, to instruct student operators, and as a general reference on many daily problems in audio-visual programming and projection. Single copy One Dollar; sent postpaid if payment accompanies order. Liberal discounts on quantity orders.

Note These Colorful Graphic Feature Sections

♦ Here Are Some of the Colorful, Graphic Features Including helpful suggestions on room layout for good projection, acoustics, ventilation, darkening, etc.; formula for screen placement; diagrams on principles of sound motion picture projection; sound slidefilm projection; a chart on film care and mainte-

nance; an operator's trouble checklist; safety precautions; use of opaque materials; use of recording equipment in education; flat picture ideas; *plus* original and exclusive threading diagrams on all standard 16mm sound motion picture projectors!

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(all in two-color graphic pages)

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Construction of double mounts, for showing illustrations on both sides of a printed page, facilitate handling and protect the material.

Filing Opaque Projector Materials

The USE of photographs, magazine clippings, textbook pages, etc., is a very common teaching device. By employing this method, many concepts can be clearly demonstrated in a much shorter period of time—usually more successfully than by either written or oral description. Both, however, are needed for the best results.

While the use of the opaque projector is self-evident – the problem which usually faces the teacher is the question as to what to do with the illustrations when they are not in use. This problem becomes acute when the number of pictures has increased considerably. Some place the illustrations in folders—a folder for each topic or class lesson. This is satisfactory as long as the number of pictures remains small. The main

objection to this method is that the illustrations are easily torn. Then, too, when they are used in the opaque projector these pictures may buckle due to the heat, or if the fan is turned on, the suction will often raise the illustration so that it is out of focus.

The author has been faced with these and other problems concerning the efficient use of illustrations during class lectures. After many attempts, the following solution evolved. While this has been worked out in the field of biological sciences, there is no reason why it will not be successful in other fields of teaching.

The illustrations used were gathered from all sources—textbooks, magazines, scientific journals, and advertisements from drug and scien-

by Harold F. Bernhardt Temple University

tific companies. The usual procedur followed was to mount each of thes illustrations on a standard 81/9": 11" heavyweight cardboard. Th heavy cardboard was found necessary, since it could be handled by student without fear of bending o cracking; it could also be handled more readily in the opaque project tor. After experimentation with sev eral surfaces, a gray, semi-matt surface was found to be the bes It was also found that the mounting was best when all illustrations face the same direction - with the 11 dimension of the cardboard being used as the horizontal dimension d the illustration. Each of these care board mounts was numbered in th upper right-hand corner, and a ser arate 5" x 3" index card made ou following the usual standard inde: ing procedure. When several sma pictures of the same general then were mounted on a single cardboard a separate index card was made for each picture.

As new pictures were obtained c subjects similar to old ones, a car ful selection was made and the beter ones retained in file.

Many times, a problem arose if the attempt to use two illustration on opposite sides of the same shee Double mounts provided the answe



Mounted subjects are easy to she with the Bausch & Lomb Baloptice Projector. This instrument is availabin models for opaque projectionstandard slides, or both.

living two magazines, but this was nt always possible. The resultant dution to this problem was the riking of a special mount. This punt consisted of two pieces of adboard with the illustration page 'andwiched" between them. An bening was cut in each piece of erdboard, prior to mounting, so psitioned and sized that, when the tree pieces were comented together, de illustration could be seen on ce side, and the other illustration fuld be seen on the reverse side. It us found by experience that Casca ite glue, mixed with a little more uter than the formula suggests, held much better than other glues nder the heat of the projector. ter the glue was spread over the to pieces of cardboard, the page us placed between them, care beig taken to have the hole fit the justration properly. The page was lled taut and the cardboard put dder pressure for 18 hours. By that the, the glue hardened thoroughly d the pressure prevented the cardard from warping. The illustrans are taut enough so that there no distortion when used in the baque Projector.

If any of the illustration cards are the handled or passed about the rom from student to student, it is segested that the entire mount be creed with cellophane—or at least tut the picture area have cellophane chented over it—so that the illustrion may be kept clean and free him marks.

w Teaching Aids Catalog Incunced by Westinghouse

An 18-page teaching aids catalog anounced this month by Westinghuse Electric Corporation describes merous charts, posters, and bookles available to high school teachers fun the company's school service epartment.

Covering a wide range of subjects - uclear physics, science, home-ecomics, education, agriculture, indistrial arts, and radio—the teaching als listed are valuable supplements thim materials in bridging the gap ween the textbook and the studie's keen interest in current de-



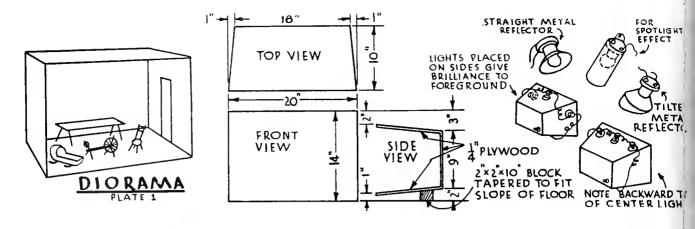
velopments. Many items in the catalog can be obtained free of charge, and others are available at a nominal sum.

Teachers can secure copies of the Teaching Aids catalog by writing the School Service Department, Westinghouse Electric Corp., 306 Fourth Ave., Box 1017, Pittsburgh 30, Pa.

Roger Zinn to Indiana U School of Education Staff

♦ W. Roger Zinn, formerly educational consultant for the Jam Handy Organization, has been appointed Assistant Professor in the Adult Education Division, School of Education, Indiana University. He will also serve as production associate in the University's Audio-Visual Center.

Mr. Zinn joined the Jam Handy Organization in 1942 to work on training programs for the U. S. Navy, Later, as a representative of the Orgaization's school service department, he helped develop new visual teaching materials, and lectured on audio-visual education at colleges and teacher-conferences.



Let's Make a Diorama

by J. W. Jenkins

Wisconsin State Historical Society

HAT DRAWS YOU again and again to visit the museum with the exhibits of people, things and places from far and near—is it color? Is it movement, or is it realness?—Realness and color characterize the displays which we call dioramas.

Why not create dioramas in our own classrooms? Surely if children can create with reality the people, places and things they study—that is as certain a test of understanding as we can ask for.

So, let's make a diorama—A diorama is a colorful, three-dimensional model which portrays historic events, manufacturing methods, and all sorts of activities. They are much more life-like than a photograph or a painting because there is depth and form in them.

Last year a group of eighth-grade boys and girls came to the museum, and after talking to us and looking around at some of our dioramas, returned to their school and made a very interesting one of their own. The subject they chose was a Belgian May Day dance. The boys constructed the case for the diorama as well as the miniature house and well. They lighted it too, with a couple of light bulbs, and the janitor wired the sockets for them. The girls modcled the little figures out of clay, made costumes for them, and painted the landscape in the background. So you see, although diorama-making is not easy, a group of boys and girls like yourselves did a very fine piece of work and had a lot of fun doing it, too.

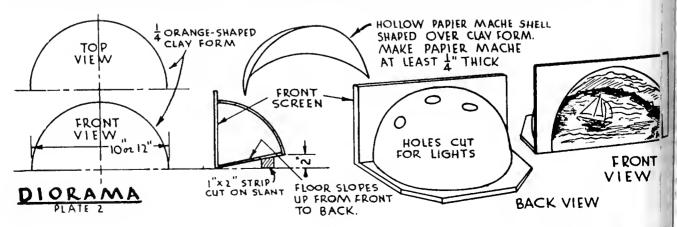
You will notice in the illustrations that there are two kinds of dioramas. The square or flat background is more appropriate for portraying the interior of a building or an out-door

scene in which the objects repsented are to be seen at close ran;. The curved background is more stable for obtaining an effect of great distance.

The drawings show that this tye of diorama is essentially a box whome side left open. You will note the bottom, top, and sides all slit from the front, or open side, towd the back. This is the easiest type case to construct for a diorama. It is also relatively easy to make cobjects which fit into such a dioram, but I will tell you more about the next month.

The lighting for the dioral should be planned and installed this stage of construction because can be more easily done now the later on. The drawing indicates ly the lights may be installed. Ordiny small seven to fifteen-watt bus may be used. Avoid using the least pointed Christmas tree lights, hyever, because the points may sly below the frame of the opening.

The drawings illustrate a curd background for a diorama—the kd to use for portraying distant sees.



his type is really quite easily conducted, and the finished effect is uch more desirable and more easily a ained. In painting the background cre is no problem of corners; the feground and background seem to by together naturally.

First take a large ball of modelling my and shape it into a large quarter shere, like a quarter of an orange. Then make papier-mache and apply lover the clay form, thus:

- I. Make an ordinary flour paste cooking flour and water over a sw flame until the milky color of the flour disappears and the mixture tecomes transparent. Be sure to stire enstantly to prevent lumping and sorching.
- 2. Cut up some old newspapers or per towels into strips a half-inch de and soak them in the water.
- 3. Grease the clay form with vasene; apply a thin layer of damp telt tissue or other thin paper to te form.
- 4. Brush paste onto the strips of per and apply them over the form even layers, crossing the directions the strips in each successive layer, pout 8 or 10 layers should be sufficient.
- 5. Allow the papier-mache shell to y for several days. Then remove it om the form; sand the shell thoughly to remove rough spots and en paint. Small inequalities or ugh spots can be mended with adtional bits of papier-mache.

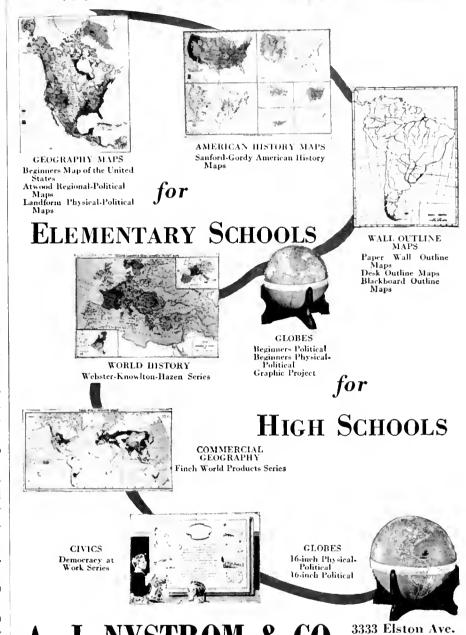
When the papier-mache has dried, may be removed from the clay rm, and you have the shell in nich you can begin to construct ur diorama. The floor can then cut to fit inside the shell. Note at in both types of dioramas the por slopes from the opening to the ck. This slope helps to create the usion of distance.

I think the drawings will serve as guide for you. Some details you ll have to work out for yourselves, cause you know what you want our diorama to be. However, if you have some problem on which you quire help, write to me and I will lp if I can.

nong the Film Distributors:

INSTITUTIONAL CINEMA SERVICE, ew York, is now distributing its





A. J. NYSTROM & CO.

new 1918-19 film rental catalog, which this year incorporates a greatly expanded educational film section. The new edition lists all educational subjects released by March of Finne, Young American Films, Knowledge Builders, Post Pictures, astle, and Official Films, in addition to a selected group of 16mm program and entertainment pictures from major Hollywood studios. Interested teachers and school executives may obtain free copies by writ-

ing Institutional Cinema Service's general offices at 1560 Broadway, New York, N. Y.

Chicago 18, Ill.

♦ CRAIG MOVIL SUPPLY COMPANY, Los Angeles, has been appointed exclusive. Western—distributor for March of Time's 16mm Forum Edition films, and co-distributor in the same area for products of the Busch Precision Camera Corporation. The territory includes Alaska and Hawaii as well as cleven Western states,



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NEWS OF AUDIO-VISUAL EQUIPMENT

Bell & Howell Introduces a Single-Case Filmosound

♦ Because of its lightness and portability, the new Single-Case Filmosound is well adapted to classroom use. This newest addition to the Bell and Howell Company's line of 16mm sound motion picture projectors weighs only 43¾ pounds. For carrying convenience, a six-inch speaker is mounted on a removable door in the side of the projector case, A forty-foot cable connects the speaker and projector.



Audio-Slide Converts 35mm Silent Filmstrips to Sound

♦ Personal commentary plus musical reproduction can be added to a silent slide presentation by the use of the newly-marketed Audio-Slide. Manufactured by the Movie-Mite Corporation, the unit consists of a lour-watt amplifier, microphone, sixinch permanent magnet speaker, and case. The unit is so constructed that 2 x 2 inch or strip silent slide projectors can be housed on the Audio-Slide base. The Audio-Slide, less projector, is priced at \$74.50.

THE NEW SINGLE-CASE FILMOSOUND PROJECTOR recently announced by the Bell & Howell Company is pictured at the right. This complete unit provides both speaker and projectoramplifier in a single case weighing only 433/1 lbs. The speaker is conveniently mounted on a removable door in the side of the carrying case and may be used any place in the room.

Motor-Driven Rewind Unit Is Announced by Neumade

♦ A new motor-driven rewinder signst been marketed by the Neume Products Corporation. The moto's foot-operated and can be set for vious speeds. While one clutch allow the operator to reverse the film whithe hand rewinder, another preves "cinching" by providing even the sion on the film at all times. To new rewinder is listed as Neumar PD-1 in the company's free catal.

Sound Kodascope FB-40 Nov Available to All Fields

- ♦ The Eastman Kodak Compan's again manufacturing the Soul Kodascope FB-40 projector. Ts powerful machine is especially !signed for the instruction, traing or entertainment of large grows. Due to the amplifier's twin jas with separate controls, a miophone, a phonograph, or both gether may be plugged in to prove sound in conjunction with silt films. The same set-up may also e used with the sound track of sord films if the operator wishes to ix a running commentary or speal music with the sound track of e film. As an added feature, the sold system may be turned into a pulc address system. At present the Sold Kodascope FB-10 sells for \$855.
- ◆ New 35mm filmstrip and see models are now in productional the Chicago factory of the Socy for Visual Education, Inc.



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Consult These Audio-Visual Specialists for Your School Needs!

VISUAL EDUCATION DEALERS LISTED IN THESE PAGES ARE A DEPENDABLE SOURCE OF FILMS AND EQUIPMENT

Nearly all of the audio-visual materials reviewed in the pages of SEE & HEAR and the latest and best in the recognized lines of nationally-advertised projection equipment, screens and accessories are available in local community or regional areas from one of the dependable audio-visual education dealers listed in these directory pages.

Consult your specializing audio-visual dealer for up-to-the-minute information on new 16mm sound motion pictures, sound or silent filmstrips, recordings and other classroom tools. You'll find their prices fair and their service outstanding.

Dealers: for listings in these pages write for information and reference form to SEE & HEAR

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EFHIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND A-V SERVICE

EQUIPMENT REVIEW

(CONTINUED FROM PAGE 38)

New Table Viewer Serves Useful Educational Purpose

♦ The Kodaslide Table Viewer, an important new educational tool for school and library use, was announced this month by Eastman Kodak Company, Rochester, New York. The portable device projects enlarged images of 2" x 2" slides on a new type of reur projection screen built into the viewer itself. The manufacturer claims it to be the first complete projection system for miniature color transparencies that can be used in a fully lighted room.

The new viewer is completely portable and occupies less than a square foot of desk or tablespace. It holds 75 cardboard slides or 30 double-glass slides—which may be intermixed in use—and projects on its own screen a detailed image enlarged approximately five times from slides made from 35mm color transparencies. The screen size in 71/2" x 71/2".

According to the manufacturer, the major advantage of this new viewer over previous projection systems, especially in terms of small group use, is that it incorporates projector, slide-changer, and screen in one ready-for-use unit that can be operated in a fully lighted room without any screen or window shading whatsoever. As a result, the

Bartlesville. Oklahoma, schools now have complete—audiovisual—equipment. Shown in the picture (4 to 1) are Max N. Iteidemeich, vice-president Kirkpatrick, Inc.; Supt. G. M. Roberts; Cleve H. Late, purchasing agent; J. H. McBride, supervisor of elementary education, all of Bartles-

ville schools; and

IN THE PICTURE-

Clay F. Kirkpatrick, president. Kirkpatrick, Inc.

Kodaslide Table Viewer can be used for teaching or study purposes in all types of visual education programs normally employing photographic

slides.

The new viewer will sell for approximately \$95,00, and an attractive carrying case will be available as an accessory item. For additional information contact your local Kodak dealer, or write direct to Eastman Kodak Company, Rochester 4, New York,

♦ A new Farm Film Guide is just being published by the Editors of Business Screen, It will list all available agricultural and related films for rural use and costs only 25¢. Order from 812 N. Dearborn, Chicago 10, Illinois.

The Kodaslide Table Viewer shown in school library use.





Bartlesville (Okla.) Schools Set Up Audio-Visual Program

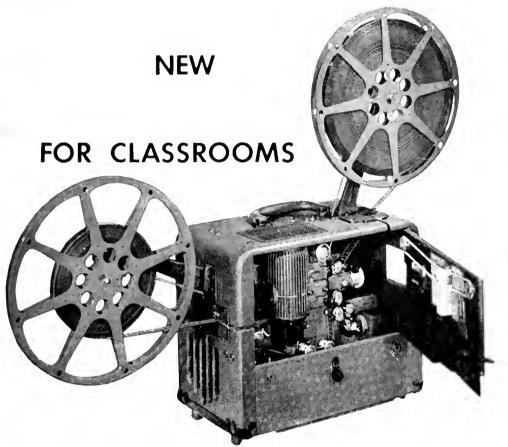
♦ G. M. ROBERTS, Superintende of Schools, Bartlesville, Oklahon has announced completion of a prigram designed to provide the dirrict's entire school system with timost modern audio-visual teachilacilities.

Equipment now installed in ear of Bartlesville's 10 public schools cludes an RCA-Victor "400" 16m sound projector, a Viewlex filmstuprojector, projection stands, permently installed screens, and sevel audio-visual accessory items. In a dition, a basic film and filmstaliabrary has been established to p-vide the system with a permant and growing source of teachigmaterials.

A two-day teacher training clic was held last month to familiate teaching personnel with the ry equipment, materials, and method Mr. Roberts plans to sponsor an eredited teacher training course a visual educational, to be offered y the Extension Division of Oklahoa A & M College.

RCA Appoints John J. Dosti

♦ The appointment of John J. Istat as field sales manager of 16m sound motion picture projectors of the RCA Visual Products Group is been announced by H. V. Soveville, Products Manager of the RCA Engineering Products of the RCA Engineering Products Department. Mr. Dostal has buractive in the audio-visual field avarious capacities since 1934.



PORTABILITY
LOW COST

Here's the light weight and low cost that educators want in a classroom projector today—without sacrifice of those qualities and features that have made Filmosounds the nation's overwhelming choice. The New Academy is 29 pounds lighter than previous Filmosounds, and this reduced weight is distributed between two cases for easy porta-

bility. Yet with its powerful new amplifier, the New Academy has *double* the sound output of today's midget sound film projectors. Has ample illuminating power, too, with 1000-watt or 750-watt lamp in the efficient B&H optical system. Your choice of 8-inch or 12-inch speaker at no increase in price. Easy to set up, easy to use.

NEW ONE-CASE FILMOSOUND PROJECTOR

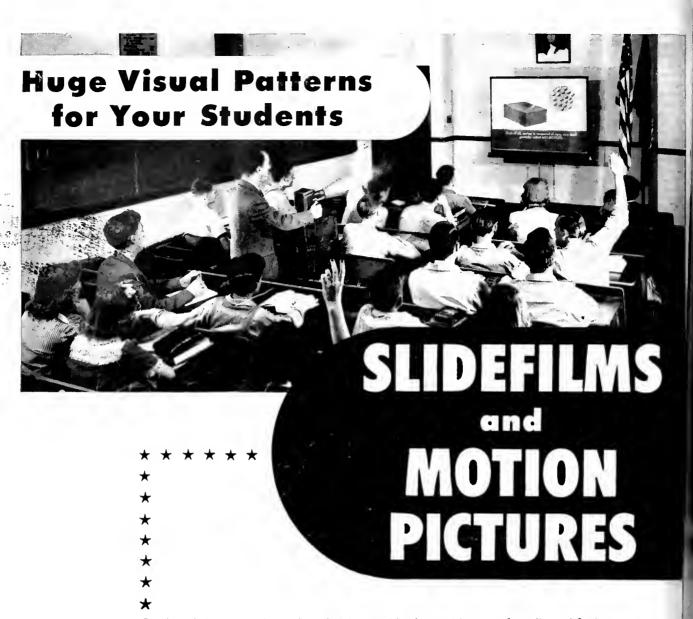
For the last word in compactness and portability, see this new B&H-quality Filmosound. Built into a single case, it is even smaller, lighter, and lower in cost than the New Academy. Yet it offers the same generous sound output—more than twice that of other small sound film projectors. The speaker may be operated right in the projector unit or placed near the screen.

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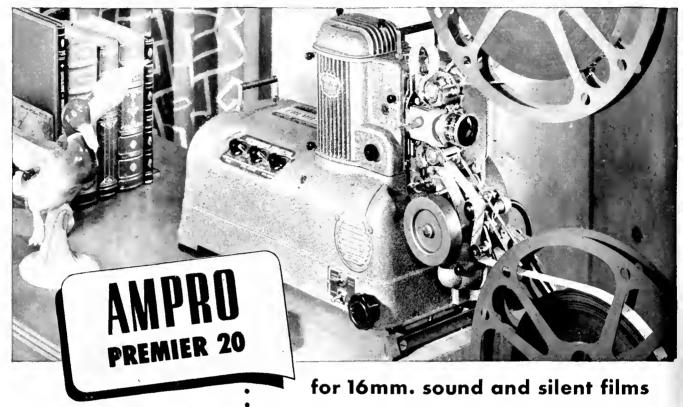
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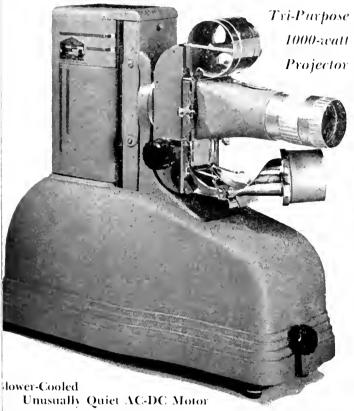
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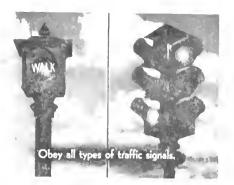


his new model , the first standd 1000 watt. Fir Purpose Projector , has been developed to meet the seeds of those individuals and organizaons which require a filmstrip (singleid double frame) and 2" \ 2" slide tojector that gives an abuildance of light Equipped with finest 5" coated Anastigmat lens (other focal length lenses available). New positive front knob tilting control. Attractive Morocco bronze linish with satin chrome trim. Price with 5" lens and case \$150.00

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tions and manual \$3.00

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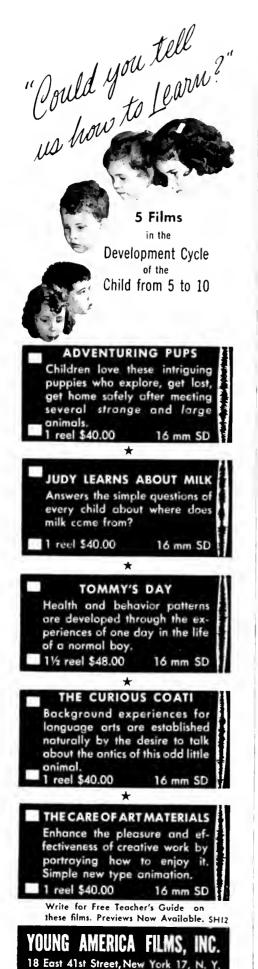


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Now Let Us Look to the "Visual Age"

IN ALL U.S. SCHOOLS AND COMMUNITIES TODAY, the commercial and professional advocates of audio-visual communications can count as their enthusiastic friends a round 10,000 leaders among the active and identified directors of a-v departments, materials supervisors, curriculum specialists, school and public librarians, group leaders, and teachers who have either received some special training or who possess a keen personal interest in sight and sound media. This is the audience now served by SEE & HEAR each month.

But our world of formal and informal education is a far greater sphere, populated by hundreds of thousands of classroom teachers and department heads and by tens of thousands of influential members of the communities which surround our schools.

A decade ago, the Publisher of SEE & HEAR set out to serve this nationwide audience, recognizing its critical importance as a real and justified market on which the eventual success of the entire audiovisual movement may well be founded. If the goal of 5,000-print distribution of school and community films is ever to be achieved, it can only be accomplished by mass information and mass education of these potential consumers in rural and urban areas.

Now a family of Film Guide Books exists and has exceeded the 100,000 copy mark in outright sales. Farm Films, Training Films, Sales Films, Sports Films, Sound Slidefilms are all represented in this useful and growing library we have created.

Three years ago a new publication venture was also initiated and now appears as a most practical link between the producer, manufacturer and consumer: the graphic pictorial magazine of sight & sound which we have appropriately titled VISUAL AGE. Experimentation and research on content, layout, distribution and production via new high-speed rotogravure processes have been undertaken at our expense for thirty-two months; just now VISUAL AGE appears to be emerging from our publication laboratory and toward the definite goal of early 1949 publication. It comes at a most opportune time, for manufacturers and producers as well as consumers now most urgently need the best in new ideas and new and more extensive marketing methods.

We are thinking of those hundreds of thousands of teachers and community workers whom our producers have not yet begun to serve through the film itself. We cherish the hope that VISUAL AGE may bring knowledge and understanding of the powerful media of communications which await this important consumer audience.—OHC

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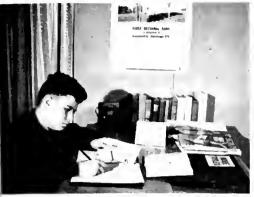
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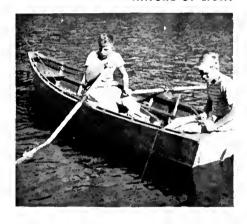




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Coronet Films

Filmstrips

The First Christmas from Took Shout Purchase Filming Loop 298A Film Ave., New York, N. Y.

• The translate Carlon is early told of means of hislake minimize figurins and historically a curate settings representing the Hely Land at the time of the Nativity.

Holy Child of Bethlehem (34 frames) Color.

Sound or Scient Farthas, Cathedral Films, 1970 Cahuenaa Blyd., Heliywood 28, Calif.

• The story of the Kanzan according to the 3, steels of St. Luke and St Matthew. Theframes, in polor feature live actors.

The Night Belore Christmas (approx 50 frames) J. nt. Cor. Purchase. Society for Visual Education Inc., 100 East Ohio St. Chearte, 11 III.

 Alternating priture and text frames present the entire plem that has become an American Christmas classic.

Three Wise Men (32 frames) Silent, B&W. Purchase, Jathedral Films, 1970 Cahuen ga Blvd., Hollywood 28, Calif.

• Tovers the Nativity, the visit of the Wise Men, and the Flight into Egypt; all according to the Gospel of St. Matthew.

When the Littlest Camel Knelt (45 frames)
Color. Sound or Silent. Purchase. Ca
thedral Films, 1970 Cahuenga Blvd., Hollywood 28, Calif.

 A color cartoon with an entirely new approach to the Christmas story. The "Littlest Camel," who was present at the Nativity, reverently tells his own account of the happening.

Holiday Materials

A Selection of Christmas Program Material for School, Church, and Community Use

Motion Pictures

The Child of Bethlehem (22 min) Sound, B&W. Purchase or Rental. Cathedral, 1970 Cahuenga Blvd., Hollywood 28, Calif.

• A dignified presentation of selected incidents from the life of the Christchild, from his birth up to twelve years of age. Presents the simple account of the Nativity and boyhood of Jesus against the background of the social life of Palestine, the Roman Government, and the Herodian Tyranny. Selections are from the Gospels according to St. Matthew and St. Luke.

A Christmas Fantasy (5 min) Color or B&W. Sound or Silent. Purchase. Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood 28. Calif.

, A spenial Christmas short subject, created and directed by Neil McGuire, Hollywood artist, to re-awaken the Christmas dreams of childhood.

Christmas Night (10 min) Sound or Silent. B&W. Official Films, 25 W. 45th St., New York, N. Y.

• Features O. Soglow's famous comic-strip character "The Little King" in a Christmas cartoon story about the Little King's attempt to befriend a pair of tramps during the festive season.

Christmas Rhapsody (10 min) Sound. B& Purchase or Rental. Encyclopaedia I tannica Films, 1150 Wilmette Ave., V mette, Ill.

• A simple story of a family's Christmobservance, centering on their Christmas tr which they choose out of the forest.

Early One Morning (10 min) Sound. B& Purchase. Scandia Films, 220 W. 42nd S New York 19, N. Y.

• Christmas in Sweden, showing uniq Swedish yuletide ceremonies which cen around the village church and the church yard. Background score features ancie carols sung in Swedish. Narration in El lish

The Night Belore Christmas (10 min) Sour B&W. Rental or Purchase. United Wo Films, 445 Park Ave., New York, N. Y

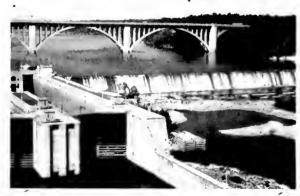
• Live action and animated sequences of bine to present the full story told in Moor famous poem "The Night Before Christma

A Present For Santa (10 min) Sound or lent. B&W. Official Films, 25 W. 45th New York, N. Y.

• A delightful Yuletide fiction film abosome children who were cautioned not expect much for Christmas this year becan "Santa may not be too well off." They decided under the circumstances it is up them to do something for St. Nick.

Scrooge (65 min) Sound, B&W. Rental Purchase, Film Highlights, 1697 Broadw New York 19, N. Y.

• A 16mm adaptation of Paramount Pictu 35mm filming of "A Christmas Carol."



Scene of Dam and Lock on Upper Mississippi River



Barge and Tug on Lower Mississippi at New Orleans

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Which Way Film Prices?

* Realizing that producers are constantly striving a meet school needs for economics in the cost of auditivisual materials, the Editors of See & Hear have inteviewed IIIm leaders for up-to-the-minute opinions on the subject "Which Way Film Prices?" Here are the fin of their statements:

Higher Overhead Costs Increase Prices-Barr

★ "Like all commodities, the price of films depends of the costs involved. Laboratories have been compelled to increase their costs because of increased labor are raw stock prices. Advertising increases have added the costs of distribution. The long delays in previewing of prints by some departments and damages due carelessness by others add to the costs of the present sound films. When all of these items are reduced, the price of films can be reduced." —Arthur Barr, Arthur Barr Productions

Lower Prices Depend on Volume Sales-Bray

★ "When the school market for educational filt develops to a point where a sale of at least 500 prin within the first year after release is possible, we belie this could be accomplished. Only a quick and sufficie return on the investment in the production of sufilms would make possible low prices for prints." —J. Bray, President, Bray Studios, Inc.

Film Prices Lower Than Comparable Items-Dent

★ "There is but one logical answer to the questic "When will schools be able to purchase good edutional films at lower prices?"-whenever the school purchase good films in sufficient quantities to perr the amortization of production costs by distributig those costs over a much larger number of prints this current actual or potential sales permit. If we coul expect, anticipate, or even hope for the sale of sevel thousand prints of a good educational film within reasonable period after its release, we could make so? reduction in the prices of prints. It is doubtful if could ever equal the price of an assembled film pduced cheaply and offered for general sale to all typs of film users. Good educational films require mu research, advance planning, constant checking for curacy and coordination with courses of study which # not required in the production of many other types! short subjects. The preparation of good teachers' guidalone, adds considerably to the total cost of educatio films.

"In 1936, I purchased a 'Toastmaster' in a relastore for \$10.50. That same unit, with but mirchanges in design, selfs today in much larger quantis at \$21.50. I mention this only to indicate that generated actional films at \$45.00 a reel today—the same preas in 1936—are relatively less expensive than almost anything else you or 1 or the schools purchase.

"Those who own and use films at present shod be encouraged to own more and use them more efficiently. The schools and school systems which do it (CONTINUED ON PAGE TEN OF THIS CURRENT ISSI)

These seven

new EBFILMS

are bringing more

of the world

to the classroom



FOX FABLES



WINTER ON THE FARM



THE STORY OF CHRISTOPHER COLUMBUS



THE LIVING EARTH SERIES
THE BIRTH OF THE SOIL • THIS VITAL EARTH
SEEDS OF DESTRUCTION • ARTERIES OF LIFE

FOX FABLES, WINTER ON THE FARM (fourth in EBFilms' full-color series on the Seasons), THE STORY OF CHRISTOPHER COLUMBUS, and the four LIVING EARTH SERIES films... these are only seven of the many new classroom motion pictures released by EBFilms this year. They join hundreds of other titles in the world's largest library of authentic classroom films in "bringing the world to the classroom."

These seven new EBFilms have one outstanding thing in common with every EBFilm made since the men of ERPI pioneered the first sound classroom motion picture in 1929: each bears the EBFilm mark of authenticity and objectivity without which no film can rightly be called a classroom motion picture.

Teachers have important uses for FOX FABLES, WINTER ON THE FARM, THE STORY OF CHRISTOPHER COLUMBUS, and THE LIVING EARTH SERIES as core curriculum material in their classrooms. They are forceful and absorbing teaching tools that make classroom learning a vital experience. With them, good teachers can do a *better* job . . . helping young minds learn faster, retain what they have learned longer.



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1173 AVENUE OF THE AMERICAS - NEW YORK 19, N. Y. there's the right film program for every class on your calendar

Which Way Film Prices?

(SURVEY REPORTS CONTINUED FROM PAGE EIGHT) own at least a basic library of good educational films should be convinced that they are as backward in terms of modern education as the school which doesn't have a playground, sanitary facilities, good reference materials or other up-to-date equipment."—Ellsworth C, Dent. General Sales Manager Coronet Instructional Films

EB Films Selling at 1931 Prices-Williams

★ "We are today selling one-reel subjects for \$45,—the same price we sold them for in 1931. In the same period the cost of raw stock, personnel, sales, etc., have increased two-fold, but we have held to our original film prices. There is hardly a day that we are not approached by some of the smaller film producers regarding increasing prices for films.

"Another thing holding back price reductions on classroom films is the limited volume for these highly specialized products. After 15 years, we have still only sold a little over two thousand prints on some of our more popular subjects. On hundreds of our other subjects we have sold many less than this number. We expect to sell five or six thousand prints of *Christmas Rhapsody* because of its universal appeal to homes, clubs, schools, churches, etc.

"On the color prints we have for sale, the present cost is absolutely too high for universal school use, but no price reduction can be executed until less expensive color processes are developed. A print of a 400-foot film in color actually costs us pretty close to \$40 just for the print. When we sell color subjects, in some cases we actually take a loss. No company in America can continue to stay in business where the sales price of its product is not at least four or five times the actual out-of-pocket manufacturing costs."—Dennis R. Williams, Vice President Encyclopaedia Britannica, Films, Inc.

Good Classroom Films Worth Price-Rowlson

★ "A motion picture of the quality required by schools today, schools where the children are all 'Hollywood-conditioned', can be produced only at a great investment. The exception might be where a producer who operates 'out of his hat', does a film here and there where he can get by without considerable research, editorial, camera, and cutting expense. A producer who is geared up to take on any assignment and deliver a consistent program is faced with a very high overhead to cover a highly paid technical staff, largely unior controlled.

"The cost of good quality 16mm motion-picture prints puts a floor under the cost. A 100-foot reel carries a laboratory cost of over \$13.00.

"Selling costs must include the maintenance of preview prints and the expense of this service as well as sales commissions and other distribution costs. The schools rightly demand opportunity to screen films they contemplate purchasing.

"The sale of 16mm motion pictures seems to be (EURIHER REPORTS APPEAR ON PAGE TWENTY-FIGHT).



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ADDRESS

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_STATE

Coronet's General Manager Is New Esquire Vice-President

★ John M. Abraham, general manager of Coronet Instructional Films, has been elected vice-president of Esquire, Inc., parent organization of the classroom films producing company. The announcement was made this month by David A. Smart, chairman of the board for Esquire, Inc.

Mr. Abraham is a native of Ellingham, Ill., and a graduate of the University of Chicago, He was Imancial controler of Balaban & Katz Ior filteen years and assistant to Barney Balaban, now president of Paramount Pictures, Inc. After completing a number of training films for the Navy during the War. Mr. Abraham accepted an assignment to expand educational film production for Coronet. Originally as producer and more recently as general manager, he assisted David Smart in directing Coronet's rapid and steady growth to its present position as one



JOHN M. ABRAHAM

of the world's largest producers of classroom motion pictures. Currently Coronet Instructional Films is releasing titles at the rate of one production every four days.

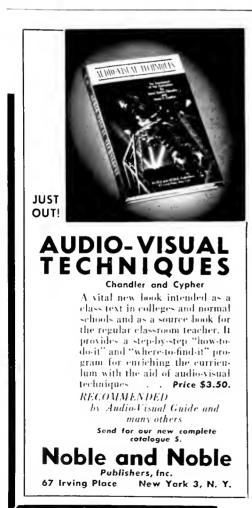
Goodman to Research Firm

♦ Dr. Louis S. Goodman has resigned as supervisor of the Audio-Visual Center and head of the Business Film Library at City College of New York to become executive director of Film Research Associates, a consulting organization on audiovisual techniques, specializing in their development and application for training, education, and public relations. He will continue to teach at the College's School of Education and the Institute of Film Techniques.

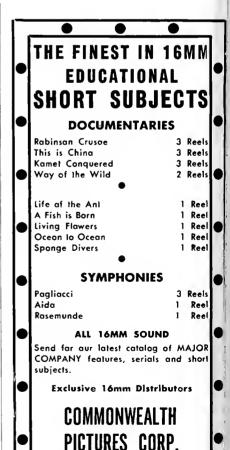
Primary Science Picture Is Given First California Award

♦ Il'onders In Your Own Back Yard, a primary grades science picture produced by Churchill-Wexler Film Productions, Los Angeles, has recently been given an award by the Audio-Visual Educational Association of California. The award was, made in conjunction with the first annual educational film competition sponsored by that body.

All film entries were divided into primary, elementary, and secondary school categories—Wonders In Your Own Back Yard being ranked highest in the primary classification.



EQUIPMENT AND SUPPLIES...32



729 Sevenih Avenue, New York 19, N. Y.

Right Off the Reel-

★ CRITICAL SHORTAGES of teachers all across the land are now matched by shortages in classroom space as population growth and shifts put new strain on the multibillion dollar business of U. S. education.

Budget difficulties also haum school executives as winter's high ost of operating hits already slim ourses. Audio-visual leaders are ecognizing these problems in their planning: to wit, no emphasis on 'special rooms' for film showings; nore suggestion in advertising and publicity on the role of textfilms to elieve teaching shortage. "It's about ime we woke up." said one this nonth, "our materials belong in the lassroom and purchases should be regular part of textbook funds."

. . . Parade, national news-picorial, said to be planning a leature in teaching films. Ser & Hear editors furnished vital statistics for rticle. Also completed recently is rst phase of See & Hear production survey, tallying more than 1600 xistent classroom motion pictures non-sponsored); about 1700 existing filmstrips.

... how many 16mm projectors 1 U. S. schools? Textbook pubshers noted 25,000 in recent report. robably nearer 35,000 including rivate and parochial schools. More tan 125,000 filmstrip projectors out school field.

College and university film roducers, meeting at excellent Calne Workshop in Kansas City reutly, heard topflight analysis by arris Moore, former California hoolfilm producer. Trouble in this ld is lack of uniform status on mpus, insufficient administrative cognition and support. See & EAR doing special issue "Univerty Press—In Motion & Sound."

m by American Academy of Arts ad Letters given recently to Robert laherty, father of documentaries, N. Y. screening of his fine

buisiana Story.

... Does new automatic sound sdefilm equipment, revolutionizing tis neglected medium, forecast new evelopments in classroom visuals? The smoother techniques already

Sight & Sound of the News

AN EDITORIAL REVIEW OF CURRENT EVENTS

in use for business field plus economies of production, making communications history.

Fifth Annual A-V Institute Annual Av Institute Annual Av Institute Annual Avenue Avenu

♦ The Fifth Annual Audio-Visual Aids Institute sponsored by the American Museum of Natural History will meet in New York, January 7 and 8, 1919. The Institute was organized by American Museum officials to provide a yearly opportunity for teachers in both elementary and secondary levels to consider and discuss methods for full classroom utilization of all types of audio and visual materials.

Sessions of the 1919 Institute will be devoted to preview and discussion of new educational films, class-group demonstrations of audio-visual utilization, and exhibit-demonstrations of new materials and equipment presented by various commercial firms. Another feature of the 2-day conference will be the screening, and presentation of awards, for the five best high school student-produced films submitted this year in the Museum's "Oscar" competition.

The Museum will welcome all

teachers, supervisors, audio visual directors, principals, and school superintendents who wish to participate in this program. For reservations, or further information, contact Marguerite Newgarden, Supervisor of Audio-Visual Aids, American Museum of Natural History, 79th St. & Central Park West, New York 24.

Selection Board for EB Film Scholarships Is Announced

◆ Floyde E. Brooker, Chief of the Audio-Visual Aids Section, U. S. Office of Education, has accepted an invitation from Encyclopædia Britannica Films Inc. to head the Selection Board which will choose universities and colleges for the 1919 EBF Scholarship grams.

C. Scott Fletcher, president of the classroom films company, has announced that the following educators and audio-visual specialists have also accepted membership on the board: Irving Boerlin, supervisor, Audio-Visual Aids, Pennsylvania State College; Edgar Dale, head of the Curriculum Division, Bureau of Educational Research, Ohio State University; Margaret Divizia, super-(CONTINUED ON THE NEXT PAGE)

NATIONAL SOCIAL STUDIES LEADERS, meeting in Chicago last month, heard an audio-visual panel headed by these experts: (I to r) Kenneth Rehage, John Hamburg, Fred Stutz, Ellen McGiffert, William Hartley (chairman), George Stone, and Lewis Paul Todd. (Exclusive See & Hear Photo) Feature article on the conference by John Hamburg next issue.





BERTRAM WILLOUGHBY

visor, Visual Aids Section, Los Angeles City Board of Education; Elizabeth Golterman, director, Division of Audio-Visual Education, St. Louis Public Schools; and Thurman White, acting director, Extension Division, University of Oklahoma.

The Selection Board will meet in January to pick several universities and colleges throughout the United States as recipients of the fourth annual EBF tuition scholarship grants. These institutions, in turn, will select the individual applicants who will receive the audio-visual tuition awards for study next summer.

With Brooker as chairman, the board members represent a cross section of the nation's colleges, universities, and public school systems which engage the teachers trained in these audio-visual courses. All members have shown great interest in better teacher training and utilization of audio-visual materials.

EBFilms' summer scholarship grants are awarded to educational institutions on a rotating plan—no school, except the University of Chicago, being eligible for grants in any two successive years. Neither the universities receiving the summer scholarship grants nor the teachers and school administrators who are given the scholarships are chosen by Encyclopaedia Britannica Films.

Universities and colleges interested in receiving an EBFilms Scholarship grant should communicate directly with Floyde E. Brooker, Visual Aids Section, United States Office of Education, Washington 25, D. C.

Bert Willoughby, Pioneer Film Leader, Passes Away 1881-1948

♦ It is with regret that SEE & HEAR reports the death of Bertram Will-oughby, president and founder of Ideal Pictures Corporation, and a leader in the non-theatrical film field for nearly four decades. Mr. Will-oughby died on November 21st at Glendale, California and was buried two days later at Inglewood Park Cemetery.

The son of a frontier minister, Mr. Willoughby was born in Canada in 1881 and came to the United States at the age of 17 to study for the ministry. Although his education was interrupted—first by the serious illness and finally the death of his father—he eventually managed to win a Master's degree in Divinity while at the same time supporting his mother and four brothers and sisters.

BEGAN IN RELIGIOUS FIELD

It was during his career as a Congregational minister in the Midwest that Mr. Willoughby first became attracted to the possibilities of the motion picture medium. He felt that films could well be utilized to increase church attendance and to clarity points difficult for speech alone. With this in mind he produced a n i m a t e d "Sermonettes", probably the first religious education motion pictures.

The success of this innovation attracted the attention of New Era Films, an early producer of non-theatrical films, and upon invitation Mr. Willoughby became vice-president and religious director of the company. During the war years of 1917-18 he helped support the infant film venture by lecturing on the Radcliffe Chautauqua Circuit, When, towards the end of 1918, the New Era concern was destroyed by hre, he organized his own company under the now famous name Ideal Pictures.

FORMED A NATIONAL NETWORK

Under his leadership, Ideal successfully bridged the gap when 16mm replaced 35mm productions, and also when sound films replaced s lent. He built the company from single rental library of religious suljects to a vast network of 18 regional branches distributing all types of educational, industrial, and entertainment productions.

Bertram Willoughby occupied unique position in the audio-visus field. He welcomed competition, be lieving that the field would ult mately be far larger than its suppliers. He helped organize the A lied Non-Theatrical Film Assocition and served as its first presiden During World War II he won specific recognition for his services to the government.

In addition to his many friend in the film world, Mr. Willoughl' is survived by his widow and the five children. Two brothers and sister also survive.

NEW A-V LITERATUR

♦ "Films for Labor," a new catale just issued by the CIO's film div sion, describes a wide selection motion pictures and filmstrips avaable to U. S. schools and colleg from the CIO Film Library. Ti booklet lists 16mm films under se eral classifications; The Developme of Unionism; Discrimination; Inte national Problems: Political Actio Domestic Action: Farmer-Labor (operation; and Free Films, Anoth section lists sound and silent filstrips devoted to this history, orgaization, and purposes of the lab movement.

The new catalog, as well as special lists entitled "Films That Fig Discrimination," and schedules labor films now in production of be had on request to the Congris of Industrial Organizations, Fig Division, 718 Jackson Place, N.V. Washington 6, D. C.

♦ "Sources of Teaching Materia a fisting compiled by Catherine Wliams of the Ohio State Univers Teaching Aids Laboratory, has cently been published for genel distribution by the University's Ireau of Educational Research.

The 12-page pamphlet inclus sources of educational motion patters, filmstrips, and slides; rate (CONTINUED ON PAGE THERT)

See & Hear Surveys Audio-Visual Budgets

SEVEN ADDITIONAL REPORTS ON SCHOOL APPROPRIATIONS FOR AUDIO-VISUAL PROGRAMS SHOW STEADY IMPROVEMENT

BURBANK, CALIFORNIA, SCHOOLS REPORTING . . .



"OUR AUDIO-VISUAL LIBRARY has been in operation since 1933, and has grown from an original set of mounted 'National Geographic' pictures to a large collection of motionpicture films, slides, filmstrips, recordings, study pictures, wall

ictures, models, exhibits, dioramas, and other types of audio-visual mateials. In that time, too, we have increased from one or two silent projectors o the 40 sound motion-picture projectors that we own at the present time or an average daily attendance in 1948-49 of 12,689 pupils.

"All of our schools are well provided with the latest audio-visual quipment. We have set up the following recommended allocations of udio-visual equipment for each school and, in general, have pretty nearly ttained these goals.

Sound motion-picture projector..........1 per 300 students

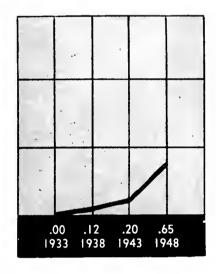
Combination 2" x 2" and 35mm

"Our expenditures, as listed on the chart, include current expenditures nly for film rentals and the purchase of audio-visual materials and supplies. nce the purchase of projectors, radios, microphones, slide projectors. paque projectors, etc., are in varying numbers from year to year, capital spenditures and salaries are not included in the graph."

onald S. Newcomer, Director Audio-Visual Education, Burbank, California, City Schools

BURBANK AUDIO VISUAL BUDGET FROM 1933-1948

Capital expenditures are not included in this graph; only materials are



(Burbank's audio-visual program serves 12,689 pupils this year)

Five Indiana School Systems Report Budget Increases

ARY, INDIANA, SCHOOLS REPORTING . . .



"IF WE DESIRE that students change in a certain desired direction, it is our job first to provide such experiences to the student that will make these changes seem reasonable and good to him and will cause him to want to change in that

crection.

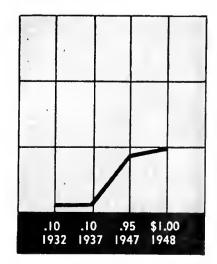
"One of the most difficult tasks the teacher faces is to meet the student his communication level in providing these experiences.

"Since words are concrete and only symbols of reality, we should place ecial emphasis in communication ideas, techniques and concepts by means

"Man is a seeing animal. Seeing is our first sense. The eve follows the jeture and the mind follows the eye. Pictures give up their meanings stantaneously.

"Since mental processes are more related to seeing than any other sense. (r aim is to stress a well-rounded program for the use of various audio-MESE EXCLUSIVE BUDGET REPORTS ARE CONTINUED ON THE NEXT PAGE)

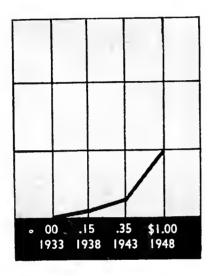
GARY BUDGETS: 1932-1948



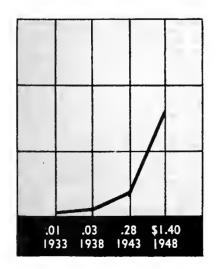


ELKHARI'S BUDGET SHOWS RESULTS OF PLANNING . . .

The steady mereases in funds available for a vactivities are the result of a long period of careful planning...



MUNCIE BUDGET PROVIDES WELL-BALANCED PROGRAM



See & Hear Surveys Audio-Visual Budgets

visual materials. Thus the instructor may select the audio-visual tool the will best communicate the information technique or concept that will enrich the students' school experiences.

"Our task as school people in improving instruction is to acquaint our selves with the various tried and tested teaching tools, then use thos that will make us most effective in our work."

Clyde K. Miller, Supervisor Audio-Visual Education, Gary, Indiana Public Schools

SCHOOL CITY OF ELKHART, IND., REPORTING . . .



"THROUGH A LONG PERIOD of careful planning an purchasing, the Elkhart school system is now at a place when the impact of the use of audio-visual materials can be fel. Goals for the next live years are set up to make it possible for

the Audio-Visual Department to provide continuing service to the teache. of the system in their classrooms.

"The 1918 budget permits the maintenance and use of motion-pictur projectors in the ratio of 1 to every 20 teachers. All schools now ow projectors: we own 1 filmstrip to each 20 teachers, and one opaque projector to 60 teachers, to be reduced in the next two years to 1 to each 20 teachers. Record playbacks are provided in a ratio of 1 to each 2 teachers and FM-AM radios, at least 1 to each school.

"We maintain a library of 100 sound films, with the addition of 1 titles each year, 500 filmstrips, and the rental of 1,000 titles from the ow side for use in the school system.

"Under the direction of a radio-speech workshop faculty member, the Elkhart school system is on the air for thirty weeks during the winter with one weekly show, school produced, and two fifteen-minute shows transcribes

"In-service training currently consists of a series of clinics on schotime with each of the six grades and kindergarten meeting together discuss materials available for the particular grade, and two night-schoclasses offered through the Elkhart School City adult education program giving one hour of salary credit each and taught by the Audio-Visual I rector."

Wes Felmlee, Director Audio-Visual Education, School City of Elkhar Indiana

MUNCIE, INDIANA, SCHOOLS REPORTING . . .



"THERE IS no one 'staff of life' in the field of audio-visuchication. Sound movies are not complete in themselves. E cursions need explanations. Museums need motivation. Radand recordings need realia. A planned budget program

needed to provide the paraphernalia.

"The carpenter should have more than saw handles, hammerheads at bitless braces with which to work. Each classroom should have specimer pictures, charts, slides, films, models, maps, globes, recordings and bullet displays. Screens and darkening shades or shadow-boxes are necessities food projection. The teacher needs a smoothly operating materials at equipment service.

"The old-fashioned 3-R's are readily modernized by audio-visual aid Concepts can be made concrete. Words can come to life, Words need no be verbalization. The teacher's methods and results depend largely uponow well she is served by administration.

"A well-rounded audio-visual eduation program will keep your or riculum up-to-date."

P. D. Burkhalter, Special Teacher In Charge of Audio-Visual Education Muncie, Indiana

SCHOOL CITY OF SOUTH BEND, IND., REPORTING.



"MEANINGS OF WORDS to be given individual are the mirrored images of that individual's own experiences. In the rural or semi-rural setting of a hundred years ago, free and easy contact with the occupational adult life of the times pro-

vided preparation for assimilation into that adult world. Cultural develop-

ment was the primary task of the schools.

"Modern industrial methods and machines with their accompanying dangers have deprived the children of today of close contact with industry while multiplying the dilliculties of successful adult adjustment. Schools have assumed an increased role in instructing children in the essentials of a tremendously increased mass of human knowledge as well as guidance in making a vocational choice for a complex adult world.

"Verbalism alone is a distinct disadvantage in providing basic understanding of modern life. In dealing with a younger generation conditioned to effective and dramatic presentation of radio and screen, the teacher of today needs the aid of constantly improving audio-visual materials."

Garret R. Weathers, Director Visual Education; School City of South Bend, Indiana

SULLIVAN, INDIANA, SCHOOLS REPORTING . . .



"ALL OF US are prone to give greater credence to what we see than to what we hear. Likewise one glimpse is usually more satisfying than a host of descriptive or explanatory words. Such cardinal principles are the basis of our audio-visual pro-

gram. It seems to me that proper audio-visual tools make possible a better educative process in a shorter period when coordinated with the other-

wise lecture or question-and-answer method,

"The administrator today calls on his audio-visual director and his eachers for these new techniques. Nothing is too old in use to be sacred; every new method that seems to have merit is worthy of a trial and a critical evaluation. The finished products, our boys and girls, as they leave our ducational institutions, will justify increased expenditures for audio-visual programs if properly used as a learning tool. Directors and teachers are acing this challenge of what benefits our schools are to reap from this relaively new and uncharted use of widely available audio-visual materials."

James A. Campbell, Superintendent Sullivan, Indiana City Schools Perle L. Fisher, Director Audio-Visual Instruction, Sullivan High School

WILSON, NORTH CAROLINA, SCHOOLS REPORTING \dots



"THE SCHOOLS OF WILSON, North Carolina, have an average daily attendance of approximately 5,000 pupils.

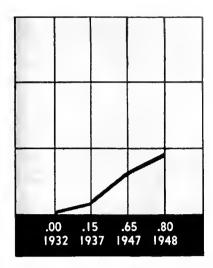
"In 1933 we were spending nothing for audio-visual materials and equipment. The accompanying graph will show steady increase in these expenditures, until today we are spending at the deep of about \$3.00 per pupil. This is due to the fact that our experience puvinces us that any efficient teacher in today's schools must employ these pols of instruction.

"We learned very early in our program of visual education that these laterials are classroom materials, and that they cannot function satisfactily unless they are always available for all teachers. This makes it necestry for the school division to own large quantities of equipment, sound lms, transcription players and transcriptions, as well as other commonly sed audio-visual equipment.

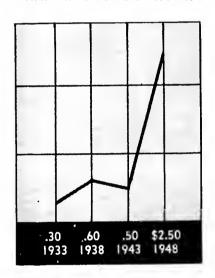
"We feel that our money and time have been well spent in this field, and though our per capita expenditure for visual education materials and juipment is probably much larger that that generally found, we believe at we are still spending much too little."

G. Chappell, Superintendent Wilson, North Carolina City Schools

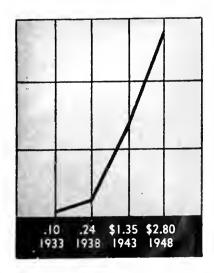
SOUTH BEND 1932 to 1918



SULLIVAN BUDGET: 1933-1948



WILSON BUDGET: 1930-1918





Athletic Institute Provides Schools With Basic Sports Program

SOUND SLIDEFILMS SERIES IN COLOR ARE PART OF A NEW LONG RANGE TEACHING PROGRAM



A scene from one of the new sound slidefilm teaching units in the series on "Beginning Archery."

TNITIAL RELEASES in the Athletic Institute's Beginning Sports Series—a comprehensive slidefilm library of sports and physical education subjects—were announced for immediate distribution this month by Russell A. Opderbeck, executive vice president and head of the Institute's new visual program. The first four "packages" to be made available include Beginning Tennis, Beginning Archery, Beginning Tumbling, and Beginning Golf. In the team sport section, Beginning Baseball is already in production, and long-range planicall for an eventual total of some twenty to thirty separate titles in the Beginning... sports library.

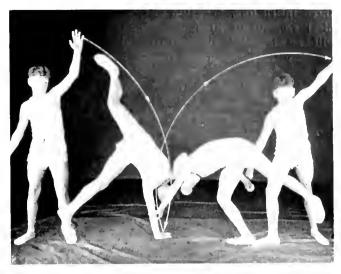
The complete program, probably one of the largest ever offered to the coaching and physical education helds, is being undertaken on a strictly non-profit basic by the Athletic Institute to stimulate greater interest and participation in sports and recreational activitie throughout the country. According to Col. Theodor P. Bank, Institute president, Beginning Sports Serie is the result of a two-year study conducted by his or ganization to find a low-cost audio-visual teaching aid to fit the thousands of low-budgeted U. S. school, col lege, and community athletic programs. To make sur the program would represent the exact needs of thes groups, the Institute sent a questionnaire to more that 16,000 school and college coaches and physical educa tion leaders. The suggestions and recommendations of the majority were incorporated into the initial plan and in so far as possible will continue to govern it development,

The Athletic Institute expects to spend an estimate \$5500,000 during the next five years, on production and promotion of the series. All materials—slidefilms, transcriptions, and related printed matter—will be sold to the schools and community groups on a cost basis

beginning Tennis, one of the first four completed ubjects (SEL& HEVR, May-June '48), typihes the genral pattern subsequent releases will follow. The tenis package covers basic instruction in the history, ules and play of the game, and consists of five interated slidefilms, transcriptions, a 60-page instructor's ianual, and a set of student "pocket" booklets, which eproduce the pictures and lesson content of each of he five strips. Harry Leighton, tennis instructor at enn High School (Chicago), served as technical conditant throughout production.

Each slidefilm in the tennis kit has been prepared an individual lesson unit. Litle 1, The Game, beins with a brief historical account of the development the sport and presents a concise explanation of the bjects and procedures of play. Litles 2, 3, and 1-spectively, The Forehand Drive, The Backhand Drive ad The Service—cover fundamental skill instruction, litle 5, The Rules Simplified, uses an amusing cartoon chaique to interpret general playing rules and to resent a few hints on court effquette. The entire ve-film series contains 287 frames and runs approximately 15 minutes in the sound-slide version.

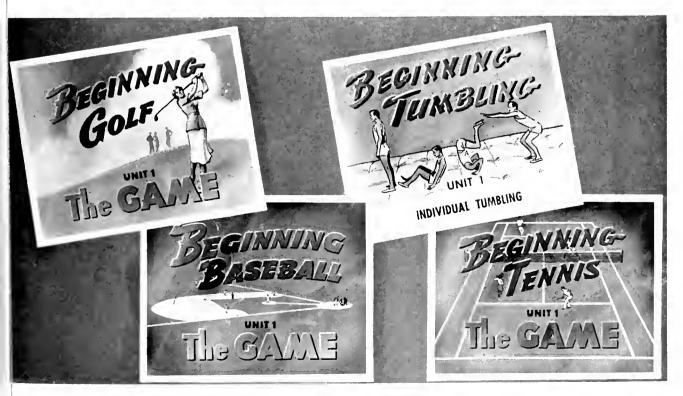
As will be true of all other subjects to be produced, eginning Tennis is available in several different verons—color of black-and-white, sound or silent—at costs inging from \$10,50 to \$29,75 post-paid anywhere in the United States. Additional quantities of the "pock-" books—by means of which the individual student in build a complete library of instructional aids used on the films—are available at 20c per set, in cantities of not less than five sets. The above prices oply only to the tennis kit, and will vary with other bject units as production costs and the number of this needed to cover the unit vary.



This scene is typical of the clear illustrations in the sound slidefilms on Beginning Tumbling.

In keeping with the Athletic Institute's announced plans, the number of subjects to be covered and their order of production, will largely be determined by the results of the questionnaire-survey. Other recommendations made from the teaching field during the course of this study will also be followed.

The majority of teachers reporting in the survey felt that the instructional value of the program would be increased if school or college coaches and instructors were appointed technical consultants during production, rather than professional athletes. This recommendation was accepted, and all activity subjects will be developed for the Institute by expert and experi-



enced instructors. Selection of technical consultants in specific fields will be handled through special committee representatives of qualified professional organizations such as the American Football Coaches Association, the National Archery Association, the National Section on Women's Athletics, the American Association for Health, Physical Education, & Recreation, the College Baseball Coaches Association, etc.

In response to another survey recommendation, the Institute has established a production policy of filming school and college-age demonstrators (in preference to "star" performers) so that the basic fundamentals in each sport or activity will be emphasized rather than the highly individualized techniques of a famous player.

Athletic Institute officials expect the Beginning Sports Series to cover the entire sports and physical education fields during the next four or live years, with a possible total of thirty subject titles. Upon completion of the program, a supplementary project may be initiated under the title Advanced Sports Series. The latter, however is still in the discussional stage, and as yet no definite plans have been made.

In order to promote widest possible distribution of its films-even to schools where no projection equipment is at present available - the Institute has made arrangements with two leading manufacturers of sound slidefilm projectors by which such machines can be supplied at an unusually low price. This optional service applies only to qualified teachers, coaches, or physical education directors in schools actually using the Athletic Institute's film program, and all purchasing arrangements must be made through the Institute's general offices at 209 S. State St., Chicago 1, Ill.

Following are brief content outlines and descriptive data on the three Beginning Sports Series "packages" now available—in addition to the Tennis kit outlined above:

Beginning Archery (4 films) prepared under the direction of Eloise Jaeger, Dept. of Physical Education for Women, University of Minnesota. Price range from \$10.60 (B&W, silent) to \$20.60 (Color, sound). Additional "pocket" books, 20e per set. Titles:

- 1. The Sport—a brief history of archery, and an explanation of its sporting aspects.
- 2. Shooting a progressive demonstration of standard shooting methods.
- 3. Aiming—the theory and practices of good aiming.
- 1. The Rules Simplified a cartooned version of general rules, with considerable emphasis on safety precautions.

Beginning Golf (4 films) prepared under the direction of Les Bolstad, Golf Coach, University of Minnesota, and Bob MacDonald, national authority on golf instruc-





Stroboscopic photography shows fundamentals and form of proper swing in the sound slidefilm on that subject in the "Beginning Golf Series."

tion. Price range from \$10.9 (B&W, silent) to \$23.60 (Colo sound). Additional "pocket books, 20¢ per set. Titles:

- 1. The Game—the history of go equipment and facilities, plus a se tion on the etiquette of the gam 2. The Grip, Stance, & Swing—der onstrates the fundamentals and for used in the golf swing.
- 3. The Iron Shots & Putting—e plains basic fundamentals and shot their application to the iron sho and putting.
- 4. The Rules Simplified—a cartoone explanation of general playing rule interpreted for both stroke ar match play.

Beginning Tumbling (3 films) propared under the direction of Netton C. Loken, Gymnastic Coac University of Michigan, Prinange from \$7.65 (B&W, silen to \$16.70 (Color, sound). Additional "pocket" books, 15¢ per stritles:

- 1. Individual Tumbling—a progresive treatment of 11 different incividual tumbling stunts, with equences analyzing body movement salient points of action.
- 2. Individual Balancing demostrates 9 individual balancing sturwith the same analysis of body morments as in Title #1.
- 3. Doubles Stunts & Mimetics treatment of 9 doubles stunts and mimetic stunts such as the clepha: walk, the crab walk, frog hop, et.
- * THE ATHLETIC INSTITUTE, non-profit organization, was orig inally formed in 1934 by a grou of America's leading producers c athletic equipment. Throughou the war years the Institute's effort were largely devoted to assistin; lederal, state, and municipal agencies in carrying out the na tional physical fitness progran During this period its member ship was expanded to includ firms and organizations not idea tified with the sporting good industry, but interested in sharin in the Institute's constructiv work. Since the end of the wa the scope of the organization activities has been broadened t include a variety of projects.



Frames from Tell Another Story' highlight episodes from familiar stories such as The Pancake (illustrated above) to stimulate memor, of pre-reading pupils. The pictures provide clues from which children re-tell the story in their own words.

TEXTFILMS . . .

the Textbook's New Partner

RIMARILY the development of the textfilm is an attempt to make the fullest possible use of the learning situation that is set up by a film showing. Unlike the general purpose visual tool, whether filmstrip or motion picture, the textfilm is not concerned with subject matter only. Rather, it teaches the subject matter, develops skills and follows a specific teaching method all at the same time. Such a teaching tool is difficult to evaluate unless one sees it at work, and correctly handled, in the classroom environment, Since it is a completely curriculumcoordinated filmstrip it differs widely from general purpose material. In the textfilm there is no plot; not always an apparent continuity. To some there is no special beauty or even attractiveness; and no feeling that the film starts somewhere, develops logically, and ends with a neat conclusion. But the textfilm is not produced merely to "show pictures" in the traditional sense. It is lesigned to capitalize on all the learning possibilities that exist when teacher and her pupils look at a ilmstrip image. In short, it is an ittempt at the true correlation oward which audio-visual educators

by Eric Bender

Visual Education Director, Row Peterson and Company

According to the visual education theory, no learning can take place without sense impressions, but the sense impression alone does not constitute learning. Other things must happen before learning takes place, among them:

- 1) The sense impression must satisfy the child,
- 2) Learning can take place when the sense stimulus results in physical activity.
- 3) Learning can take place when the sense stimulus results in immediate oral expression.

For urban classes, this frame in "I Live In The City initiates discussion on pupil experiences with apartment buildings, With rural groups, it starts speculation about life in such a modern city dwelling.



The correlated texthim follows up these principles with the additional advantage of aiming at the same objectives being pursued by the teacher and the textbook. For the pupil, it creates a satisfying learning situation by using as visual symbols only common familiar objects, readily identifiable from his experience. Thus the student need not stop to familiarize himself with the symbols before he approaches the actual learning involved.

It is difficult, in the classroom, to call for direct physical response to a film image; but the textfilm does so whenever possible—whenever such response serves a real purpose—without disrupting classroom procedures.

finally, the textfilm is designed to utilize oral participation as the chief method of arriving at real learning. No textfilm is a lecture. Means for securing participation is built into every correlated production, thus no textfilm audience merely looks at pictures.

If participation is the primary reason for producing and using textfilms, then they can be truly evaluated only when such response is seen, or when the evaluator can predict the nature and value of the response. The pictures themselves undoubted-

iave been aiming for many years.

The Trend Toward Correlation

♦ One of the most significant trends in audio-visual utilization evidenced during the past lew years, has been the growing emphasis on correlation of visual materials with standard textbooks in use throughout U, S. school systems. One aspect of this development is exemplified by the correlation manual recently published by one of the largest educational classroom film producers, linking almost 300 widely used texts with an equal number of available classroom motion pictures. Another aspect - with even greater implications-is the current activity among major U. S. textbook publishers aimed toward the production of motion pictures and or filmstrips specifically correlated with individual texts,

Since the textbook-coordinated production-aptly termed the "textfilm"*-differs from the general purpose visual tool in several important respects, the Editors of See & Hear have asked a representative of a wellknown textbook publishing hrm (Row Peterson & Company) to explain these differences to its readers. and to outline the basic thinking behind the textfilm idea. Working closely with the Society for Visual Education Inc., one of the most important producers of classroom filmstrips. Row Peterson's educational experts have developed a series of textfilms which have been tested and proved in actual classroom situations. Following is a brief account of the theory and use of this increasingly important visual tool.

ly have a direct value, but for the most part they serve as stimuli to bring forth the oral response that results in learning.

There is no universal formula for securing this participation. Each frame of each textfilm is a problem or opportunity in itself. The means of gaining the response is determined by a variety of considerations including: the common purpose of the book-and-film correlation; the specific place of the individual frame in relation to the whole; the age of the pupils; the amount of classroom instruction they have had at a particular point; and the amount of life experience they can be expected to have accumulated.

The texthlm, based on this theory, gives the teacher more teaching tools.

Initial frame in Skip Along introduces Alice and Jerry to 1st Graders and draws oral responses from which the teacher determines their readiness to read.



Since its use results in more learning, it makes more demands on the teacher's own resources,

THE TEXTELM IDEA IN PRACTICE

How does this theory work out in practice? Following is a discussion of two groups of Row Peterson text-films—one on reading, one on intermediate science—with an explanation of their use in the classroom.

One highly specialized textfilm in the reading readiness series is *Tell Another Story*—a filmstrip with no instructional content whatever. Its sole purpose is to evoke, from prereading pupils, vocal responses from which the teacher can determine the maturity of individuals within the group. It has into the "diagnostic" phase of any reading readiness program.

The pictures in *Tell Another* Story show highlights of lamiliar stories such as "The Pancake" and "The Three Little Pigs," which have been read to the children before the filmstrip is projected. The picture-clues on the screen serve as guides



Later 'Skip Along' drills in auditory discrimination. In-set picture of cup represents sound of hard c'. Pupils locate other objects with same initial sound.

or reminders. By the pupil's response, the teacher can judge his attitudes through his ability to remember events in the story, to organize them in his mind, and to re-tell them with more or less accuracy, richness of detail, and invention.

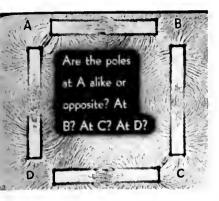
Four other titles in the readiness series-1 Live In the City, I Live In the Country, Away We Go, and Animals to Know - show the commonplaces of living in an urban or rural environment, of transportation, and of zoo animals. There is nothing in I Live In the City, for example, that cannot easily be observed by any child living in a metropolitan area. In fact one major value of these strips lies in the unsensational nature of the pictures Children find it casy to talk about the objects on the screen because they are so lamiliar. The pupils relate the ldm experiences to their own, or sometimes see points of difterences which they resolve.

In the textfilm it is considered tutile to show the Alamo, or the Empire State Building as a facet of city lile. Both these objects—unlikt

Using the picture-dictionary at the right of this frame from "Under the Sky", the child identifies the word "frog" and determines it meaning by himself.



^{*} For the purposes of this article, the term textfilm refers only to textbook-coordinated filmstrips. Some U. S. book publishers who are producing visual materials, include both strips and motion pictures under the "text-hlm" heading: the author of this article uses it only in reference to filmstrips. As these new materials achieve wider use in the nation's school systems, the term will undoubtedly be standardized or a new nomenclature evolved.



Some frames in Permanent Magnets' restate textbook principles; others (as shown above) ask the student to identify these principles in new contexts.

the policeman watching over school children, or the factory worker en route to his job—relate to one city only, and any urban area is still a city without them. The rural child may not have seen a street sprinkler, perhaps, but it is something he can easily visualize as being part of city ife. The same holds true of the city hild looking at a picture of, say, a silo. In both cases however, the film howing becomes valuable as a vigarious experience.

One of the frames from I Live In he City (see illustration) shows the xterior of an apartment buildingwhich the teacher identifies. With a ity group, the teacher may begin by sking how many children live in partments, and expand this into a liscussion of the relative merits of partment and unit dwellings. All his leads to a vocabulary enrichment f specific words: apartment, buildag, stairs, elevator, hall, room, clost, etc. Pupils in a rural or smallown class without apartment experince often speculate as to day-to-day ving procedures, and thus the disussion begins.

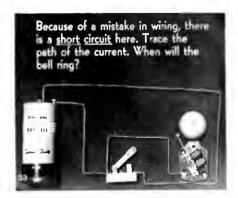
Textfilms in readiness have other alnes. The two other pictures nown from I Live In the City are of primarily intended to teach sales in crossing a street, or good maners in boarding a bus; yet the teach-

er, or the children, can use them to initiate a valuable discussion on either of these points.

Once the group has passed the readiness stage in reading, textfilms such as those correlated with Row Peterson's new "Alice & Jerry Books" become important. The frames reproduced here from Skip Along are linked to the first pre-primer of Alice & Jerry series. They prepare children for word-learning and concept building activities in the program, and give unique training in word-recognition. The frames illustrated are primarily intended to identify the characters and establish the concept of reading, but their secondary value lies in the type of response they evoke from the individual pupil, The immature child will identily isolated objects such as boy, girl, doll, basket, etc. The average child may say something like "The girl is handing the boy a doughnut. I guess they are going on a picnic. They have a lunch basket." The more advanced child may even extend the immediate experience, and perhaps put himself into the situation.

Other frames in the *Skip Along* textfilm prepare for word-learning in other ways including word-configuration, context-clues, picture-clues, and above all, recognition of initial consonant. These are only a few of the special devices used in textfilms at this level, and serve to illustrate its flexibility as a teaching device.

Quite a different approach is used in the textfilm series correlated with Row Peterson's "Basic Science Education" texts. Science for beginners is primarily a subject-matter held, rather than a skill field, so the content and form of each science textfilm is a problem in itself. Most are designed to be used after completion of the book, although use as a preview, or concurrently with book instruction, has been found best in some specific situations.



This frame from Electricity facilitates a kinesthetic approach to learning. The student can trace out the circuit on the screen for the benefit of the whole class.

The science textilins cover aspects of the subject outside the scope of the book. Some things are best explained by the teacher at the black-board—for example, the computation of the relative efficiency of simple machines. The film amplifies, demonstrates, experiments, and tests in those areas in which the visual method is the best teaching device.

The textfilm *Electricity* reviews the basic content of the text on static electricity and on man's use of electricity, but uses picture situations entirely different from those given in the textbook. This film's primary emphasis is on a careful development of an understanding of the electrical circuit—the cornerstone of any knowledge of the general subject.

Some science films in the series spend as much time testing and questioning as they do imparting information. The scenes reproduced here from Permanent Magnets illustrate facts about polarity which have been painstakingly taught by the textbook and already reviewed in the film. But the principle function of this particular sequence of frames is to make sure that the student recognizes these facts when they are presented in new situations. The facts appear several times in the (GONTINUED ON PAGE

Though primarily designed to illustrate aspects of urban life. these double-purpose frames from "I Live In The City" can also be used to motivate a classroom discussion on safety or courtesy in oublic conveyances.





The big world globe in our science room helped us chart a course to Australia, where we planned to see "Live Teddy Bears" via our classroom screen.

The Koalas in Our Classroom

AVE YOU HAD the pleasure of living with first-grade children who were exuberant with the joy of owning a new Christmas Teddy Bear, or who were chuckling with delight at the adventures of Winnie the Pooh, or whose eves were dancing while they were reading about the capers of Time I have, and if you have too, you will understand why a toy Teddy Bear can seem almost alive to its little owner and why there would be a wide variety of answers in response to the question, "Do you think there are real live Teddy Bears?" With such variance in opinion expressed

by the children during our conversation period, the next question naturally was "Where and how can we find out?" These were their ideas for ways or means of finding an answer:

- 1. We could look for books in our libraries
- 2. Ask Mr. Sternig, our counsellor.
- 3. Ask our mothers and daddies.
- 4. Go to the Brookfield Zoo and

And so our conversation period ended for the day, with everyone ready to do "research" in his or her own way to find the answer.

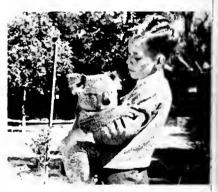
The next morning Tina came in-

to the room saying excitedly, "There are live Teddy Bears. My daddy said that they live in Australia."

This report was a very special news bulletin starting our morning conversation on a high note of interest and so like the Elephant's Child, the children were full of insatiable curiosity seeking further information by asking the following questions which I recorded.

- 1. Where is Australia?
- 2. How would we travel to ge there?
- 3. Could a transport plane carr twenty-six passengers?
- 4. Where would we find the live Teddy Bears?
- 5. How large are they?
- 6. What color are they?
- 7. Where do they live?
- 8. What kind of a home is it?
- 9. What do they eat?
- 10. Why can't we have live Tedd Bears here?

It was my pleasure to climax this period by relling the children that



We took a trip to Australia via the classroom film "Live Teddy Bears It was a most enjoyable experience."



We found that "Live Teddy Beatwere called koalas. Their antics amus us but we learned a lot about anime.

or my part in helping find answers to had a sound movie called Live reddy Bears.* which would help hem answer some of their questions. We would like to share with the caders some of our interesting garning experiences on our vicarious trip to Australia to see "Live reddy Bears."

We charted our course or route Australia on the big world globe nother science room and decided

by Gertrude Schmall

Primary Teacher, Glencoe Public Schools Glencoe, Illinois

- 2. Did the kookaburra look like our red-headed woodpecket?
- What other thing does the koala get water from besides the eucalyptus leaves?

Our second "trip" was successful but did not help us with the color of the koala's coat. We had different books called "Lave Teddy Bears of Australia," made a recording of information learned on their "trip," These materials were shared with our kindergarten neighbors.

This film, I we Teddy Bears, made a vications experience almost seem real. It stimulated intellectual curiosity and gave innumerable opportunities to practice the art of communication.

As a result of our study of live





We found that Nancy's Panda Teddy Bear was nearly the size of a live koala we saw in the film.

Through a film, a vicarious experience almost seemed real and stimulated all kinds of study.

at air transportation would be the stest way to reach our destination, sch words as Pacific Ocean, island, strounded, exploring, adventure, ala, forest preserve, park, bush untry, eucalyptus, became a part our vocabulary as we were dissing Australia and comparing it things about us in our country. We were ready for our "flight." We reviewed our questions as we vie "flying along" so each child kew the particular item of infortation he wanted to look and listen

We "landed" (saw the movie). What an interesting "trip!" As we doussed our "trip," we could anser most of our questions with eact information. But we wanted take another "trip" to the park at bush country to help us answer see new questions which came up:

Had the color of the koala's coat been mentioned?

ideas as to its size, too. Our next sources of information were books from the school, public, and children's home libraries. (See bibliography at end of article).

The children helped locate information by placing markers in books where they found a picture of the koala, I shared or read information from these books. As we read and discussed, we learned these interesting things. John and Barbara's teddy bears were the same color as the live ones. We estimated the koala's size from information we read. measured, and found that Nancy's panda teddy bear was nearly the size of a live koala. One of the concomitant learnings was that the Panda was a Chinese teddy bear, Susan's book, "Jo-Jo," a story about the animals that we had seen in the movie, was read aloud four times.

These activities developed as an outgrowth of our learning experiences. The children dramatized "Jo-Jo," dictated a story for individual

teddy bears, we have become interested in bears of our own country and are planning to use the films, Three Little Bruins of the Woods.* and Black Bear Twins.** to help us.

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^{*} ve Teddy Bears, 16mm sound, 11 min., Encyclopaedia Britannica Films, Inc., 11 Wilmette Ave., Wilmette, Illinois.

^{*} Three Little Brains of the Woods, 16mm sound, 11 min., \$17.50, Castle Films, 30 Rockefeller Plaza, New York, N. Y.

^{**} Black Bear Twins, 16mm sound, 8 min., \$50. Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Illinois.

by Alexander Frazier

Curriculum Consultant, Phoenix Union High Schools and Phoenix College, Arizona and

John C. Raymond

Teacher of Journalism, North Phoenix High School, Arizona

Right: Use of the opaque projector during the reporting period provided variety for the students and was invaluable for reproducing color pictures brought into class.



Understanding the Literature of Still Picture:

TODAY'S WORLD is one of pictures. From billboards and posters, from newspapers and magazines, and from books of all kinds, pictures spector us by the thousands. What do they have to say? Why is it importate we "read" pictures? Well, these questions were asked of two journalist classes at North Phoenix High School recently at the beginning of a shot unit on picture-reading. It brought forth over two hundred written staments. Compiled and edited, the student remarks read as follows:

1. Pictures tell stories. 2. Pictures record history. 3. Pictures give formation. 4. Pictures show things that words cannot express as well. 5. Pictures make a person familiar with places and things he has never seen. 6. Pictures sell things. 7. Pictures express the feelings of the area or photographer. 8. Pictures try to influence us.

With such a foundation to build upon, group exercises for the picture ading unit were principally four in number.

1. By means of the opaque projector, students were shown pictures from two books* presenting different approaches to a report of American 12. This introductory exercise was intended to sensitize students to the precince of viewpoint in taking or collecting pictures.

2. Students spent a day in analyzing and discussing one issue of a curret picture magazine. Analysis was made of each feature in the issue in terms of the audience for which it was probably designed. Particular attention was centered on the photographic essay.

3. Lengthier analysis was given to a book of collected cartoons: Ill Mauldin's UP FRONT. Later the student was given a list of study qustions upon which was based a discussion of the social viewpoint that ld brought the young cartoonist fame during the war years.

^{*} Fair is Our Land, New York, Hastings House, 1942; and Say, is This the U.S.A.? by Erskine (dwell, Duell, Sloan, and Pearce, New York, 1941.

4. Students tried to gain a better understanding of how informational pictures may be, by viewing and discussing the content of each frame of a filmstrip before the official commentary was read. Small Town,** one of the "Life in America" series, was used for this purpose.

While these group exercises were in progress, students were at work on individual or committee activities that were reported to the whole

group in the concluding phase of the unit.

These activities were of many kinds. One student collected pictures that were emotionally powerful, classifying them as agreeable or disagreeable. Others analyzed magazine advertising to find out what kind of an America was described in it. Cartoons, pictures as historical records, and magazine and book illustrations were other types of pictures that came under scrutiny. A collection of books borrowed from both school and public libraries was used in the preparation of reports.

For the reporting period, the opaque projector was used extensively by the students. Its use provided variety and was invaluable for reprolucing colored pictures.

As one of their summary activities, students were asked to report on he pictures they had read during a single day and the great extent to which we live in a world where information and news is presented through pictures.

Pictures have a good deal to say, the students had agreed at the opening of their study. At the conclusion of the unit, students seemed to have sained a better understanding of the variety of picture languages and to have become more sensitive to the need for being on the alert to catch the riewpoint of the picture-maker.

* Small Town, American Council on Education, 744 Jackson Place, Washington 6, D.C.



Left: Students analyzed magazine advertising to find out what kind of America was described in the pages of our periodicals.

Below: A student collected pictures that were emotionally powerful, classifying them as agreeable or disagreeable.



CEMBER • 1948

Which Way Film Prices?

(SURVEY REPORTS CONTINUED FROM PAGE TEX)

limited to libraries and big city systems. We estimate this market at four to possibly fifteen hundred prints, plus replacements, with few subjects reaching the maximum." -R, C, Rowlson, The Jam Handy Organization

John McCrory Also Cites Increased Overhead

★ "Some elementary mathematics can tell us something about the problem of cheaper school films; for example, at the present time the laboratory cost of printing the celluloid product is at least \$10.00 to \$11.00 per print. The reel and metal can sells at about \$1.00. The advertising, sales and delivery costs can vary from \$1.00 to \$8.00 or \$10.00 (depending on whether the producer uses all of the available school publications or peddles it from door to door). There still remains the initial production cost, rent, overhead and a sizeable chunk for taxes to be accounted for before a producer can continue to produce more films.

"At the present time, with trends as they are, I for one would not be able to tell you how or when schools can get lower cost films. If most of us can continue to maintain our standards and keep on paying higher wages, rent and taxes—and still 'keep above water' that will be doing very well." —John C. McCrory. Director, Classroom Film Division, Knowledge Builders Make Films Required Part of Curriculum—Mahnke * "In my own field, the answer to lower film costs will appear when vocational guidance becomes a required

part of the curriculum in a larger percentage of schools.

Today in schools where they do have some kind of guidance program, it consists primarily of an inteview procedure, with little or no emphasis being given to furnishing occupational information." —Carl 1 Mahnke, Carl F. Mahnke Productions

Quantity Print Sales Will Lower Costs-Elliott

★ "Present prices in the educational 16mm film fiel are based on anticipated sales varying from 500 to 1,0) prints within seven or eight years on the average. Su prices anticipate the amortization of production cos plus sales and editorial expenses plus only a very sml possible profit.

"When the 16mm educational film field can give a producer assurance that he has a reasonable char of selling 5,000 prints within the film's lifetime, the I am sure that the price of educational films will almust fall to much lower levels.

"The most important factor that is often overlook! in making cost comparisons between the 16mm hos movie and the 16mm educational field motion picte is the relative production cost of the two. Many ly sales-priced home-movie releases are subjects whose itial production cost has been amortized through remues obtained from other sources prior to release as home movie—such as theatrical release." —Godfy Elliott, Vice President, Young America Films, Inc.

EDITOR'S NOTE: We draw no conclusions from the factual reports but it is worth noting that textfilm poducers are striving toward the important goal of gend educational use to lower prices despite difficult orhead problems. (Continuing next month)



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FILMSTRIPS

Primary & Elementary Grades

Dr. Ditmars' Living Natural History Series (42 titles) B&W. Purchase. Society for Visual Education Inc., 100 East Ohio St., Chicago, Ill.

· A series of tilmstrips based on pictures taken under the direction of Dr. Raymond L. Ditmars for the collection of the New York Zoological Society. The frames have been re-edited by Film Highlights Inc., New York. and are now available through SVE. These authentic pictures cover the whole animal kinadom and have been designed for graphic classroom instruction in biology, zoalogy, and natural history. They are also adaptable on the elementary level for various "animal" and "visits to the zoo" units. Apply to SVE for complete list of titles.

Exploring Through Maps Series (4 titles: 1 In Color) Purchase, Popular Science Publishing Co., Audio-Visual Div., 353 Fourth Ave., New York, N. Y.

• Praduced in cooperation with World Book Encyclopedia, this series is keyed to intermediate and junior high school classes in geography and social studies. Edith Parker, professor of Geography at the Univ. of Chicago, headed the committee of map experts which prepared the material. Titles:

1. Maps & Their Meaning (Color)- presents the basic elements of direction and explains the use of symbols and color as map reading aids.

2. We Live on a Huge Ball (B&W) explains the difficult concept of latitude.

3. Flat Maps of a Round World (B&W)clarifies the concept of longitude and shows the various types of projection used to represent the globe on a flat surface.

4. Maps & Men (B&W)—reviews the above itles and shows examples of the practical use of maps in business, study, travel, pleasire, etc.

MOTION PICTURES

Primary and Elementary

iale Living at School (10 min) Sound, Calor or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1. Illinois

 A motivational film for primary and elenentary grade children, teaching them to work and play in safety while at school. imphasizes three basic safe living practices be observed: courtesy; good housekeepng; and skillful, correct actions. Collabaraor: Vivian Weedan, curriculum consultant, chool & College Div., Nat'l Safety Cauncil. he Safest Way (14 min) Sound. Color ar B&W. Loan. American Automobile Association, Traffic Engineering & Safety Div., Washington 6, D. C. or local AAA-affiliated club.

A safety education film for the elementary rades produced by the AAA in coopera on with the Pennsylvania State College ept. of Education, the NEA, and other school xperts. Shows how a typical group of ourth graders, working with a clasroom map their neighborhood, marked out each





FILMS • SLIDES • RECORDINGS AND OTHER AUDIO-VISUAL AIDS



A Scene from "Your Family"

child's salest route to school, ta church, to the movies, etc. Teachers can use the film to motivate a similar classroom project.

Your Family (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill.

• Develops, for primary children, the concepts of the family as a social unit, and the role of the individual within the unit. Plot situation shows that although every family has its difficulties, it can achieve harmonious home life through caoperation and mutual understanding. Collabarator: Viola Theman, associate professor of Education. Northwestern University.

Jr. and Sr. High School

Basic Study Skills

Build Your Vocabulary (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instruction Films, Coronet Bldg., Chicago 1.

• A story about a vocabulary failure and how it is turned into a success. Mr. Thompson finds himself at a loss for words during a Civic Association meeting but takes a tip from his teen-age son and embarks on a systematic campaign of vocabulary improvement which all students can learn. Callaborator: J. J. deBoer, professor of Education, University of Illinois.

Below: Scene in "Build Your Vocabulary"



Arts and Crafts

Pottery From the Wheel (12 min) Sound. Color. Purchase, J. H. Humphrey, 11216 S. Harvard Blvd., Los Angeles 44, Calif.

· Primarily for high school and college classes where students have had previous training and are now ready to learn techniques of throwing pottery on the wheel. Provides the visual basis from which the instructor can proceed with his own interpretation and method of training. Also can be used as general material in a fine arts survey course. Collaborator: Glenn Lukens, Director, Department of Ceramics, Univ. of Southern California.

Current Events

News Parade of the Year: 1948 (10 min) Sound. B&W. Purchase. Castle Films, 445 Park Ave., New York, N. Y.

 This current edition of Castle's annual review of the year's most important news events covers both national and international affairs including: the "Cold War" crises; the Berlin airlift; the floods in Oregon; the revolution in Bogota, Columbia; the fighting in the Holy Land; and the U.S. presidential elections. Useful in current events and social studies classes. (Note: this title is available in several 8mm and 16mm versions. When ordering be sure to specify the school edition in 16mm sound.)

Economics

Capitalism (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill.

• Students from "Western" high school. about to present a radio forum on Capitalism, hold a lively discussion on the subject before going on the air. Widely divergent ideas from every stratum of society are expressed in this discussion which introduces the basic concepts of the capitalistic system. compares it carefully and critically with other systems, and shows its superiority. Collaborator: J. H. Dodd, professor of Econamics, Univ. of Virginia.

Science

How We Get Our Power (10 min) Sound. B&W. Rental or Purchase. Young America Films, 18 East 41st St., New York, N. Y.

· A study of the sources of power intended primarily for intermediate and junior high school science classes, but also useful in units on social studies. Covers major power sources including wind, water, fuels, explosives, and the atom.

The Microscope & Its Uses (10 min) Sound. B&W. Rental or Purchase, Young America Films, 18 East 41st St., New York, N. Y.

• Illustrates and discusses the component parts of the type of microscope used in typical high-school science labs, and explains rules for its proper operation and care.

NEW MATERIALS

(CONTINUED FROM PRECEDING PAGE)

The Principle of the Generator (1.0 man) Sound, B&W, Rental or Purchase, Y ung America Films, 18 East 41st Street, New York, N. Y.

• For intermediate and junior high school science classes, explaining the principle of efectro-magnetic induction on which the electric generator operates.

Social Studies

Lite In a Fishing Village (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill.

• Presents the colorful village of Gravarna (Sweden) as typical of fishing villages the world over. As students observe the daily activities of Nils Larson and his family, they get a clear picture of the fishing industry as well as an understanding of the part such villages play in the warld community today.

Modern Hawaii (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Caronet Bldg., Chicago 1, Illinois.

• The camera catches this "Paradise of the Pacific" in all its splendor and shows how it lives and prospers today. The students learn why Hawaii, as a scenic haven, economic asset, transportation crossroads, and



Scene from "Capitalism" (P. 29)

outpost fortress, ranks as one of America's most important territorial possessions.

The Vatican of Pius XII (20 min) Sound, English, French or Spanish narration, B&W. Rental or Purchase, Library Films, 25 West 45th St., New York, N. Y.

• Filmed by March of Time camera crews, with the special permission of His Holiness, the picture covers varied activities in the Vatican today. Shows how the Pope is militantly fighting for his people against world Communism through the Vatican's press and radio; and also includes scenes of the preservation and restorative work done on the Vatican's collections of art treasures.

Sports Subjects

Basketball lor Girls: Fundamental Techniques (10 min) Sound. B&W. Rental or

Purchase. Coronet Instructional Films Coronet Bldg., Chicago 1, Ill.

• Combines fast-action and slow motion shots of skillful players demonstrating basis techniques of ball-handling, passing, and shooting. Emphasizes the value of practice and the importance of individual skill to team success. Collaborator: Mildred B. Wohlford, associate professor of Physical Education, State College of Washington.

Basketball for Girls: Game Play (10 mir Sound. B&W. Rental or Purchase. Corone Instructional Films, Caronet Bidg., Ch

• A sequel to the above film, demonstrating finer points of the game for more experenced players. Covers individual technique of play in offence and defence, including pivoting, feinting, screening, shooting, hardling re-bounds, etc. Collaborator: Mildre B. Wahlford, associate professor of Physical Education, State College of Washington.

Championship Form (10 min) Sound or S lent. B&W. Purchase. Sterling Films, & West 56th St., New York, N. Y.

• Film studies of the flawless form execute by some of the nation's greatest men an women athletes. Includes scenes of threall-time Olympic records—Earl Meadow pole-vault; Cornelius Johnson's high-jum and Jesse Owens' broad-jump—in addition other items such as the famous divirtechniques of Marjorie Gestring and Katerine Rawls.

Softbail for Boys (10 min) Sound. Color B&W. Rental or Purchase. Coronet Instrutional Films, Coronet Bldg., Chicago 1, 1

• Analyzes individual player skills sures the hook-slide, fast double-play, are bunting, with slow-motion photography. Ulizes shots of actual game situations to eplain the principles of team play. Collocator: A. T. Noren, Director of Special Serices, Veterans Administration, Philadelph Pa.

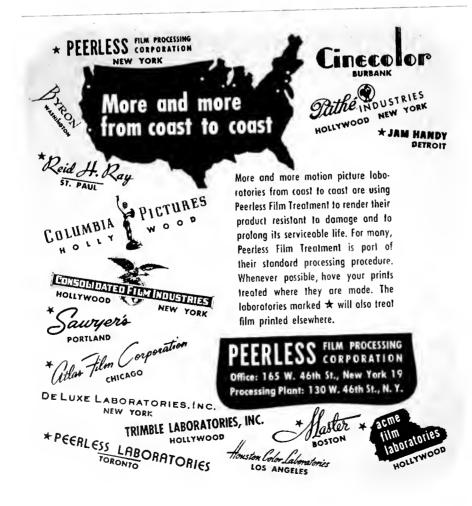
Splits. Spares & Strikes (8 min) Sound Silent. Purchase. Official Films, 25 W-45th St., New York, N. Y.

Tillie Taylor, women's professional boing champion, demonstrates technique adaptable to the beginning or advance bowler.

NEW A-V LITERATUR

program listings, educational recoings and transcriptions; free and expensive teaching aids; and a lt of utilization references for the abee materials. The booklet also contastists of professional associations, riodicals, service bulletins, and soces of current information.

Single copies of "Sources of Teating Materials" are available at 'ceach, with school discounts offed on quantity orders. Orders should be sent direct to the Mailing Rock Journalism Building, Ohio Stae University, Columbus 10, Ohio.



Audio-Visual Laboratory Organized at Columbia U.

♦ An audio visual laboratory has been organized at Columbia University's Teachers College to evaluate the adult-education usefulness of particular 16mm films, radio programs, and telecasts. According to Dr. Morse A. Cartwright, executive officer of the Teachers College Institute of Adult Education, the laboratory is the result of Columbia's three year experiment in evaluating documentary and community for unifilms.

During the coming year, laboratory personnel will center attention on two primary problems: first, an evaluation of existing program sources; and second, an analysis of specific educational needs which are not being met by available film, radio, or television offerings.

A nine member staff will administer the research activities of the new laboratory, which is already equipped with a 16mm sound projector, VM-FM radio and television receivers, and wire recorder units. In adlition forty Teachers College stulents, "trainees" in the use of audioisual materials for adult education, vill assist in viewing films and in ound-the-clock monitoring of radio and television.

To determine the adult-education vorth of current material, the labratory staff will use a special evalution form developed at Columbia luring the three-year research perid. Films or broadcasts will be rated n a graduated scale (from zero to en) under such headings as: "Does he program enlist the personal ingrest of the intended audience?" Is the theme effectively dramaized?" "Is it valuable as a means of notivating adults to action?". These tandards were developed by Teachrs College researchers who have repared critical reviews of more han 800 documentary films during he past three years. In listings pubshed by the Adult Education Initute, the films are rated as "highrecommended", "recommended", nd "acceptable". Rejects are quietignored. Similar ratings will now

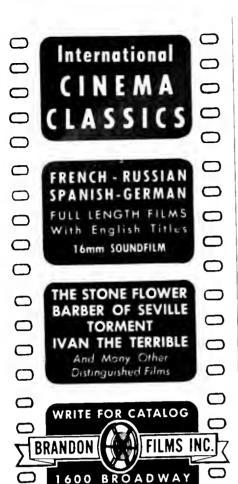


be given to radio and television programs intended primarily for educational purposes.

A new audio-visual supplement to the Adult Education Journal (published by the American Association for Adult Education) will be issued beginning in January '19 to carry the findings of the Teachers College unit. At the conclusion of the project, the Institute of Adult Education will publish a definitive report of its work, Personnel of the research center, working under Dr. Cartwright's supervision, include Robertson Sillars, Harry L. Miller, Harold Goldstein, C. Walter Stone, John Bass, Herbert Maccoby, Gordon R. Smith, Monteagle Stearns, and Miria m Zwerin.

Thanks for Your Letters

♦ The Editors of STE & HEAR gratefully acknowledge the many line letters received as a result of our November issue. Space did not permit their printing here but the reader response was deeply appreciated. Write us whenever you can. It helps.



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NEWS OF AUDIO-VISUAL EQUIPMENT

A New Low-Cost Projector Stand Available to Schools

♦ A new two-in-one projector stand is being introduced to the school market by Park Products Company, Park Ridge, Ill. Made of seasoned cabinet woods, in mahogany or walnut finish, the stand is available with contrasting hardwood legs which are quickly detachable by means of a bolt and wing-nut assembly. The stand is 41″ inches high with legs attached.

The top part of the stand measures 15" x 25", ample for all types of 16mm film projectors, and 35mm filmstrip equipment. A large storage compartment immediately under the top provides space for extra films, lamp bulbs, extension cords, and other accessories. With legs attached, the stand makes a sturdy base for the projection equipment; without the legs it can be used on top of a desk or other flat surface of the proper height.

The new product will be list-priced at \$29.50, f.o.b. Chicago. For further information contact the manufacturer, Park Products Company, Park Ridge, III.

Soundview Is Now Equipped for Long-Playing Recordings

♦ Schools owning Soundview sound slidehlm projectors can now use the new micro-groove or "long-playing" recordings in conjunction with this equipment according to a recent announcement by Soundview's manu-

facturer, Automatic Projection Corporation. Company officials made the announcement alter successful completion of tests arranged in cooperation with Columbia Recording

The new micro-groove principle permits 22-minute programs to be recorded on each side of a 12" disc and 39-minute programs on each side of the 16". Standard 16" disc now in general use play only 15 minute programs.

The long-playing records can be used with either manual or auto matic operation on the Soundview projector, and conversion from standard to micro-groove records require only a simple change of reproduce cartridge.

Victor Occupies New Plant

♦ Victor Animatograph Corporation this month began moving operation into the completed sections of it new \$1.500,000 plant and office building, still under construction in Day enport, Iowa. When finished the single building will house the entimanufacturing processes and main offices of the company, which is the world's largest manufacturer devoing its facilities exclusively to the production of 16mm motion picture equipment.

The new plant will eventually is clude a cafeteria, playground, amp parking space and trackage facilitic conveyorized painting equipmer and a new system for plating. Arch tects were Graham, Anderson, Prob

& White, Chicago.



You could have knocked me over

... with an OSCAR!

the last thing I ever expected was

ta be a movie queen. Of caurse, I'm not the only one in the cast. There's a spider and a saw bug and a millipede and a worm. But frankly, dearie, I run away with the shaw. Well, I was just getting over a mildly swallen head about that, when we entered the film in a cantest held by the

Audio-Visual Education Association of California. And now laak at me, deariel Awarded first place in the primary classification!"

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Consult These Audio-Visual Specialists for Your School Needs!

VISUAL EDUCATION DEALERS LISTED IN THESE PAGES ARE A DEPENDABLE SOURCE OF FILMS AND EQUIPMENT

Nearly all of the audio-visual materials reviewed in the pages of See & Hear and the latest and best in the recognized lines of nationally-advertised projection equipment, screens and accessories are available in local community or regional areas from one of the dependable audio-visual education deal-

ers listed in these directory pages.

Consult your specializing audio-visual dealer for up-to-the-minute information on new 16mm sound motion pictures, sound or silent filmstrips, recordings and other classroom tools. You'll find their prices fair and their service outstanding.

Dealers: for listings in these pages write for information and reference form to SEE & HEAR

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as Film on the das Signature file strips desirided here. Twin illus rations are used with principle we powrlaid.

TEXTFILMS . .

(CONTINUED TROM PAGE 23)

strip, each time with a different pictorial symbol.

The lilmstrips correlated with Row Peterson's "Basic Science Education" texts demonstrate another aspect of the flexibility of the textfilm as a teaching device. The science curriculum introduces certain subjects at certain grades-electricity. for instance, at about the fifth grade. But there is very little "age level" to a picture and this particular series can be as useful in college refresher courses as it is in the grades for which it was primarily designed. Since the textfilm deals in ideas and concepts, not in words, its message is as near universal as any teaching instrument vet to be developed.

How To Use Textfilms

- ★ There is no one way to use textfilms or any other visual tool, just as there is no one situation in which a hammer, or a saw, must be used for only one purpose. However, there are a few simple "don'ts" that apply to all use of all film:
- 1. Don't use texthins with other than the normal grouping that would be used in any other classroom situation. In reading, if the teacher works separately with three or more ability groups, texthins should be used with each group, just

as a book or anything else would be used.

- 2. Don't have a texthim lesson of more than twenty minutes with small children; half an hour with upper elementary children. You wouldn't use a book longer than that, and the use of him is somewhat more fatiguing, since children put so much more of themselves into a film learning situation.
- 3. Don't make a "picture show" of a texthin showing. The teacher who silently turns from one frame to the next, and the children who silently watch the picture, are all wasting their time.
- 1. Don't think that an elaborate physical setup is necessary. Text-thins can be used efficiently with or without darkness or even semi-darkness. Buy or build a shadow box for use with small groupings, set sideways to the main body of the class. For whole-group showing, arrange a large shadow box around the large screen.
- 5. Don't be surprised if some of the children considered "slow," or "non-responsive" perform brilliantly during a textfilm showing. This kind of learning situation tends to "bring out" children who do not ordinarily excel with word-only teaching.
- 6. Don't lump all visual tools into one classification. Specialized, curticulum-coordinated films cannot be evaluated or used like general-purpose films.



♦ From the Orient comes the inteesting story of how motion picture, one of the world's newest education al devices, helped to return demoracy to one of the world's older civilizations—Korea, the last 40 year of whose 4000 year history were spei under Japanese domination.

Shortly before the recent election in South Korea, American Milital Government officials sent an urge request to the Department of the Army in Washington, asking for in mediate delivery of the latest at most effective educational film through the found on the subject voting and balloting. The films we needed to help "bring out the votand to re-educate the Koreans democratic voting procedures.

The Army air-expressed prints three titles to Seoul, Korea. One them, already widely used in U. schools, was How We Elect Our Re resentatives, produced by Coror Instructional Films. The others we Ballot Boxes, a Canadian produ tion released through the Nation Film Board of Canada, and Tuesd In November, produced earlier [the U. S. Department of State. Seoul, the films were loaded about a mobile unit and sent on a hin speed tour of towns and village throughout the American-occupil area. Night and day the unit mae stops to show its films. Since the had not been time to process e sound tracks in the Korean liguage, an interpreter accompand the "theatre-on-wheels" and at evy exhibition delivered his commenty through a public address system. each stop thousands of village watched and listened. In one pivince alone-Chong Chun, adjoing the 38th parallel—the films we shown to more than 90,000 Koreas in approximately 10 days,

Apparently the lesson conveyeous the pictures "took". On election commore than 80% of Korea's eligible voters crowded the polls. They kind what voting meant, and they kind how to do it. Military government officials stated that the motion of tures were invaluable in helping to South Korea the independence and democracy for which tend waited so long.



Scenes from "Simple Machines" show how this film imparts information but also demands that the student prove he has grasped facts and principles



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ATIONAL MAGAZINE OF SIGHT & SOUND IN EDUCATION



FEATURES OF THE MONTH

Teacher Training: the Audio-Visual Need New A-V Materials for Your School Programs Films from Britain: A Comprehensive Pictorial Review

January - 1949 - Issue 5 of Volume 4





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Social Studies Council Evaluates Classroom Films

★ Audience participation was the outstanding characteristic of the final general session of the Conference of the National Council for Social Studies at Chicago in late November, (Pictured in our December issue.)

The sixth general session of the 28th annual meeting at the Palmer House was devoted to the subject "Evaluating Films for Use in the Social Studies Classroom," and it was the primary purpose of the panel to get the teachers in the audience to make their own evaluations of the films presented.

Lewis Paul Fodd, editor of "Social Education" (NCSS official magazine), acted as chairman. William H. Hartley of State Teachers College, Towson, Maryland and chairman of the NCSS committee on Audio-Visual Aids, set up the standards for film evaluation in an introductory speech. On the panel were Kenneth Rehage of the Laboratory School, University of Chicago; Fred Stutz, School of Education, Cornell University; and John H. Hamburg, Assistant Superintendent of Schools, Edgerton, Wisconsin—all members of the NCSS Audio-Visual Aids Committee, and two tenth-grade students from the University of Chicago Laboratory School, Ellen McGiffert and George Stone,

When Dr. Hartley had given standards for evaluation, the panel and audience saw three films. After each film a period of ten minutes was set aside for discussion. Adult members of the panel asked leading questions of student members to bring out their reactions to the films.

Then members of the audience asked questions or made statements concerning their own estimates. In all cases discussion from the floor had to be stopped in order to stay within time limits.

Films shown were Encyclopaedia Britannica's British Isles; Young America's Meet Your Federal Government; and Coronet's Spanish Influence in the United States.

Mr. Hartley's criteria for evaluation were prefaced by a statement that the first question to be answered when choosing a film is whether it will effectively supplement the subject being taught. Mr. Hartley then discussed the following five major points to be carefully considered in evaluating films:

1. Technical qualities — this includes such factors as light and sound. The speaker cautioned against hasty judgment because it frequently occurs that improper projection equipment or conditions does the best film injustice.

2. Suitability to the curriculum—will the film fit into units of work being taught at given grade levels?

- 3. Does the film challenge further thought? If students leave a film with the feeling—"Well, that's all settled now!" there's something wrong—it may be the film or the teacher's use of it.
- 4. Editorial emphasis should be clear. If a film is biased, that bias should be clearly indicated. The thing to watch for is a propensity which is insidious and not clear-cut and honest.
- 5. Are the facts presented accurately? The speaker warned, that despite constant checking, absolute falsehoods sometimes appear in films. He pointed out that if it is true that films have a greater impact on young minds, than do printed materials, it is then doubly important that we check for accurate facts.

Published at 812 North Dearborn Street, Chicago 10

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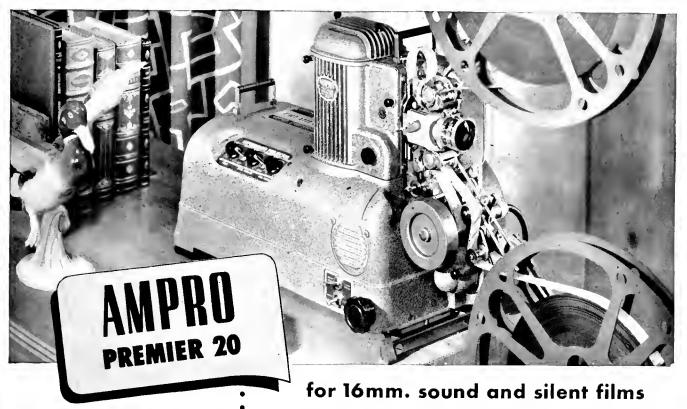
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THE MATERIALS OF TEACHER TRAINING

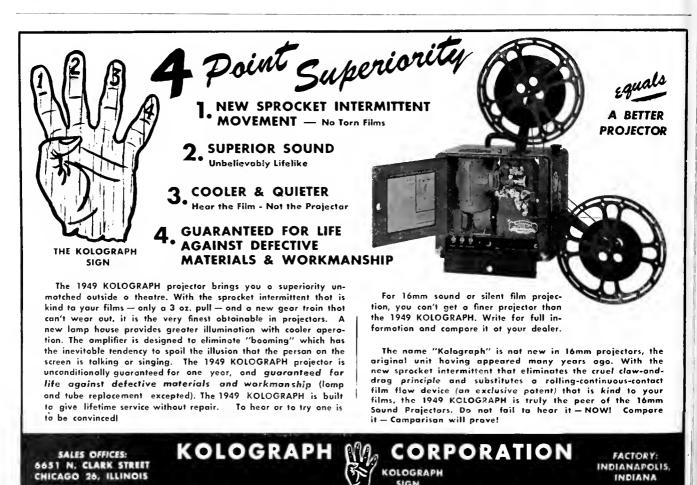
• EDITORIAL OF THE MONTH •

ERS are not being educated and trained in the great urban communities of the country, but in the innumerable "middle towns" of the nation. In an attempt to discover the current thinking concerning the status and techniques of teacher-training procedures in the field of audio-visual education, interviews by correspondence have been conducted. Points of view have been secured from teacher-training agencies in Nebraska, Iowa, New York, Colorado, and California. Since the overwhelming majority of teachers are being trained in publicly supported institutions, all but one interview has been secured from that source. A point of view is also included from a private teacher-training agency.

In analyzing the interviews which follow, a wide variation of interpretation of the responsibility for training beginning teachers in the materials and techniques of audio-visual method is apparent. However, extremely significant, and regular patterns cut across the reporting done by the several institutions. Regardless of where teachers are being trained—east,

west or middle states—such common points of view as these are apparent:

- 1. Since teachers in training learn by imitation, three is an inevitable certainty that, as they pursue their own teaching responsibilities following graduation, they are prone to teach as they have been taught. Thus, in the teacher-training institutions of today the tools and materials of the audio-visual method must become, not only a part of formal class work in audio-visual instruction but must be incorporated in the regular academic program; i.e., good 16mm sound, motion-picture films which reveal child development and child learning patterns must reqularly be brought to the attention of our educational and experimental psychologists so that these films may become an integral part of such courses in our teacher-training agencies. Similarly, it must be with films in history, sociology, English, literature, home economics, vocational arts, and allied academic subjects.
- 2. Current programs of practice teaching or demonstration teaching, carried on under the direction of the teacher-training institution in its own laboratory schools or in the elementary and secondary schoolrooms of cooperating communities, must consider the (CONTINUED ON THE FOLLOWING PAGE)





HEALTH and HYGIENE FILMS

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THE MATERIALS OF TEACHER TRAINING

advisability of constantly making available to practice teachers new audio-visual materials—16mm sound films, filmstrips, slides, transcriptions, maps, models, charts, globes, and allied audio-visual materials. To speak of efficiency in the use of audio-visual materials of instruction in our methods and education courses is to make almost imperative the responsibility for having directly available for practice teaching situations carefully selected audio-visual materials of instruction which teachers in training then can use in the conduct of their practice teaching experiences at the elementary, junior high school or

secondary levels.

3. Formal course work called "Methods of Audio-Visual Instruction" or "Techniques of Audio-Visual Instruction" is being offered regularly to teachers in training and through extension, evening or Saturday course arrangements to teachers in service. This is evidenced in not only the interviews reported later, but annual surveys by the editors of SEE & HEAR have revealed a 200% increase during the last 24 months in the number of such formal class instruction offerings in the teacher-training agencies of the nation. The offering of such courses makes necessary the acquisition of basic audio-visual materials such as films, filmstrips, slides, transcriptions, etc., and more important, modern well maintained equipment for the use of these materials.

The administrative problem involved in strengthening and enlarging the attention which teacher-training agencies give to their responsibility as revealed by the three points listed above points to another trend; namely, the professional training and appointment to the staffs of teacher-training agencies of a designated supervisor, director, or professor of audio-visual method.

As a concrete evidence of the existence of well conceived audio-visual teaching materials currently in use in teacher-training agencies, the film list on Pages 12, 38 and 40 is suggested as a basic library of materials capable of serving responsibilities 1 and 3 listed above:

(A SPECIAL FILM LIST BEGINS ON PAGE 12)

ALA Holds Midwinter Film Meetings

☆ The American Library Association will hold three film meetings on January 21, 22 at Chicago's Edgewater Beach Hotel. Featured session is "The Experts Look at the Films" an evaluation program on Friday evening, January 21.

11/1

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CIRCUS ANIMALS	1 - 3
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FREIGHTER AT SEA	3 - 7
MISSISSIPPI RIVER (Upper River)	4 - 9
MISSISSIPPI RIVER (Lower River)	4 - 9
STATE LEGISLATURE	7 - 12
WATER SUPPLY	7 – 12
in Notural Color or Blac	k & White

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Teacher Training Films

· A SELECTED REFERENCE LIST ·

I. CHILD DEVELOPMENT AND **PSYCHOLOGY**

Children Growing Up With Other People (23 min) B&W (United World).

 The whole process of social adjustment from babyhood through adolescence. Well illustrated social characteristics of each period. The demanding qualities of babyhood. the evidences of growing independence and cooperation, the "gang" period and its impulses, and finally the drives and sometimes contradictory actions of adolescence. Natural behavior for children at these levels and the need for sympathetic understanding by their parents and teachers pointed out.

Children Learning by Experience (30 min) B&W (United World).

· Produced by the British Ministry of Education for the improvement of teaching. Several fundamental learning characteristics of children at various age levels pointed out: I. All children want to learn. II. Children learn through activity and experience: a. through understanding the world around them; b. learning at secondhand through reading and films; c. learning to play through imagination and through simulating the experiences of others in games, puppetry, arts and crafts. III. Needs for healthy growth: a. success; b. a stimulating en vironment; c. the respect of adults. Important questions for discussion suggested as the picture unfolds.

Guidance Problem for Home and School (17 min) B&W & Color. (Columbia University).

• The film presents the problem of a sevenyear-old who lacks interest in school, who is not understood by his father, and is given too much attention by his mother. The teacher helps solve the problem by discovering the boy's natural interests. Other problems are suggested.

How to Study (10 min) B&W & Color. (Coronet).

• This film presents the organization of effective study habits which is based on scheduling time, methodical arrangement of work to be done, knowledge of reference materials, the assumption of responsibility, and a knowledge of fundamental reading skills. While obviously not all inclusive, this film presents a splendid point of departure for the consideration of the whole problem of study habits.

Improve Your Reading (10 min) B&W & Color. (Coronet).

· The film offers many suggestions for improving the rate of reading and comprehension, with careful attention to those pupils with special reading problems; eye perception span, reading too rapidly for comprehension, reading with fingers, with lip movement, etc. It is developed in an interesting concrete situation around characters from whom pupils and teachers alike will learn and enjoy knowing.

Know Your Library (10 min) B&W & Color. (Coronet).

• An introduction to the use of the library, including the organization of a typical high school library; how to use the card cata-

logue; the arrangement of books on the shelves: how to use the encyclopedia, Readers' Guide, and the vertical file.

Learning and Growth (11 min) B&W. (EBF). Clarifies some of the principles which govern the learning process. The possibilities and limitations of training infants from twenty-four to forty-eight weeks of age are described. Several learning problems are analyzed with special reference to the effect on maturity. The relationships between age, growth, and learning are indicated.

Movements of the Tongue in Speech (15 min) Color. (International Film Bur.)

 Looking through a hole in a man's cheek, tongue movements made during the formation of the sounds of speech are shown under three classifications. Part 1, vowel sounds; Part II, consonants; Part III, a short series of sentences. Extremely useful in understanding and teaching phonetics and the correction of speech difficulties. All color with the exception of high speed photography.

Helping the Child to Accept the Do's (Personality Development Series) (10 min) B&W (EBF).

• Portrays the child learning to live in a world defined by the Do's, and explains how his personality is influenced by the extent to which the Do's are accepted, Illustrates, with life situations, the types of Do's the child must learn to accept: (1) the Do's for personal living, (2) the masculine and feminine Do's, and (3) the Do's for human relations.

Helping the Child to Face the Don't's (Personality Development Series) (10 min) B&W (EBF)

 Reveals how the young child meets a world of Don't's and haw he reacts by conforming in his own distinctive way-thus forming his own individual personality. Classifies the Don't's as (1) those which protect the child from danger, (2) those which restrain him from taking things that belong to others, and (3) those which teach him to respect the rights of others.

Thirty-six Weeks Behavior Day (11 min) B&W (EBF).

 The infant boy whose behavior day at 12 weeks was charted is now 36 weeks old. He has made striking progress. His reactions are compared with those which he experienced twenty-four weeks earlier. His response to the ministrations of his father and mother are commented upon. Of particular interest is the portrayal of the very first successful creeping efforts observed during his efforts to advance upon and seize a ball on the floor. An animated (CONTINUED ON PAGE THIRTY-EIGHT)



★ 1949 LEADERSHIP ACTIVITIES in the held of audio-visual materials for the nation's schools lead off on January 14 and 15 with a conference of school and industry executives holding forth at Chicago's Edgewater Beach Hotel.

The Leadership Conference is a sequel to the regular meeting in the same week of the Encyclopaedia Britannica Films Scholarship Board, chairmaned this year by Floyde E. Brooker, Chief, Visual Aids to Education, U.S. Office of Education. Although largely regional in character, the sessions took on a degree of national importance through the attendance in Chicago of many Eastern and Midwestern notables. The hope of the conference is that it will reach some common understanding on long-range objectives of the held.

Re: University Film Production

♦ Announcement of the Special Report in March by the Editors of SEF & HEAR on the "UNIVERSITY PRESS: IN MOTION & SOUND" has brought a satisfying flow of inquiries and contributions. This Report will present the first comprehensive review of college and university film production activities ever published.

Exhaustive articles are already in type from all over the country. Lavishly illustrated, they mirror a degree of activity little known to either education or industry.

Hold Second Iowa Conference on A-V Teaching Methods

♦ The Visual Instruction Service and the Vocational Education Department, Iowa State College, are sponsoring the second Iowa Conference on Audio-Visual Teaching Methods, to be held on the Iowa State campus on January 19th.

The one-day meeting will be charge of Herold L. Kooser, director of the Visual Instruction Service, and Dr. John W. Litherland, professor in charge of audio-visual aids utilization. Vocational Educational Dept. A featured speaker will be Dr. L. C. Larson, director of the Audio-Visual Center, Indiana University.

All teacher-training institutions in the state have been invited to send representatives, Several will take part in the various round tables and discussion sections of the program.

Sight & Sound of the News

AN EDITORIAL REVIEW OF CURRENT EVENTS

CCNY Schedules Audio-Visual Training Conference Series

♦ In cooperation with the National Council on Training and Education in Industry, the City College of New York is offering two series of couler ences on audio-visual training aids. A 36-hour series beginning February 15 will meet for four hours each Tuesday for nine weeks. For company representatives residing outside of metropolitan New York, an intensive one-week series will be held late, this month.

Church-Craft Pictures Hosts Industry Film Conference

♦ Church-Craft Pictures, St. Louis, producers of religious education films and filmstrips, was host to a function meeting in Chicago last month attended by key personnel in the visual field and a representative of the International Council on Religious Education.

The meeting was called to determine possible courses of cooperation between manufacturers, producers, editors, and church groups which would result in greater electiveness and use of visual materials in religious education programs.

At the invitation of Church Craft officials, Don White, executive secretary of the National Association of Visual Education Dealers served as master of ceremonies for the group.

U.S. Army Film Officer Asks for Your Used 16mm Prints

♦ From Dr. J. Calvin Barnett, lieutenant colonel in the Army and audio visual director for the U. S. military force stationed in Numberg, Germany, comes this plea for educational films:

"Last month my film program reached about 28,000 and will do about as well this month despite the fact that schools are in vacation. We have a film program planned whereby every child of school age in my entire area will see an American educational Jilm Iour times each month—if we can get the films. That will involve about 250,000 admissions per month, all free. The difficulty is that through regular channels we can secure only about two films per week for all my twenty projectors. One-tenth of a lilm per projector per week is a real problem in short division.

(CONTINUED ON THE NEXT PAGE)

PRODUCERS. EQUIPMENT MANUFACTURERS. & FILM USERS, meeting in Chicago last month at the invitation of Church-Craft Pictures, to discuss mutual problems concerning production and use of reliaious flms.



(CONTINUED FROM PRICEDING PAGE)

"H only the schools of America could send us some of their old films on travel, geography, industry, schools, sports, etc. Even though the explanation, sound or silent, is in English, we can always use them, since we always give an explanation in German. We have funds to pay transportation costs."

Any persons who wish to aid Dr. Barnett in his efforts to re-educate German youth with educational films should send him a note stating the titles of films they can lend for his program, and mentioning the month during which they can spare the films. He can then make arrangements for shipping the films directly with them and thus avoid over-supply and duplication of titles at any given time. Address letters to: Lt. Col. J. Calvin Barnett; 3rd Mil. Govt., Regt. Co. Det. 211; A.P.O: 696, c'o Postmaster; New York, N. Y.

Calvin Production Workshop Draws A-V Education Leaders

The Calvin Company's second annual Motion Picture Production Workshop drew more than two hundred educational, religious and commercial film producers last month. During the lour-day meeting, solutions to current production problems were discussed.

Audio-visual aids were used in many of the meetings to explain various points. In the discussion on photography, for example, subjects and situations were actually photographed to show how camera angles, lighting and exposures can be juggled to secure the desired effect. Obviously wrong methods as well as acceptable and first-rate techniques were all part of the a-v explanation.

Calvin department heads led the Workshop sessions, which were based on the usual production pattern—dient relations, script, animation, titles, photography, editing, etc. Throughout the meeting, the open forum technique was used and attending producers both asked and answered general questions from the floor,

To brief the producers as they arrived, Calvin officials prepared and passed out a nine-page outline of ideas to be discussed at the ses-

sions. The handbook also contained helpful material not readily adaptable to screening, such as scripts, vocabulary and recommended reading. Last year's booklet was used in the classrooms of several large universities, notably Ohio State and Indiana. Several schools have similar plans for this year's handbook.

Prominent motion picture leaders gave short reports on current trends in the various branches of the industry. The educational field was covered by Dr. Don Williams of Syracuse University: Dr. A. W. Vander Meer of Pennsylvania State College: P. M. Stallings of the University of Minnesota; and Dr. Thurman White of the University of Oklahoma.

NEW A-V LITERATURE

♦ Colored charts dealing with current significant developments in economics are being made available free to teachers in secondary schools by the National Industrial Conference Board, 247 Park Ave., New York 17, N. Y.

The weekly charts, each measuring $8\frac{1}{2} \times 11$ inches and printed in several colors, include the latest available statistics from government agencies and other accredited sources. The series is called "Road Maps of Industry" and each unit contains several paragraphs of printed explanation as well as full credit to the source of the statistics on which the chart is based.

Teachers wishing to receive the charts regularly each week should write to the Administrative Division, National Industrial Conference Board, 247 Park Ave., New York 17, N. Y. Charts will be sent only to teachers who specifically request them, and quantity orders cannot be honored. Single copies will be available on a "hrst come-hrst served" basis as long as the supply lasts.

♦ "How to Otain and Screen Films for Community Use," a new booklet issued by the Film Council of America, should prove a valuable aid to planners of film programs. The second in a series of how-to-do-it pamphlets, it offers a concrete solution for two ballting problems confront-

ing community groups who wish to use 16mm films in their programs how to secure the hlms and how to preview them.

The pamphlet, available from the FCA at 15c each, also contains a list of useful printed materials, periodicals and sources of information about film and filmstrip producers, distributors and libraries, The entire series of eight pamphlets sells for one dollar.

♦ Academy Films, Hollywood, is issuing a new illustrated catalog listing eight Academy educational sound films in color and black and white, produced under the personal direction of James A. Larsen. Included are such productions as *State Legislature*, a popular film keyed to basic classroom requirements which has also proved its value with college and adult groups studying parlimentary procedures.

In addition to illustrations and subject matter descriptions, the new Academy catalog carries recommended grade-levels and teacher-committee evaluations for each of the eightfilms. Interested teachers may obtain free copies of the convenient file sized booklet by addressing Academy Films, 811 Seward St., Hollywood 38, Calif.

♦ The new catalog of Encyclopaedia Britannica Films lists and describes dose to three hundred educational sound motion pictures, according to Dennis R. Williams, vice-president in charge of distribution. Released in time to usher in EBFilms' twentieth year of continuous production of educational films, the 44-page catalog features a new where-to-use-the-lilm section.

Designed to help teachers and audio-visual directors select the proper hlm for every area of the school curriculum, this section lists the subject area correlations for each film. The general categories of instruction, ranging from the primary grades through adult education, are broken down into specific sections such as natural science, arithmetic, music, etc. Each section is filled with appropriate film titles. Of course, descriptions of all the motion pictures are arranged alphebetically.

Copies of the new catalog may be obtained simply by writing to Encyclopaedia Britaninea Films, 1150 Wilmette Ave., Wilmette, III.

Teacher Training in the Field of Audio-Visual Instruction

by Arnold Christensen, Colorado State College of Education

NOWLEDGE OF and skill in using audio-visual aids is a "must" in teacher education. The need and value of audio-visual instruction are being more and more widely recognized. That is shown by the attention given to audio-visual instruction in state courses of study, in yearbooks of educational associations, in special bulletins prepared by higher institutions of learning, and in workbooks and other teaching materials. The up-to-date teacher enhances learning by audio-visual aids.

The pre-service education of teachers should be provided in at least four ways:

1. College instructors themselves, especially those responsible for educating teachers, should set good examples by incorporating the various kinds of audio-visual aids into their own teaching. I say this because teachers tend to teach in the manner they have been taught,

2. A general course in audio-visual education should be required for all teachers for certification. In such a course an overall grasp of audio-visual instruction could be developed, the psychological principles considered, and a variety of skills acquired. An effective part of this general course could be that of having each student writé, in his major field, a unit of subject matter interwoven with carefully selected aids.

Where methods and materials courses are offered, one unit of each of these courses should be devoted to the audio-visual aids in the field.

4. Prospective teachers should be encouraged to use audio-visual aids in their student teaching.

There is room for more experimentation and research with all our aids, especially with the newer ones. We need to know more about how to use the radio; wire, tape and disc recorders; television, etc. *The crucial*

question is: how are these newer devices to be used in order to achieve more efficient learning?

ft should be recognized in both pre-service and in-service teacher audio-visual education today that certain conditions must be provided in order to achieve full utilization of audio-visual materials. Classrooms should be equipped with proper screens and room-darkening devices. A single projection room is not the solution. It is generally undesirable to take pupils away from their own classrooms every time a teacher needs to show a movie, run a filmstrip, or project a slide. Today's new tools of instruction need to find mechanical arrangements that will make their use efficient and interesting, and with definite learning outcomes.

Heretofore the teacher-training agencies of this country have not seen their way clear to buy inventories of new materials of instruction, but how else will it become possible for teacher-training agencies to have these new tools become a part of the learning activities, preview sessions, demonstration situations, or evaluation experiences with-

out having motion picture films, filmstrips, charts, maps, slides, transcriptions, and a host of new audio visual materials an integral part of the modern teachers' college or university library? Added, of course, must be enough 16mm sound projectors, filmstrip and slide projectors, radios, turntables, wire or disc recorders, to be ever-ready and in running order as the occasions which demand their use arrive.

We accept without argument the fact that we need textbooks, a substantial library, adequate laboratory and shop supplies and equipment in order to conduct a good teacher-training educational program. The same attitude should be held toward audio-visual materials — today's newest and most effective learning materials.

The audio-visual materials which we have suggested in this brief statement are rapidly becoming fundamental tools in teacher-training situations. The field of audio-visual instruction is rapidly becoming one of major stature in our educational thinking and planning. Certainly, then, it becomes the responsibility of teacher-training agencies everywhere to investigate immediately what can be done to bring evidences of these new materials and their accomplishments before teachers in training.

The reports which follow from representative sections of the country reveal the growing trend toward incorporating audio-visual education experiences into the educational program which teachers in training are experiencing.

Concordia Teaches the Basic Facts

by C. T. Brandhorst, Concordia Teachers College, Seward. Nebr.

Concordia Teachers
College, Seward, Nebraska,
we assume that a student
must gain a basic understanding of
the many teaching materials which
exist today. Not only must we understand their advantages and limitations, we must see the various
media effectively used and have the
opportunity to gain hist-hand experience in their use in actual teaching situations which we provide. In

the course of training teachers for Lutheran elementary schools, we tecognize that such a program assumes the cooperation of all members if such a teacher-training experience is to be successful. In order to accomplish this program, we have regular operator training classes and formal opportunities in instruction, in projection of sound films, the (CONTINTER ON THE NEXT PAGE)

A-V Teacher Training

(CONTINUED FROM PRECIDING PAGE) operation of filmstrip machines. But we go far beyond this.

If students in the course of their practice teaching discover that they need models of homes, costumes, implements or things, plans are carefully drawn and the models are produced by the students themselves, fashioned into their final form so that they become teaching tools.

From time to time, students in natural science classes are expected to plan and maintain bulletin board exhibits in the corridors or in classrooms, which grow out of their teaching practice situations. This happens also in such courses as applied arts, shop work, and handicrafts,

The formal courses in audio-visual aids today offer opportunity for discussion of the various activities and for evaluation of the various media and their application. In these courses construction of some of the instruments also is encouraged as affording a better understanding of the problems involved for example, in photography, and projection. Some time ago each member of the class produced his own 2" x 2" slide projector. Others constructed a shadow box, flash meter, camera for photomicrography, and other aids.

The training school now offers the

student an opportunity to apply what he has gained in a teaching situation under the direction of the director of teacher training and critic teachers. In laying his plans for his teaching the student again consults various members of the faculty. In teaching a unit in primary science, for example, the student will probably counsel with the zoology instructor obtaining suggestions, bird pictures, transparencies, bird song records, or mounted birds for use in primary instruction.

Close contact is maintained with the national church body through the institutional director of audiovisual aids, who is a member of the board responsible for the production, distribution, and utilization of all types of teaching aids throughout the Lutheran Church-Missouri Syn-

We feel we are engaged in a twopart program of audio-visual preservice teacher training; the first part built around formal professional work in audio-visual education, the second part, and perhaps the more important, takes place in training school situations where every student, completing his practice teaching, is expected to actually use in connection with his regular class work, wisely selected films, pictures, models, slides, blackboard illustrations, and bulletin boards of his own creation or at least of his own selection and planning. An ever widening variety of new tools of instruction are available to our use today and it is our responsibility, particularly with teachers in training, to give them wide experience with them and their use.

Iowa State Recognizes the Need

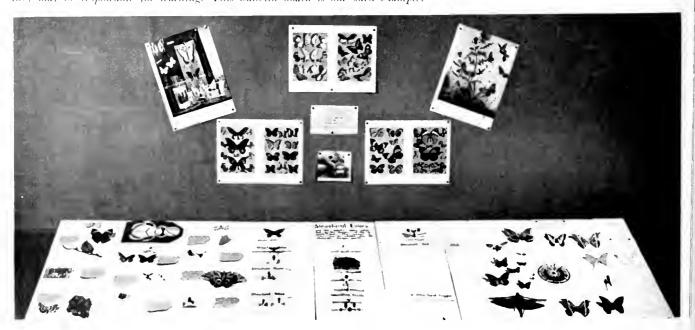
by H. A. Riebe, Ph.D., Iowa State Teachers College

WEEK SELDOM PASSES at lowa State Teachers College but what our attention is pointedly called to the need for more teachers who are well trained in the effective use of audio-visual or sensory materials. This fact has supplied incentive to place great emphasis on teacher training in audio-visual methods in this area.

Begun in 1939 and expanded dur-

ing the summer term of 1945, a professional training program in visual education was undertaken. One hour a week was devoted to laboratory work during which the student learned the operation and care of projection equipment. From these small beginnings a representative group in the Department of Education has, after great study, made possible a modern program of audio-

NOT ONLY ARE ITACHERS IN TRAINING AT CONCORDIA conversant and familiar with higher level mechanical audio-visual materials, but more important, they realize that they may do much on their own to gather together teaching materials which relate to the subjects they may be responsible for teaching. This bulletin board is one such example.



visual method which is today available to all teachers in training at lowa State Teachers College.

The program is three-fold in its approach and is chiefly concerned with improving and increasing the utilization of all types of sensory instructional materials in the classrooms of the college as well as in the schools throughout the state.

- 1. The course in Andio-Visual Education for advanced students will be continued in the Department of Education,
- 2. There will be established in connection with the Curriculum Laboratory an Audio-Visual Workshop. The Curriculum Laboratory will also have a completely equipped Production Center where instructional materials of all kinds, including charts, graphs, posters, and working models will be developed for classroom use. The Audio-Visual Workshop and the Production Center will be designed and equipped to serve the regular college staff, students in training, and other educational workers.
- 3. The Campus Laboratory School will make it possible for all student



SCENE FROM ONE of the McGraw-Hill Textfilm teacher training films now available.

teachers to make use of available sensory materials during their practice teaching experiences.

Through the Audio-Visual Workshop and the Production Center, a more extensive and a more effective use of audio-visual materials should develop in the regular college classes. As a result of the inauguration of this three-fold program, the day is rapidly approaching when no teacher will be graduated from Iowa State Teachers College without being well qualified to make effective use of available audio-visual and other sensory materials wherever she may be teaching.



WIRL RECORDER USED BY TOURTH GRADE SILDENIS of Miss Catherine Barber in Campus Laboratory School of Eastern Montana State Normal School in Billings, Montana.

Montana Emphasizes A-V Learning

by Richard S. Mitchell, Director, Audio-Visual Education

◄HE INCLUSION OF AU-DIO-VISUAL experiences in many of the college courses has been emphasized at the Eastern Montana State Normal School during the past two years for two reasons. First, the tendency of learners to imitate their teachers makes it imperative that professors in a teachers college "practice what they preach." Second, as the shortage of teachers causes many education students to accept the responsibilities of teaching positions before securing their degrees, it has become necessary to insure the efficiency of every moment of their training. Through good example, much that would ordinarily be included in the audiovisual education courses, is thus presented as a concomitant learning through the utilization of audiovisual experiences throughout the college program.

Examples of the first: Films like *The River* and *Boundary Lines* are used in our American literature course. English literature classes use recordings such as those distributed by the National Council of Teachers of English. Many radio transcriptions, needed only once by the local radio stations for their delayed broadcasts, are then made available to our classes. A wire recorder permits class use of other broadcast pro-

grams as well as student recorded materials.

Yellowstone Park became a teacher education classroom for four weeks during one of our educational field trips, conducted by the Biology department. Student representatives traveled by air last winter to confer with collegues at the University of Alberta, Edmunton, on problems relating to experiences in international education and understanding. Field trips to nearby points are by their frequency, of course, more important.

Education students regularly tour their community to develop the ability to recognize the educational resources of the community. Students return from these excursions with plans for later field trips which they as future teachers will use.

The school bus has its own story. This bus is never used, like most school buses, to bring the students to school. Instead it is used only to take them "out of school" on educational trips. Purchase of the bus resulted from student interest. The students were ready to buy it themselves in 1947. Payment was finally made from regular school funds upon the recognition that the bus was obviously a necessary and integral part of the kind of educational (CONTINTED ON THE NEXT PAGE)

A-V Teacher Training

(CONTINUED FROM PRECEDING PAGE) program desired by the students.

The school library under the direction of Pauline Rich is a center for maps, the flat picture file, and available books and magazines about audio-visual education.

During the summer of 1918, in this college of less than four hundred students, films were shown for specific classroom purposes on an average of three or more per day. Students are permitted to arrange individual or small group screenings of films in addition to film showings scheduled for classes.

Most of the films are secured from Montana's State Department Coop-

crative Film Library beginn in 1941, and today numbers 2,200 films. The State Department Film Library charges no rentals for its more than twenty thousand bookings per school year, but accepts instead deposits of new films from the cooperating schools. For example, a recently produced series of teacher-education text-films (McGraw-Hill) was concontributed cooperatively by units of the State University for use by all in teacher-training programs.

Audio-visual methods of education courses have been available at the Eastern Montana State Normal School since the fall of 1946. Although not required, these courses have nevertheless been elected by the majority of the college's fourvear degree graduates.

Nebraska Teachers Learn by Doing

by Dr. O. F. Moore, Nebraska State Teachers College

TEACHER TRAINING in the lield of audio-visual materials has occupied an important place in the curriculum of the Nebraska State Teachers College at Wayne for the past four years. Teachers in training experience audio-visual instructional materials and techniques via two paths.

First, faculty members are urged to make use of visual-auditory aids in their instructional programs in various subject areas, not only as a supplementary aid to their usual classroom procedures, but also to acquaint our prospective teachers with suitable available materials in such subject helds which they may well use in their contemplated teaching responsibilities. For example, a disc-recorder and play-back machine and an excellent wire-recorder are used regularly in the departments of music, speech, and dramatics. An audiometer and a telebinocular are used to luither the health programs of public schools in northeast Nobraska.

Second, for the past two regular college years and summer sessions, the author has served as a member of the Audio-Visual Committee and as instructor of the campus course in Audio-Visual Education offered to upper division, and graduate students, and also to off-campus classes

in the "Saturday-Class" program of the college.

The course aims to orient teacher trainees and practitioners with reference to the function and place of auditory-visual aids in a modern school program, and acquaint them with available sources of materials, methods of using such materials, evaluative procedures, and how to deal with problems of management or administration.

We have in addition to the equipment already mentioned 16mm sound projectors, 35mm thustrip

and 2" x 2" slide projectors, and completely equipped projection rooms for using audio-visual materials in our educational program. The college has launched a program of building up an available library of films and filmstrips, not only for use in college class work, but also as a rental service to the public schools of northeast Nebraska,

Most important—teacher-trainees who are doing their practice teaching are assisted in acquainting themselves with audio-visual materials, and to making use of them in regularly supervised cadet teaching experiences.

For the past two years, the college has served as coordinator of the Northeast District of the Nebraska project, involving the use of sound hlms as an instructional aid in certain high schools of this area. The results of this service have been made available to our teacher trainees, who are following the project with deep interest.

Throughout the entire program, it is our plan and purpose to extend the acquaintanceship of our teacher-trainces with all phases and sources of audio-visual aid materials, to direct them to a proper perspective of balance in the use of such materials, to provide them with as many experience opportunities as possible in their preparation for teaching, to encourage the broad use of such materials in their cadet teaching in our campus school, and to evaluate the results in terms of improved teaching and learning.

New York Teachers Eager to Learn

by D. Paul Smay, Director of Audio-Visual Education

N. ALL of the State Teachers' College of New York State, students are given an opportunity to elect visual education as a course during any summer school session and occasionally when it is offered during a winter school session.

Credit for such a course, however, cannot in any case be given toward graduation as required courses in education. Therefore, most students who elect this course do so with the knowledge that it will count, rarely ever, toward the completion of a

degree, It is amazing that under this policy so many students still choose to spend the time and effort required to complete a course. Efforts are being made by our institution to have our certification requirements adjusted so that credits earned in visual education can be counted toward certification.

Essentially, the program sponsored by the Visual Education Department of New York State College for Teachers is that of an instructional service, Our school is well equipped with all (CONTINUED ON PAGE FORTY-TWO)

a dragonfly or a frog to pose for a picture? They are not usually very cooperative. However, if you watch long enough, you will discover that the dragonfly's habit of returning time after time to the same spot on a rock will betray him into letting you photograph him. A cold water bath will work wonders in persuading a frog to sit still long enough for you to make his portrait.

These were only two of the tricks we learned in filming Encyclopaedia Britannica Films' new color series of films on spring, summer, autumn and winter on the farm.*

It is doubtful that people who see the picture will learn more than the photographic crew did in the making of the film. Nearly every day we discovered something new in nature's changing and wonderful museum. For one thing, we were impressed by the extent to which nature is still man's master. This lesson was driven home as we waited for fields to become dry enough for corn planting, wild flowers to bloom where they could be photographed, for the sun to shine on bright autumn leaves, or for a chickadee to fly to a box and pick up a sunflower seed. For all these things we waited until nature, in her own sweet time, arranged the set and gave the action

The four color films were photographed on a single farm near Janesville, Wisconsin. The location was held constant for the purpose of heightening the ellect of the changing seasons on plant and animal lire. This fact was an interesting and challenging feature of the job. It meant that we would remain relatively stationary while our subjects. month by month, passed in front of our camera. In March, it was necessary to visualize the appearance of the location in July, September, and December. We had to select a cast whose interest could be sustained over a period of twelve months, and a farmer who was willing to put up with the unreasonable requests of photographic crews for the same period.

Filming the Seasons on the Farm

by Blake Cochran

Alter several weeks of location hunting, a farm was selected a few miles out of Janesville, Wisconsin. The location offered marked seasonal changes and an interesting varicty of plant and animal life. The children, Joan and Jerry who appear in the films, were selected from the fourth grade of a two-room rural school nearby. They are not actually brother and sister, but live on neighboring tarms. In addition to being our principal actors, they knew when the blackberries would be ripe. where there was a nest of baby rabbits, where the woodchuck had his den, and all the other lore that is common knowledge of farm chil-

The seasons hims were made for use in the primary grades. Their major purpose is to show the changes that occur in plant and animal lile from season to season. Each of the pictures has a theme of its own. Spring is the season and time to prepare for the winter ahead; in winter, life functions slow down, tood is scarce for wild animals and domestic animals require a maximum of care. The films are not just a series of discreet nature lessons. Running throughout them there is the story of the life of two larm children, Joan and Jerry, and their parents. This story in itself is both interesting and of educational importance.

Joan and Jerry, reel" brother and sister on the farm.



If c photographed in color because we thought that color is an important identifying characteristic of each season. Spring begins with taint pastels and moves to warmer buses; summer brings bright full colors; autumn adds the richest buse of vellow and red; winter fades to the more subtle tones of the spectrum.

In making films of this type it helps to have the interest and cooperation of the community in which you are working. Fortunately, this was not difficult on our Janesville farm. When the news got about that we were in the community, we had more offers of assistance than we could possibly use. Neighbors wanted us to photograph their sheep, pet chicks, turkeys, draft horses, or other prize farm possessions. The County Agent provided us with information on typical farm practices. School children helped us find birds' nests and caught some of the small animals we needed for our work.

When the rural school was asked to appear on a Janesville radio station, they made the seasons films the subject of their program. In it they said, "We are happy to be helping with a picture that will show people all over the world how farm children live in Wisconsin."

A special preview of the films was held at the district school. The farmers and their families got a thrill out of seeing familiar places and people on the screen, yet no theatrical premier ever had more expert critics. One woman, after she had seen one of the pictures, said, "It was true to life except there was no dog: farm children always have a dog." She was right. But, it was difficult to explain to her that no part had been written for a dog because of the problems of handling an animal in continuous action sequences.

^{*} Spring on the Farm, Summer on the Farm, Autumn on the Farm, and Winter on the Farm each, 16mm sound, Color, 11 min., \$90; Encyclopacdia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois,



Experiencing Our Words

HOW MANY STUDENT TEACHERS in the field of elementary education gain experience in coordinating audio-visual aids with other source materials in teaching primary reading? Too often the inexperienced teacher may become involved in the relatively minor details of a given unit of work at the expense of what she started out to do—in this case to teach new words or skills in a subject at the primary level.

In all things we do, our aim is to give meaning to the classroom experience. The teacher should choose her source materials for their real contribution to the fulfillment of pre-decided aims. In the primary grades our basic readers have set a time and a place for the learning of each new word and skill-and it they are not covered in their proper sequence they may be overlooked entirely. This suggests the importance of planning for materials, all materials which help to create incaning, among them audio-visual materials.

Let us illustrate how cadet teachers coordinated experiences in one

by Glenn McCracken

Grade Principal, New Castle, Pennsylvania

third-grade situation from the pupils' basic readers "A Lift for a Burro". The story is about Mexican children and their burro. The teacher's manual directed that the following new words be taught: "Mexican", "blanket", "market", and "burro". Working under the direction of their supervisor, Miss Beulah Campbell, and the writer, these student teachers made or collected all the items pictured in the accompanying photographs.

The picture shows the children as they study the word "Mexican", The little girl at the map is pointing out the size and location of the country. She has already learned about the classmade Mexican adobe home made with clay trees and people. Later, as she watches the sound film Mexican Children*, which tells about the daily life of

Left: Pointing to a map of Mexico, the little girl in the center locates the home of the Mexican boy whose film image appears on the classroom screen (upper left).



Mexican boys and girls, the word takes on more meaning. After this, the pupils study the map which explains the source, value, and kind of Mexican products.

Alter the children experience the word "market" in their story, they examine the word on the black-board, and then witness scenes of a busy Mexican market-place in the film. They can even stop the film at the point where native boys and girls bargain for toys with the vendor in this real Mexican market.

When the class works on the word "blanket", they watch a boy on the screen putting on his blanket (part of his native costume) before going to school. Other typically Mexican items used with this unit included real sombreros, rugs, shawls, story books about the country and its people, and even cactus plants, which we used for a centerpiece on the reading table.

The film Mexican Children, in its brief 11 minutes' running time, shows how the Mexican does his farming, what he eats, how he lives at home, how his schools are conducted, and what his language, music, and folk dancing are like.

No teacher would hope to gather together as much material as has been presented here for the teaching of each group of four new words in her manual. We hope she may, however, come away with the thought that when teaching young children the meanings of words, she owes it to her pupils to provide a classroom environment filled with graphic and visualized experiences which give meaning to the abstract words.

^{*}Mexican Children, 11 min, Sound, B&W, Lucyclopaedia Britannica Films, Inc.; 1150 Wilmette Ave., Wilmette, III.

TELEVISION & RADIO IN THE NEWS

Educators Help Plan First "School at Home" TV Series

♦ Organization of the first major television network enterprise in the field of daily education for schoolage children was announced this month by officials of the National Education Association, the Boards of Education of New York City, Philadelphia, and Baltimore, and the National Broadcasting Company.

Starting early this year, the most comprehensive series of telecasts vet devised for pre-high school children will be presented Mondays through Fridays, at a late afternoon hour, over NBC's East Coast television network, According to Carleton D. Smith, director of television operations for the broadcasting company, the program series will be given the general title Stop-Look-and Learn. It will cover a wide range of subjects including geography, history, government, science, literature, and music, with emphasis on the entertainment features of each, NBC officials will cooperate with school administrators in various areas in setting up teacher-student viewing experiments so that the telecasts can be made as effective as possible in dovetailing the children's school training with their experiences before the television sets.

SCHOOL HEADS ON COMMITTEE

An outline of plans for the forthcoming series was announced after a meeting of the organizing committee held in New York. The committee consisted of: William Jansen, Superintendent of Schools, New York City: James N. McAndrew, manager of station WNYE (New York City): Grace Rawlins, Bahimore, Md., representing the National Council of Elementary Principals for the NEA; Dr. Belmont Farley, director of radio and public relations for the NEA; Allen H. Wetter, assistant to the Superintendent of Schools, Philadelphia, representing the American Association of School Administrators: Lemuel Johnson, representing the National Association of Secondary Principals; Sterling Fisher, manager of NBC's public affairs and education dept., Norman Blackburn, national program director for NBC television; Dr. James R. Angell, NBC public service counselor, and Jane Fillans, NBC director of education.

Official endorsement and approval of the series has been given by Baltimore Superintendent of Schools William Lammel, and School Superintendent Hoyer of Philadelphia.

All programs will be extended to station cities as the NBC network expands across the country. As stations are opened these cities, the NEA and cooperating boards of education will set up local viewing experiments with teachers and students utilizing the telecasts as a basis of stimulating interest in the subject matter. The programs will be produced by the NBC television department under the supervision of Norman Blackburn, national program director.

Program Titles Announced

The series has been planned for after school hours in order to tie together student, teacher, and parent activities. Titles of the programs thus far planned under the *Stop-Look—and Learn* heading include:

- 1. Little Theatre—a series of children's plays to be adapted from the finest works of literature.
- 2. Explorer's Club—will cover geography and history with the cooperation of some of the world's great explorers. This program series will present a selection of films from the immense collection of history and geography subjects prepared for educational use by the explorers.
- 3. Your Uncle Sam—a series explaining the work and activities of leading government departments, including local city and county operations as well as those of state and federal governments. Many of the programs will feature direct pick-ups from such places as the White House, State Department, Supreme Court, Congress, etc.
- d. Science In Your Life—will present material covering the various fields of physical and biological sciences including chemistry, biology, astronomy, health, etc.
- 5. Folkways In Musie-in cooperation

with the NBC music department will combine tolk music and tolk dancing of the United States and many other lands.

Educational leaders on the planning committee enthusiastically endorsed the television idea as an ideal home supplement to the classroom learning environment.

RADIO SCRIPTS AVAILABLE:

- ◆ The Script Exchange of the Federal Radio Education Committee, Ollice of Education, Washington 25, D. C. has copies of "The Atom and You" broadcast scripts. The series includes four scripts written in popular format, and includes a radioaudience participation quiz, a teenage panel participation program, a mystery drama and an adventure drama, Producer Sherman Drver notes that this series deliberately discards technical vocabulary and explains atomic energy and its implications in attractive down-to-earth terminology.
- ♦ United World Federalists, Inc., No. 7 East 12th Street, New York City 21, has a complete descriptive list of 13 radio scripts which will be sent upon request and which describe current world tensions that may ultimately lead to war. These realistic radio program scripts have been written by some of radio's best writers, Irve Tunick, Rome Krulevitch, and Edgar Marvin. The scripts are available at a price of 25c each.

New SVE Filmstrip Projector Features 1,000-Watt Lamp

♦ The abundance of light thrown by the Professional 1000, the filmstrip and 2x2 inch slide projector recently marketed by Society for Visual Education, Inc., make it an extremely useful classroom tool, Because of its strong lamp facilities. the 1000-watt tri-purpose projector can be used in outside areas or in rooms and auditoriums with disadvantageous light conditions, Also, the powerful projector is ideally suited for large audiences in schools, camps, school and community meetings. The new projector, complete with carrying case, sells for \$150,

"The Film and You"

A 16MM FILM ABOUT FILMS-AND YOU

A Discussion Guide for School & Group

Your Community Interests and the Film

NCE AGAIN, the film medium serves its own good ends. At a time when so many thousands of groups throughout the U. S. and abroad are turning to lactual films for the clarity and vision of their interpretive power, a new 16mm sound motion picture *The Film and You* has entered the U.S. scene. This is a film about films—and you.

It is concerned with those films we call "documentaries" because they are like pages from the story of the way we live. The people, in their community forums, churches, clubs, labor unions and their schools, have found a way to use such films to make their lives richer. The wealth they have discovered in such films and how they have profited by them are questions which *The Film and You* answers,

We are indebted to the National Film Board of Canada for this contribution to the film in community use. Though there are some basic changes in Canada's wholly different development of physical distribution, the audiences served by our more highlyorganized systems of film libraries in the U. S. will benefit by the warm, sympathetic examples of films "at work" in community action which are the real substance of *The Film and You*.

The film council idea is common ground for Canada and the U.S., though that more spaisely settled country has nearly double the number of our film councils. In this film you see what a film council is and the part it can play in bringing such films within reach of people. Rural America will see a close parallel between such Canadian councils and their own potentialities. At least one sequence is directly concerned with a rural problem which com(Continued in column 1 on the next page)

SYNOPSIS OF "THE FILM & YOU"

♦ After a typical film showing, members of a community andience ask "why don't we use movies on our program more often? How do you get them? How do you acquire a projector?" The lilm answers "lots of other people in this community are interested in using films. And most of them belong to clubs and organizations who like to use them on their programs. Films on practical things—what's to be done... and sometimes how to do it. Films discussing the great issues of the day; and films just for relaxation."

Your group, along with others, sends a delegate and they form a film council. Many of these councils represent not only their immediate community but a whole area. They include delegates representing adult education groups, recreation, labor, libraries, home and school groups

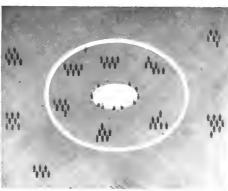
The film council in action deals with basic problems of print supply, storage, loan methods, film handling and projection problems, including operator training.

In other sequences, a factory group learns about safer plant operations and sets up a safety committee after seeing a film on that subject. An urban audience sees a film show on "clean-up week". Interest stirred by the showing gets a prompt community reaction. "It all started by showing a film!"?

"You mean got results like that by showing a film alone? Then there's just one more thing that you need to know. I OOK! If you take the trouble to follow up after the film; say with a discussion panel, then your results are going to be much more certain".



Some scenes from The Film and You Films shown in group meeting places (like this rural school) enlist interest of all ages.



This diagram illustrates the representative membership of suburban or rural groups which may participate in an urban council.



Three active participants in film council activities are (left to right) a film borrower, an authority on films, and a librariar.



Here a film corrower is directed to films which cest sum the purpose of his group. Other sources may be contacted, beyond the sonce of local film collections.



Catalogs, film magazines, and other supplementary materials provide guidance for the tilm user. They should be readily available through our community resources.



A local 16mm film library maintains , t.w. of new film titles by circulation of biox. of films between a regional grouping of users in nearby communities.

munity lilms in action helped to solve. Other sequences deal with film showings in the factory—and their resultful use—and with an urban neighborhood problem—met by a film which led toward its solution.

These examples from *The Film* and *You* show us that there are films which can bring us to grips with life without losing the dramatic interest we find in other kinds of films. But there is important substance too in scenes which show how a film library is organized, how the projector is obtained, and show the people how to learn to operate it.

The Film Council of America, through its Board of Trustees, has taken action to encourage screenings of *The Film and You* in the U. S. as a means of stimulating interest in the development of community film councils. A brief "leader" pointing out the differences in approach to film council organization in Canada and in the U. S. has been prepared and will be used in connection with these showings.

More than a score of film libraries in the U. S. have already indicated willingness to cooperate with the Film Council of America in making the film available in their respective regions. The National Film Board of Canada made a contribution toward U. S. needs by making the film available on a non-profit basis.

How to Obtain Prints of "The Film and You"

♦ The Film and You is a limm sound motion picture. Through the cooperation of the National Film Board of Canada, which created it for purely Canadian use, it has been made available on a non-profit basis at \$27.50 a print.

Contact the National Film Board distribution office at 400 West Madison Street, Chicago 6, Illinois, for your print of this useful film.

THE QUESTION BOX

- ♦ Here are some questions which will serve as discussion material for use with *The Film and You*:
- 1. Is there any issue before the community now where films could be used profitably?
- 2. Do you feel that are able to get the films you need—when you need them?
- 3. What assets has the community which would serve as the beginning for a local council?
- 1. Would a regional or district plan be better than a local setup?
- 5. Would other films of this type stimulate more interest generally?
- 6. What do you feel is most lacking in your use of films?
- 7. Canada's problem in local film handling is different from our own in many respects. How many film libraries exist in your own area? Do you keep in regular touch with them?



Men and women show equal dexterity in eperating Tomm sound projectors. Film ouncils may sponsor training classes where nembers and guests acquire this skill.



An audience gathering for the showing a film. Following the film, the meeting will discuss the principal problems and offer suggestions on their solution.



It is not enough to show documentary films, they must be applied to the programs of the groups. Here a film council leader propares a discussion panel.



Reference Lists Provided for Job Training Programs



by Francis C. Ollry

Area Wage & Classification Office Navy Department, Boston, Mass,

Industrial Films for Vocational Orientation

HERE ARE MANY INDUSTRIAL FILMS available to schools for acquainting students vividly, economically, and conveniently with the wide range of vocational opportunity in American industry. The number and quality of films affording teacher and student the benefits of "magic carpet" factory visits has increased steadily since the end of the war. Correspondingly the number of catalogs and reference publications listing new industrial films has also increased.

The immediate questions many schools raise in the presence of such abundance are:

- 1. How well do industrial films cover the various fields of industry?
- 2. Which are the best among these films in quality of information on processes, principal jobs, machines, working conditions and similar considerations?
- 3. Within the limits of course-hours or program time available, how many films and which ones should we select to reflect adequately the diversity of American industry?

The Occupational Analysis Division of the U. S. Employment Service (Dept. of Labor), as a supplement to its formal staff training in occupational analysis methods, sponsored for nearly three years an in-service program of industrial orientation through films. The results of the first half of this period were published in the evaluative review—"Occupational Films—A Source of Industrial Information", February 1916, Government Printing Office, Washington, D.C. Based on participation in this program during most of its duration, the writer offers the following survey of industrial films to suggest answers to the questions previously raised:

How Well Do Films Cover Industry?

There are many gaps in the pattern of coverage offered by available industrial films. For many indus-

trial fields, there are few, and in some cases, no films available. If we adopt as our "catalog" of American industry the Manual of Standard Industrial Classification (SIC), published by the U. S. Bureau of the Budget, and take an inventory of supplies at present date, the record would look as follows:

	Relative Supply
SIC Division	of Films
A. Agriculture, Forestry & Fisheries	Fair
B. Mining	Good
C. Construction	Good
D. Manufacturing Industries	Very Good
E. Wholesale and Retail Trade	Poor
F. Finance, Insurance and Real Estate	Poor
G. Transportation	Poor
H. Services	Poor
L. Government	Poor

The SIC Divisions are very broad groupings, however, and even within a Division indicated as well represented there are areas of industrial activity not covered, or poorly covered, by films. For instance, within Division D—Manufacturing Industries, there are few films available on ordnance and accessories manufacture, tobacco manufacture or furniture and fixtures manufacture.

If we divide the SIC Divisions into major groups, the next level of refinement in the classification structure, our final list of industries for which there is acceptable film coverage would look as follows:

SIC Code Title of Industry

- 10 Metal Mining
- 11 Anthracite Mining
- 13 Crude Petroleum and Natural Gas Production
- 14 Non-Metallic Mining and Quarrying
- 16 Construction—General Contractors

17	Construction-Special Trade Contractors
	(Sub Contractors)
20	Food and Kindred Products
99	Textile Mill Products
23	Apparel and Other Finished Fabrics
24	Lumber and Wood Products (except Fur-
	niture)
26	Paper and Allied Products
27	Printing, Publishing and Allied Industries
28	Chemicals and Allied Products
29	Products of Petroleum and Coal
30	Rubber Products
31	Leather and Leather Products
32	Stone, Clay, and Glass Products
33	Primary Metal Industries
3.1	Fabricated Metal Products (n.e.c.)
35	Machinery (except Electrical)
36	Electrical Machinery, equipment and sup-
	plies
37	Transportation Equipment
38	Professional, Scientific, and Controlling In-
	struments, etc.
39	Miscellaneous Manufacturing Industries
72	Railroads
81	Communication
0.1	Communication

Your "Balanced Program" - Acceptable Quality Appropriate in Number and Content

Personal Services

Government

85

97

★ Few schools can effectively "work in" more than 5 to 10 films in the average half-year course. This assumes that the films are screened during regular class hours. If arrangements have been made for the screening of additional films as a special project outside regular hours, the number of films shown can be increased considerably. Because there is such a wide variety in the number of films that might be shown, the method has been adopted here of organizing industrial films into short (A), medium (B), and long (C) cycles to give various breadths of coverage of the major fields of industry. To provide flexibility in programming, a list of additional films (D) has been supplied.

AUDIENCE REACTION MOST FAVORABLE

All the films listed here are 16mm sound, and the titles of those available in color are preceded by a (C). The general reaction of audiences from among the Occupational Analysis Division staff indicated that all these films were satisfactory or better conveyors of job and industry information. Direct advertising is at a minimum in nearly all these films-most of them stick to process and plant and rely on general impression to create an aura of good-will for the sponsor. The information on availability here is included primarily to identify the principal distributor or the producer. The latest and most complete information on availability of most of these films can be found in such standard catalogs as "The Index of Training Films" (Business Screen, Chicago) and "Educational Film Guide" (H. W. Wilson Co., N.Y.). With a few exceptions, these films are available free, except for nominal transportation charges.

The lists include films released before June 1947 only, but more recent films may be absorbed systematically into the basic group of 80 films listed here by coding them in terms of Standard Industrial Classification Major Groups after they have been previewed and found suitable.

	T 7 7 1	C 1	
٠,١	10	ht-film	CVC
4 .			Cycic

SIC	3	Individual of the control
		PRODUCER OR
CODE	TITLE OF FILM	MAIN DISTRIBUTOR
10	1. A Story of Copper	Bureau of Mines.
		Pittsburgh, Pa.
13	2. (C) Deep Horizons	Texas Co., N.Y.C.
	(oil-well drilling)	
16	3. Boulder Dam	Burean of Reclamation,
		Dept. of Interior,
		Washington, D.C.
22 & 23	1. (C) Woolen Manufacturing	Decring-Milliken Co.,
	(fentative title)	N.Y.C.
24	5. Trees and Homes	Weyerhaeuser Sales
		Co., St. Paul, Minn.
33	6. (C) Steel-Man's Servant	U.S. Steel Corp.,
		Pittsburgh, Pa.
37	7. Construction of a Light	Pa. State College,
	Airplane	State College, Pa.
72	8. The Steam Locomotive	N.Y. Central System,
	(Servicing, Repair)	N.Y.C.
	() ()	

B. Fifteen-film cycle

(includes films in A above)

		The teres promise and an	40000
SIC			PRODUCER OR
CODE		TITLE OF FILM	MAIN DISTRIBUTOR
26	9.	The Gift of Ts'ai Lun-Paper	Hammermill Paper Co.,
			Erie, Pa.
27	10.	(C) Magazine Magic	Curtis Publishing Co.,
			Philadelphia, Pa.
28	11.	(C) The Story of Formica	Formica Insulation Co.,
		(laminated plastics)	Cincinnati, Ohio
30	12.	(C) The Building of a Tire	YMCA Motion Picture
		(Firestone-Disney)	Bureau, N.Y.C.
31	13.	The Story of Tioga Oak	Eberle Tanning Co.,
		Sole Leather	Westfield, Pa.
32	14.	(C) Blowpipes (Blown	Owens-Illinois Glass Co.,
		Glassware)	Toledo, Ohio
36	15.	(C) Carbon-Black Treasure	National Carbon Co.,
		(electrode manufacture)	N.Y.C.
			_

C. Twenty-five film cycle

		C. I wenty-five fi	ıım cycie
	(ir	icludes films in both z	A and B above)
SIC		,	PRODUCER OR
CODE		TITLE OF FILM	MAIN DISTRIBUTOR
11	16.	Modern Coal Mining	Goodyear Rubber Co.,
			Akron, Ohio
14	17.	Sulfur	Bureau of Mines,
			Pittsburgh, Pa.
17	18.	Brick and Stone Mason	Carl Mahnke Films,
			Des Moines, Iowa
20	19.	(C) Green Giant	Minnesota Valley Can-
		(vegetable ←anning)	ning Co.,
			Le Sueur, Minn.
29	20.	The Story of Gasoline	Standard Oil Co.,
			Chicago, Ill.
31	21.	The Machinist and Tool-	Carl Malinke Films,
0.00		maker	Des Moines, Iowa
35	99	(C) Age of Precision	Cincinnati Milling Co.,
0.0	0.7	(grinding machine mfr.)	Cincinnati, Ohio
38	23.	(C) To Greater Vision	Bausch and Lomb Co.,
9.0	0.1	(optical instrument mfr.)	Rochester, N.Y.
39	21.	Bristles to Brushes	Castle Films, N.Y.C.
.2.1	0.5	(Fuller)	Wordingtown Flor Co.
81	201	On the Air	Westinghouse Elec. Co., Pittsburgh, Pa.
,			rasbuigh, ra.

(CONTINUED ON THE FOLLOWING PAGE)





Scenes from Carl F. Mahnke's vocational guidance film Brick & Stone Mason .

PRODUCER OR

MAIN DISTRIBUTOR

Texas Co., N.Y.C.

Bethelehem Steel Co.,

(CONTINUED FROM THE PRECEDING PAGE)

D. Additional Films

SIC CODE TITLE OF FILM Bureau of Mines, 10 26. Aluminum-Mine to Metal Pittsburgh, Pa. Bureau of Mines. 27. A Story of Nickel Pittsburgh, Pa. Shell Oil Co., N.Y.C. 28. Ten Thousand Feet Deep (barge oil well drilling) 29. (C) Pipe Line 16 30. Building the Golden Gate Bridge 31. (C) How to Build a House in 78 Minutes (prefab. housing) 32. (C) Builders of the Broad Frith Films, Highway 17 33. Painting and Decorating 34. Sugar (faiming and 20 processing) 35. The Baking Industry 36. The Dairy Industry 37. Nation's Meat 38. Poultry-A Billion Dollar Industry (poultry and eggs) Washington, D.C. 22&23 39. A Personal Investment (clothing mfr.) 10. Fashion's Favorite (rayon mfr.) 11. Modern Rug and Carpet making 12. Doorway to Happiness (wooden door mfr.) 13. (C) Helping America Deliver the Goods 11. Bound to Last (Printing and Book Binding) 45. Trees to Tribunes

(Newspaper printing)

(commercial photography)

46. (C) Behind the Camera

(printing ink mfr.)

18 Modern Methods in Paint

49. (C) Masters of Molecules

51. (C) If the Shoe Fits

(petroleum_refining)

(footwear mfg.-McAn)

47. (C) Keeping in Touch

Production

Bethlehem, Pa. Homasote Corp., Trenton, N.J. Hollywood, Calif. Carl Mahnke Films. Des Moines, Iowa Business Films Inc., Washington, D.C. Carl Mahnke Films, Des Moines, lowa Carl Mahnke Films, Des Moines, Iowa Swift & Co., Chicago, Ill. Dept. of Agriculture, Hart, Schaffner and Marx, Chicago, Ill. DuPont Corp., Ravon Div., N.Y.C. Mexander Smith & Sons, N.Y.C. Douglas Fir Plywood Assii., Lacoma, Wash. Associated Cooperage Industries, St. Louis, Mo. Wm. J. Ganz Co., NA.C. Chicago Tribune, Chicago, Ill. R. G. Wolff Studios, Hollywood, Calif. International Chemical Corp., N.Y.C. Aimstrong Paint and Varnish Co., Chicago, 111. Texas Co, N.Y.C.

50. The Story of Lubricating Oil Standard Oil Co., Chicago, 111. Institute of Visual Training, N.Y.C.

32 Only a Gasket (Goetze Co.\

53. Manufactured Abrasives (carborundum, etc.)

51. (C) Crystal Clear (Blown and pressed glass mfr.)

Mountains of Marble (quarrying and stonework)

33 56. (C) Building Boilers for Ships

57. Head Work (boiler head mfr.)

58. An Introduction to Die Casting

59. Lead Milling, Smelting, and Bureau of Mines, Refining

60. Magnesium-The Miracle Metal

61. Men, Metals, and Machines D. D. Rothacker, (nickel rolling, drawing)

62. Swaging (operation of swaging machines)

63. A Trip Through a Modern C. L. Venard, Wire Mill

64. (C) The Worlds Largest Plate Mill

65. Command Performance (phonograph record mfr.)

> 66. Made to Take It (spark plug mfr.)

67. Underground Raindrops (turbo pump motor mfr.)

68. (C) West Lynn (watt hour meter mfr.)

69. Ford Rouge Plant (auto mfr.)

70, (C) Giant Killers (boat building)

71. Gliding H'ings (military glider mfr.)

72. The Story of Willow Run (bomber mfr.)

73. Wright Builds for Air Supremacy (aircraft engine) mfr.)

74. Big Ben-The People's 38 Friend (clock mfr.)

75. (C) The Magic of Modern Plastics

76. (C) The Shape of Things to Boonton Molding Co., Come (plastic products mfr.)Boonton, N.J.

77. The Freight Yard

78. Telephone and Telegraph

79. Laundering and Dry Cleaning

80. The Forest Ranger

trical Manufacturers Assn., 155 East 41th St., New York 17, New York

U. S. GOVERNMENT FILMS FOR SCHOOL & INDUSTRY, Castle Films, 445 Park Ave., New York 22, N. Y.

Useful Catalog Sources

NEMA Movii Guide to 16mm ELECTRICAL FILMS, Nat's Elec-

> Hathen Productions, Philadelphia, Pa. Bureau of Mines, Pittsburgh, Pa. Fostoria Co., Moundsville, W.Va. Vermont Marble Co., Proctor, Vt. Combustion Engine Co., N.Y.C. Lukens Steel Co., Coatesville, Pa. N.J. Zinc Co., N.Y.C. Pittsburgh, Pa. Atlas Educational Film Co., Oak Park, Ill. N.Y.C. Standard Machine Co., Providence, R.I. Peoria, Ill. Lukens Steel Co., Coatesville, Pa. Wm. J. Ganz Co.,

U.S. Electric Motors Co., Milford, Conn. Gen. Elec. Co.,

Gen. Motors Corp.,

N.Y.C.

N.Y.C.

Phila, Pa Ford Motor Corp., Detroit, Mich. Princeton Film Center, Princeton, N.J. Ford Motor Corp., Detroit, Mich.

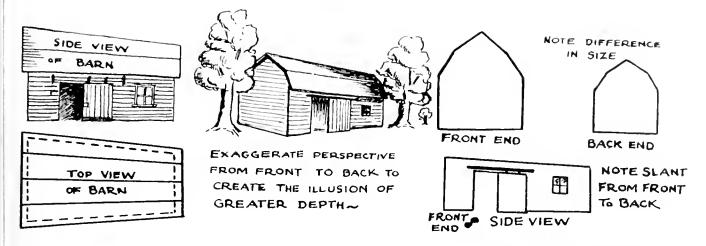
Ford Motor Corp., Detroit, Mich. Curtis-Wright, Buffalo, N.Y.

Westclox, LaSalle, Ill.

Breskin Publishing Co., N.Y.C.

N.Y. Central System,

N.Y. City Carl Mahnke Films, Des Moines, Iowa Carl Mahnke Films, Des Moines, Iowa Dept. of Agriculture, Washington, D.C.



Let's Make a Diorama: Part II

by J. W. Jenkins

Wisconsin State Historical Society

▼ HILDREN can create with reality the people, places and things they study through making dioramas.* The diorama is a colorful, three dimensional model which may portray historic events, manufacturing methods or many other types of activity in a lile-like manner. Although the effect of realness is the desirable goal in making a diorama, this can be achieved only with obvious distortions.

All of the objects in a diorama should appear to have depth, and the illusion of distance must be achieved. The objects in the loreground are larger than those in the background, and colors closest to the eye are the brightest and most intense. All objects must be made to slope toward the rear to give correct perspective. This rear-ward slope can hardly be exaggerated too much.

The materials for these objects are almost limitless in variety, and a great many of them are odds and ends which can be salvaged from home and school scrap piles.

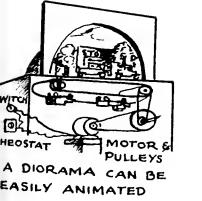
A variety of woods may be used. but generally the softwoods such as sugar pine and bass wood are most easily carved and fashioned for miniature models. Aircraft plywood and balsa wood are other excellent woods for model making and may be purchased at hobby shops in several thicknesses. They do not split easily and the thinner pieces can be cut with a sharp knife or razor blade.

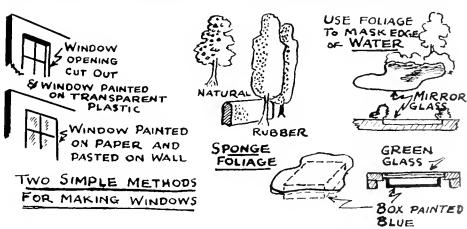
Many good pieces of wood can be found from the scrap piles in a wood working shop, and stores will provide truit boxes, cheese boxes, cigar boxes and berry baskets. Spools, button molds, dowels, toothpicks, matches, medicine applicators, tongue depressors and wooden plant labels all furnish types of wood for model. making. Some of these can be used with little additional work.

Following is a list of inexpensive materials which can be used in a variety of ways:

- f. Cement and Plaster of Paris for making terrain models.
- 2. Glue (there are several types available for specific purposes).
- 3. Cellophane or thin plastic (some of this can be obtained from commercial packages and containers).
- 1. Cotton or sponges of various kinds for making foliage, etc.
- 5. Paints and colors (including oil stains, oil paints, poster colors, and some of the new plastic or textured paints).
- 6. Tooth-picks (especially those made for serving hors d'oeuvres).
- 7. Wheels and gears from old clocks. 8. Thin leather and leather thougs.
- 9. 14-, 18-, or 20-gauge copper wire. 10. Cardboard and various papers, 11. Basket reed (size No. 1 or 2).
- (CONTINUED TO PAGE FORLY-TWO)

"Let's Make a Diorama," Part I, by J. W. Jenkins, November, 1918 Ste & HEAR.





EASILY ANIMATED

RHEOSTAT

ew aterials



FILMS • SLIDES • RECORDINGS AND OTHER AUDIO-VISUAL AIDS

MOTION PICTURES

Primary and Elementary

The Airport (10 min) Sound. B&W. Rental or Purchase. Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

• In primary vocabulary, provides detailed description of the varied operations taking place in a typical modern airport. Covers basic facts of air travel and transport, and presents over-all picture of the development and far-reaching implications of aviation. Collaborator: Paul R. Hanna, professor of education, Stanford Univ.

Building a Highway (10 min) Sound. B&W. Rental or Purchase. Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, I11.

• Explains to primary-graders the role of highways in America's transportation system, and shows the major processes of modern road-building. Collaborator: Maurice B. Lagaard, professor of civil engineering, Technological Institute, Northwestern Univ.

Elementary Physical Science Series (5 films; 10 min each) Sound, B&W, Purchase. Films Inc., 330 W. 42nd St., New York,

· Each subject in the series presents particular scientific facts or principles by means of simple plot situations designed to interest as well as instruct young students. Individual titles:

What Is Soil? By demonstration and ex periment develops an understanding of soil and soil formation.

3 **We Make a Fire.** Children on a picnic arn the principles of combustion while fullding a small campline. They also learn w to control flames, and to avoid danger observing proper safety precautions.

Water In the Air. Two young boys caught in a sudden thunder shower, learn about the mechanics of the water by 1, from them wn first hand experience

4 The Thermometer Talks, An engaging cupp to xplains tasts of out thermometers, weat th y are, and how they work.

Thene from new primary film "The Airport





Above: A scene from "Building a Highway"

5. Nothing But Air. Shows how Billy's living and play activities are affected by the properties of the invisible but very real air about him.

A Pioneer Home (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1. Ill.

· Historically accurate settings answer, for primary students, such questions as: What was a pioneer home really like? What part did children play in everyday family life? Covers the physical surroundings, home lurnishings, hard work, and simple pleasures that were part of life in the pioneer American's home. Collaborator: Viola Theman, associate professor of education, Northwestern Univ.

Red Hen (10 min) Sound. Color. Purchase. Arthur Barr Productions, 1265 Bresee Ave., Pasadena 7, Calif.

 A red hen slips away from the barnyaid flock and hides a nest in the bushes. Only the duck discovers her secret which she shares with the audience. Shows the mother han hatching and raring for her little chicks. Seven Little Ducks (10 min) Sound Color or

P&W. Purchase. Bailey Films Inc., 2044 N. Berendo, Hollywood 28, Calif.

 Shows how 6-year-old Carol helps care for a family of Muscovy ducks which she keeps as pets in the lack yard. Simple methods of teeding, watering, housing, and protective fencing are demonstrated along with the characteristics and life habits of the simesticated Muscovy.

Jr. and Sr. High School Health and Hygiene

How to be Well Groomed (10 min) Sound. Color or B&W. Rental of Purchase, Caro net Instructional Films, Coronet Bldg., Chi

· With Don and Sue as examples on the screen, students learn that success in business and in friendships often depends a great deal on first impressions, on how you

loak. Demonstrates four fundamentals of a pleasant appearance: good health, good posture, cleanliness, and neatness.

International Relations

The British Isles (10 min) Sound. B&W. Rental or Purchase. Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette,

• First in a new series of EBFilms on principle regions of the world, this subject provides an over-all survey of the physical characteristics of the British Isles, including Scotland, Ireland, and Wales as well as England. Analyzes the life and character of the people, the enconomic life of the area, and stresses the importance of overseas trade in providing an adequate food supply for these islands. Collaborator: H. S. Kemp, professor of geography, Harvard Univ.

Searchlight on the Nations (20 min) Sound. B&W. Rental or Purchase. Films of the Nations Inc., 55 West 45th St., New York, N.Y.

• Dramatizes the role modern communications play in current world affairs, particularly in the work of the United Nations. Shows how the radio, telephone, the press, etc., help in the rapid diffusian of knowledge that is essential to the peace and wellare of the world. Produced by the United Nations Film Board.

Pilgrimage to Brittany (10 min) Sound. Color or B&W. Purchase. Simmel-Meservey, 321 S. Beverly Drive, Beverly Hills, Calif.

 Another release in Simmel-Meservey's continuing series on post-war France. This subject features an account of the much discussed but little understood people, customs, and traditions of the ancient French province of Brittany.

There Were Two Doctors (20 min) Sound. Color or B&W. Purchase. Simmel-Meservey, 321 S. Beverly Drive, Beverly Hills, Calif.

• A documentary of 20th Century peasant life in the Mexican village of Zinacanton, designed for social studies, geography, and general science classes. Relates the true story of a young Mexican doctor who served his internship in this village, and of the problems he faced trying to bring the benefits of modern medical science to the people, most of whom trusted only the local witch doctor" whose knowledge consisted chiefly of ancient superstitions and prejudices.

Scene from EBF's "The British Isles"





Typical scenes from Coronet's new motivational film "How to Be Well Groomed"

Mathematics

Algebra in Everyday Lile (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chi

 With emphasis on the three basic algebraic steps: observation, translation, and manipulation and computation, show how Algebra applies to daily life situations as well as to specialized fields. Students see Grace and Bill use this "language of numbers" to solve a problem connected with the preparation of their high-school yearbook. Collaborator: R. O. Cornett, vice-president, Oklahema Baptist Univ.

Music

Opera-On-Film Series (6 films) Sound. B&W. Purchase. Official Films Inc., 25 W. 45th St., New York, N. Y.

• The six films in this series, photographed directly on stage of the Rome Opera House, have been edited and condensed to an average running time of 25 minutes each. Plot, story continuity, and chief arias have been preserved in each case, and English commentary provided by Olin Downes, music critic at the New York Times. Cast features artists of both Rome and LaScala companies. Each film accompanied by teachers quide. Titles:

l. Carmen

4. Don Pasquale

2. Marriage of Figaro

5. William Tell

3. Barber ol Seville

6. Lucia

Psychology

Personality Development Series (3 films; 10 min eacn) Sound. B&W. Rental or Purchase. Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

 Series provides a clear idea of how children learn to "meet the world"- to live in it and play in it, treating all others with fairness and respect. The films are adaptable to classes in child psychology, social studies, biology and home economics from the senior igh school to college and adult level. ocenes were photographed in the Nursery School of Sarah Lawrence College, and in he homes of mothers and babies who acually appear in the films. Collaborator: L. C. Frank director, Caroline Zachry Institute of Human Development, New York. Individial titles and content:

Part I-Baby Meets His Parents. Points out hat personality differences in children are lue not only to heredity but to individual treatment and environment during infancy and early childhood.

Part II-Helping the Child to Face the Dont's. Illustrates some of the "Dont's" every child is confronted with while learning to protect himself and to adjust to society, and ana lyzes their contribution to the emerging personality.

Part III-Helping the Child Accept the Do's. Shows how a child is expected to conform to the mandates of politeness and personal living. (Note: This series of three 10-min subjects is also available in a 30 min, onereel, version for use in community and adult forums. The latter version, covering the same subject matter, is available from EBF under the title The Emergence of Personality.)

Science

Carbon & Its Compounds (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1. Ill.

• Beginning with familiar objects a pencil, a diamond, a piece of charcoal—explains simple carbon compounds before introducing hydrocarbons and the more complex chain and ring compounds. Also covers carbon's important domestic, industrial, and commercial uses. Collaborator: T. Moeller, associate professor of chemistry, Univ. of Illinois.

The Cell: Structural Unit of Life (10 min) Sound. Color or B&W. Rental or Purhcase. Coronet Instructional Films, Coronet Bldg., Chicago 1, Ill.

 Teaches the basic relationship between living human bodies and all other living organisms in the world by a study of the zell, the unit common to all. Microphotographic sequences enable the student to see the actual protoplasm in a living leaf cell; to see amoeba growing and dividing; and to become familiar with the functional differences in cell structure. Collaborators: W. A. Thurber, professor of science, and W. B. Clemens, assistant professor of science, State Teachers College, Cortland, N. Y.

Energy In Our Rivers (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chicago 1 III.

 The complete story of water power and its uses from the days of the old waterwheel which turned grind and mill stones, to the massive dams and hydro-electric plants of today. Shows how the huge reservoirs if water captured by these modern structures are used to furnish electricity to cities and tactories. Collabortor: T. F. Barton, chairman,

Dept. of Geography & Forth Death in Illinois Normal Univ

Winds & Their Causes (10 mm) Sound, Color or B&W. Rental or Purchase Coronet Instructional Films, Coronet Bldg., Chicag

· Gives high school students an introdu tion to the study of winds and their rauses by means of a story about teen ager Pote who is letermined to find out why his model airplane crashed. With Pete, the students discover the facts behind thermals, cumulus clouds, and thunderstorms, and then find explanations for the great winds of the earth

the Easterlies and Westerlies, and on and off shore breezes. Collaborator: W. A. Thurber, professor of science, State Teachers Collee Cortland, N. Y.

Sports Subjects

Soccer: the Universal Game (10 mm) Sound. B&W. Purchase. Hollywood-Pan-American Films, 5356 LaMirada Ave., Hollywood 27, Calif

 Introduces Americans of all ages to soccer, the world's most popular field game, giving a brief account of its history and methods of play. Animation and slow motion sequences illustrate fundamentals, while action shots picture the foot and head skill acquired by experienced players.

These Sporting Scots (10 min) Sound. Color or B&W. Purchase. Hawley-Lord Inc., 61 W. 56th St., New York, N. Y.

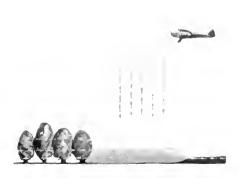
· Presents sequences of outdoor life in Scotland, unfamiliar to many people and difficult to film because of unfavorable weather conditions. Includes stag stalking, sheepdog trials and training, fishing and golf, with emphasis on competition in annual games. Colorful tartans and background score of lively Scottish music add interest.

Thrift Habits

Your Thrift Habits (10 min) Sound. Color or B&W. Purchase or Rental. Coronet Instructional Films, Coronet Bldg., Chicago

· Shows students that many material goals in life are not the result of "luck" but rather of the kind of careful planning that includes setting up a budget for systematic savings, wise and thoughtful buying, doing without extravagances, and choosing between immediate and future satisfactions.

Below: Scene from "Winds & Their Causes



Teacher Training Films

(CONTINUED FROM PAGE TWELVE) clock announces the changing events of the day's schedule.

Your Children and You (30 min) B&W (Film Publishers).

Beginning with infants only a few weeks ...d, the film deals with all the phases of problems of and with children, suggesting ways in which parents can deal with problems in parent-child relations. With frankness and clarity, problems of early childhood are pictured. A "must" for all parents.
 Your Children's Meals (23 min) B&W (BIS).
 Presents common sense suggestions in overcoming eating problems as they occur among young children. Stresses attractive serving of food, reasonable quantity and avoidance of emotional concern by parent.
 Your Children's Sleep (23 min) B&W (BIS).
 Presents children's sleep problem as contrasted with adults. Stresses need for pa-

Presents children's sleep problem as contrasted with adults. Stresses need for parental sympathy and understanding of those things which cause worry and nightmares. Analysis of some, causes. Stresses necessity for having child enjoy going to bed and developing regular habits of going to sleep promptly.

II. TEACHING TECHNIQUES

Bringing the World to the Classroom (20 min) B&W (EBF).

• How the sound film medium can surmount the barners to human learning; the need for the proper use of instructional films if optimum benefits are to accrue; the nature and scope of teaching films produced for all levels of instruction since 1936.

Broader Concept of Method: Part I—Developing Pupil Interest (13 min) B&W. (Mc-Graw-Hill).

• This film presents a frank picture of the conventional, teacher-dominated, lesson-hearing type of recitation, and shows typical effects of this method upon student attitudes, responses, and learning. The film then shows alternative techniques to achieve broader educational objectives. A comparison is drawn between the formal recitation and the informal group discussion types of class sessions in which students are permitted, under unobtrusive teacher guidance, to share in the planning of their work and are thereby stimulated towards worthwhile and meaningful learning experiences.

Broader Concept of Method: Part II — Teachers and Pupils Planning and Working Together (19 min) B&W (McGraw-Hill).

• The film continues the development of the project that was initiated by the class in Part I. Students are shown learning to work together, to organize themselves into functional groups, to make and carry out plans for investigation, and to present their findings and recommendations in a group report. In these activities some difficulties are ancountered which the teacher helps them to overcome by tact and guidance. The tilm shows how this type of group partici pation gives the students practice in refle-tive thinking and in expressing them selves, and how they come to evaluate the things they have learned as a result if the experience.

Instructional Films—The New Way to Greater Education (25 min) B&W (Coronet).

• In simple well-illustrated terms the most effective techniques of using films in teaching discussed. A lesson presented by a teacher using a film. The important elements of preview, introduction, effective showing and follow-up activities emphasized by the teacher-demonstrator.

Learning to Understand Children: Part I—A
Diagnostic Approach (21 min) B&W
(McGraw-Hill).

• This film presents a case study of Ada Adams, an emotionally and socially maladrusted girl of 15. It records the efforts of her English teacher to study her case sympathetically, to understand her and to plan remedial procedures to help her. Shown in detail are the diagnostic techniques, such as observation of the child's behavior, study of her previous records, personal interviews, home visitation, and formulation of an hypothesis for remedial measures. The techniques depicted are applicable to diagnosing difficulties of many types of problem children.

Learning to Understand Children: Part II

—A Remedial Program (23 min) B&W (McGraw-Hill).

• This is a continuation of the case study of Ada Adams. The teacher develops a plan for remedial action which uses Ada's interest in art as a means for improving Ada's self-confidence and interest in her school work, as well as for recognition and acceptance by her schoolmates. These efforts apparently bring about considerable improvement. It is obvious that the teacher cannot solve all of Ada's problems, but the techniques illustrated in the film are indicative of the sort of remedial procedures which may be used.

Maintaining Classroom Discipline (14 min) B&W. (McGraw-Hill).

· This film explodes the fundamentals of proper control of class conduct and attitude. Contrasting methods of handling a class are demonstrated. First the camera takes us into a classroom where teacher and students appear to be pulling in opposite directions; minor infractions snowball into major disciplinary problems, and school work is neither instructive nor pleasant for anyone. The film analyzes the problem, showing that the trouble was largely due to deficiencies on the part of the teacher. The films show that the impact of the teacher's personality upon the students has an important effect on the general progress and behavior of the class. The film goes back to the starting point, shows how same situation could be handled differently by the same teacher, using techniques which are obviously more successful.

Making of a Mural (11 min) Color. (EBF).

• Produced in color, this film provides an excellent opportunity for observing and studying the important processes involved in the planning and completion of a typical mural composition. Also, it makes it possible for students and others interested in art to see one of the world's areat mural masters, Thomas Hart Benton, at work and to study his style of painting. After providing a complete overview of the many steps leading up to the final process, the film depicts the actual painting of the mural itself.

Meaning of Long Division (10 min) B&W (EBF).

• By means of animated drawing, the meaning of long division as nothing more than a short-cut way of doing a series of subtractions is explained through graphic visualization. Using two problems, animated explanations of actually how single and then group subtractions are performed when divisor is subtracted from the dividend to yield the quotient reveal to the intermediate-grade child what too often becomes a mechanical process.

Painting Reflections in Water (11 min) Color, (EBF).

• Portrays watercolor techniques as used by a leading artist, Eliot O'Hara, as he paints reflections in water. Picturesque Gloucester Harbor with its colorful fishing boats is the subject reproduced. The logical method of its presentation enhances the value of the film for the beginner and the advanced student.

Teaching with Sound Films (!! min) B&W, (EBF).

• Depicts methods of using the sound film with units of instruction at the primary, intermediate, junior and senior high school levels. The parts played by the teacher, the pupils, and the sound film illustrated in the study of "Plant Growth", "Sound", "Work of Rivers", and other subjects. The need for professional knowledge in this field; this film a contribution to the teaching method.

Tips for Teachers (19 min) B&W (Jam Handy).

• The film approaches teaching from the standpoint a salesperson would take. It emphasizes the "Three P's" personality, preparation, and presentation.

Using the Classroom Film (22 min) B&W (EBF).

• The lilm develops the method of anticipating the showing of the classroom film, of showing the film and then closes with a description of the followup activities that can grow out of the film experience. Since so much depends upon effective utilization of film materials, this film is strongly recommended for use among in-service training groups and faculty meetings.

III. SCHOOL AND COMMUNNITY

American Teacher (15 min) B&W. (MOT).

• The relationship of education to the economic and cultural strength of this country.

nomic and cultural strength of this country is stressed. The present responsibility of public school teachers and the downward trend of recruits form a background for (CONTINUED ON PAGE FORTY)

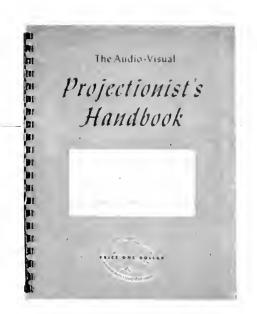
Below: A representative scene from a United World teacher training motion picture.



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Teacher Training Films

(CONTINUED FROM PAGE THIRTY-EIGHT) a comprehensive explanation of progressive or modern education as it serves our society. Explanations made by Dewy, Kilpatrick, Bagley. A strong film presented with professional dignity. Not to be used at the same meeting as Teachers' Crisis because of the repetitious content.

And So They Live (24 min) B&W. (NYU).

Description of the conditions in which some of the farm families of the rural south live and go to school. Points up the need for re-education the adults to a wiser use of the land, and for providing education that is closer to their needs outside of the school.

Better Schools for Rural Wisconsin (29 min) Color. (Univ. Wis. Bur. Vis. Instr.)

• A documentary film built around the actual experiences of teacher and pupils as they live in a typical Wisconsin, one-room rural school, and in modern central schools in Cobleskill and Middleburgh, New York. In purpose reveals the typical one-room rural school as today inadequate to meet educational needs. By contrast, shows the central school, located in an open rural area, as it more completely meets educational responsibilities as they are thought of today. All teachers, pupils, school officials, town officers, and adults shown in the film authentic participants in the situations shown. A true documentary approach.

Books and People (15 min) Color. (Am. Li brary Assn.)

- The relationship between a wide program of reading and community welfare and cultural growth is shown through suggestions regarding the techniques of establishing the small urban, rural, or county library. Children Must Learn (14 min) B&W. (NYU).
- The future hope of the community shown to lie with the children; emphasis on the necessity for bringing the school program into more direct line with community problems

Lessons in Living (22 min) B&W. (Nat'l. Film Bd. of Canada).

• The story is told of a run-down, traditionbound. Canadian rural school situation in which, under the active leadership of the visiting supervisor, the teacher, the community, and the children, on active reorgan-

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ization of the physical plant and educational purpose was achieved. The film stresses the opportunities which cooperation holds for any rural school district to better itself with respect to physical surroundings, place in the community, and social, as well as educational accomplishment.

Librarian (10 min) B&W, (VG).

• The film emphasizes not only the routine work of the librarian but the relationship of the librarian to the community. The general classifications into which librarians are divided is shown. Emphasis is made on the specialized training which librarians going into small or large communities must have. A very comprehensive account.

Schoolhouse in the Red (41 min) Color (W. K. Kellogg Foundation).

• The problem of rural school district reorganization from the point of view of the farmer and his family. Shows typical rural school board facing question of improvement of their school with district reorganization as an alternative. Discussion of the issue leads to decision to visit a reorganized system where the problem focuses on benefits to the children. No decision arrived at in the film, but good basis provided for discussion. Should be used with Better Schools for Rural Wisconsin.

Make Way for Youth (20 min) B&W. (Associon Films.

• An account of how one American town combatted intolerance by giving its youth an apportunity to cooperate and utilize their energies for good. This film was shot in Madison.

One-tenth of Our Nation (25 min) B&W. (College Film Center).

• Education of negro children in the rural South from one-room shacks and trade schools to universities.

Teachers Crisis (17 min) B&W. (MOT).

• This film stresses the lay responsibility for supplying better salary schedules which will be incentive for teachers to consider education in the same light with law, medicine, and other professions. An excellent status report on the dangerous downward trend in teacher training. Shows dramatically the responsibility teachers must assume, the relationship of education to society in terms of dollars, the plight of teacher-training institutions, and the beginning steps of salary scale revision over the nation.

Wilson Dam School (20 min) B&W. (TVA).The Wilson Dam School is described as

it was operated through 1941. As a school supervised by the Alabama State Department of Education and T.V.A., it demonstrated progressive procedures in a typical day for very young children through the upper grades. The philosophy of drill when needed; learning by doing through shared experiences; and pupil-teacher planning of activities make the film of value because of the forward-looking teachniques it demonstrates.

FILM SOURCE LIST

Here are the sources of teacher training films listed in this month's special feature and discussed in the symposium of articles:

American Library Association, 50 East Huron Street, Chicago 11, Illinois

Association Films, 206 South Michigan Avenue, Chicago 3, Illinois

BIS: British Information Service, 39 South La Salle Street, Chicago 3, Illinois

College Film Center. 6 North Michigan Avenue, Chicago, Illinois

Columbia University. Teachers College, New York 27, New York

Coronet Instructional Films, 65 East South Water Street, Chicago 1, Illinois

EBF: Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette Illinois

Film Publishers, Inc., 25 Broad Street, New York 4, New York

International Film Bureau, 6 North Michigan Avenue, Chicago, Illinois

Jam Handy Organization, 2821 East Grand Blvd., Detroit 11, Michigan

W. K. Kellogg Foundation. Battle Creek, Michigan

MOT: March of Time, 369 Lexington Avenue, New York 17, New York

McGraw-Hill Book Co., Inc., 330 West 42nd Street, New York 18, New York

National Film Board of Canada, 400 West Madison Street, Chicago 6, Illinois

New York University Film Library, 26 Washington Place, New York 3, New York

TVA: Tennessee Valley Authority, Knoxville,

United World Films, 445 Park Avenue, New York 22, New York

University of Wisconsin, Bureau of Visual Instruction, 1312 West Johnson St., Madison, Wis.

VG: Vocational Guidance Films, 215 East Third Street, Des Moines 9, Iowa

Hal Kopel Joins EB Films' Research—Production Staff

♦ Hal Kopel, until recently an educational film producer at Pennsylvania State College, has been named research and production associate with Encyclopaedia Britannica Films Inc., Wilmette, III.

While at Penn State, Kopel produced training pictures for a U. S. Navy experimental film project in addition to educational titles for the college extension services. Among his films are: The Safest Way, a

primary-grade training subject produced for the American Automobile Association; Books & People – The Wealth Within, produced for the Southern Educational Film Production Service and designed to stimulate rural use of libraries; and Construction Aliend, a Pennsylvania Department of Highways film showing how concrete highways are built.

During the war Kopel produced several training subjects for Bell Aircraft Corporation including An Aviation Story, Report on Jet Propulsion, and Utility Unlimited.

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ssiation Films, (Y.M.C.A. Mota Picture Bureau) 347 Madise Ave., New York 17.

utional Cinema Service, Inc., 10 Broadway, New York 19.

n landy Organization, Inc., 1775 Badway, New York, N. V. off's, 68 West 48th St., New

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m landy Organization, Inc., 917 Lerty Avc., Pittsburgh 22.

Frd Ave., Pittsburgh 19.

Williams Films, 311 Market Stet. Pittsburgh 22.

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· FLORIDA .

n Laboratories & Studio, Arnon Suburb, Jacksonville, 7.

· LOUISIANA .

Ewing & Sons, 725 Poydras icw Orleans 12.

Movie & Photo Co., 1052 o la St., Baton Rouge 8.

· MISSISSIPPI .

Ewing & Sons, 227 S. State

· SOUTH CAROLINA .

Palmetto Pictures, Inc., 719 Saluda Ave. at 5 Points, Columbus 11.

TENNESSEE .

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

Southern Visual Films, 686-689 Shrine Bldg., Memphis.

MIDWESTERN STATES

· ILLINOIS .

American Film Registry, 28 E. Jackson, Chicago 4, Har. 2691.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago I.

Association Films (Y.M.C.A. Motion Picture Bureau) 206 S. Michigan Ave., Chicago 3.

· INDIANA .

Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

· IOWA ·

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

KANSAS-MISSOURI

Thacher-Bangs Inc., 315 N. Emporia Ave., Wichita 2.

Select Motion Pictures, 1326-A Oak St., Kansas City 6, Mo.

· MICHIGAN .

Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11. Locke Films, Inc., 120 W. Lovell St., Kalamazoo 8.

• MINNESOTA

Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3, 26 N. First Ave., East Duluth.

· NEBRASKA .

Church Film Service, 2595 Manderson St., Omaha 11.

· OHIO ·

Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

Audio-Video, Inc., 1501 Voung St., Dallas, 1702 Austin St., Houston.

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Motion Picture Enterprises, 121 S. Beretania Honolulu, T. H.

WESTERN STATES

· CALIFORNIA .

Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.

Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

Carroll W. Rice Co., 424 - 40th St., Oakland II.

Association Films (Y.M.C.A. Motion Picture Bureau), 351 Turk St., San Francisco 2.

· OREGON .

Moore's Motion Picture Service, 306-10014 S.W. 9th Avenue, Portland, 5.

· TEXAS .

Association Films (Y.M.C.A. Motion Picture Bureau), 3012 Maple Ave., Dallas 4.

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ers listed in these directory pages.

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types of projection equipment and projection rooms for a very adequate program of college instruction enriched with the use of visual and auditory aids. A generous budget for rentals and purchases is adequate to cover all of the requested needs of our faculty. We use films extensively and constantly in the following departments of education: art, industrial arts education, home economics, social studies, geography, education of the handicapped. English, health education, and practice teaching.

The securing of films to meet the high scholarship demands of some of our faculty in certain special areas is not an easy one. We find, for example, that in certain phases of health education in education of the handicapped, we have a demand for films which heretofore have been available only to practicing physicians and medical schools.

In the field of English we find the faculty interested only in the uncut versions of some of the film classics such as The Informer, Brief Interlude, etc. Our Education Department, for example, in its study of mental hygiene is most enthusiastic in its appraisal of the two Canadian masterpieces, Feeling of Hostility. and Feeling of Rejection. Our Art Department, which has not in the past been too happy over any of the films made for its special use, is quite pleased with the film, Boundary Lines. We have yet to get films which adequately meet the desires of our geography and social studies people. This statement does not infer that there are no good films in that area. It means that in terms of the need and the possibility, the held still has room for growth in visual materials. The Industrial Arts Department is making great use of many of the films by the Bethlehem Steel, United States Steel, and General Motors Companies,

All of our college teachers who use these films as part of their instructional program professionalize the use of such materials by having students participate in their selection, projection, and evaluation. The proper techniques for the use of visual aids are, on the part of many of our teachers, not only exemplified but taught as part of the professional course.

A-V Progress at San Diego State

by Fred Harcleroad, Director of Audio-Visual Education

UDIO-VISUAL METHODS and materials of instruction are considered a means to an end in themselves as professional experience has provided in this area at San Diego State College, Several problems are being met in audiovisual radio preparation, since candidates for the elementary credentials, secondary and junior high school credentials are expected to experience professional training sequences in audio-visual radio tools and techniques. Under ideal professional training experiences with audio-visual radio materials are integrated into the regular teacher training sequences. In some instances it is necessary to offer separate courses, but this is done only after the first possibilities have been exhausted. For teachers no longer on the campus, but interested in taking original professional experience in the field or in renewing their acquaintance with up-to-the-moment techniques, the course is designed to fill this need and is offered during the evenings on campus and is available at extension centers in outlying areas for those teachers too remotely removed from the campus to participate.

As an example of what professional training experiences are provided to secondary teaching candidates, the following are summarized: the types of availability of audiovisual materials, psychological and philosophical factors underlying the use of audio-visual materials, experiences in evaluating audio-visual materials of instruction, problems of storing, filing and maintaining equipment and materials, experience in operating projectors, wire recorders, etc.

In the elementary professional training sequences with field trips, all types of machines, bulletin boards, black boards, etc. are worked right into the practice teaching experiences which all teachers in training are expected to take. Every teacher in training at San Diego State College is given directed teaching experience as well as formal training in the materials and utilization techniques of audio-visual aids.

Let's Make a Diorama:

(CONTINUED FROM PAGE THIRTY-FIVE) 12. Veil or corsage pins. 13. Tin. 14. Common pins. 15. Plastic straws, 16. Broom straws, 17. Linen thread, 18. Rubber bands, 19. Copper foil, 20. Plastic wood, 21. Paper clips, 22. Pencils.

Here are some general suggestions to follow in making finished models: Use wood unless another material is specifically indicated because it is less apt to warp and many varieties are as easily handled as cardboard. The wood should be sandpapered quite smooth and all cut edges should be "squared" to make a good, well litting model. Be careful of the natural textures of some woods because they are often out of scale for miniature models. Small pieces may be sanded by rubbing them on a large piece of sandpaper fastened to a large flat block. Round pieces, such as dowels, should be frequently turned when being sandpapered or

Identical sides of a model should

be cut and sanded together to prevent slight variations,

Pegs, glue, and common pins or escutcheon pins are the best means of lastening parts of a model together. Avoid driving nails into the model, and in any case use a pin drill for making holes for the pegs, pins, or nails.

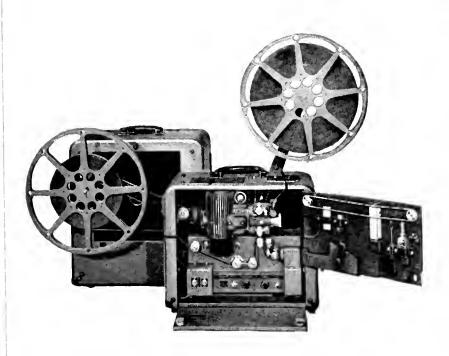
These are merely suggestions on making models, and once interest in making them is aroused ingenuity will soon take over. The motivation and conception of the diorama is of greater value than the actual construction. Carelulness of workmanship, although desirable, may well be subordinated to the many educational values. The desire for realism is usually present in large numbers of teen-age children, and it can be achieved with practice in interesting tasks.

Diorama and model making calupon a variety of skills and carencourage group work in many stages of development. The result will serve over a period of years.

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TANDARDS FOR VISUAL AND AUDITORY FACILITIES IN NEW EDUCATIONAL BUILDINGS

By IRVINE H. MILLGATE

Visual Education Consultants, Inc., New York, New York

and O. H. COELLN, Jr.

Executive Secretary, The Visual Equipment Manufacturers' Council, Chicago, Illinois

[ECHANICAL equipment used in visual and auditory education should meet the following distances:

Require a minimum of handling.

Require a minimum of teacher manual dexterity. Fit in with other educational processes.

his study was prepared with these three criteria

lide.

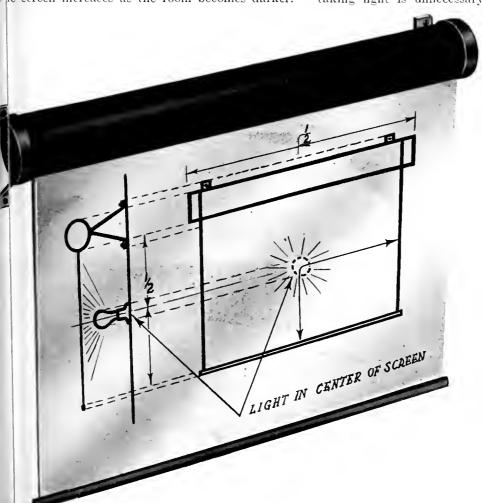
Over-all Common Requirements

atening Rooms

perience has proved that student concentration he screen increases as the room becomes darker.

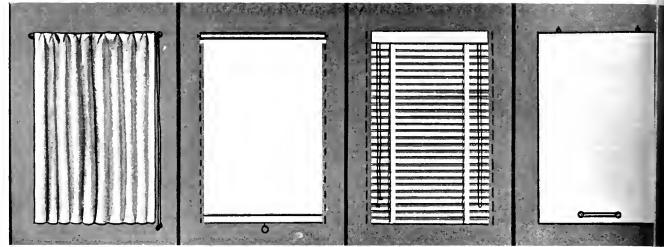
The degree of darkness will be determined by the effectiveness of the darkening equipment used. The growing tendency toward larger glass areas increases the difficulties of darkening rooms. If a room is in comparative total darkness, a halo of dim light from a source behind the screen will relieve the eye strain resulting from the brightness ratio between the screen area and its surroundings.

A room in comparative total darkness requires a small individual directional light source controlled by each student for note-taking. If the darkening equipment provides a semi-darkened room, then the note-taking light is unnecessary. The darkening equip-



"If a room is in comparative total darkness, a halo of dim light from a source behind the screen will relieve the eye strain resulting from the brightness ratio between the screen and its surroundings"

į



Four economical methods of darkening rooms (left to right): drapes, roller shades, venetian blinds, and black-out shields. When drapes are used with windows open, room is semi-dark; black roller shades will create total darkness; shades matching interior color scheme, semi-darkness. Metal, lightproof felt-lined

slot should be provided for edge of shade. For extra long winds. shades can be made in upper and lower sections. Venetian bids will produce semi-darkness; edge should be encased in literature has Black-out shields of 1/2" celetex or 3/4" plying retarding box. Black-out shields of 1/2" celotex or 3/8 will provide total darkness but are not practical for large as

ment used will vary with the budget and climatic conditions.

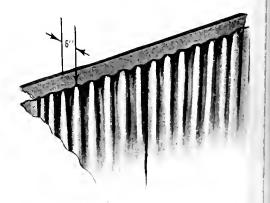
Ventilation in Darkened Rooms

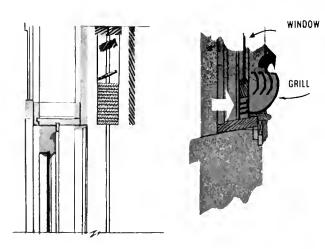
The most modern structures not only provide for central mechanical circulation, but even go so far as to air condition and sterilize the air. If each room is ventilated from a central system, the problem of dark-

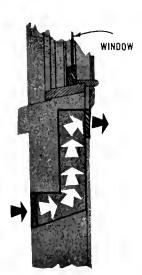
ening the room is simplified.

If the room depends upon open windows for the passage of air, it will be necessary to provide a lightproof method of ventilation while the windows are covered with darkening equipment. If drapes are used and there is no provision for ventilation except through the open windows, it will be necessary to bang the drapes $6^{\prime\prime}$ from the wall to allow circulation around them during the period in which the room is in semi-darkness.

Roller shades and black-out shields require either window grills or a circulation system since they shut the passage of air through the open windows. Venetian blinds will allow for passage of air between he slats for short periods of time. They have the sadvantage of being expensive to install and mainta. Unless they are installed above the glass area a recess, they will cover a part of the glass area all







Above-—If ventilation open windows, it will be researy to hang black-out drap 6 wall for circulation

Left to right-Window detail taining to room not mecharally conditioned; (1) If ve il blinds are used, blind show installed in a recess above warea so as not to interfere normal passage of light; (2) dow grills installed on inside use of drapes; (3) air duct ul into wall beneath the windo

nes, which will effect eirculation and light entry nen not in use as a part of the darkening equipment.

cetrical Controls

There are two rules to be observed when installing etrical controls for visual and auditory equipment: 1. Electrical conduits should be placed in floors load bearing walls.

2. The movement of the teacher from normal talkposition, while controlling projection or play-back

uipment, should be minimized.

Installation of electrical controls should be governed the modern trend in educational building, which pyides flexibility for remodeling and changing room es. End partition walls between rooms are nond-bearing and left as free as possible from wires, es, and duets. Since all lighting controls will be ated near entrance doors, it will be preferable if dio-visual equipment is controlled from the corridor e of the room. Oversize conduits which will allow future additions can be installed either in the erior walls or in the floors.

All electrical controls should provide for:

Elimination of eables running on top of the floor. 3. Location of outlets so that both sound and slide pjectors can be connected at different distances im the sereen.

Remote control of projection equipment.

n the beginning of this study, we stated that it is dessary to install visual and auditory aids so as to in with other educational processes. It is important the operator of projection equipment be able to strol room lights and operate the equipment without distraction of walking from one end of the room omother. The projector should be pre-loaded and procused before the class begins. Of course, if ne than one picture is used during the instruction odod, loading distractions can not be entirely wided. You will note in the drawings that the front of the room control (D) panel also controls the dme. It will be necessary to provide a plug-in cohection on the projector to include this feature.

Priection

Projection equipment: Visual aid equipment shald be installed so as to require a minimum of

lifting on the part of the teacher yet be as movable as possible. We recommend the projector be mounted on a rubber easter projection table of 11.1" pipe frame construction with 38" plywood bolted on three sides. The top is 34" plywood. This table can be built in any school metal and carpenter shop or built by a contractor,

Control box (A) has an extension cord coiled up on the lower shelf to be plugged into the floor plate (Λ') to control room lights, light behind screen, and volume control. Cable box (E) is permanently connected

to the projector to plug into 110 AC outlet (C).

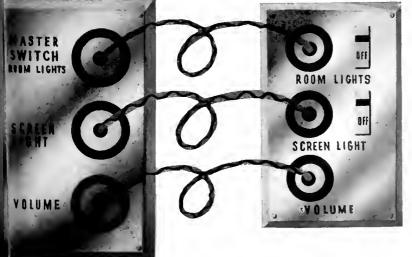
The projector stand is 4' 2" high at the lowest point. The four rubber casters are mounted on a 3_4 " steel pipe which will extend to 1' 4", making the stand 5' 6" high when the legs are fully extended. The 34" steel pipe attached to the casters is bored every 4" so that a 1/8" hard steel pin can be slipped through in order to adjust the height of the stand. If the projector is adjusted to its highest level, it will be necessary to provide a small portable stool. This stool can be housed in the bottom shelf of the stand for use when threading the projector. This adjustable

> PLUG IN A. C. LINE OF **PROJECTOR** CONNECTED TO CONTACT BOX D

STRAIGHT 110 VOLT A.C. CONNECTED TO CONTACT BOX D

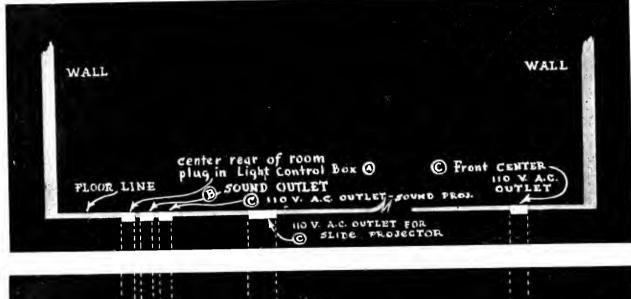


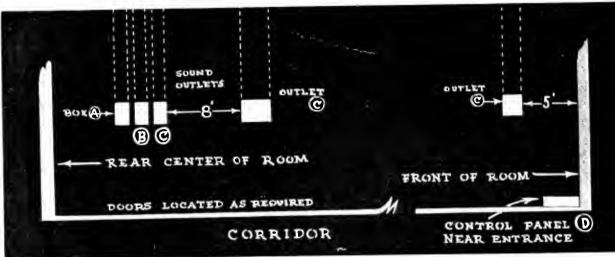
Outlet C above. One side of this 110 volt A.C. outlet connected to control panel (D) in front of the room



VOLUME CONTROL LOCATED ON **PROJECTOR**

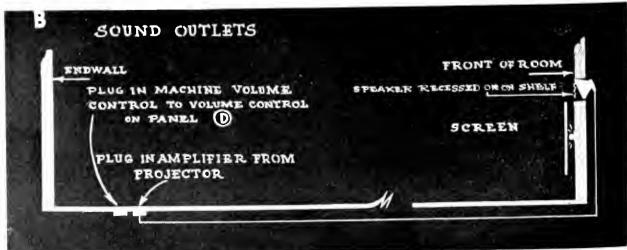
For rear of room controis, floor plate plugin, Box A, at left. At right, room lights control, Box A', to be installed on projector stand and to be plugged into Box A. plug-In Installing a plug-in system for controlling room lights and light behind screen will eliminate necessity of installing installing wiring partition walls

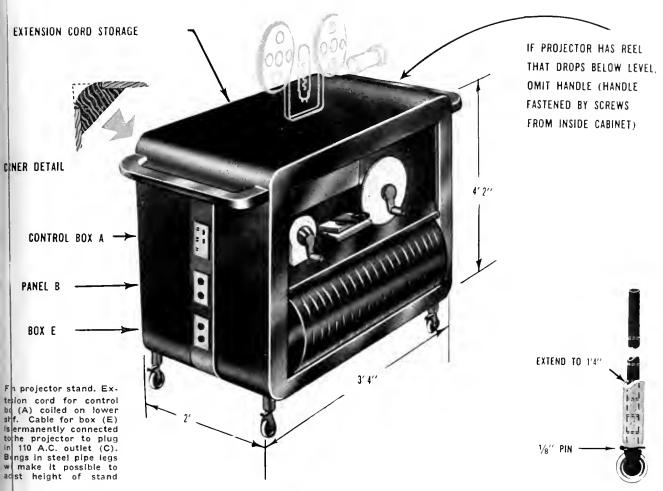




Provision should be made for elimination of cables on top of the floor; location of outlets so that both sound and slide projectors can be connected at different distances from the screen; remote control of projection equipment

This sound outlet is also used for play-back phonograph or wire recorder. It will be necessary to provide a plug-in con- nection on the projector to control volume from panel (D) located in front of the room





plector stand makes it possible to use the projector

alve the heads of the students.

he same type of stand should be made for the sle projector. A record player or other microphoneedipped recording and play-back equipment can be in alled on the first lower shelf. The lower shelf is sed for storage of slides, film strips, and literature. hese movable projection tables make it possible adonly to use the projector under different conditions in he room, but to wheel the projector to other rons on the same floor of the building.

Screens: The width of the screen should be on sixth of the greatest length of the room. The behind the screen should be a 25w amber-colored bu. The screen is mounted in a roller ease on wall brikets and is pulled down when needed. It is impresent that each projector be accompanied by a

10 ble screen in case the instructor should want to usthe equipment in another part of the room.

Speakers: The speaker should be located above thecenter of the screen. It should be tipped so as to im the center of the speaking cone at the center of le audience. The illusion of naturalness is broken if le sound does not accompany the screen.

me building programs include public address syster. The amplifier and speaker on a public address sysm are designed to function together. The same is tru of the sound projector. It is recommended that a dal speaker system be installed for classrooms. In the case of the auditorium, it may be feasible to design an amplifier that will function on the sound projector and public address system speaker. We refer you to the manufacturers in this instance.

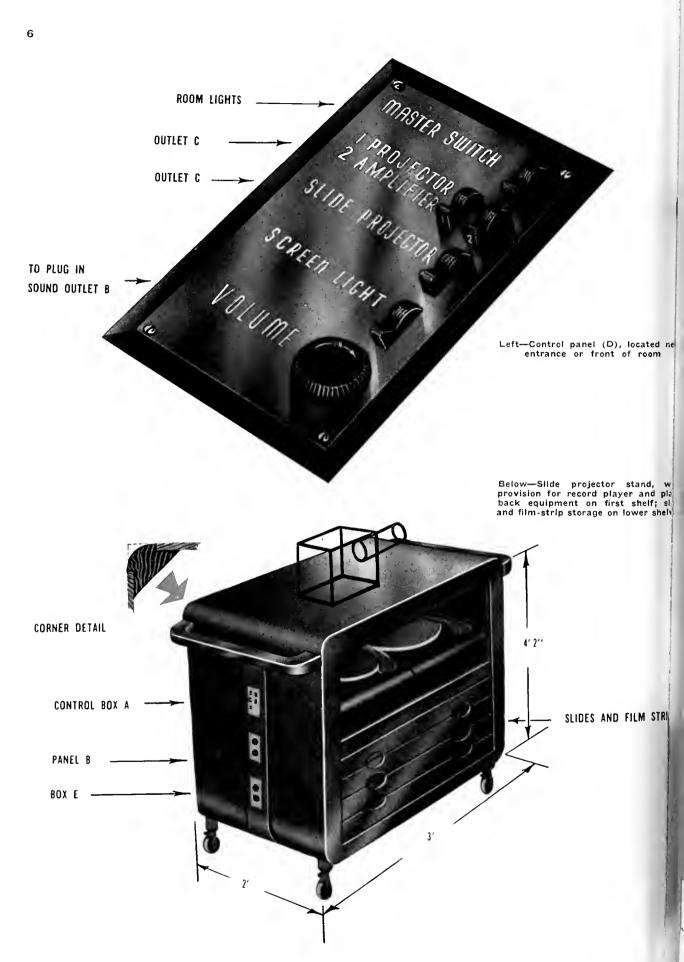
This study will not treat the newer experimental forms of projectors such as rear or translucent screen images. It will be well to mention that a practical console type of rear projector is available at a price. Please refer to page 16 for a reference on shop rooms.

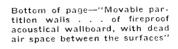
We strongly recommend that the projector be as portable as possible and that all controls to the projector make its use as flexible as possible.

The plan recommended here requires the instructor to pre-focus and pre-test the equipment before the instruction period begins.

Acoustics

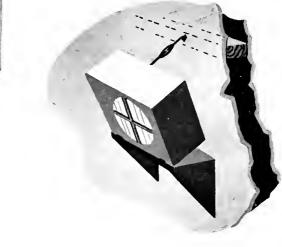
There is probably no phase of construction more neglected than acoustics. It would require several volumes and a bona fide sound engineer to cover the subject exhaustively and to interpret the many variations. Couple this problem with the growing tendency to make all partitions non-load bearing and movable, and it becomes even more difficult to make a specific recommendation. This study will take up only the main problems of the visual and auditory phase of acousties. To be very technical, the temperature and shape of the room, the moisture in the walls and air, the material used in the building,





Left—"The speaker should be located above the center of the screen . . . tipped so as to alm the center of the speaker cone at the center of the audience

CONNECTED TO OUTLET B



n the variations in the number of students should clealt with. We will make only the major points and urge those responsible for planning a buildate call in a bona fide sound acoustical engineer for cultation. The Johns-Manville and Celotex orazations are leaders in the field of sound engineer-use Such firms should be consulted before construction begins.

you will refer to page 5, you will note that, nor "Speakers," we began to treat the subject of od.

he position of the source of sound, and the origreflecting surface to disperse it in the listeners'

DEAD AIR SPACE

ACOUSTICAL WALLBOARD

direction, is the first consideration. We emphasize that the sound should be aimed at those who listen to it.

Second, choice of building materials, in order to cut down reverberation, is important. As soon as sound leaves its source, it will travel in a widening circle until it hits some object and is reflected back at a right angle to the plane of the reflecting surface. If the wall is flat to the path of sound, then it is reflected back in the same direction from which it came. Reflection of the sound creates what is known as sound reverberation. Reverberation garbles sound and makes it unintelligible.

As soon as sound strikes a reflecting surface, it is partially deadened, the amount of deadening depending on the quality of the surface itself. Ordinarily, material that is heat insulating is also sound deadening. The use of acoustic plaster and wall board is good for both sound and heat. Drapes used as darkening equipment will partially improve acoustics on one wall.

Movable partition walls should be constructed of fireproof acoustical wallboard, with dead air space between the two surfaces.

The building should be finished with all walls acoustically treated and all chalkboards and other

equipment installed. After the rooms have been used for a short time, permitting the instructor to discover any bad sound features, it will frequently be necessary to install several sound baffles on the walls and eeilings in order to improve the sound qualities still further.

A sound baffle is made of acoustic board and must be designed for each room separately. Consult a sound engineer for this treatment. Each and every room will present a unique problem.

Application of Principles to Specific Rooms

Up to this point, we have stated the considerations which should govern any planning for the future use of auditory and visual aids covering:

1. Darkening rooms

2. Ventilation in darkened rooms

3. Electrical controls

4. Projection

5. Acoustics

If the points are clearly understood, then it is possible to apply them to any given situation with such adaptations as are necessary. This study would not be complete if we did not suggest specific applications of our recommendations to the following rooms:

1. Classrooms

2. Auditorium

3. Audio-visual laboratory

4. Science and shop rooms

5. General library reading room

Classrooms

We recommend, in addition to observing the recommendations stated, that:

1. Consideration be given to chests and storage cabinets.

2. Where partition walls are movable, all electrical controls, such as panel (D) be placed in the floor with a hinging cover over the panel.

3. Where the control panel (D) cannot be installed,

and it is necessary for the instructor to remain in e rear of the room during the projection, an extra de be provided with a small reading light for the usef the teacher while the room is dark.

4. All visual and auditory aids be stored and fid in the audio-visual laboratory where they can elecked and repaired and a record kept of their 12.

5. Work bench 4'x12' be provided for preparate of sand tables, charts, maps, diagrams and models Auditorium

Auditoriums throughout the country can be claffied under one of three groups:

 With or without a balcony, seating more than 1000 persons.

2. Auditorium-gymnasium combination.

3. Seating fewer than 1000 persons.

Regardless of the size of your auditorium, the are some basic requirements to be met. Many of the points made under our five over-all requirements apply in full measure to the auditorium.

Basic requirements for the auditorium are:

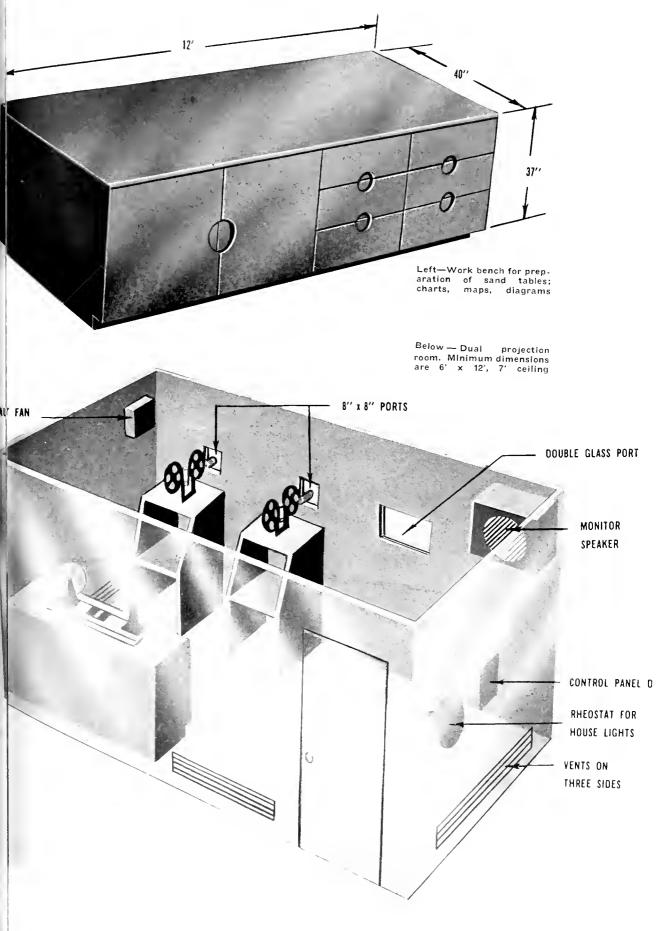
1. Supplementary electrical controls of equipment and house lights should be placed so that a single property of the room. Control per the control per than the control per than

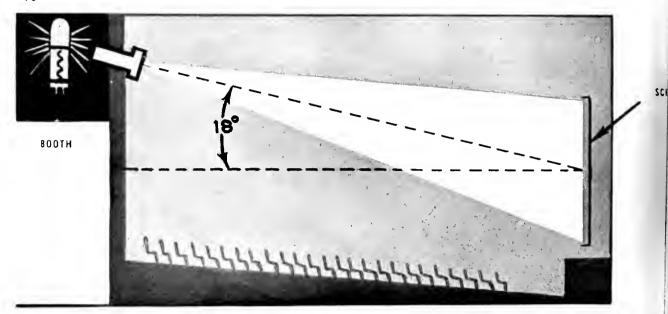
2. Six 110 AC floor outlets (C) and six floor so doutlets (B) will be required: two pairs located the front of the auditorium, equidistant from the walls, and two pairs of outlets in the middle of auditorium, equidistant from the side walls located in the same relative position in the rear and the front. These outlets can be used if it is necessy to set up projection equipment outside of the both for small groups. These outlets are fed throspector of outlets.)

3. It is necessary to darken the auditorium entiry. One of the four methods stated (page 2) should



Plan for auditorium outlets. These outlets can be used for projection outside of booth for showings of films to small grou





Maximum declination

used. In all cases, it is necessary to provide mechanical ventilation.

4. A ventilated 16 mm projection booth is most desirable in an auditorium. We have already stated that a 16 mm projector should be used. The 16 mm projection booth should be located not more than 150 feet from the screen. If the auditorium has a balcony, the booth should be located on the front of the balcony. If the auditorium does not have a balcony, then the booth should be hung from the ceiling at a height not to exceed the maximum declination.

A cat walk or a roof entrance can be provided if it is not feasible to enter the booth from a ladder at the floor level. The booth can be located on the rear wall of a small auditorium, providing it is not more than 150 feet from the screen. It should be next to the ceiling at a height not to exceed the maximum declination.

The minimum dimensions for a dual projection booth are 6'x12' with a 7-foot eeiling. If a single projector is used, a booth 6'x8' is required.

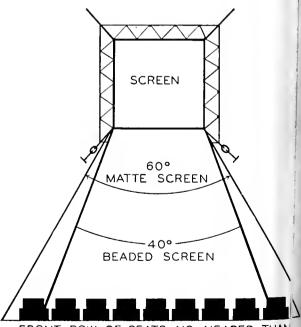
You will notice we have suggested the use of a control panel (D), so that a person can run the projector without being in the booth. This panel is located in the front of the auditorium. The projector is pre-loaded and pre-focused. After the projector is started up, the instructor can retire to the booth to make any further adjustments needed without distracting from the presentation. The monitoring speaker is necessary so that the quality and volume of sound can be regulated in the booth. The speaker is adjusted with a resistance in order to compensate for the small booth. The operator can at all times judge the volume accordingly. Motion pictures and slides are stored in the audio-visual laboratory.

5. "Auditorium" suggests perfect acousties; there should be no short cuts when it comes to acousties in the auditorium.

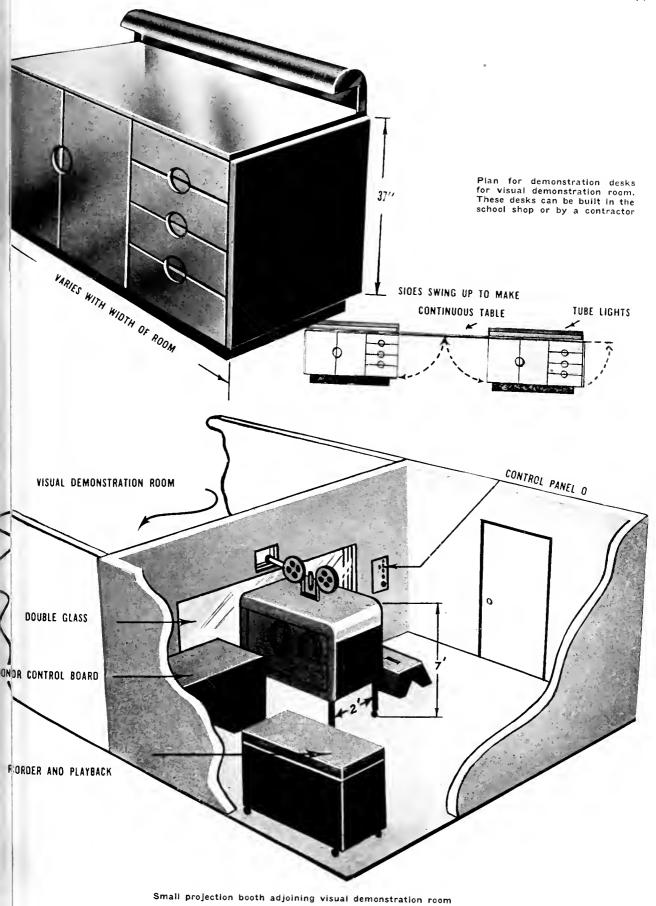
6. The small light behind the screen is required in the auditorium as well as anywhere else. The amber bulb will have to be increased from 25w to 50w if the sereen width is more than 6'2". You may fit advisable to turn out this supplementary light afrethe projector has run a few minutes. There is malight diffusion in a large room than in a small claroom. After the eyes become adjusted, it may turned off.

The width of the screen should be one-sixth of longest dimension of the auditorium. The first row seats should be no nearer than two times the win of the screen.

The accompanying sketch indicates the angle of e nearest seats to the screen. We recommend that a screen be square since slides may be used; if mid



FRONT ROW OF SEATS NO NEARER THAN TWICE WIDTH OF SCREEN



vertical and horizontal pictures are shown, the screen will cover both.

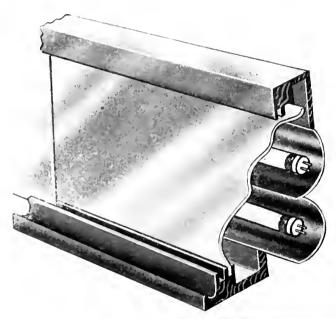
There are several types of screens for use in the auditorium. They are:

A. Back wall (least desirable)

B. Fly: the screen is laced on a pipe frame and dropped from the back stage. The bottom of the frame is hooked into an eye on the stage floor. If this type of screen can be covered to protect it from dirt, it is practical.

C. Stand: this sereen is laced into a frame placed on a stand supported by two adjustable stage props that are serewed into the floor. The highest angle of sight over an extended period of time should not be above 20°.

7. The two speakers should be located as near to the screen as possible. If the top of the screen is not more than 17 feet above the floor line, then the



Above — Frosted glass chalkboards (use black chalk) for front of visual cemonstration room

Right—Plan for locating speakers when placed more than 17' above the floor line

speakers should be located just above the screen, of more than 20 feet above the floor line. Each speakers should be aimed at the center of its middle halo the audience. If the speakers are placed more to 17 feet above the floor, the accompanying skewingests how to locate them properly.

Some re-aiming of the speaker cones may be quired if the acoustics of the auditorium are

balanced.

Audio-Visual Laboratory

A well-planned visual education program reque a center for operations. Such a center should prod the following minimum facilities:

1. A visual demonstration room where seva groups can join for specially prepared pro-

2. Facilities which will enable instructors to eview and evaluate new visual aids

3. Library, storage, and booking system for visual aids

4. Inspection equipment for repair and mainten of films and slides

5. A small dark room

Optional requirements are:

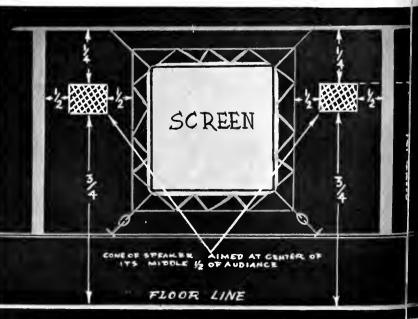
1. Motion picture and slide film production ech

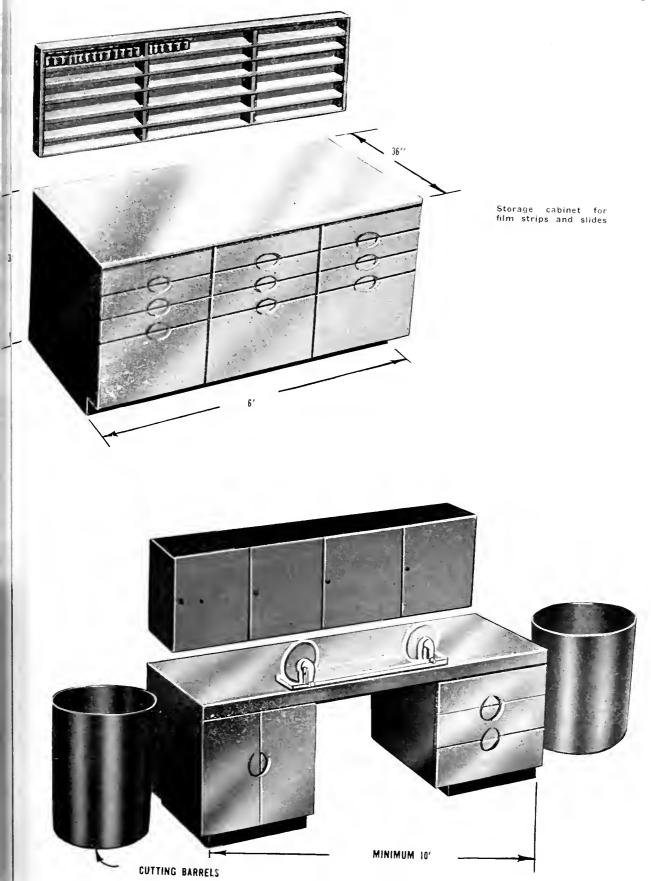
2. Monitoring system

3. Radio room

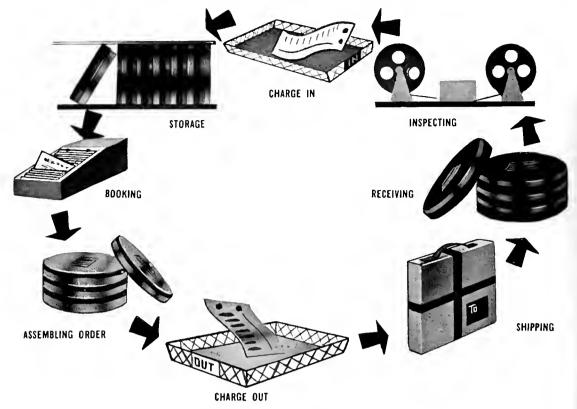
The audio-visual laboratory is made up of one log and three small rooms: a large visual demonstration; a small projection booth for demonstration; a small library, storage, and checking runand a small dark room. These rooms should be terconnecting if possible. Each of the requirements listed can be met on inside wall space. The runs should be air-conditioned to maintain a stable inperature between 50-70° and a relative humidit of 45-68%. The over-all requirements already orated upon will apply to these rooms as well.

The visual demonstration room should have a pring floor of 8 inches in 4 feet. The front of the





Film inspection table for library of audio-visual laboratory



Film cycle in a central visual aids library

should be equipped with frosted glass chalkboards, pull-down screen, speaker and two demonstration desks. (See page 7 for speaker detail.)

Please refer to page 9 on projection booth for auditorium.

The projection booth should be built to serve several purposes. Among them are:

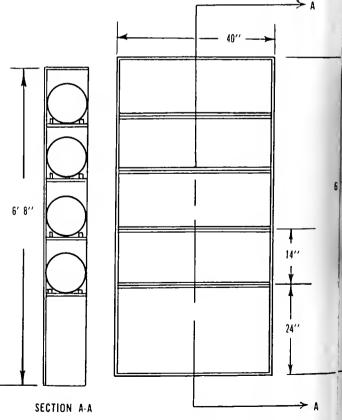
1. Projecting pictures

2. Operating monitoring system if installed in the building

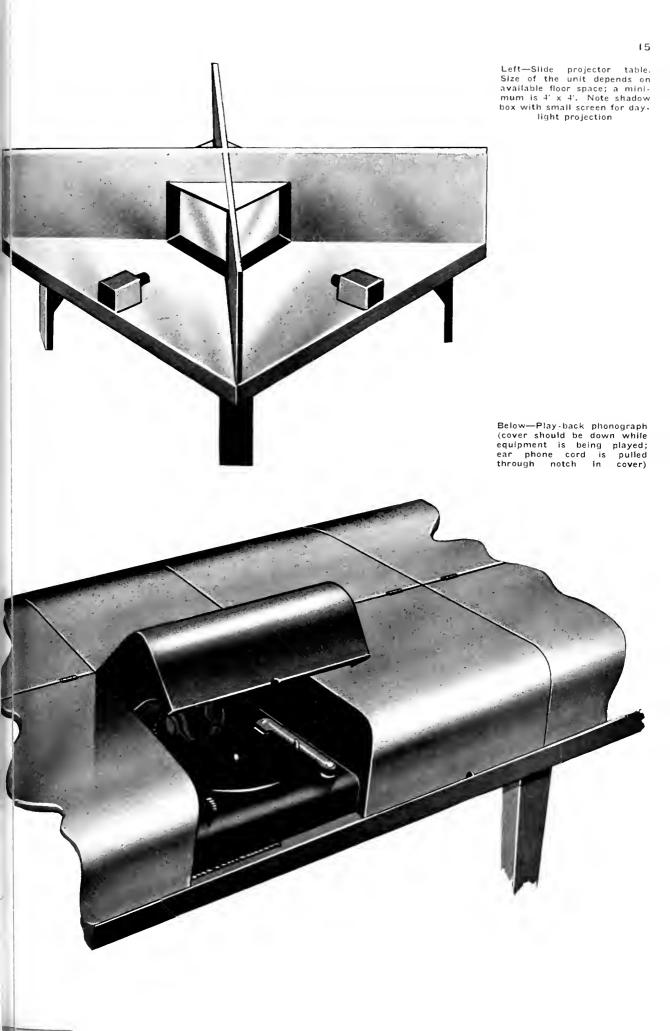
If the monitoring system is installed in the projection booth, it can be used as a radio control board. The visual demonstration room itself can be used as a studio. In that case, level floor is best. The flat floor space should be at least 25'x15'.

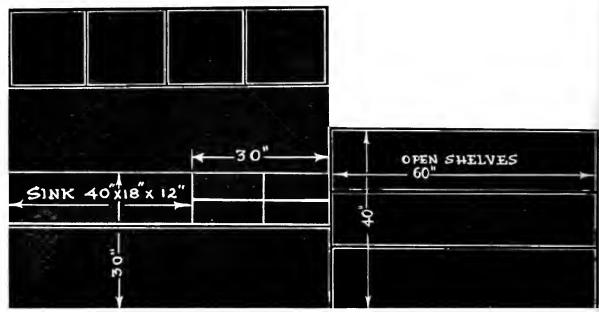
The projector can be rolled back on the projector stand to leave space for movable play-back and recording equipment. The remote control panel (D) should be installed at the front of the demonstration room from which place instructors can preview and evaluate new visual aids and control the projector if they do not have an operator available. The remote control features described under "Electrical Controls" (page 3) are even more necessary in this room.

This study has pointed out that all visual aids should be stored in a central library. This not only facilitates proper eare of films and other aids but will result in the widest



Detail of rack for storage of film reels





Darkroom for audio-visual laboratory, showing minimum requirements

possible use of them. The film library eyele is illustrated on page 14.

The size of the library, storage, and checking room is not large. Approximately 8'x16' will serve nicely. It is recommended that all film subjects be carefully selected. This means continuous elimination of old material. The library should not be a junk room. A rack 40" wide by 6'8" high will store 100-800 foot reels. (See detail of racks.)

The library will require an inspection table at which each film can be checked and repaired.

All of the projection equipment should be repaired and checked by the manufacturer or an authorized representative.

A small dark room will have many uses. It will provide an opportunity for students to make still pictures of activities and to produce black and white film strips. The drawing indicates the minimum requirements.

Motion pictures and slide film production facilities will provide an opportunity for students to have a rich educational experience. Obviously, the productions should be inexpensive. Expensive installations for producing sound films are not recommended. The library checking room can be used for editing purposes. A local camera club (note: contact the Amateur Cinema League, 420 Lexington Avenue, New York, for further information) should be interested in this feature of the educational system. It is recommended that the club be consulted for help in setting up a small production studio. The visual demonstration room and the auditorium can be used for studio photography. An 110 AC outlet of at least 400 amps. is recommended for black and white photography, and 800 amps. for color photography.

Abundant storage space with shelving should be provided wherever possible. If space will allow, the office of the director of visual education can be installed in the library and checking room. Otherwise,

an office will have to be added to these four rocs of the audio-visual laboratory.

Science and Shop Rooms

The problems of these rooms are much alike as a suisual and auditory aids are concerned. You will note (page 3) a reference made to a console type frear projector. If you will refer to the draw (page 6), you will find a practical slide projector table which can be used in the daylight. In all cas, provisions for remote control panel (D) and instation of screen and speaker (page 7) are importation.

The principles indicated under "Over-all Requments" will apply accordingly. The daylight pjector is for occasions demanding close coordinate between demonstration and visual presentation. Enat that, a projector mounted on a movable to (page 5) and a pull-down screen will be required.

General Library Reading Room

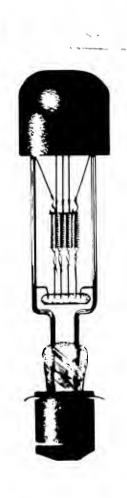
We have stated several times that visual aids stored in the visual aid library. The general library reading room does not lend itself to showings of so motion pictures or use of any other type of so equipment which will interfere with the work students engaged on other projects. This does apply to microfilm, slides and film strips, and placek recordings. A system of checking out

strips and slides for use in the reading room will be simplified if the audio-visual laboratory storage and checking room is located near the general library reading room. Storage for records and micro-film should be provided in an enclosed room; regular record cabinets can be used.



Micro-film reader

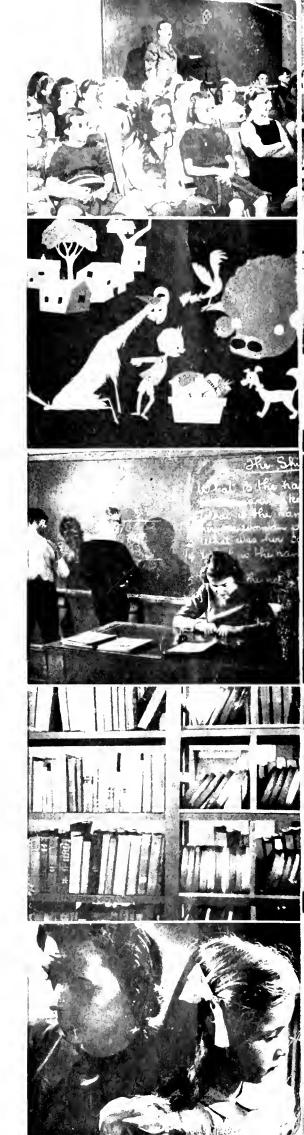
INTIONAL MAGAZINE OF SIGHT & SOUND IN EDUCATION



FEATURES OF THE MONTH

Articles and Materials for Brotherhood Week
The New Classroom Motion Pictures & Filmstrips
A Selected Listing of Films From Britain

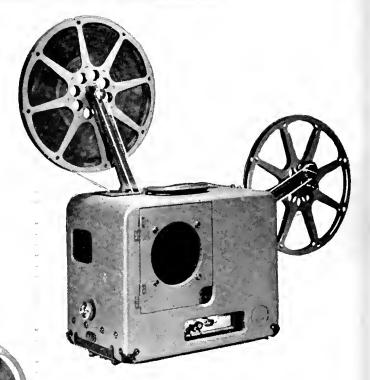
February • 1949 • Issue Six of Volume Four



Bell & Howell Filmosounds

Yes, in thousands of schools today, motion pictures are helping maintain and even enhance educational standards... in spite of large classes, crowded buildings, and the shortage of teachers. Research studies and daily experience have both proved that motion pictures help students learn more, in less time.

For the top-quality projection that's essential to a fully effective audio-visual program, leading educators have long depended upon Bell & Howell Filmosounds. There are Filmosound models for every school need, from the Filmoarc for the largest school auditorium to the two lightweight models shown here. And every Filmosound is guaranteed for life!*



ONE-CASE FILMOSOUND Smaller, lighter, and lower in cost than

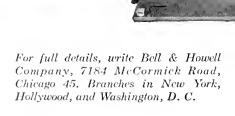
any previous Filmosound, yet provides more than twice the sound output of other small sound film projectors. A superb classroom machine.

NEW ACADEMY FILMOSOUND

With its larger speaker (8-inch and 12-inch models available) built into a second case, this projector offers additional audience-handling capacity... meets a wide range of school needs.

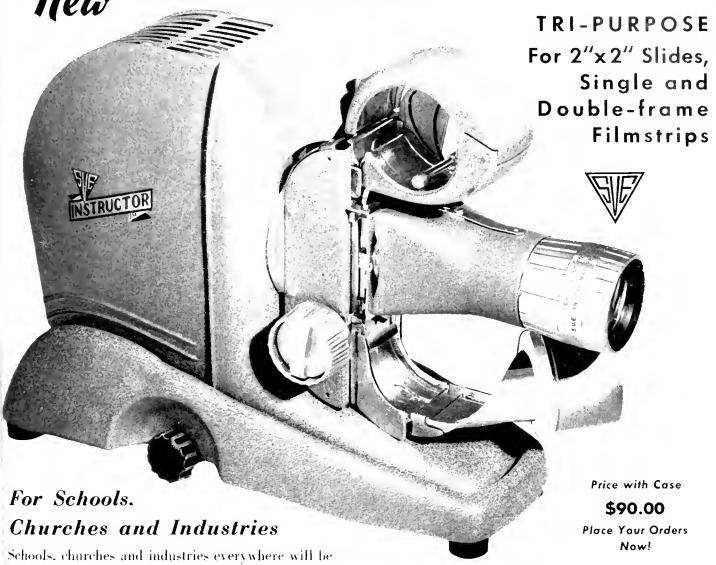
*During life of product, any defects in workmanship or material will be remedied free (except transportation).

Precision-Made by



Since 1907 the Largest Manufacturer of Professional Motion Picture
Equipment for Hollywood and the World

THE VERSATILE NEW S.V.E. "Instructor" 300 New FROM THE BASE UP!



Schools, churches and industries everywhere will be quick to accept this newest of S.V.E. Tri-Purpose projectors for their visual education needs.

Embodying many of the essential features of the famous S.V.E. Tri-Purpose Projectors, plus refinements and innovations which give it even greater safety and efficiency in operation, the S.V.E. "Instructor" 300 is the projector news of the year.

The "Instructor" 300 comes complete with 300-watt lamp, semi-automatic slide changer, coated optics throughout, film rewind take-up and smart, two-tone lift off case, Introductory price, \$90.00, Manufactured by Society for Visual Education, Inc. (A Business Corporation) 100 E. Ohio Street, Chicago, Ill.

TUSH-IN-STYLE" THREADING . QUICK CHANGE OVER TO 2"x2" SLIDES . EASILY ADJUSTED APERTURE ASSEMBLY . ATTRACTIVE LIFT-OFF CARRYING CASE

CIEF FOR VISUAL EDUCATION, INC., A BUSINESS CORPORATION, 100 EAST OHIO STREET, CHICAGO 11, ILLINOIS



TO

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Brief Notes and Comment on Features in This Issue

* Mose of Our Contributor Famny in this current Str & Hrar are adequately identified by title on the pages which carry their vastly interesting articles. But we thought you ought to know that CHARLIS F. PARsons, whose article on Boundary Lines appears on page 30 is the Director of Audio-Visual Education of California's Placer County schools. And it is worth noting that MINNII K. RAPKIN, who contributed the excellent child guidance piece "World Understanding for Little Folks" (page 31) is a teacher in Public School 208, location Brooklyn, N. Y.

Brotherhood the Year Around:

♦ Although this is the traditional month of Presidents and of Brother-hood Week, our major articles on that phase of audio-visual learning are intended to apply to your school interests the year around. Brother-hood, like Christmas, should be practiced 365 days a year, not celebrated as a special occasion. We have little enough to celebrate in that direction yet, either at home or abroad.

B.I.S. Films in Review:

♦ If anyone doubts the splendid job being done by Britain's educational and informational film makers, let him see such films as *Down to the Sea*, *Steps of the Ballet* or any of the thirty-odd films selected for review in this issue.

This new review section is the first of a series being made available on our initiative to film makers with sufficient product to merit the pages required. Reprints are being made available simultaneously to help meet a real need for such services among both readers and producers. For on these films, particularly among those produced for classroom needs without sponsorship, depends the con-

tinued good health of the educational and informational film field. Projectors, too, follow the films.

As our U. S. films are widely shown in Britain and elsewhere abroad, so B.L.S. films are distributed here. They bring a quality of excellence and usefulness that has merited their widespread acceptance throughout our schools and communities. The technique we have created in these brief reviews and the suggested "areas of use" will help better place them in your course of study or in the community program.

Coming Editorial Events:

• Four of the pictures on this month's cover are from various films of the National Film Board of Canada. You'll recognize scenes from Il'ho Il'ill Teach Your Child? The Film and You from the Mental Mechanisms Series. More on this subject will be divulged next month!

♦ You'll be glad to know that our Special Report on "The University Press in a Visual Age" containing many articles and special leatures on the growth and present status of college and university film production is coming along great! We think this will be one of the outstanding contributions our Editors have made in publication history.

It should serve as an eve-opener to administrators in all our institutions of higher learning where this important new development has not vet taken place. Publication has now been set up for April, 1919.

"The Inaugural Story" Ready

♦ The Inaugural Story, a one reel sound and color motion picture record of President Harry S. Truman's recent inauguration will shortly be released by The Sherman Plan, Inc., 120 Victor Bldg., Washington I. D. C. Complete distribution plans for the film are yet to be announced, but it will be available to schools for use in current events, civics, and government classes.

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Today's Teaching Films

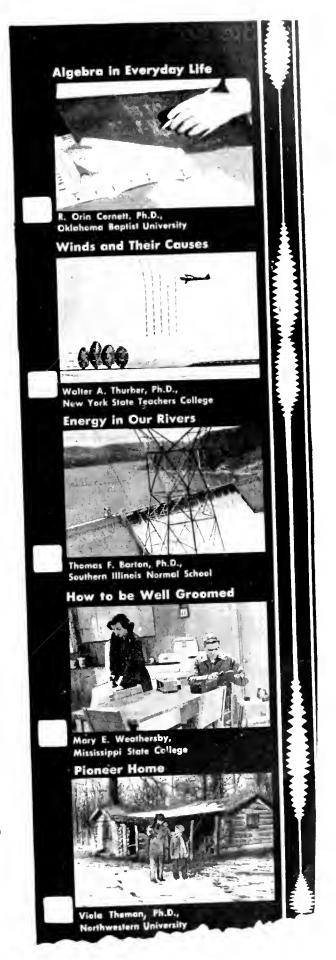
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Letters . . . to the Editors

★ The Editors of SLE & Hear are indebted to Margor Martens-Hughes, Editor of EBFilms News, and Mr. Wilfred E. Berube, Director of the Visual Education Dept., East Senior High School, Pawtucket, R. L. for permission to reptint the following excerpts from a recent exchange of correspondence between the two-excerpts which focus attention on a point of interest to the entire visual education field.

The ideas contained in the correspondence speak for themselves. We publish them for our reader audience of a-v leaders in the hope that they will stimulate the kind of discussion that leads to direct action.

We will be happy to open our columns to your comments and sugsections

Margot Martens Hughes, Editor, Encyclopaedia Britannica Films News, Wilmette, Illinois, Dear Miss Hughes;

. I wonder if it would be possible for me to obtain about a dozen or more copies

of the recent bulletins which showed sample organization audio visual aids departments in other cities . . .

I have a suggestion to offer that might prove of value to you or your company. Would it be possible to produce filmstrips from these pamphlets showing the work of other audio-visual departments? It is always interesting for us in the field to learn what other cities are doing, but through the production of filmstrips (or films) this same material could be used to show teachers, parents, schoolboards, and the public in general what andio visual systems are really like.

I have waited for eight long years for someone to release either a film or filmstrip on "What is an audio visual education de partment—and what are its functions?" . . . but no one has ver produced such material. I believe in practicing what I preach, but when asked to present the case of WV to outside groups, where can I find a-v aids on the subject?

Certainly I know about such films as Bringing the World to the Classroom, and other productions along the same line, but do any of these show what an W department is like? The answer is obvious, Despite all the literature on the subject . . . there is still much misunderstanding, because we in the field have failed to use our own medium to help the public understand what we are trying to do

Very tinly yours. (Signed) Wileren E. Berebe. Wilfred E. Berube, Difector, Visual Education Department, East Senior High School, Pawtucket, Rhode Island, Dear Mr. Berube;

... Under separate cover, I am sending you a few copies of each of the four reprints on audio-visual programs in schools and libraries . . .

I find your suggestion on making filmstrips from this series a particularly interesting one for two reasons; First-we initially planned just such a series of slidefilms, and collected the photographs for them, which subsequently became (instead) the center section of the News . . . Secondly -because a similar suggestion was made during the recent meeting of audio-visual people which followed the meeting of the EBFilms Scholarship Selection Board in Chicago. All of the very representative group present at that meeting felt that some means should be found to use the visual media to show schools throughout the country what other schools are doing,

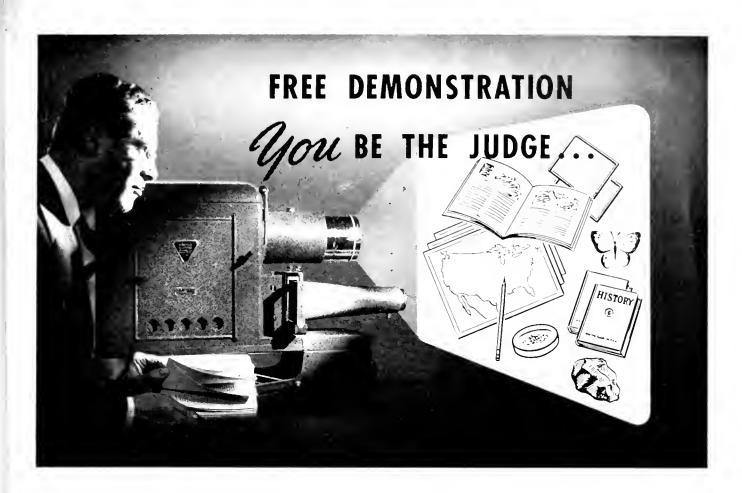
It is most assuredly something that must be done, possibly local PTA groups or surplus school funds might assist a local film council in carrying out the making of such filmstrips. I certainly hope so. I am going to pose the question to other audio-visual people by sending your letter to one of the magazines in the field . . . I hope this meets with your approval.

Very sincerely yours, (Signed) Margot Mariens-Hughes, Editor, EBFilms News.

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Coronet Acquires Controlling Interest in Ideal Pictures Corp.

★ Purchase of controlling interest in Ideal Pictures Corporation by Esquire Inc.-parent company of Coronet Instructional Films - was announced this month by David A. Smart, chairman of the board for Esquire, Ideal Pictures, with its 18 branches in this country and Hawaii, comprises the largest library operation in the 16mm educational and entertainment library operation him held. According to the announcement of the new owner, Ideal will continue to operate with major emphasis on the distribution of nontheatrical films of all types, expanding its service to schools, churches, clubs, industrial organizations, television stations, road-show operators. and individual film users. Active management of Ideal will be in the hands of its new general manager, Paul R. Foght, who has been associated with the company as its educa-



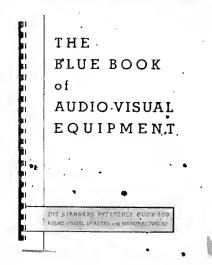
tional director. Ellsworth C. Dent, director of distribution for Coronet Instructional Films, and an authority on a-v education, will also lend Ideal Pictures the bencht of his extensive experience in the classroom lilm industry. According to Mr. Smart no other major changes in headquarters or held personnel is anticipated. He has indicated that the principle pmpose under the new management will be to coordinate the activities of the 18 branch offices and expand their operations along constructive growing lines, to promote and stabilize distribution among film users in the wide area served by Ideal.

Minnesota Offers Two A-V Administration Fellowships

♦ University of Minnesota's Audio-Visual Education Service has announced two half-time Administrative Fellowships in A-V Education to be made available for the academic vear 1919-50. The fellowships will provide in-service training for advanced students to prepare them for positions of coordinator of audiovisual education in large school systems, in state departments of education, colleges and universities, or similar positions with other educational or industrial organizations.

Duties will consist of helping the Director, Assistant Director, and Production Manager with all phases of the University's audio-visual program. This will include assisting in the teaching of courses in the field; in the operation and enlargement of the a-v laboratory; in the activities of several film libraries (covering selection, evaluation, and management); in planning production of graphic materials handled by the Artist Service for school and college classes; in actual motion picture production; in the bibliographical work of the A-V Materials Librarian; and in providing engineering and projection services to a large number of university classes.

Each of the Fellowships pays \$900 for 20 hours work per week from Sept. 16, 1949, to June 15, 1950, inclusive, Registration in the Graduate School of the University of Minnesota is required. To be considered for the awards, candidates must apply before April 1, 1949. Applications should include candidate's academic record, references, and a photograph, An interview may be required, Submit applications or write for further details to: Professor Paul Wendt, Director of the Audio-Visual Educational Service, 3 Westbrook Hall, University of Minnesota.



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SINCE 1892 - PRODUCERS OF SUPERIOR VISUAL AIDS



Program planners check events at the 2nd Annual AA Teacher Education Conference at Iowa State College last month: (1 to x) L. C. Larson, Director, AA Center, Univ. of Indiana, J. W. Litherland, Assoc, Prof. of Visual Education, Iowa State College; Lee Cochran, Executive Assistant, Extension Div., State Univ. of Iowa; and H. L. Kooser, Director, Assual Instruction Service, Iowa State College.

Films, A-V Aids Contribute to Annual Brotherhood Observance

★ President Truman, honorary national chairman for the 16th annual observance of Brotherhood Week. Feb. 20-27, 1949, sponsored by the National Conference of Christians and Jews, has issued a call "upon the American people to participate in Brotherhood Week."

"I hope," he said in his proclamation, "that all institutions of education, religion, civic betterment . . . will engage in a community activity to make Brotherhood a fiving reality."

Making Brotherhood a year-round job is the emphasis in hundreds of programs being scheduled for Brotherhood Week. Many meetings, which will be attended by people of every faith and race, will discuss particular community problems and their solution through intergroup cooperation. Speakers, films, film-strips, discussion moderators and film forums are being made available by the National Conference for Brotherhood Week programs.

Among the national leaders who will speak throughout America in behalf of Brotherhood Week are William Green. John S. Knight, Philip Murray, Harold Stassen, Walter Reuther and Leverett Saltonstall.

Lists of blus particularly suitable for Brotherhood Week meetings, television screening, etc. have appeared in past issues of See & Hear. Advice on this subject is also given in other articles within this current issue and may be obtained from Film Council of America headquarters at 6 West Ontario Street, Chicago.

Sight & Sound of the News

AN EDITORIAL REVIEW OF CURRENT EVENTS

Major Field Recommendations Announced by A-V Leaders

★ Preliminary announcement of the results of the conference of audiovisual leaders held recently in Chicago (8):1 & HEAR, Jan. '49) indicate that the recommendations of the participating experts will assume a national importance to the a-y education field.

In a statement to the press, Floyde E. Brooker, chief of USOE visual aids section and conference chairman, announced that a committee of live participants would shortly issue formal reports on the results of the leaders' recommendations covering 1) tangible plans for action in respect to long-range goals and problems confronting the a-v education held, 2) steps to be taken to achieve these goals, and 3) methods of holding a national a-v summer convention of all educators and commercial people engaged in a-v programs.

Mr. Brooker, as chairman of the EBFilms Scholarship Selection Board,

called the meeting which was attended by some thirty key people active in the direction of audio visual planning and programming in the Middle West and East. Included in this number were a vispecialists from fifteen universities, colleges, and schools; representatives from organizations such as the American Library Association, Fifm Council of America, Educational Film Library Association, the NEA's Department of Audio-Visual Instruction, the Mid-West Forum, and firms producing educational films and equipment.

During the session, discussion centered on five principal questions: I. How can we improve the over-all program of conferences in the field? 2. What are or should be the long range goals of the visual education field?

- 3. What should be the next steps in the achievement of these goals?
- 4. What are the problems or handicaps to the achievement of these goals?
- 5. What should be the role of or-(CONTINUED ON THE NEXT PAGE)

NOMI OF THE PARTICIPANTS at vecent A V Leaders meet in Chicago: Neated (1 to 1) Orlin Trapp, chairman, Midwest Forum; Even Nelson, Ampro Corp.; Mrs. Patricia Blan. film advisor, ALA; Ray Brigham, president, EFLA. Standing (1 to 1) Roger Albright, MPAA; D. R. Williams, vice-pres., EBFilms; Kenneth Edwards, Eastman Koduk; L. Fitzwater, a-v director, Chicago Schools; L. C. Laison, Indiana Univ. and chairman, FCA; Glen Burch, executive director, FCA.



(CONTINUED PROM PRECEDING PAGE) ganizations, of loundations, and of institutions in the achievement of these goals?

According to Brooker's announcement committees of the conference worked up drafts of statements on each of these questions and discussion topics which reflected the thinking of the group as a whole. The report on conferences was prepared by a committee headed by Paul Reed, director of audio-visual instruction in the Rochester, New York, public schools. Long-range goals were outlined by a group under the direction of Glen Burch, executive director of the Film Council of America.

Walter A, Wittich, of the University of Wisconsin, was chairman of the group which drafted the report on problems to be overcome, and L. C. Larson, Indiana University, served in same capacity on the committee which prepared the draft on the role of institutions, foundations, and organizations. Fifteen "next steps" recommended for immediate action by each asy worker, were outlined by a group headed by Ford Lemler, of the University of Michigan.

All who attended the conference are now reviewing the statements prepared by these committees and referring them, with their suggestions to an editorial group composed of Messrs. Brooker, Burch, and Dale, which will incorporate the additional material and issue the statements as the final recommendations of the entire group.

New School Directory Lists 47% Increase In A-V Education Posts

♦ Facts-and-figure evidence—if any is needed—to support the rapidly growing recognition of the important place of films in the modern curriculum is provided by the forty-fifth annual edition of Patterson's American Educational Directory, just released According to H. R. Lissack, publisher of this standard reference covering the national educational field, the current edition lists more audio-visual directors or supervisors than ever before—by actual count a 47% increase over the number included last year.



EBFilms 1949 Scholarship Selection Board: seated (l to 1) Margaret Divizia, a-w supervisor, Los Angeles Schools; Floyde E. Brooker, Chief, Audio-Visual Aids, USOE, and chairman of the Scholarship Board; Elizabeth Golterman, director of a-w instruction, St. Louis Schools, Standing (l to 1) Thurman White, University of Oklahowa: Irving Boerlin, Pennsylvania State College; Edgar Dale, Ohio State University.

EBFilms Scholarship Selection Board Announces Annual Award

♦ EBFilms' six-man Scholarship Selection Board has announced the names of filteen American colleges and universities chosen as recipients of Encyclopaedia Britannica Films tuition scholarship awards for summer study in audio-visual education during the academic year 1919. Stretching from New York to Calilornia and Irom Minnesota to Florida, the institutions will award a total of approximately 90 tuition grants for summer study.

Universities and colleges chosen from the total of approximately forty which had applied for consideration include the following:

Florida State University, Tallahassee, Fla.

Hampton Institute, Hampton, Va. Kent State University, Kent, Ohio Notre Dame University, Notre Dame, Ind.

Occidental College, Los Angeles, Cal. Oklahoma A. & M. College, Stillwater, Okla.

State College of Washington, Pullman, Wash,

Feachers College, Columbia University, New York, N. Y.

University of Chicago, Chicago, Ill. University of Iowa, Iowa City, Iowa University of Minnesota, Minneapolis, Minn.

University of Mississippi, University, Miss.

University of Nebraska, Lincoln. University of Utah, Salt Lake City. Wayne University, Detroit, Mich.

The winning universities, all of which offer full time courses in audio-visual education and which support outstanding a-v programs, will themselves choose the individual scholars who will receive the tuition grants. Candidates who wish to be considered for an award should apply directly to the school of his choice (selected from the above list) before May 1, 1919. The sole requirement for candidates is that they be teachers or school administrators with a special responsibility for a-v education as part of their duties.

The 1919 EBFilms scholarship awards constitute the fourth such series of annual grants to be made by the educational film producing company. The largest ever granted—both dollars and number of institutions where provided—the current awards are designed to increase the professional ability of those individuals in U. S. schools charged with the use of audio-visual aids and materials. Last year seven universities shared the grants.

Making Friends in Our Town: Detroit

by Ruth Barns

Head, Dept. of English, Cooley High School, Detroit

UR IIB GROUP* had just finished reading the short story, "Clodhopper"** by Sarah Addington, in which a country boy had difficulty making friends because of his awkwardness. Now I wanted the pupils to see a similar situation and perhaps discover suggestions as to how shyness and awkwardness could be overcome. I chose the film Shy Guy*** and after carefully previewing it myself, showed the film to the group. The film took about 15 minutes, so we had time immeditely after to open up discussion on the general topic of making friends in a big city.

The group was much interested and was greatly stimulated by the hlm. I asked the boys and girls if they would like to devote the entire class period the next day to a jury-panel discussion of the various phases of this subject bearing upon their own experiences. They responded with enthusiasm. They selected a leader and some volunteered to be on the panel, while the class suggested a few in addition who had not participated recently in this type of activity.

The next day the chairman opened by saying that he need not introduce

the members of the panel who were known to our entire class and then invited discussion upon the many problems of making friends in a big city. The points made by the panel are intriguing and stemmed naturally from the review of interesting points made in the film.

1. An Italian boy who came to this country fifteen months ago showed how—with no initial knowledge of English—he made friends in his neighborhood and at school through participation in sports. By being friendly he found the other boys responsive and eager to help him.

2. A boy who works in a combined garage-gas station told of his need to make briends with a rough group of older fellows who would at first throw greasy rags in his face, hurfinsults, and otherwise annoy him. He showed how by quietly but brink and good naturedly standing his ground, he won their respect and was able to keep the job which he badly needed.

3. A girl who recently came from a small town in Ohio told how she was making friends through seeing the same boys and girls at home and at church.

1. Another girl thought our school would be a friendlier place il certain teachers would adopt a friendlier manner and take more interest in newcomers to the class.

It was a most lively discussion!

Finally, the chairman summarized by saving that apparently the world

goes out to meet friendly advances half way, but each one of us must do his part.

The boxs and girls then summarized their experiences as belonging to one of these three phases

1. How can I make my school a triendlier place?

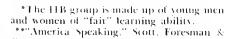
2. What experience have 1 had of actually bringing about improved behavior as well as truer triendliness in a group?

3. How have I solved a problem of making friends in a new situation?

It soon became apparent that we were dealing with one of the most important subjects of living—a subject which is of major concern to all of us. Whether we be pupils of high, low, or average ability, we all must learn to live happily and pleasantly one with another in our school, in our home neighborhood and in our community relationships.

Further discussion—and please remember that this is a group of less than usual ability—brought us to the place where we thought we would like to do a little philosophical thinking. The pupils brought in the following paragraphs which are examples of class work in this 11B low ability group.

"In our big school we can make a friendlier atmosphere for new boys and girls if we offer to help them in little ways: Where is your next class? Oh, I'm going there too, and I'll show you the way. We can also give (CONTINUED ON PAGE THERTY-THERE)



^{***}Shy Guy, 13 minutes, Coronet Instructional Films, Coronet Building Chicago 1, Illinois







Above: Typical frames from Coronet's "Shy Guy", the film on which the study unit described in this article was based.

CC-AUTHORS of this article—five New Jersey, school teachers: Seated (I to r) ERNEST V. RIZZIO Chatham Township School: EMMA S. ALBACH, Montclair Schools: THOMAS M. SZUMSKI, Theodore Roosevelt Jr High West Orange, Standing II to r WILLIAM A. BAUMGARTNEP Memorial School Totowar JAMES D. RICE Charleton Street School Neuer



We five teachers, of varying color, creed and nationality backgrounds, and in different teaching situations possessed the same desire to teach genuine democracy. Our problem: 150 pupils of all races all religions, all economic stations, and all ranges of learning ability—voung teen-age America.

Teaching Democracy . . . the Audio-Visual Way

E CONSIDER OUR GREATEST responsibility to be to personalize the meaning of social studies and their practical relation to one world. To do this we feel that audio-visual materials can really vitalize and improve the teaching we do and the learning processes we guide.

Social studies provides a many sided opportunity to teach pupils mutual understanding and a regard for each other's differences. Our own teacher group spent considerable time ironing out its own differences before a common avenue of thought was reached.

We actually experimented with various audio-visual aids in one school or another of the live we represent: filmstrip, transcription player, portable FM radio, portable phonograph, recorder, television, camera, the black board exhibits, and the 16mm sound projector.

Originally we intended to use in our classes a series of thought and discussion provoking films and reviewed several for this purpose. We selected for final use in our experiment The House I Live In.* This film was selected for its simple presentation of a protound message, the appeal of Frank Sinatra, and the language, adapted to junior-high-school level, which tells the story of a neighborhood gang of small fry attacking another youngster because "they don't like his religion." (which is not mentioned). By telling them about Pearl Harbor and singing Earl Robinson's "The House I Live In," "Frankie" persuades them to "use vom good American heads; don't let anyone make suckers of you." They walk off, taking their scapegoat on as a pal.

In using this him we agreed that each of our classes would go through three steps: First, write a half-page on what democracy means. Second, view the him and directly after write a half-page giving first reactions to the ideas in the him. Third, answer

* The House I Tive In, Tomm sound, 10 min., Young America Lilms, 18 F. [18t St., New York 17, N. Y. a set of ten questions based on the picture and pointed at sensitive areas of human relationships. We wished to draw uninhibited responses, so signing the papers was voluntary. One class voted to sign their papers.

Now a substitute teacher took the film around to the schools, insuring a uniform use procedure. Two teachers were present at each situation. Itelling each class how the other pupils reacted increased interest.

STUDINI QUESTIONNAIRE USED

The questionnaire we used and which attracted the enthusiastic participation of the students is as follows:

- 1. What lesson is the film trying to teach?
 - a. Is it well done?
 - b. What is the religion of the boy they are ganging up on: Catholic. Protestant, Jewish, Mohammedan? How do you know?
- 2. Did you ever gang up on anyone? a. Tell why.

Did anyone ever gang up on you? a. Tell why.

- 3. Do you dislike anyone because of religion, nationality, or color?
 - a. Name them,
- 4. Do you think people dislike you because of your religion, nationality, or color?
 - a. What makes you think so?
- 5. What nicknames do you use for Americans of:
 - a. British descent?
 - b, Chinese descent?
 - c. German descent?
 - d. Irish descent?
 - c. Italian descent?
 - 1. Polish descent?
 - g. Jewish descent?
 - h. Negro descent?
- 6. The song says, "All races and religions." What race is not shown in the picture?
- 7. Would you object to belonging to a gang or social club made up of Negro, Anglo-Saxon, Jewish, Irish, Italian, etc., boys and girls?
 - a. Would your parents object to your belonging?
- 8. The song says, "Especially the people," "that's America to me."
 - a. Whom do you mean when you say Americans?
- 9. If you needed a translusion, would you accept blood from someone of

- another religion, nationality, or color?
- 10. Is the ending the way it would happen in real life?
 - a. If not, how do you think it would end?

ASSWERS TO QUESTIONNAIRE REVEAL SIGNIFICANT FACES

Eascinating reactions were taken from papers written by the pupils. They are self-explanatory.

- 1. "When the American people have to unite against a strong enemy, they don't think about how different the guy beside them is. But when we have nothing better to quarrel about we pick out differences and the majority group picks on the minority-right here at home too."
- 2. "I can truthfully say that I have never disliked anyone because of their race or color. It makes me very angry when my mother refuses to go into a restaurant because it is run by an Italian or a Jewish person."

Based on three sets of pupil reactions, we can report this experimental use of this film:

1. Children are more democratic than their parents.

- Pupil reactions showed progress of thought on the theme we were trying to teach;
- 3. The children showed devotion to then America.
- 1. Children belonging to so called minority groups carry a binder of conflicting emotions, such as hurt, outrage, resentment, and an unwillingness to accept impustice.
- Children of so called dominant groups were frank in their admission of inequality, and showed a tendency to deplore the unlairness.

Additional Film Material

We are convinced that audio-visual materials decidedly animate teaching and permit the teacher to get closer to pupils. Other films we plan to use in order to loster a greater zeal for democracy are: Brotherhood of Man, Brandon Films; Boundary Lines, International Film Foundation; Palestine, March of Time; Russia, Encyclopaedia Britannica Films, Inc.; Americans All, March of Time.

Always we wish to bring together the pupils of the study to participate in a wider democracy—our democracy of today and the lutture.

Singing star and teen-age hero Frank Sinatra delivers a telling plea for democracy and tolerance in the Academy Award wining film "The House I Live In". In this scene from the film, Mr. Sinatra explains basic facts about democratic living to a group of boys who have been persecuting the younger boy in the window ledge (upper left) because they don't like his religion".



AN A-V COMMUNITY PROGRAM IN

by Adelbert Young

Director, Audio-Visual Education Menasha, Wisconsin, Schools

Human Relations

TOWN LEADERS FORMULATE A COMMUNITY-WIDE PLAN TO TEACH DEMOCRACY FROM THE SCREEN

N SEPTEMBER 21, 1917, a small group consisting of industrialists, educators, clergy, and civic minded educators from various creeds and nationalities, gathered in my classroom to discuss ways and means in helping toward healthful mental objectives in connection with the every day social and religious relations of the community.

This group believed that a program which trains citizens from all walks of life to think straight and dispose them to do so in human relations is a good worthwhile intercultural community project. It was also believed such a program could be accomplished through the use of audio-visual materials.

The group agreed that the successful utilization of such a program should be shared by all—parochial, private, and public schools; libraries, churches, industries, social agencies; but the responsibility should be tocused upon an individual designated as a coordinator.

This responsibility was delegated to me and I have prepared this paper to be a guide to the many problems lacing anyone who wishes to develop a similar program. In order that the greatest amount of concrete and helpful information may be given, I submit the following:

- 1. How we started a community human relations program,
- 2. How we organized and carried out such a program.
- 3. How we utilized audio-visual methods as stepping stones to group action for community betterment.

The first undertaking of the group was the choosing of a committee.

This committee made a comprehensive survey of existing resources and of the existing needs of the community. It surveyed the following:

- 1. Educational opportunities available.
- 2. All agencies exclusively working toward the interest of a better community.
- 3. All agencies deriving support from the community chest.
- 1. Community projects of clubs and civic organizations.
- 5. Educational activities of all churches.
- 6. Training programs of the industries.
- 7. What the radio stations could offer.

SURVEY RESULTS ANALYZED

This survey brought out the desirability of further study in the following channels:

1. A systematically planned centralized program of instruction in right principles and worthy ideals of citizenship based on the Christian Brotherhood of Man, irrespective of race, color, creed, and nationality.

2. A program of activities that would hold steadily before the respective groups the American democratic way of life, liberty and the pursuit of happiness.

After the completion of the survey and the study of the above mentioned channels, a headquarters was chosen and referred to as the Community Audio-Visual Aids Center. The designated duties of this center are:

- 1. Be responsible for all audio-visual aid equipment.
- 2. Canvass and place on file sources of audio-visual aid materials.

- 3. Train people to work with materials.
- 4. Help plan a schedule of activities.
- 5. Correspondence.

OUTLINE A-V PROGRAM PLANS

The first official undertaking of the center was planning programs as suggested visual educational approaches for the various inter-cultural group activities. In planning these programs, the problems fell into three catagories:

1. Agreement on suitable objectives. II. Films available for the various objectives. III. How to use the films most effectively to achieve the objectives.

Let me now expand these three points:

- 1. The main purpose decided upon was to suggest programs that would help develop the following concepts:
- 1. That our community is made up of people from various parts of the world.
- 2. That many of these people speak languages other than English.
- 3. That they represent various creeds.
- 1. That many different customs are to be found in their homes. But . . .
- 5. That they have certain common interests that tend to unite them.
- 6. That they engage in many activities that are common to all people.
 7. That most of them have contributed in some measure to the American Culture.
- 11. The following criteria was decided upon in selecting films for the development of good human relations in the community:
- 1. The films used must be viewed with profit and enjoyment by men

of any racial, religious or nationality group,

- 2. The films used should help stimulate revisions of some of the negative values that are generally held about people who are "different."
- 3. The films used should help broaden the concept of who is an American.
- 1. The films used should show the contribution of various racial, religious, and nationality groups.
- 5. The films used should break down stereotypes—commonly held toward minority groups of our culture.
- III. The following procedure has been suggested to the groups showing the films:
- 1. Prepare the group by building a background for the showing of the films
- 2. Arouse curiosity so that the group will be interested and enthusiastic about seeing the film.
- 3. Show the film.
- 4. Follow with a socialized discussion of the film under the direction of leadership designated in advance of the meeting.
- 5. Summarize the facts learned and the questions answered,

Below is a list of films that have been used successfully at inter-cultural programs actually cooperatively planned and held in our community.

PROGRAM TO BE EXTENDED

The plan is still in its infancy but the degree to which the different groups of the community have cooppérated has been most gratilying. We are now in the process of working on a long range basis. After one year of work with our community leaders: clergy, industrialists and educators, we are agreed that a feeling of "at homeness" among us is growing proof of the plan and its work.

We are in agreement that the work, while good, must be extended. Our present committee is currently at work on a long range plan to continuously search for and use newly produced, or about to be produced, audio-visual materials which can be useful in helping us attain an age old goal—a brotherhood among men. True—this is only happening in our community. but America and the world is no more than a number of "just our communities."

Films Available for Your Community Programs

Objective	Film	Descrip- tion	Distributor	
Contribution of minority groups.	Irts and Crafts of Mexico	Sound, 11 min.	Coronet Inst. Films Coron Bldg., Chicago I, III.	
	Negro Soldier	Sound, 10 min.	Library of Congress Washington 25, D. C.	
	New South	Sound, 17 min,	March of Time=369 Lexin ton Ave., New York 17, N.	
	Nanook of the North	Silent, 90 min,	Non-Theatrical Picture Corp.—165 W. 16th St., No York 19, N. Y.	
	Modern Chippewa Indian	Sound, 30 min.	Coronet Inst. Films Coron Bldg., Chicago 1, 11L	
Basic Character- istics common to all men.	What Men Live By	Silent, 50 min.	United World Films -69: Clark St., Chicago, 111.	
	Where Love Is God Is	Sound, 50 min.	United World Films—693 Clark St., Chicago, III.	
	Crown of Righteousness	Sound, 20 min,	United World Films—69 Clark St., Chicago, III.	
	Montevideo Family	Sound, 20 min.	Office of Inter-Amer. Affai —111 Madison Ave., Ne York 22, N. Y.	
religious and nationality barriers.	Americans All	Sound, 16 min.	March of Time—369 Lexin ton Ave., New York 17, N.	
	Expanding World Relationships	Sound, 16 min. Color	Library of Congress—Washington 25, D. C.	
	Boundary Lines	Sound, 11 min, Color	Brandon Films—1600 Broad way, New York, N. Y.	
	Man=One Family	Sound, 17 min.	Film Publishers—25 Broa St., New York 4, N. Y.	
	Let Freedom Ring	Sound, 15 min.	Ideal Pictures Corp.—28 1 8th St., Chicago	
	Greater Victory	Sound, 20 min,	Nat'l Conf. of Christiaus an Jews=381 4th Ave., New York 16, N. Y.	
	The World We Want to Live In	Sound, 10 min.	Nat'l Conf. of Christians an Jews-381 - Ith - Ave New York 16, N. Y.	
of Man	Brotherhood of Man	Sound, 10 min. Color	Brandon Films—1600 Broad way, New York City	
	One People	Sound, 10 min. Color	Anti-Defamation League of B'nai B'rith—212 5th Ave New York 10	

(CONTINUED ON THE FOLLOWING PAGE)

Films Available for Your Community Programs

Objective	Film	Descrip- tion	Distributor	
Labor Relations	Public Opinion	Sound, 10 min,	Encyclopaedia Britannica Films—Wilmette, Ill.	
	He Hired the Boss	Sound, 90 min,	Films, Inc61 E. Lake St., Chicago 1, Ill.	
	Machine, Master or Slave	Sound, 18 min.	New York Univ. Film Lib. -71 Washington Square. S., New York 12, N. Y.	
American Way of Life.	Democracy and Despotism	Sound, 19 min.	Encyclopaedia Britannica Films, Inc.—Wilmette, Ill.	
	Hometown, U.S.A.	Sound, 22 min,	Look Magazine—511 Filth Avc., New York	
	It's Your America	Sound, 35 min,	U. S. Treasury Dept., War Finance Div.—New York	
	Objective Security	Sound, 18 min.	U. S. Treasury Dept., War Finance Div.—New York	
	Election Day in U.S.S.R.	Sound, 20 min.	Brandon Films—1600 Broad- way, New York City	
	Slides (Set of Kodachrome) Getting Acquainted with Catholic Neighbors		Nat'l Conl. of Christians and Jews—381—1th—Ave—New York 16, N. Y.	
	Getting Acquain Jewish Neigl			

Citizen Packets for Peace

by Robert H. Schacht, University of Wisconsin

DURING PERIODS SUCH as "Brotherhood Week," but more important, throughout the year, schools, clubs, rural groups, church groups, labor groups, and individuals must become aware that they have a vested interest in events in the modern world and the resultant effects upon themselves!

With this conviction in mind, the University of Wisconsin makes available to interested groups and individuals, Citizen Seminar Packets. The packets include discussion guides prepared by authorities on the specific subjects, pamphlets secured from nation-wide agencies, and correlated film and literature lists. Panel members and discussion leaders thus have varied factual background materials at their fingertips for a thorough understanding of the subject in

which their group is interested, and may proceed with some assurance that an informed discussion will result following presentation of a pertinent film.

The film selected for discussion from a suggested list can provide a group with a common background or a jumping-off place. It has been too often overlooked that the discussion may, for want of necessary factual material and preparation, proceed on talse premises right from the start and result in incorrect conclusions and unwarranted action. The assumption, incorrectly made by many advocates of the film forum. is that after the showing of a documentary film, the interplay of the opinions of the vocal members of the group will, in the course of thirty or forty minutes, result in the

formation of an intelligent course of action. It makes no differences if the conclusion is to petition Congress to help the Chinese Nationalist Government or to ask the local school board to permit more evening dances each semester; without the facts and intelligent guidance, any results may be negligible. Film forums have within them, then, possibilities for constructive thinking and action, mere chit-chat, or even dangerous propaganda, Films plus spontane-OUSTALK ARE NOT INOUGH! That talk must be based on more information than the film alone provides and that an unprepared audience brings to the meeting.

When a program chairman is confronted with the task of organizing a film showing and discussion, the Bureau of Information and Program Services will provide a comprehensive survey of the chosen topic through its study kits which are available on loan or for purchase.* The titles now available are "Atomic Energy - Control or Destruction," and "The United Nations-What It Is and How It Works." In each study kit are live or six attractive and easily read pamphlets. On the topic of the United Nations the Bureau has obtained from such agencies as the Foreign Policy Association, the Department of State, and the United Nations Department of Public Information, pertinent facts in pamphlet form on the "Basic Facts About the United Nations," "An Appraisal of the United Nations," a "Foreign Policy Report on the San Francisco Conference," and "The Charter of the United Nations."

In conjunction with the reading material a discussion guide is available on the topic of the United Nations. This was prepared by the Department of Political Science of the University of Wisconsin Extension Division in cooperation with the Bureau of Information and Program Services. The guide has an introduction, notes on the readings for suggested use, additional reference suggestions, and a list of films available from the Bureau of Visual (CONTINTED ON PAGE THIRTY-SEVEN)

^{*} Copies of the Citizen Packets on "Atomic Energy-Control of Destruction," and "The United Nations-What It Is and How It Works," may be purchased for \$1.00 from Robert H. Schacht, Director, Burean of Information and Program Sectics, University of Wisconsin Extension Division, 1327 University Avenue, Madison b. Wisconsin.

$\mathbf{B} \cdot \mathbf{I} \cdot \mathbf{S}$

★ These familiar initials are listed in many film catalogs, but they stand for much more than a film distribution organization, for British Information Services offices in the United States can supply every sort of information about Great Britain.

The Reference Division maintains a very large library and its staff can find the answers to the most searching questions about Britain. The Press and Radio Division keeps newspapers and commentators up to date on British affairs. Of greatest interest to us is the Films and Publications Division whose excellent films, filmstrips and publications play a great part in our school and community life and from whose services we bring this selected list of films.

B.I.S. films are offered to American audiences with the conviction that a peaceful world depends on making full use of the channels of communication to promote understanding among the countries of the world. Britain has played a leading role in the development of informational films and she uses them to tell her story to us, just as we in America use similar factual films to tell our own story abroad.

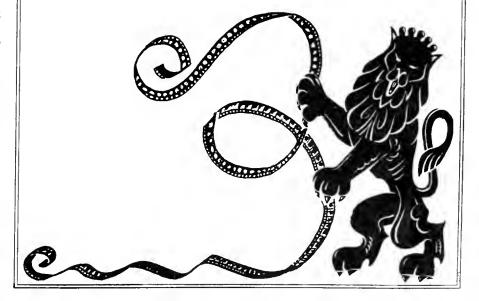
A fairly wide range of subject matter is included in these pages. By no means all, nor even all of the best of the British official films have been selected, but we believe that those listed indicate their wide range of interest and are equally useful to educational and community groups. These films show a Britain that is looking forward, a contemporary Britain striving to restore and improve conditions of living for her own people and, by her support of UN, working to bring about a better and safer future for everyone.

THE EDITORS OF SEE & HEAR PRESENT

A Selected List of FILLMS FROM BRITAIN

An illustrated review of 16mm sound motion pictures available to schools, churches, libraries and community groups together with a brief outline of suggested areas of greatest usefulness for each of the subjects included for listing in the pages of this review section.

 $\cdot 1949 \cdot$



CLASSIFIED SUBJECT MATTER INDEX

* Art and Literature		★ General Interest: cont'd
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Your Children's Sleep	7	The Falkland Islands
Your Children's Teeth	7	Here Is the Gold Coast
★ Colonial Development	•	Voices of Malaya
The Falkland Islands	4	★ Labor and Industry
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Voices of Malaya	6	China Clay
· ·	U	•
* Education		Colour
Children's Charter	3	Colour in Clay
Near Home	5	Down to the Sea
School in Cologne	5	Each for All
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★ Food and Agriculture		Furnival and Son
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Cornish Valley	4	Let's See
North East Corner	5	Night Mail
The World Is Rich	6	Steel
★ General Interest		Top Liner
Cambridge	7	* Scientific and Technical
Colour	3	China Clay
Colour in Clay	3	Colour
Designing Women	4	Colour in Clay
English Criminal Justice	4	Let's See
Five Towns	4	Steel
Furnival and Son	4	★ Social Planning
General Election	5	Children on Trial
Historic St. Paul's	8	Children's Charter
Instruments of the Orchestra	6	Five Towns
Julius Caesar	7	Moving Millions
Macbeth	7	Proud City
Moving Millions	5	Yank Comes Back

· HOW TO OBTAIN THESE FILMS ·

• The films described in the following pages are distributed in the U. S. by the British Information Services through consular offices and various commercial organizations in 48 states, the District of Columbia and Hawaii. They are all 16mm sound films.

Conditions which the borrower must



meet are simple and convenient: commercial film library charges average \$1.25 per reel, more or less, for black & white films; \$2.50 per reel on color films. The borrower pays transportation charges to and from the lending agency.

Most BIS films can also be purchased outright; for information consult your nearest film library source. (See listing on final page of this section).

If your group does not have a 16mm sound projector, this equipment can be rented with or without the services of a competent operator. Commercial groups, dealers, churches and schools are among the most active users of such equipment and may be contacted for information. See listings under Motion Picture Projection Service in your local telephone book for commercial services of this kind.

ON THE LATEST PICTURES

An Item of News Interest

• Six new BIS films, each 15 minutes in length, have been produced for U.S. distribution and are now available.

These are Midland Journey, Lowlands of Scotland, So This Is London, Way to the West, Welsh Magic, and Ulster Story.

· A FILM EVENT ·

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A Yank Comes Back 44 minutes

• Burgess Meredith returned to England after the war, at the invitation of the British Government, to write, direct and star in the film "A Yank Comes Back." As an ex-GI, he travels through England, making a preliminary survey for his documentary film. He doesn't miss much. He goes down a coal mine and discovers the tremendous increase in monthly tonnage figures; he learns that as fast as the target for steel production is reached, it is raised higher for the following year. He tries to discover the facts behind Britain's ac-



Burgess Meredith wrote, directed and starred in "A Yank Comes Back"

tive work in atomic research. Farmers talk crops and prices to him and the textile people tell him about the "manufactured for export" drive.

"Yank" joins the crowds that cheer the Royal Family as they drive out of Buckingham Palace. He visits Stratford-on-Avon, a Government Research Station, and a Bristol air field where he sees the Brabazon, a new giant plane, nearing completion. He sees the many social welfare programs undertaken on behalf of children and sympathizes with housewives whose ration problems never seem to end.

As a result of this amusing and frequently complicated journey, our "Yank" sees a great deal of England and of the English. He learns to his astonishment that, far from being broken by the war, Britain has risen from the shock and destruction with the firm intention of creating a better life for the people than ever before.

Areas of use: Current affairs, community forums and clubs (men's, women's groups, etc.). Junior, senior high school, college.

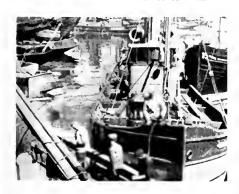
Caller Herrin'

19 minutes

• A pictorially beautiful film of the Scottish herring industry showing the hardy Scots fishermen at work on their trawlers. The preparation for the catch, the hunt and the work at sea, the marketing of the herring and the measures taken to control the market and safeguard both the workers and the investment are all portrayed. The scenic shots of the ships and the harbors are particularly impressive.

Areas of use: Social studies, home economics, general interest, elementary, junior and senior high school; adult groups.

Scots fishermen in "Caller Herrin"



Children's Charter 17 minutes

• A picturization of what is being done to fulfill the promise given to every English child by the Education Act of 1944. In spite of the tremendous physical and financial strains imposed by the war, the British people are establishing new schools to provide children with new opportunities in many fields — Technical Schools, Agricultural Schools, and Young People's Colleges to make possible continuing education for those up to 18 who have already started to work.

Areas of use: PTA groups, education classes, college and adult groups.

Children on Trial 62 minutes

• This feature-length documentary depicts dramatically tragic situations and the resultant problems which confront two young people. A surly, unmanagable 14 year old boy, who falls





These scenes show two of the situations depicted in the film "Children on Trial"

into petty thievery, and a 15 year old girl, who consorts with men, are taken from their slum environments and placed in schools of correction. Their gradual rehabilitation through sympathetic guidance is traced step by step until they are finally able to leave their respective institutions to take jobs and become good citizens. The film is done with good taste and sensitivity and the detail is obviously authentic.

Areas of use: All parents groups, youth group workers, churches, social studies, college and adult groups.



New opportunities for expression are granted in "Children's Charter"

Colour Technicolor: 15 minutes

• This film describes the nature of color and its marty uses. The study of a great chemical industry reveals the development of modern synthetic dyes, based on a discovery nearly one hundred years ago that color could be ob-

tained from coal tar. Today scientists are carrying on constant research and experiments to improve techniques and develop new dyes and pigments.

Areas of use: Physics, chemistry, art classes, industry. High school, college, adult groups.

Colour in Clay Technicolor: 11 minutes

• This is the story of modern pottery, a skillful combination of art and industry. The film shows clay being worked at the potter's wheel and the turner's lathe. After being baked in electrically-fired ovens, the pottery is ready to be decorated with various patterns, either by the transfer method or by freehand painting. Glazing completes the process and the pottery is ready for use.

Areas of use: Craft classes, art classes, general interest. High school, college, and adults, such as women's groups.

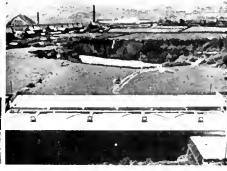
China Clay

Britain's second largest export of raw materials is china clay, and one-third of the total yield is sent to the United States where it is used in many industrial processes, including paper-making. All Britain's china clay is found in the southwest and the film shows how it is obtained from the Trevisco pit in Cornwall. Sand is an important by-product of the clay and is put to good use in the manufacture of new mass-produced houses.

Areas of use: Commercial geography, social studies, general interest. High school and adult groups.

(CONTINUED ON THE NEXT PAGE)







The scenes above are typical of the films "Colour in Clay" and "China Clay" described in the reviews above.

Cornish Valley

17 minutes

• Hidden behind the rocky coast of southwest England lie the sheltered valleys of Cornwall. Here the farms have been handed on from father to son for many generations. These families must be sufficient unto themselves, for hired help and modern implements are scarce. The daily round is broken by market day, an event of great social and business importance.

Areas of use: Social studies and geography, general interest. Elementary, junior and senior high school, adult groups.

Pastoral scene from "Cornish Valley"



Cumberland Story

46 minutes

• A very human portrayal of the reorganization of an unprofitable coal mine largely through the improvement of labor-management relations. The miners are suspicious of a newly-appointed mine manager's plans because of bad working conditions, prejudices, and unemployment. By his patient efforts, they gain confidence in the efficiency of the new regime. New seams are opened under the Irish Sea. All this results in much higher output.

Areas of use: Labor-management relations, industry, social studies. Senior high school, college, adult.

Coal miners at work in a scene from the BIS film "Cumberland Story"



Designing Women

24 minutes

• Basic principles of interior decoration and useful hints are given on tasteful and functional home furnishing. The film employs the fanciful technique of having two goddesses furnish a young couple's apartment—one in flamboyant, arty style; the other in practical, simple and attractive style. Four simple rules which the layman can apply for judging furniture, fab-

rics and household equipment are clearly pointed out and emphasized.

Areas of use: Home-making courses, women's clubs, general interest. Senior high school, college; adult groups.

Down to the Sea 23 minutes

• For centuries Britons have gone down to the sea and the tradition of British shipbuilding is rich and venerated. This eye-filling pictorial saga of ships and the men who build them is an important part of Britain's whole economic and social pattern. Thrilling scenes of ships in stormy seas set a background for the work of designers, engineers and craftsmen in actual ship construction. The film shows the launching of a fruit ship, a tanker, a refrigerated meat ship, and shows them finally at their destinations. Narration, which uses several voices, is particularly good.

Areas of use: Junior, senior high school, college social studies; general interest; adult groups.

Each for All

11 minutes

· This descriptive film of the British labor movement falls into two parts. The first provides an outline of the administrative organization and areas of responsibility from the local to the national levels. Action pictures of a number of labor leaders are shown. The second part emphasizes the various constructive programs in worker education, health protection, legal care and improvement of labor-management relations, which are being conducted by the British trade unions. The film ends on a high ideological level with an eloquent plea for equitable distribution of the world's goods.

Areas of use: Labor, industry, social studies, political science, economics, current affairs. Senior high, college; adult groups.

English Criminal Justice 22 minu

• For those who speculate on crime and punishment, this film explains criminal court procedure as it is found in England. It shows the various types of courts and something of their work. The cases range from a simple petty sessions case to a murder trial at the Old Bailey. The traditional principle



The majesty of the courts in a scene from "English Criminal Justice"

of Anglo-Saxon law, that a man is judged innocent until proven guilty, is forcefully brought out. Since American law is based upon the same principle this dignified and impressive film is of particular interest in this country. Cited for excellence at the Chicago "Films of the World" Festival.

Areas of use: Law classes, social studies, international understanding, general interest. Senior high school, college; adult groups.

The Falkland Islands 11 minutes
• This film describes the work being done by the British in Antarctica. The men who comprise the various survey and meteorological units serve for a minimum of two years. They beam weather reports to shipping lanes and by constant surveys gradually map out the frozen lands of the south.

Areas of use: Geography, current affairs. Senior high school; adult groups.

Five Towns 27 minutes

• Shows the whole process of making beautiful china from wet clay to the finished product and portrays the care and precision and the art work which go into good pottery making. The gradual introduction of technical improvements is also brought out, although much of the skill is still derived from father to son instruction. Through the



Street scene in the "Five Towns"

story of a young London girl who goes to the Five Towns to marry into a typical pottery family, we see glimpses of the social and home life in the Towns. Areas of use: Industry, craft groups, general interest. Junior and senior high school, college; adult groups.

Furnival and Son · A portrait of the city of Sheffield, its great steel industry, and the people who work in it. The modern dilemma of mass production versus small individually-owned factories is dramatized in the story of Furnival and Son, an oldfashioned high-quality cutlery firm which employs a staff of thirty to forty workers. The film tells the story of Furnival's struggle to compete with the larger factories without losing his reputation for first-class workmanship. Areas of use: Industry, current events classes, social studies. Junior and senior high school, college; adult groups.







Urban transportation in London is shown in these scenes from "Moving Millions"

General Election 20 minutes
• In these days when man's freedom is

meeting challenges all over the world, this film of Britain's last general election is particularly useful. The film begins with the formal proposal of candidates and ends with the drama and excitement of polling day. The oratory of candidates is a prelude to the vital mechanics of voting. The importance of an election in a democratic society is its underlying theme.

Areas of use: Community forums, clubs and adult education classes; junior and senior high school; college.

Here is the Gold Coast 35 minutes
• A film documentation of social and economic progress in West Africa. Both the modern progressive cities like Accra and the still primitive hinterland are portrayed. The progress made by the mobile medical units, by the development of scientific farming, and in hygiene education is good. There is a long way to go, but the need has been recognized and Africans have the will and ability to reach their goal.

Areas of use: Social studies, general interest, intergroup understanding.
Junior and senior high school, college; adult groups.

Let's See Technicolor: 17 minutes

• The lens is an accessory to the human eye, and the science of making lenses has produced the optical industry. This film shows the painstaking skill needed to melt, mold, and polish lenses so accurately that they come within one millionth of an inch of specifications.

Areas of use: Industry, technical training, physics classes, general interest. Senior high, college, adult.



li

Scene from "Furnival and Son"

Moving Millions 17 minutes

• This is the picture story of how Mr. and Mrs. Londoner get to work and back every day—and of their transport systems, covering 2,000 square miles, whose 11,000 vehicles carry over four billion passengers each year. In addition to details of all transport operations (and you see a lot of London, too) Americans will note the order and cleanliness of London's subways and the efficient methods used to avoid overcrowded travel conditions.

Areas of use: High school and college social studies; general interest, particularly urban adult groups, civic forums, etc.

Near Home 25 minutes

• This is a film about good teaching. To illustrate several principles that are basic to good teaching, a class and teacher study the community in which they live. In the study of the community, the pupils and the teacher can be observed in a learning process that takes advantage of an inherent interest in things nearby.

Areas of use: Teacher training, PTA groups. College and adult groups.

orth East Corner 11 minu

• One of the "Pattern of Britain" series dealing with Aberdeenshire and the surrounding countryside. Beautifully photographed, the film shows the life led by the fishermen, their working conditions, and the hard times suffered by the industry in the past. Other sequences show the modern farms of the north, reclamation of land, and scenes of Aberdeen and its townsfolk.

Areas of use: Geography, other social studies, general interest. Elementary, junior, senior high school; adult groups.

River Tyne 11 minutes

• A description of the river from its source near the Scottish border, past Newcastle, to the sea. Now the center of many modern industries, the river has a rich historical background, which includes the Wall built across Britain by the Romans and the medieval fortresses built as defenses against the Scots.

Areas of use: Geography, history, general interest. Elementary, junior and senior high school; adult groups.

School in Cologne 15

15 minutes

• German children are going back to school. Despite overcrowding and lack of equipment and teachers, the schools in the British Occupation Zone are open and doing as good a job as possible. Conditions depicted here are typical of both British and U. S. Zones in Germany. In this film a young German child tells what is being done to help under such apparent difficulties.

Areas of use: Current affairs, education classes; Social studies in senior high school and college; adult groups.

Snowdonia Technicolor: 17 minutes

• Shows scenes of the broad lakes and the low-lying valley farms in beautiful Snowdonia in northwest Wales. Against the background of the beautiful scenery we see the famous castles of great historic interest standing within their old fortifications. The Lyrian Singers present vocal accompaniments.

Areas of use: Geography, travel, general interest. Elementary, junior and senior high school; adult groups.

Steel Technicolor: 34 minutes

• This film describes the steel industry in Britain and the processes used from the time when the iron ore is dug out of the ground until the finished product leaves the plant. The processing of small precision instruments as well as that of huge keels for ocean-going vessels is shown.

Areas of use: Industry, trade schools, general interest. Junior and senior high school; adult groups.

(CONTINUED ON THE NEXT PAGE)



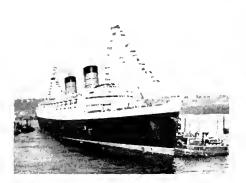
Scene from "Here is the Gold Coast"

Three "A's" 20 minutes

• Age, Ability and Aptitude are carefully considered by England's new modern Schools to insure that each student receives the education most suited to his needs. Classroom studies are co-ordinated with practical experience, so that the children learn to apply their knowledge to the demands of everyday life.

Areas of use: Teacher training, PTA groups, general interest. College and adult groups.

Top Liner 22 minutes
• This is the story of the largest ocean liner, the Queen Elizabeth, which was



The Queen Elizabeth in "Top Liner"

launched during the war and served the Allies well. Her staff and crew are so efficiently organized that the 83,000 ton ship can carry 2,314 passengers across the Atlantic in maximum comfort and can be prepared for the return voyage in two days. The film depicts the Elizabeth's luxurious accommodations and her efficient power plant.

Areas of use: Geography, social studies, travel, general interest. Elementary, junior and senior high school; adult groups.

We of the West Riding 22 minutes
• Another of the "Pattern of Britain" series, this film shows the people of Yorkshire at work and at play. These solid industrial workers take a personal pride in the production of their factories and in the beauty of the hills and the moors outside their towns.

Areas of use: International understanding, social studies, travel. Junior and senior high school; adult groups.

The World is Rich 43 minutes

• The basic facts of the world food shortage today. The food shortage is still acute and the war is only partly to blame for there never has been enough food to feed all the peoples of the world properly. The film dramatizes the United Nations proposals and the plans which are recommended by the Food and Agriculture Organization.

Areas of use: Economic geography, current affairs, social studies. Senior high school and adult groups.

Voices of Malaya 35 minutes

• An account of life in Malaya today.

Medical and rehabilitation work is being done in this country still suffer-



A social worker in the field—seen in the current BIS film "Voices of Malaya"

ing the effects of war, famine and political upheaval. The four peoples—Malay, Chinese, Indian and European—working side by side, are endeavoring to bring peace and prosperity to Malaya. Areas of use: Social studies, intergroup relations. Senior high school, college, adult groups.

Young Housewife 10 minutes
• The training of teen-age girls in the domestic sciences is the theme of this

short film. It shows how pupils at a Scottish school learn to plan the house-wife's day, and to carry out the various homely tasks in a way which will avoid the later struggles with the trial-and-error method.

Areas of use: Home economics and domestic science groups; women's clubs; junior and senior high school; college.

Facts about the food shortage are told in "The World is Rich" (Col. 1)



ART AND MUSIC FILMS

Steps of the Ballet 23 minutes • This film is magnificent from the standpoint of production technique, music, sound recording, script and choreography. The basic classical positions and movements of the ballet-the disciplined exercises necessary to achieve perfection - are shown. During rehearsal, the work of the choreographer, the composer and the designer are explained. Then an original new ballet is presented for the first time in this film. Music is played by the London Symphony Orchestra; Robert Helpmann, famous choreographer and dancer, is the narrator of this outstanding contribution to the arts and film.

Areas of use: Art and music appreciation groups; high school and college level; professional and community dance groups; recreation centers. Women's clubs, junior leagues, music societies.

Traditional English Folk Songs

The Lincolnshire Poacher 4 minutes
Widdicombe Fair 5 minutes

• These two animated films relate the stories of the traditional English folk songs in amusing and entertaining fashion. Musical scores by Hubert Clifford; lyrics sung by Dale Evans and quartet.

Instruments of the Orchestra 20 mins.
• A demonstration of the functions of the specific instruments of the orchestra and the roles played by each different group. Sir Malcolm Sargent, who is the commentator on this brilliant film, conducts the London Symphony in Britten's Variations and Fugue on a theme by Purcell.

Areas of use: Music appreciation, general interest. Upper elementary, junior and senior high school, college, adult groups.





These scenes are typical of the graceful beauty in the new BIS film "Steps of the Ballet" (see above).

Julius Caesar

19 minutes

· Distinguished filming of the famous Forum Scene in Act III, Scene II.

Macbeth

16 minutes

· Re-creation of the murder scene, Act II, Scene II, and the Sleep-walking scene, Act V, Scene 1.

Areas of use: Literature classes, drama groups, general interest. Junior and senior high, adult groups.

Myra Hess

10 minutes

· Dame Myra Hess, the famous concert pianist playing Beethoven's Appassionata Sonata.

Areas of use: Music appreciation, general interest. Junior and senior high school, college, adult.



Two scenes from the BIS dramatic film "Macbeth"

20 minutes



CHILD BEHAVIOR FILMS

This group of six useful films has been designed to help parents to better understand their children and meet their needs. The use of sound psychological principles plus a common sense approach to children's health and emotional problems enable these films to make their points effectively.

Your Children and You

31 minutes

• Concerns the care of young children from the first months to the age of four or five. It realistically portrays the struggles of average imperfect parents and average imperfect children. While it is in some ways a counsel of perfection, the suggestions are practical.

Your Children's Ears 31 minutes

• The physiology of the ear is explained in detail by animated diagrams and the film points out that children who appear dull and unresponsive often are suffering from hearing difficulties, which can easily be cleared up if given proper medical attention.

be sought in cases of organic defects or diseases, the application of logical common sense in daily life will keep the eye healthy. Your Children's Meals 14 minutes

· Amusing animated diagrams depict

the physiology and care of the eye.

This film shows that rest, recreation,

and good food are necessary to healthy

eyesight. While medical advice must

Your Children's Eyes

• A lively and imaginative attempt to make parents understand the rhyme and reason of good eating habits. An effort is made to get parents to see mealtime from the child's point of view as well as their own. Constructive suggestions are made through a series of incidents which point up difficulties that occur during the child's daily eating schedule

Your Children's Sleep 23 minutes · Opens with a general discussion of the common causes of sleeplessness in adults: worry, over-fatigue, unfortunate incidents during the day. Then, focusing upon the child, the film analyzes his difficulties in going from active play to sleep, and explains the role which dreams play in the child's developing mind. Many good suggestions for helping children to relax and accept sleep are given.

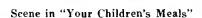
Your Children's Teeth 14 minutes · Explains the structure of first and second teeth and outlines the necessity for a well balanced diet and the proper method of brushing the teeth. Points out the fact that decay should be attended to at once since in its advance stages it may poison the whole system. Areas of use: Parent education, physiology, child psychology. College, social sciences, and adult groups.

Scene in "Your Children's Sleep"





Scene in "Your Children's Ears"







Scene in "Your Children's Eyes"

CULTURAL BRITAIN

Cambridge

21 minutes

• The pattern of student life in one of the world's oldest universities. From laboratories and lecture halls to its picturesque setting on the river Cam. the film ably portrays higher education in Britain, revealing that it differs in some respects from American higher education, yet its goals remain the same. Areas of use: social studies, education classes-senior high school, college. Postgraduate clubs, forums and community groups.

Gardens of England Color: 10 minutes • The beauty of England's home gardens, whether on estates or in the modest surroundings of a cottage, are in the tradition of this land. The loveliness of this film's color scenes is proof of the skill and patience with which the many different types of English gardens shown were created. Of especial interest to garden clubs, horticulture, and landscape groups.

Areas of use: Garden clubs, adult groups (urban and rural) PTA's; college horticulture and landscape classes.
(CONTINUED ON THE NEXT PAGE)

Historic St. Paul's

14 minutes

• This film portrait of famed St. Paul's Cathedral recreates the past in its opening sequences on the rebuilding by Sir Christopher Wren after the Great Fire of London. Then it turns to the historic days of the blitz, when the great dome rode above a defiant city. Here are the shrines of a nation's heroes—Nelson, Wellington, Roberts, Kitchener, Jellicoe, and Beatty. Here, too, is history in vivid review.

Areas of use: senior high school and college; art and architecture groups; church, community, clubs, etc.

Shrine of a Nation-Westminster Abbey

14 minutes

• The history of Westminster Abbey is the history of England. Here Parliament once met; here for centuries the Kings and Queens of England have been crowned; and here are buried illustrious Englishmen of all times—sovereigns, statesmen, poets, scientists, musicians. Westminster Abbey is a lovely example of early English architecture. The film includes scenes of the coronation of King George VI.

Areas of use: social studies, art and architecture classes; church and adult community groups, clubs, etc.

About BIS Filmstrips

 Many interesting and useful filmstrips on Contemporary Britain and her Colonies are available through the British Information Services. It is suggested that you write BIS offices at 30 Rockefeller Plaza, New York 20, for a complete list.

The Royal Wedding Color: 30 minutes • For the first time in history, the color camera records the grandeur and solemnity of a royal wedding. The marriage of Princess Elizabeth and the Duke of Edinburgh takes place in the majestic setting of Westminster Abbey. Events in the lives of the bridal couple are depicted in charming glimpses from the past. The color camera fully records the processions and celebrations of the wedding day.

Areas of use: community and church groups, clubs, societies, junior leagues, etc.

A PLAN FOR CITY LIVING

The Proud City · Taking advantage of the destruction wrought by the blitz, Britain's leading architects and city planners laid plans after the war to make the huge, straggling metropolis of London a more perfect and practical place for better urban living. All over the world, as planners and builders face similar problems in these modern times, The Proud City will lend helpful inspiration.

Areas of use: social studies, architecture classes; senior high school, college. Community forums, architecture's clubs, civic meetings, church

and club groups.

HISTORIC "DOCUMENTARY"

Night Mail • This dramatic factual film tells the story of the journey of the "Postal Special," London to Scotland, a fast express carrying no passengers but manned entirely by Post Office workers. Since its production by the General Post Office Film Unit in 1936, it has become a classic in the field of film reporting. The film shows the full scope of railway mail activities enroute.

Areas of use: junior, senior high school, college. Cinema clubs, church, com-

munity groups.

Films from Britain May Be Obtained on Application to

BRITISH INFORMATION SERVICES, 30 ROCKEFELLER PLAZA, NEW YORK 20

or from these conveniently located B.I.S. and British Consulate offices:

BOSTON

British Consulate General 10 Post Office Square Boston 9, Massachusetts

CHICAGO

British Information Services 39 South La Salle Street Chicago 3, Illinois

DETROIT

British Consulate General 1574 First National Bank Building Detroit 26, Michigan

HOUSTON

British Consulate General 513 Cotton Exchange Building Houston 2, Texas

LOS ANGELES

British Consulate General 448 South Hill Street Los Angeles 13, California

SAN FRANCISCO

British Information Services 310 Sansome Street San Francisco 5, California

SEATTLE

British Consulate 1815 Exchange Building Seattle 4, Washington

WASHINGTON 7, D. C.

British Information Services 1910 K Street N.W. Washington 7, D. C.

-and from numerous educational and commercial film libraries

A-V EDUCATION IN THE NEWS

★ ALL ACROSS THE COUNTRY, television made news this past month as thousands of pupils saw the inauguration of President Harry Truman on television. The lamed day-and-night video-cast was seen in classrooms and auditoriums as well as on home sets to which teachers brought their classroom groups. Here's one report from the field:

2,000 Asbury Park Pupils See Inaugural On Television

♦ Classroom television last month moved from the realm of the theoretical to at least the experimental as approximately 2,000 school students in Asbury Park, N. J., sat in a school auditorium and witnessed—via a 63-square foot television screen—the Inauguration of the President of the United States that was taking place at that very moment in the nation's capital, nearly 200 miles away.

The experiment was arranged by Iradio, a New Jersey manufacturer of large screen video receivers, in cooperation with Asbury Park school officials. Dr. Harry S. Hill, superintendent of schools, stated he could foresee a definite application for this type of television in modern educational methods.

Tradio executives believe that as more and more video receivers are acquired by schools, broadcasters will be programming more daytime hours of educational material aimed specifically at student audiences.

The Asbury Park showing was viewed on a Model 12 Tradiovision receiver, equipped with a 7×9 foot screen. The manufacturer has already announced production of smaller 3×1 foot screens for individual classroom use.

Beloit Announces New Plan

♦ In a recently published "Audio Visual Instructional Materials Catalog," Superintendent V. F. Dawald of the Beloit, Wisconsin Public Schools presents an announcement of a utilization plan and basic film and filmstrip library. Elementary school films are housed centrally at the Burdge School and other elementary schools of the community are expected to respond systematically to the Department of Audio-Visual Instruction for films which they require.

YAF Announces Map Picture

♦ Replacement footage and new prints of What Is A Map, a one-reel subject produced and initially released in 1917 by Teaching Films. Inc. are now available from Young America Films Inc., 18 East 11st St., New York, and its dealers throughout the country.

Princeton's New York Center

♦ Princeton Film Center, Princeton, N. J., has announced the opening of a new film reference and distribution library in New York City, which will provide teachers in the area with special assistance in program planning and film selection, as well as with loan and rental prints from the home office's full collection.

Sophie Hohne, distribution director for PFC, stated that the New York branch depository will contain free-loan prints of some fifteen titles, and rental prints of nearly a thousand educational subjects. Film borrowers will also be invited to use the collection of film periodicals and publications which will be kept current in the New York office.



VIDEO LEAPNING 2 000 pupils in this Asbur, Park N U school witnessed the inaudural on this area screen television show. Article is the country above.



A scene from the Mr.Con. The Finance in Learning to Understand Children Series.

Classroom Films Score Hit With NYC Theater Press and Public

♦ The story of Ada Adams, the emotionally ill-adjusted child of McGraw-Hill's 16mm Learning to Understand Ghildren series was leatured on an all-psychoanalytic film program held recently at the Elysce Theatre in New York, under the sponsorship of Oxford Films Inc. This symposium of films on mental health—the first of its kind to be presented to the general public —elicited such interest from press and public that a repeat showing was scheduled at another New York theatre, the Fifth Avenue Playhouse.

On this program, the story of Ada's maladjustment is recounted under the title *The Feeling of Inferiority*. In dramatic episodes it tells of the efforts of an understanding English teacher to find a way out for Ada who is emotionally and socially unprepared for successful living at school or at home. The final sequences show a changed girl, one oriented toward a well-adjusted adolescence. The program included tilms from the National Film Board of Canada and from Realist Film Unit, London, England.

Leachers, asy directors, and educational film producers should derive encouragement, and ideas for future action, from the results of this program. Its ready acceptance by the general public points up once again the fact that a well-made 16mm teaching film is not necessarily confined to the classroom screen, but is capable of doing its educational job in a variety of circumstances.

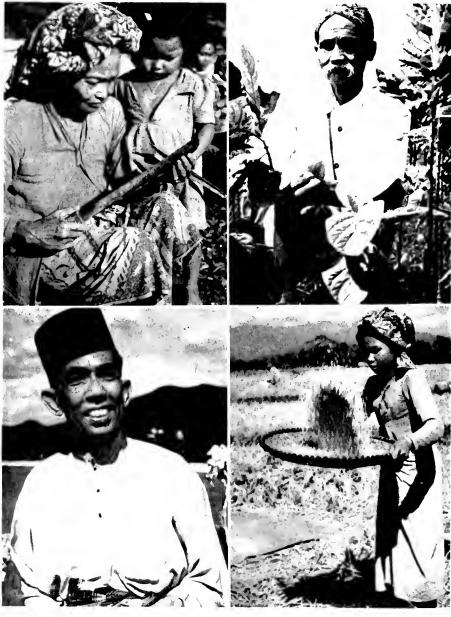
Farm Film Guide Coming

♦ Write Farm Film Guide, 812 N. Dearborn, Chicago 10 for particulars.

Understanding the World and its People

by E. H. MacArthur

Educational Sales Manager, United World Films



At the students see: the quiet mother testing the edge of her cutting knife (upper left) . . . The elderly gentleman tenderly planting the chinchona trees in the picture to the upper right) . . . The friendly contented, young Java-

nese man and his winning smile (lower left) . . . And the young girl carefully winnowing the rice in the field (lower right) . . . they soon realize that wheresoever man lives, he is capable of quiet dignity and satisfaction based on self respect.

(United World Films)

T THE CLOSE OF WORLD WAR II the realization was brought home to us, that it we were ever to have real peace in this world of ours man must, in understanding his fellowman, not only understand his problems but he must also realize that whether this new neighbor of his was a native of the tropical rain forests, whether he farmed the poor lands which adjoin the fjords of Norway or whether he spent his life on the broad pampas of Argentina, he was a human beingsimilar to all of his fellows, interested in the attainment of the same basic life goals: food, clothing, shelter, regardless of where he made his home. His attainment of these goals, however, was always altered by where he fived and the technologies he pos-

Foday man in all of his many languages must no longer mouth the cliché, "The world is getting smaller every day." On the contrary, man now finds it necessary to his very existence, to know so much about so many places that his world is growing larger—and larger!

One time, years ago, his town, his state, or his country and the peoples it contained were the limits of his knowledge and interests. Today, strange new names are creeping into his vocabulary. Bikini, Bizonia, Negev, Pukow and Managua dot the columns of his daily newspapers. These places are no longer just names to be found in the pages of geography books. In fast flying airplanes any of these places can be reached within relatively few hours. The peoples of these places are no longer strange creatures about whom one might read with passing interest in a magazine article. The success or failure of their economy has an immediate and direct influence on his own daily life. Suddenly they are as important to him as are the people who live in the next house. But-in order to understand the problems facing his new neighbors man must first come to understand his new neighbors themselves. In order to understand these people in full he must first know the lands in which they live and the everyday difficulties which they must overcome in order to wrest a living from their lands. How can man obtain these understandings? Geography texts are inadequate! It is im-



one child said after viewing these scenes from "The Earth and its Peoples series; "the boy who told the Story of Malava lived there and knew what he was talking about."

possible for him to actually visit all of these other lands! How then is he to come by this information which is now so vital to his existence?

Man has created the sound motion picture-the most dynamic teaching instrument ever known. Since its beginning, the motion picture has been considered mainly as a medium for entertainment. Unless a him, even the so-called educational films, had a rapid pace, unless it contained most of the glamorizing elements, it was not considered fit for the average audience. Early teaching films were either loaded with devices that were purely entertainment, or they were dreadfully dull. Too many geography films were no more than travelogues-putorial junkets which imparted little or none of the true, understandings of the countries or peoples which they attempted to portray.

For many years educators had been telling the producers of motion pictures exactly what was needed in the field of educational films, They wanted pictures which had all of the high quality technical fmish which had been accorded to the entertainment films plus a close coordination with the specific needs of the curriculum. Such lilms cost huge sums of money to produce and up to 1946 the educational market had not indicated that the investment of such sums of dollars might ever be recouped. Early in 1946 one of the major film companies. Universal-International, allocated several millions of dollars to the production of a series of teaching films which would:

1. Meet the demands that the teaching profession had made.

2. Teach the inherent dignity of

man regardless of his station in life.

Through their 16mm subsidiary company, United World Films, Inc., Louis de Rochemont* Associates were commissioned by Universal-International to produce a series of 36 curriculum integrated films in Human Geography.

Taking as a point of departure a series of research reports which had been prepared for the Motion-Picture Committee of the American Council for Education by Dr. George Atwood, groups of research workers under the technical guidance of Dr. Clyde Kohn of Northwestern University, produced 36 "shooting outlines" from which the cameramen in the field did their work for the films in this series which is now called The Earth and Its Peoples.**

were analyzed concept by concept leading courses of study in the counmedian course of study.

The horizontal integration of this

In the preparation of these outfines, which reached final form only alter undergoing three revisions, the latest editions of geography texts and grade by grade. Several of the try were treated in a similar fashion and the recommendations of the new Yearbook published by the National Council for the Social Studies were also tabulated and taken into the final accounting which resulted in a

series has been established on a land-

type basis. A case in point: in the hlm Farmer-Fishermen (Norway), the picture might have been made in several areas in the world where in each case similar geographic factors are found. The film was made in Norway because in that area the concept of the poor soil in close juxtaposition to the relatively rich sea. making possible a dual economy, was more readily seen. Similarly, in the film Horsemen of the Pampas (A)gentina), broad lertile lands lacilitating large-scale grazing operations might have been photographed in several areas. It was done in Argentina because there the concept was more apparent.

The tremendous task which faced the editors of these films can best be realized when we consider that in addition to telling a story in terms of kinds of lands, the effect of each kind of land upon the people who lived within it must be demonstrated. Similarities of peoples and differences must be revealed.

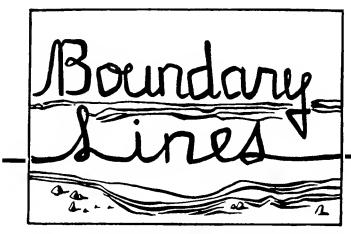
Again—the prime philosophical goal of the Earth and Its Peoples series was the fostering of the understanding that man where he lived. whatever his race, was basically the same the world over. It is almost impossible to teach this understanding by words alone. The concrete evidence of complete visualization is one real way in which this realization can be firmly implanted in man's mind.

It is of extreme significance that not once in the entire list of 36 films in the Earth and Its Peoples series is a specific reference made to the

(CONTINUED ON PAGE FORTY-IWO)

* Louis de Rochemont's-March of Lime. The House On 92nd Street, Boomerang. and Fighting Lady.

* Earth and Its Peoples Series, B&W, 20 min. ea., \$100 ea.; includes the titles: Malaya -Nomads of the Jungle; Norway-Farmer Fisherman: Java-Tropical Mountain Land; Guatemala-Cross Section of Central America; South Africa-Riches of the Veldt; and Argentina-Horsemen of the Pampas.



One Year Later

by Charles F. Parsons

a group of teachers of Placer County, investigating the effectiveness of certain sound films in overcoming racial discrimination and prejudice against minority groups, experimented with the use of the film Boundary Lines* at several grade levels.

Beginning among themselves, a group of 50 teachers noted the film and recorded their own reactions, becoming so enthusiastic about its possibilities that they were willing to take it into the high schools and elementary schools in that area. At that time the use of the film was thought to be valuable in terms of the information it presented in showing the futility of setting up boundary lines, based on ignorance, misunderstanding and mistrust. While the teacher group felt that the film was valuable primarily at higher levels, a smaller number of elementary teachers immediately asked to have the use of the film, since they were curious about what would happen in fifth to eighthgrade classes, as they contemplated the content of the film and discussed it. Usual utilization patterns -discussion before the film, presentation of the film, and follow-up discussion were used.

Now, one year later we come to the fascinating answer to the questions "What happens to the retention of film-learned information?" "What happens to the attitudes the children gain as a result of looking at films?" "What happens to the retention which can be attributed to the vivid, graphic, visualization of information which is close to the interests and concern of young people?"

Now, one year later, then, the teachers who had used *Boundary Lines* with fifth, sixth, and seventh-graders asked the children to write what the film said as they remembered it. The teachers did not permit the children to discuss the film or in any way encourage their recall of it. Here are some typical responses, which demonstrate rather conclusively the phenomenon of vivid retention of film-learned information.

- ♦ "The picture Boundary Lines started out with two boys fighting over marbles. It went on showing different boundary lines not lines between countries but between people, races, and religions. It said that boundaries are only what you make them. It showed gangs fighting street fights and other horrid scenes. It showed the Ku Klux Klan hanging Negroes and leaving them in misery by destroying their homes.
- ♦ "It showed a bullet going through the centuries starting way back in ancient years and up to today to the atom bomb. I think that this is a yery good picture and it shows what we are lor ourselves, not what we think we are.
- "The music in the picture was good also. The music went with the picture in the right places." -Gretchen Brandleise, Eighth Grade
- ◆ "Little fights can begin in a game of marbles. The lights kept getting bigger and bigger the show showed how lights began. It showed us why we should never light. It was a very interesting picture."—Swella II heeter, Sixth Grade.
- ◆ "This film was very different than any Eve seep. It told that a line is

a thought, Any line, straight, curved or crooked, it is still a thought. This picture also told about how people react to different boundary lines. A line can be a lence, separating two yards. It can be separating states or countries, or it can be a line around a marble you're trying to win. A line can mean many things."—Audrey Henny, Seventh Grade

- ♦ "It was about weapons—every time a weapon crossed a century line it became more deadly. It started out as an arrow and ended up as a bomb. Then first boys started lighting, then each boy's gang had a line they drew—if the other gang crossed it they would attack them."—Charles P., Sixth Grade.
- ♦ "Some boys were playing marbles and had an argument. They had fights in alleys. The movie showed the progress from crude spears to armor and swords and to the guns and planes and atom bombs. It showed some people backed against a wall and shot down by machine guns. It showed cities bombed. It think it was a good show because it taught me about 'boundary lines'."

 —Masa Hashiguchi, Sixth Grade.
- ◆ "Some lines divide states, countries, and people. There should be no lines dividing anything or anyone such as race, creed, religion. You should not hate anyone who is of another creed or race of people. If you fight over an apple it might lead to killing. People form gangs and fight wars. The picture was very good." Colleen Webber, Seventh Grade
- "Many people form lines between themselves and others; these are called boundary lines. Boundary lines between races of people, such (CONTINUED ON PAGE THIRTY-SIX)

Boundary Lines, John Sound, color 41 mm 881 International Film Foundation, Joon Broad way New York, N. Y

World Understanding for Little Folks

by Minnie Rapkin

How can they understand that children in other lands thrill to the same experiences, thrive on security, peace and triendship? Is it through the medium of common interests? I believe so!

ALL CHIEDREN LOVE STORIES

Last year my third-grade children chose as their unit of work "Children of Other Lands." Therefore the radio series *Tales From the Four Winds*,* which brought to the children stories from other lands, very naturally became an integral part of our unit.

Our objectives for both the unit of work and the radio program were similar. While our main objective was to foster a leeling of international relationship by showing that people in other lands weep and laugh about the same things, there were other goals realized through this utilization of techniques. The children became acquainted with the best-known folk and lairy tales; they read stories with corresponding themes; and they became interested in reading other tales from foreign lands. As a result of all this reading there was an appreciable increase in vocabulary. This became apparent in their written work, much of which took the form of letters of gratitude to the directors of the radio workshop and to the high school students who did the radio acting.

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Each lesson was divided into three periods:

- 1. The pre-listening period, when the name, the author, the source and the vocabulary of the story were discussed.
- 2. The actual listening period, when the children were permitted to

express their natural emotional reactions without repression.

3. And the post-listening period, when the children expressed them selves in varied individual or group activities, such as giving brief accounts of the story; dramatizing the story; writing original stories, poems, letters, radio scripts; using the graphic arts and crafts as media of creative expression.

As a culmination of the unit, the best stories, poems, letters and illustrative material were selected by the children under the teacher's guidance, and assembled into a master scrapbook. A cover, a title page, a loving dedication to the principal, Miss Ebeling and a table of contents were added to complete the book.

Each child made an actual contribution to the book. Children belped each other. Those whose stories or pictures were not selected for the book, were invited to transcribe the stories and help with the pasting and assembling of the book.

On several occasions, when children were absent from school because of illness, they came back prepared to write their stories because they had listened to the program at home over their own radios.

The use of the classroom radio

proved a most satisfying experience to me as a teacher. I had concrete evidence of having realized my objectives a discovery and develop ment of individual aptitudes, the improvement in pupil interrelation ships. Because of these tangible our comes of radio techniques, I was impelled to follow a similar planthis year with my new second-year class. Naturally the standards of expectanes in expression had to be modified in terms of the children's abilities. These second grade children are just beginning to read with fluency. Written expression is new to them, and they are just becoming acquainted with correct form in composition. After listening to the radio programs, some of the brighter children have been able to write very short paragraphs telling the name of the story, the country from which it comes, and the names of some of the characters, often adding one important event that occurs in the story. Some children less gifted in verbal expression have turned to illustration, and still others to the dramatization of the stories affording all of us pleasure.

Experience is conclusive evidence that the use of the radio in the school room is a springboard from which the class can launch into interesting enterprises. As such, this audio-aid is indispensable to a progressive teacher. Indeed the children, their parents and I look forward eagerly to many more interesting hours of radio listening and anticipate the exciting activities which we shall plan as a result of these audient experiences.

These Third-Graders are engaged in follow-up activities based on the radio serie. Tales of the Four Winds.



*Tales From the Four Hands, dramatized radio plays and others like them are now available in the book "The straw Ox and Other Tales." by Fan Kissen, Supx., Radio Programs to Elementry School, Board of Education, City of New York, Houghton, Million Co., New York, 160 pages. "The Straw Ox" is the list of a series of three books in which the folk lone and legends from around the world are dramatized in radio script form,

FEBRUARY • 1949

"War Came to America"

CREATES A ZEAL FOR DEMOCRACY

SOCIAL STUDIES TEACHERS MUST teach attitudes and facts, use pupil planning, loster democratic discussion, and test adequately. To be truly up-to-date, those teachers must rate the teaching of attitudes lar above the rest. Without well-designed visual aids this task is next to impossible. When a film such as War Came to America* will teach some of these desirable attitudes, it had better be used.

War Came to America is an edited portion of a somewhat bellicose war training film. It is lair to say, however, that most of the fundamental attitudes it contains come very close to teaching what John W. Studebaker calls a "Zeal for Democracy."

War Comes to America, the last of the Why We Fight series, was released just at the close of World War II. It tells the story of how the United States was founded and its

* War Came to Imerica (50 min) classroom version, ic titled and re-edited from the 65 min original War Comes to America, and now made available through the cooperation of the Dept. of the Virms, by American Film Services, 1010 Vermont Ave., N.W., Washington 5, D. C. Deletion were mostly battle footage making the revised version an Instorical documentary film in 16mm B&W, sound. Prints available on the lease basis from the above source, or by rental from regional film distributors.

development as a great freedomloving nation. Part I, 20 minutes screen time, shows the outstanding historical events in the national growth of the United States, as well as contemporary American life in the 1930's. Part I ends with Hitler's invasion of Poland.

Part II tells the story from September, 1939, until December 7, 1911. One hears the world famous broadcasts of U. S. events, England declaring war on Germany, the French surrender to Hitler at Compiegne Forest, and the Dunkirk evacuation of the British.

The ninth graders in my classes had been studying the elections prior to their use of this picture. During that study they had repeatedly come across terms such as "free enterprise," "American system," "true democracy" and other phrases used with careless abandon by candidates. This had repeatedly led to spirited class argument as to what should correct attitudes be toward democracy.

Students first discussed general ideas of democracy and were given a brief outline of the film. Since

by John Hamburg

National Council for the Social Studies
Audio-Visual Committee

Left: One of the three panel groups into which the class was divided after "War Came to America" was shown. Each group became proficient in discussing a basic issue of democracy, inspired by their participation in the film session.



Highlights from the President's speeches help students relive pre-Pearl Harbor events.



Actual words spoken by Special "Peace" Envoy Kurusu are included in series of pre-War events.

both reels could not be shown in one period, one reel was shown on each of two days, and the remaining time on each day was spent in "framing" controversial questions suggested by the film. Then each student chose one topic or question and prepared himself for a panel discussion.

The topics chosen by three sections of the class are indicative of the interests developed in the film:

- I. What are the weakest and strongest qualities of the American people?
- 2. Does education help in promoting peace?
- 3. Should we arm against Russia as an enemy of democracy?

- 1. Is the desire to make money the cause of most wars?
- 5. Should a democracy draft men in a time of peace?
- 6. Do we have equality in order to have democracy?
- 7. Is the average American too "dumb" to figure out complicated government problems?
- 8. Should we isolate ourselves from the rest of the world to preserve our democracy?
- 9. Has America really a democracy?
- 10. Should the United States try to remain neutral in any future wars?
- 11. Do Americans show much desire to keep their democracy?

On the third day five students were chosen as leaders on five different topics. They formed a panel. Each gave his opinion and then all had the opportunity to defend their respective points of view against the remainder of the class who were, of course, prepared on the same subjects.

Students were warned that, since the film was historical in nature, there were some important facts contained in it. A test covering the film given on the fourth day of the unit was, therefore, primarily factual.

The two parts of the film, Il'ar Came to America, live up to their original purpose as one of the Il'hy We Fight series. The steps in diplomacy and the various phases of Japanese and German invasion of neighbor countries are portrayed to the accompaniment of war noises. Part I does an excellent job of portraying

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the average American with his faults, virtues and his overwhelming desire for freedom. There is even some evidence of an obligation to see to it that other countries enjoy these same freedoms.

Reel II may be criticized by some as being jingoistic, but it seems to this reviewer that its value as a refresher (and in some cases a lirst understanding) of why we went to war, sufficiently overcomes this defect.

Students were quick to find parallels between the present Russian situation and the events which led up to World War 11,

The chief criticism of the film may come through the fact that it is long. Both parts cannot be shown in an average class period and still follow the showing with very necessary discussion. Even dividing it into two days, one has difficulty in showing part two and following with any appreciable discussion in a 55-minute period.

One thing is definite. This film is not to be shown to all the students in an assembly. It is best used as a part of a definite study sequence by a small group. Careful effort must be made to point up the idea of democracy as a thing to cherish and preserve.

Administrators are human. They'll spend plenty for rental and insist that "it's so good all the kids should see it." For once, at least, they should desist when this film is used—used as a part of classroom work in American history or problems of democracy courses.



For the children of today, appreciation of the issues which led up to World War II is difficult indeed . . . hence the great need for visual evidence on the classroom screen.

Making Friends . . .

(CONTINUED FROM EAGL THERTEEN) them friendly tips about what the teachers expect. One day f helped a new girl in the lunch room by telling her how to line up and what to do with her tray and where to pay her money. All of us should help new pupils leel less strange."

Another -"There are many reasons why some people have a hard time getting acquainted with others, but one of the biggest reasons is shyness. One of the most common situations where shyness is a handicap, occurs when meeting strange people, I had this experience myself three years ago. A friend of mine, Dick Reed. asked me to come to his house and meet his parents. I was shy and never liked the idea of meeting strange people. When I arrived, Dick metme at the door and introduced me to his parents. We then went into the living room and sat down. Then the trouble started. I was too shy to even talk. Dick could see I was in trouble. and he saved the day by wisely asking me if I had done any fishing lately. He knew that we all liked lishing. Soon we were all so busy talking about lishing that I forgot all about being shy. I think that if everyone would be as considerate as Dick. timid people would overcome their shyness when meeting strangers."

Our use of the film *Shy Guy* was a gratifying experience: It stimulated discussion on a problem common to adolescents. It showed timid boys and girls ways of making friends in different situations; and, most important, it brought forth better than usual thinking and sharing of experiences which produced the best oral and written compositions of the semester.



SEEING and READING in the Children's Library

by Margaret M. Clark

Head, Lewis Carroll Room, Cleveland (Ohio) Public Library

◆HE STUDENTS in a Cleveland. public school are especially excited today! It's Library Day and the entire second-grade class is to visit the nearest branch library to see a film called Irish Children[†] and hear a story-hour book review. The book is The Cottage At Bantry Bay? by H. Van Stockum and the children are auxious to see, as well as hear, just how trish children real-Is live, how they look, and what they do. The library becomes today's "movie theater" and after the children are assembled and seated, the book review begins. Children are always intensely interested in children of foreign lands and the story book tells them a fascinating tale about two Irish children. As the review unfolds the story, anticipation to see the film grows, and it isn't hard to see the children are impatient to see many of the things described, for the subject of the book is not difficult to correlate and compare with the film chosen for the showing. Their interest aroused, the voningsters listen to book suggestions for further reading on the subject of Ireland and Irish children. But now the film!

It is significant to note that, although a lilm provides visual fact to the children, in relating just what frish children are like, the books they will read have other aspects to portray of lile in Ireland, as well, For instance, in the film the children are on their best behavior, whereas in the book they are shown in the gamut of all their emotions and reactions -mischievous as well as wellmannered. Another point brought out in comparison of the book and film is that the book covers a period of an entire year, whereas the film takes the viewer through only one day in the life of the frish children.

However, the fact that the Irish children in the farm story run about barefoot, is brought out more vividly to the young audience when they see the youngsters in the film trudging along without the benefit of shoes.

An AASL Feature

♦ Margaret Clark's presentation of *Irish Children* was one of the featured events at the recent Chicago gathering of the American Association of School Librarians.

This article recaptures in part the charm of her personal presence and the excellent use she has made of the film in reading appreciation.

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The visual portrayal makes dress, habits, activities and surroundings more realistic and understandable. The film presented the actual day-to-day existence of these foreign children and pointed up the similarities to American farm children in the way they did their chores, the reactions they had to their environment, and their place in the intimate family circle.

After both the delightful experiences of hearing the story and seeing its locale and characters experiencing much of what the story book relates, in a motion-picture film, the children have reached that plateau of learning where they are really interested in learning more. In no time the books on Ireland, which are attractively displayed, have all been checked out by the eager, young readers. Perhaps the youngsters had never thought much about Irish children or where they live, but the (CONTINUED ON PAGE FORTY-TWO)

1. Irish Children, 10 mm., BXW. Lucyclopaedia Bruannia Lilius, Inc., Wilmette, Illinois, 2. The Cottings of Bantry Bay, by H. Van Stock um, Macmillan Co., 82,500 Aiking Press, 82,25

Among those present at the ALA-AASL midwinter meeetings in Chicago last month (1 to r) Julien Bryan, Miss Bertha Landers, O. H. Coelln, Jr. Miss Margaret Rufsvold, and Mr. Robert Schacht.

School librarians and visual personalities present also included Margaret Clark, author of the above article (second from left) and Mr. Joseph Dickman, midwestern film sales executive of EB Films, Inc.



35MM FILMSTRIPS

Primary and Elementary

- Alice & Jerry Pre-Primer Series (* strips) . titles B&W, 1 title Color or B&W. Pur-hase. Society for Visual Education, 100 East Ohio St., Chicago 11, Ill.
- Produced in cooperation with Row Peterson & Co. to correlate with the publishing company's New Alice & Jerry Pre-Primers in use in many U. S. schools (SEE & HEAR, Dec. '48). Each strip complete with text book correlated captions and teacher's manual; additional titles to be announced later. Titles now available:
- 1. Open the Door 2. Skip Along
- 3 Under the Sky (available in Color or B&W)
- Work & Play With Janet Series (6 strips)
 B&W. Purchase. Jam Handy Organization,
 2821 E. Grand Blvd., Detroit, Mich.
- New series of discussional filmstrips, produced by Curriculum Films and distributed exclusively by the Jam Handy Organization. The set includes six modern stories for primary and lower elementary grade students. Each strip provides the teacher with visual and vocabulary material for a study unit covering a specific aspect of home and community life, and each serves as supplementary reading material for language arts work. Titles:
- 1. Janet's Birthday Cart
- 2. Janet's Ducks & Geese
- 3. Janet Helps Mother
- 4 Fun On a Picnic
- 5. Janet Visits a Dairy Farm
- 6. Making Gingerbread Boys

Jr. and Sr. High School

America Helps Europe Series (3 strips) B&W. Purchase. Society for Visual Education Inc., 100 East Ohio St., Chicago 11, Ill.

- A current events and social studies series produced in cooperation with the American Friends Service Committee. Summarizes present needs in Europe and shows frow voluntary aid from America has brought a measure of help to many groups abroad who might otherwise have been overlooked in broad over-all relief projects. Titles:
- 1. Story of Clothing in Europe
- 2. Story of Hunger in Europe
- 3. European Youth Asks a Chance

The Bookkeeping Cycle (Part I) Color. Purchase. Society for Visual Education Inc., 100 East Ohio St., Chicago 11, 111.

• First release in a series of filmstrips based on South-Western Publishing Co.'s textbook "20th Century Bookkeeping & Accounting", and produced cooperatively by South-Western and SVE. Part I covers recording and posting of the opening entry to the ledger. Two more strips in color are being prepared to cover the rest of the bookkeeping cycle.

The British Empire Series (14 titles) B&W.
Purchase. Society for Visual Education Inc.,
100 East Ohio St., Chicago 11, Ill.

• A new series prepared expressly for use in American schools from pictures provided by British Information Services. In addition to showing notable features and places of the United Kingdom and some of its Dominions and Colonies, the series also covers the habits, customs and problems of the people.

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FILMS • SEIDES • RECORDINGS AND OTHER AUDIO-VISUAL AIDS



Frame from "We Told the World"

History of Shelter, B&W. Purchase, Society for Visual Education Inc., 100 East Ohio St. Chicago 11, Ill.

• An addition to the World Past & Present Series, produced by SVE in cooperation with the University Museum. Illustrates the importance of climate, culture, and environment as major influences determining the types of shelter men have built for themselves in various parts of the world and at different times in history.

We Told the Warld: The Story of Our Declaration of Independence (3 strips) Color. Purchase. H. A. Klein, 1213 N. Lea Brea, Hollywood 38, Calif.

• These three strips, used independently or us a series, visualize the meaning, content, and implications of our Declaration of Independence in both historical and present-day contexts. Black-and-white text-insets beneath the animated frames drawn in color, carry either the actual words from the document itself or faithfully translates them into simpler words. Series is designed for use in U. S. History and Civics classes, from 4th gradethrough senior high school in adult citizenship classes; or in high school English courses as auxiliary material.

A Scene from "Spanish Children"



MOTION PICTURES

Primary and Elementary

Addition is Easy (1) in .

B&W. Renta r Furnass (rinet):
structional Films, Coronet Bidgs, Chierr

While a naidering whether in the iteration and a basefull bat, to a the film eath. Ishes the hase concepts in limits, do a addition and nelps provide a solid timitation for future study of mathematics in the higher graces. Collaborator, F. L. When professor of mathematics, George Peabody College for Teachers.

Let's Look at Animals (10 min) Sound, B&W Purchase, Young America Films, 18 East 41st St., New York 17, N. Y.

• Done entirely in animation and intends to serve as an integral part of a work unit on animals for grade 1 or 2. Shows how our four-footed friends are adapted for living.

Light & Shadaw (10 min) Sound. B&W. Purchase. Young America Films, 18 East 41st St., New York 17, N. Y.

• A science production for lower elementary grades, discussing the transmission and reflection of light rays. Includes clear definitions of such terms as transparent, translucent, opaque, and luminous.

Spanish Children (10 min) Sound. B&W. Rental or Purchase. Encyclopaedia Britannica Films, Wilmette, Itl.

• Portrays the daily life and activities of young Spanish children who live in the rural areas of Southern Spain. Stresses the similarities rather than the differences between these Spanish children and American boys and girls of the same age. Collaborator H. S. Kemp, professor of geography, Harvard University.

Subtraction Is Easy (10 min) Sound. Color or B&W. Rental or Purchase. Coronet In structional Films, Coronet Bldg., Chicago 1.

• In this companion film to Addition Is Easy (see above) Billy faces another problem-this time whether he will have enough money to buy a baseball after he has pur thased his bat and box of paints. Estailishes basic concepts of subtraction including borrowing and place value. Both films teach the relative value of the coins in our manetary system. Collaborator: F. L. Wret professor of mathematics, George Peabody College for Teachers.

We Visit the Seashore (10 min) Sound B&V Purchase. Young America Films 18 East 41st St., New York 17, N. Y.

 Tells a story built around a typical days a trems of two primary grade condict, who in a month to the seashor. Aim or stimulating around written roung cition and at provious young aboren with a tremone execution as

(CONTINUED IN THE MEXT PAGE

NEW MATERIALS

CONTINUED FROM THE PRECEDING PAGE)

Jr. and Sr. High School

Arts and Crafts

Art of Leather Carving, (20 min) Sound. Color or B&W. Furthase. Portafilms, 418 N. Glendale Ave., Grennale 6, Calit.

• Joey Smith, famous Western leather artist, demonstrates the complete process of making a woman's purse from leather. Slow motion and close-up photography are used to clarify all important steps including the initial design, preparing the leather, carvina, finishing, and the final sewing.

Democracy In Action

Discussion in Democracy (10 min) Sound. Color or B&W. Rental or Purchase. Coronet Instructional Films, Coronet Bldg., Chingao I. Ill.

• Develops a three-fold program for the leader and participants in any democratic discussion, the elements of which are 1) preparation, 2) planning, and 3) personalities. Distinguishes between the results of this kind of well-organized discussion and those of mere argument. Collaborator: W. G. Brink, professor of education, Northwestern University.

The Supreme Court (10 mm) Sound, B&W.
Rental or Purchase. Coronet Instructional
Frims, Coronet Bidg., Chirago 1, III

• Shows the relationship of the U. S. Supreme Court, the guardian of our Constitutional rights, to the "plain" citizen, and teaches the Court's function, powers, and urisdiction. Illustrates these principles in tractice by following the progress of a typical case from its inception, through the laylest court in our Federal addictal system. Italiabetrator Marshall Dimock, professor of ditical science, Northwestern University.

History

Story of Christopher Columbus (17 min) Jound. B&W. Rental or Purchase, Encyclopedia Britannia Films, 1150 Wilmette Ave., Wilmette, Ill.

• Presents important episodes in the life of Mistopher Columbus, as boy and man, and at the interests of intermediate and unior high school students. After brief enes of his childhood, covers his many for disappointments in winning support for as plan to prove the "round world" theory, his eventual sures in the Court of Spain. Its hist voyage out the triumphant landing it Jam Salvador.

Music Appreciation

Vienna Philharmonic Series (4 films; approx.

0 mm each) Sound B&W. Purchase.
Ableard Educational Films, 1440 Broad way, New York 18, N.Y.

• These films constitute the first four recases in a series which will eventually in side 1 to 14 titles. All feature the famous feature Philharmonic Orchestra and were timed on location at the Salzburg Festival int Radio Vienna. Each title is devoted to a part of only one composition; conduct mediate Krips, Bochm. and Schmidt



From EBF's "Iberian Peninsula"

Genter, Titles thus far.

- 1. Tales from the Vienna Woods-Strauss
- 2. 5th Symphony—Beethoven
- Eine Kleine Nachtmusik—Mozart
- 4. Orpheus In Hades—Offenbach

Science

Kentucky Dam (20 min) Sound. Color. Loan Tennessee Valley Authority, Film Services, Knoxville, Tennessee.

• Second in a series of documentary films sponsored by the TVA as a record of its major construction projects for the control of the Tennessee River system. This subject describes the building of the longest dam East of the Rockies. Dramatic and educational from the standpoint of engineering convept and human achievement in the face of almost insurmountable natural obstacles.

Transfer of Heat (10 min) Sound, B&W. Purchase, Young America Films, 18 E. 41st St., New York 17, N. Y.

• Establishes the concepts of conduction, onvection, and radiation, illustrating them with practical examples well within the experiences of intermediate and junior high school students.

Transmission of Rotary Motion (10 mm)
Sound. B&W. Purchase. Young America
Films, 18 East 41st St., New York 17, N. Y.

 A science film for high school students explaining how power is transmitted from one point to another by means of shafts, years, helts and chains. Introduces the concept and meaning of gear ratio.

Social Studies

Australia (10 mm) Sound, B&W, Rental or Purchase, Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

 A survey of the land and people of the ontinent down under', explaining how himak and rainfall affect the population and their way of life. Contains detailed descriptions of the rural, urban, and "bush land areas of Australia. Collaborator: E. ded Brunner, Teachers College, Columbia University.

Iberian Peninsula (10 mm) Sound, B&W. Rental or Purchase. Encyclopaedia Bri tannica Frims, 1150 Wilmette Ave., Wil mette, Ill.

• Animated drawings and live action photography are used to give a brief but comprehensive view of the resources, industries, topography, and economic and social conditions of present-day Spain and Partugal. Collaborator: H. S. Kemp, professor of geography, Harvard University.

This Is Their Story (30 min) Sound. B&W. For distribution details write to: United

Nations Information Center, 535 Fifth Ave., New York 17, N. Y.

• An international relations social-studies subject, sponsored by the World Student Service Fund and UNESCO for distribution to school and community forum audiences. Dramatizes the reconstruction of student life in Europe and Asia.

Special Interest

Chess Fundamentals (15 min) Sound. B&W. Rental or Purchase. Young America Films, 18 East 41st St., New York 17, N. Y.

• Designed primarily for use in extra-curnicular activity clubs sponsored by schools and local community recreation centers, this unusual production provides an introduction to the ancient game of chess. Explains the name and function of each chess piece, introduces the principles of the game, and stresses the enjoyments to be derived from it.

Boundary Lines . . .

(CONTINUED FROM PAGE THIRTY) as the white people of the south and the Negroes. The Negroes in the south are very much disliked by most of the people. The Kn Klux Klan is a group of people who do not want the Negroes to have a voice in the government, own their own farms or anything else. They try to scare the Negroes away from the polls and keep them from voting.

"I remember boundary lines between countries. Some countries who are neighbors try to take the others' country, and that soon develops into a war. This causes the destructive weapons of war. The weapons started with spears, then arrows, swords, bullets, dynamite, bombs and the most destructive of all—the atomic bomb. We are civilized people now and we should keep the atomic bomb out of warfare or it may destroy much."—Georgia Hales.

♦ All of us have listened to endless discussions of what happens to the learning experiences we build for children. Thorndyke has told us much about the curve of lorgetting. Thinking teachers continually accept the challenge of forgetting and are on the alert for ways of overcoming it. Simple little experimental evidences like this one will do much toward helping us to select those teaching materials and those methods of instruction which will present young people with graphic imagery to be retained long after first presentations and until the time when it becomes continuingly useful for them in the problems they meet but which we can't always anticipateamong them the racial problem. •

School-Film Council Activities

★ As the Firm corner movement spreads across the country, an increasing number of school officials and audio-visual department heads are finding their local Councils an ideal means of contact between the school and the community at large.

From California to the Carolinas, from Oregon to the Midwest, come reports of this growing cooperation, some of which are presented here to show their variety, and perhaps to serve as patterns for similar activity in other areas:

Colton, Oregon Reports-

♦ Couton, Oregon: The Clackamas County Parent-Leachers Council has established a special committee to work with the Colton (Otc.) Film Council in increasing the use of educational films among all organizations in that area. The new committec has set up the following goals: 1) to cooperate with all community groups to overcome difficulties of selecting, obtaining, and using film materials; 2) to promote interest in establishing a county film library in conjunction with the Clackamas County Library: 3) to sponsor a smvev of all 16mm films used in the community by PTA groups, schools, churches, Granges, etc.: 1) to send monthly film preview reports to all PTA program chairmen for use by their units; and 5) to send supplementary printed materials and bulletins to all PTA program chairmen;

Colonial Williamsburg IN 2x2 KODACHROMES

Quality recognized as excellent. Scenes where Democracy in government began among famous men. Most impressive historic center in America. Many features with teaching values for better Americans today. Provide for unhurried study and discussion.

For details and preview write:

Historical Kodachromes
BOX 711, DELAYAN, WISC.

and 6) to spousor demonstrations of the use of films as aids to learning.

Greenville, South Caralina

♦ GREENMETT, SOUTH CAROLINA: The Greenville Film Council, first to be organized in South Carolina, last month sponsored a community-wide film forum for teachers and community leaders. The Council has also assumed responsibility for the care and handling of a 16mm projector puchased by the Greenville County Board of Education which is cooperating with the Film Council's work.

Chicago Initiates Premieres

♦ Cincago, It lanois: Beginning last month, the Chicago Film Council initiated a series of five premieres to give Council members and educators the opportunity to preview, each month, a selection of outstanding new classroom and informational films as they are released. Seven titles were presented on the list programwhich was held January 28th, Subsequent premieres will be held towards the end of each month during the remainder of the school year, and each program will be presented twice during the evening-once at 6:15 and again at 8:15. Film Council members are admitted free of charge; non-members pay a 75c admission lee.

Gary, Indiana, Holds Meetings

♦ GARY, INDIANA: Last fall the Gary Film Council opened a series of film meetings on community problems with a demonstration forum built around the McGraw Hill Text-Film production Human Reproduction, Invitations were sent to a selected number of organizations and agencies in the community-PTAs, teachers, social hygiene groups, adult education leaders, the county medical association. A leading local doctor presided at the meeting and after the film showing led a discussion of the various ways in which it might be used. C. K. Miller, director of a-v education in the Gary public schools, and chairman of the Council, described the program as one of the

most stimulating ever put on by the local group, and one which "demonstrated conclusively the usefulness of films as a basis for group discussion of this difficult problem."

San Diego Holds Film Farums

♦ SAN DIEGO, CALIFORNIA AL a recent film forum sponsored by the San Diego Film Council, parents, educators, and doctors were invited to preview another excellent film on reproduction, Human Growth, produced for the University of Oregon's Medical School by Eddic Albert Productions Inc. The discussion which followed was led by a panel group which included the dean of a local college, a junior high school teacher, and a representative of the PTA

Citizen Packets for Peace:

(CONTINUED FROM PAGE (IGHTFUN) Instruction at a modest rental charge. Such films as Now the Pence? People's Charter? and Common Concern² are suggested for use in a film forum on the United Nations.

The discussion leader will find in this guide 38 pointed questions to help him orient his thinking. Uter his group has viewed a film he may interject one of the questions now and then to assist in directing the trend he thinks the discussion should take.

These elements in a Citizen Seminar kit, plus a pamphlet on "Suggestions For Group Discussion Leaders," make it possible, then, to select topics in which a group is interested, plan a strong and attractive program with correlated films and reading material, and carry it through to a definite conclusion and worthwhile course of action.

The Bineau of Information and Program Services and the Bineau of Visual Instruction have prepared or are in the process of preparing, with the expert aid of specialists within the University and other agencies, 24 other program topics including "The Marshall Plan," "American-Soviet Rivalry—where Will It Lead?" "The Struggle For China," "The 1949 Legislature—Problems and Policies," and "Wiscorsin's Lax Dollar."

^{1.} Now the Pence, 22 manutes, Brandon Pilms, 1600 Brindway, New York 19, N, Y, 2, People's Charter, 16 minutes, (1. N. Dept. of Public Information); Lilms of the Nations, 55 W 45th 8t; New York 19, N, Y, 3, Common Concern, 20 minutes, National Edm. Board of Canada, 84.1. Randolph Street, Chicago 1, Illinois.

Seasonal Intere	st Titles	MP*	FS*	Description S	ource
JANUARY					
Winter	Birds in Winter—(color)	X	×	Woodpeckers, sparrows, others	CIF
Days	Eskimo Boys—(color)	×	X	How Eskimo children live	Still
Duys	Eskimo Children	X	X	Life of Eskimo children	EBF
	Eskimos of Alaska—(color)		X	Year-round life of Eskimos in detail	Cur
	French Canadian Children	X	X	How winter affects life in this region	EBF
	Play in the Snow	X		Children have fun in the snow	EBF
	Winter on the Farm	X		How winter affects farm activities	EBF
FEBRUARY					
Lincoln's	Lincoln's Birthday—(color)		×	Why Lincoln's birthday is celebrated	TF
Birthday	(20.01)			The constant of the constants	
	5: (5:)/ 1 :: 1 5			\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	
St. Valen-	Story of St. Valentine's Day		X	Why St. Valentine's Day is celebrated	TF
tine's Day					
Washington's	Mount Vernon—(color)		X	Actual scenes in Washington's time	Cre
Birthday					
MARCH					
St. Patrick's	Irish Children	X		How children live in Ireland	EBF
Day					
	Section On The Females	V		How and a offer to feet and the term	EDE
Spring	Spring On The Farm—(color) Robin Redbreast	×		How spring affects farm activities Robins hatch and raise their young	EBF EBF
	Robin Redbreast—(color)	^	X	Make believe story; cat and robin	Still
	Birds of the Dooryard	X		Robins, sparrows, wrens	CIF
	Janet Visits A Dairy Farm—(colo		X	Little girl learns about milk production	Cur
	Judy Learns About Milk	X		Judy visits her Uncle's dairy farm	YA
ADDII					
APRIL				•	
Easter	Adventure of Bunny Rabbit	X		Real life portrayal of "Peter	
	D. L. Dalibit and The Tee Reliev	1 11	~	Rabbit" story An old American folk tale	EBF
	Br'er Rabbit and The Tar Baby— Peter Rabbit's Easter—(color)	-(color)	X	Peter Rabbit's adventure in a pet shop	,Cur SVE
	Peter Rabbit—(color)		X	Peter's adventure in Mr. MacGregor's	3,2
	(55.5.)			garden	Cur
			X	Peter's adventure in Mr. MacGregor's	
	5 " 15 "			garden	Still
	Puff and Buff	\A/:	X	Rabbits' Easter adventure	Am
	The Rabbit Who Wanted Red (color)	wings	^	Baby Rabbit wishes for wings;	Сиг
	The Silly Rabbit—(color)		X	regrets it Aesop fable	Mod
April	The Little Cloud		X	How clouds bring water to thirsty field	s SVE
Showers					
Arbor Day	Arbor Day—(color)		X	Story of Johnny Appleseed	TF
	Trees—(color)		X	Various trees; type, size, beauty	Still
ΜΔΥ					
	Butterflies—(color)		X	Shows several well known types	Still
May Day	Flowers—(color)		X	Pictures many favorite flowers	Stil
	How Plant's Live		X	Life cycle of various plants	Still
	How Plants Live		X	Children learn how plants live and grow	Pop
	Seeds—(color)		X	Various kinds of seeds pictured	Stil
Mother's	Janet Helps Mother—(color)		X	Little girl is big help to her mother	Cui
Day	Mother Cares for the Family		X	Importance of mother's place in home	Long
Memorial	Our Flag-(color)			The story of our flag	SN
Day	Holiday		X	The family plans and enjoys a holiday	1
Duy				picnic	Long
Outdoor Play	After School Hours		X	Bobby and Ellen suggest good outdoor	
Outdoor Fluy				activities	Por
	Fun on the Playground	X		Cooperation in playground games	EBF
*MP M + n Friture	Play Safe			Importance of safety on the playground	Sarra
*FS Filmstig	Playground Safety—(color)	X		Implants basic safety rules of the	CIII.
				playground	CII

Into the New Year...

WITH PRIMARY GRADE FILMS

by Glen McCracken Grade Principal, New Castle, Penn.

TE ARE ENTERING into the new year in our schools. Teachers are planning their programs for the latter half of the 1918-19 school term. Current standards demand that the teacher must provide opportunity for all of her pupils to share in the learning experience. She must make her teaching meaningful and the learning functional, integrate the various information presented, plan ways for enriching and extending the textual material, and avoid excessive verbalism. This can be done by using well selected audio-visual materials -films and filmstrips.

These materials should be selected, not only for their accessibility, but for their authenticity, quality, grade level, and for their contribution to the content area of the curriculum. There is now available a wide range of good sound films and filmstrips that were made under the supervision of educators for use in the primary grades. They are found principally in the areas of reading and language arts, social studies, and the sciences. It is not too early to be checking teaching plans for next semester against film listings so that

titles may be chosen for the enrichment of each teaching unit. Purchasing lilms or filmstrips now or reserving them at school central libraries or rental sources will insure their availability when they are needed.

To indicate the variety of subjects now complemented by films for the primary grades, the following sound film and filmstrip titles are suggested for use with the various seasonal and holiday interests as they occur month by month from January through May. While the text in three or four of these filmstrips is intermediate in grade level, the material is expertly presented and the teacher can easily re-state the explanations and descriptions.

As the teacher looks over the films and filmstrips she will notice that at the primary grade level filmstrips occur in greater numbers. In securing filmstrips it is desirable to consult the administrator or supervisor about the possibility of buying these filmstrips for permanent ownership by the school or school system. Low original purchase costs which vary between \$2.00 to \$4.00 make it highly desirable that filmstrips be purchased.

Sources of Materials on Chart at Left

Washington 5, D. C. (Cre) Creative Arts Studio 1223 Connecticut Ave., N. W. Washington 6, D. C. Coronet Instructional Films Coronet Building Chicago I, Illinois (Cur) Curriculum Films c/o Jam Handy Organization 2821 E. Grand Blvd. Detroit II, Michigan Encyclopaedia Britannica Films 1150 Wilmette Ave. Wilmette, III. (Long) Long Filmslide Service 944 Regal Road Berkeley, California (Mod) Modern Teaching Aids

1010 Vermont Ave., N. W.

(Am) American Film Service

- (Pop) Popular Science Pub. Co. 353 Fourth Ave. New York 16, N. Y.
- (Sarra) Sarra, Inc. 16 E. Ontario St. Chicago II, III.
- (SM) Simmel-Meservey 321 S. Beverly Dr. Beverly Hills, Calif.
- (Still) Stillfilm Inc., 8443 Melrose Ave., Hollywood, Calif.
- (SVE) Society for Visual Educ. 100 E. Ohio St. Chicago 11, III.
- (TF) Teaching Films, Inc. 20 W. 20th St. New York, N. Y.
- YA) Young America Films, 18 East 4st St., New York 17, N. Y.



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CIRCUS ANIMALS	1 – 3
FREIGHTER IN PORT	3 - 7
FREIGHTER AT SEA	3 – 7
MISSISSIPPI RIVER (Upper River)	4 - 9
MISSISSIPPI RIVER (Lower River)	4 - 9
STATE LEGISLATURE	7 - 12
WATER SUPPLY	7 – 12
in Natural Color or Bla	ck & White

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Write for complete information

Vocational Guidance Films, Inc.

International Distributors

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NEWS OF AUDIO-VISUAL EQUIPMENT

Penn State-Navy Announce "Classroom Communicator"

★ Another new electrical device designed for individual student use in the classroom during film showings is the recently announced "Classroom Communicator" developed at Pennsylvania State College. In essence a mechanical examiner or tester, the new device was produced under the sponsorship of the Special Devices Center, Office of Naval Research. It is primarily a research instrument to be used in conjunction with instructional lilms, but will also be used in conventional classroom situations as an adjunct to usual teaching methods.

The "Classroom Communicator" was developed by F. T. John and J. B. Cannon, Instructional Film Research Program engineers, in accordance with educational and psychological specifications drawn up by live members of the Program's Research Staff. It provides each student in the classroom with a private "response station." Within the station are five keys, much like those of a piano, and the student indicates his answers to questions asked in the classroom by selecting and pressing a key. Electrical connections between individual response stations and a control panel at the front of the classroom enable the instructor to follow the performance of individual students or of the entire group of students; to obtain total scores, percentage scores, and weighted scores; and to control the time during which students may select their answers to a question. At the front of the classroom also is a display panel which, after a question has been answered by every student, indicates the correct answer to the question.

One of the most interesting uses of the Classroom Communicator is expected to be in connection with sound motion picture research tests—tests in which items are presented by motion pictures rather than by words. Used with some success during the recent war, such tests have been limited in the past by the necessity for "paper and pencil" responses. The development of the Communicator removes this limit,

Dual Turntable Introduced by Movie-Mite Corporation

♦ Movie-Mite Corporation, Kansas Gity, is marketing a new light weight dual turntable which schools will find useful for adding sound effects, background music, and recorded commentary to their silent motion picture, filmstrip, and slide programs in the classroom.

The new device features an unusual design which permits use of two turntables at the outer corners of the unit when in playing position. The turntables can be removed and stored in the base when the unit is carried from room to toom, and storage space is also provided between the turntables for several 10-inch records.

The entire unit, packaged, weighs 16 lbs, and measures $151/2'' \times 73/4'' \times 111/2''$. The strong plywood carrying case is covered in brown alligator leatherette, matching Movie-Mite's "Encee" and "Audio-Slide" projectors, though the unit can be used with projection equipment of other manufacture. Individual turntable controls are provided for switching and fading from one record to another, and sound from either turntable plays through any amplifier.

The new unit will be handled through retail visual dealers at a list price of \$59.50. For further information write Movie-Mite Corporation, 1105 East 15th St., Kansas City 6, Mo.

NEW A-V LITERATURE

♦ Teachers, school officials, and educational film users on the East Coast can obtain Columbia University's first film library catalog by writing to Columbia University Educational Films, 201 Alumni House, Columbia University, New York 27, N. Y.

The initial catalog lists films in four categories—Teacher Education, Health Education, International Understanding, and Mechanical Drawing—available from the University on a rental basis. University officials state that they plan considerable enlargement of the rental film library, (CONTINUED ON PAGE FORTY-TWO)

A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

EASTERN STATES

DISTRICT OF COLUMBIA .

Enner Photo Co., 933 Penn Ave. .W., Washington 4, Free Catlog. 1 Handy Organization, Inc.,

ransportation Bldg., Washing-

• MASSACHUSETTS •

Siley-Winthrops, Inc., 90 Washigton St., Quincy 69 and 20 nawmut St., Boston 16.

NEW HAMPSHIRE .

AH. Rice and Company, 78 W. entral St., Mancheste :.

NEW JERSEY

Secraft Co., South Orange, N. J.

· NEW YORK ·

Aciation Films, (Y.M.C.A. Moon Picture Bureau) 35 West 15th .. New York 19.

Iritational Cinema Service, Inc., i60 Broadway, New York 19.

J. Handy Organization, Inc., 1775 oadway, New York, N. Y.

Mull's, 68 West 48th St., New nk 18, N.Y.

Vial Sciences, 599SH Suffern.

PENNSYLVANIA

Hry M. Reed, P. O. Box No. 447. incaster.

Ja Handy Organization, Inc., 917 berty Ave., Pittsburgh 22.

Kal Sound Film Library, 410 hird Ave., Pittsburgh 19.

Q1 Williams Films, 311 Market reet, Pittsburgh 22.

Lal. Vath, Visual Education Sups, Sharpsville, Route 18.

9UTHERN STATES

· FLORIDA ·

Ninan Laboratories & Studio, Argton Suburb, Jacksonville, 7.

· LOUISIANA ·

Jair Ewing & Sons, 725 Poydras New Orleans 12.

Ming Movie & Photo Co., 1052 rida St., Baton Rouge 8.

· MISSISSIPPI ·

las r Ewing & Sons, 227 S. State Jackson 2.

· SOUTH CAROLINA ·

Palmetto Pictures, Inc., 719 Saluda Ave. at 5 Points, Columbus 11.

TENNESSEE .

Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

Southern Visual Films, 686-689 Shrine Bldg., Memphis.

MIDWESTERN STATES

· ILLINOIS ·

American Film Registry, 28 E. Jackson, Chicago 4, Har. 2691. Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

Association Films (V.M.C.A. Motion Picture Bureau) 206 S. Michigan Ave., Chicago 3.

INDIANA •

Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

IOWA

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

KANSAS-MISSOURI

Select Motion Pictures, 1326-A Oak St., Kansas City 6, Mo.

MICHIGAN

Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11. Locke Films, Inc., 120 W. Lovell St., Kalamazoo 8.

MINNESOTA

Midwest Audio-Visual Company, 1501 Hennepin Ave., Minneapolis 3, 26 N. First Ave., East Duluth.

NEBRASKA •

Church Film Service, 2595 Mander son St., Omaha 11.

· 01110 ·

Academy Film Service Inc., 2300 Payne Ave., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

Audio-Video, Inc., 1501 Young St., Dallas, 1702 Austin St., Houston.

George H. Mitchell Co., 712 N. Haskell, Dallas 1,

Visual Education Inc. Lamar and Lwelfth, Austin.

2010 North Field Street, Dallas. 3905 South Main Street, Houston.

· UTAH ·

Descret Book Company, 41 E. So. Temple St., Salt Lake City 10.,

· HAWAH ·

Ideal Pictures, 1370 S. Berctania St., Honolulu, T. H.

Motion Picture Enterprises, 121 S. Betetania Honolulu, T. H.

CANADA

WESTERN STATES

· CALIFORNIA ·

Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28.

Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

Carroll W. Rice Co., 424 - 40th St., Oakland 11.

Association Films (Y.M.C.A. Motion Picture Bureau), 351 Turk St., San Francisco 2.

OREGON •

Moore's Motion Picture Service, 306-10014 S.W. 9th Avenue, Portland.

· TEXAS ·

Association Films (Y.M.C.A. Motion Picture Bureau), 3012 Maple Ave., Dallas 4.

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VISUAL EDUCATION DEALERS LISTED IN THESE PAGES ARE A DEPENDABLE SOURCE OF FILMS AND EQUIPMENT

Nearly all of the audio-visual materials reviewed in the pages of SEE & HEAR and the latest and best in the recognized lines of nationally-advertised projection equipment, screens and accessories are available in local community or regional areas from one of the dependable audio-visual education dealers listed in these directory pages.

Consult your specializing audio-visual dealer for up-to-the-minute information on new 16mm sound motion pictures, sound or silent filmstrips, recordings and other classroom tools. You'll find their prices fair and their service outstanding.

Dealers: for listings in these pages write for information and reference form to SEE & HEAR

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Understanding the World:

(CONTINUED FROM PAGE 29) basic similarities of peoples from various lands.

Humans, being what they are, recoil instinctively from preachments
of any sort. Rather in these films,
this basic understanding is subtlely
implanted in the mind of the viewer.
After having seen two or three films
of this series, the impression occurs
to the student as something which
he has reasoned for himself. This
kind of understanding once realized,
is long retained. Only through the
medium of the sound motion picture
can this kind of experience be
brought effectively and repeatedly to
large groups of students.

Sound effects recorded on location bring to each film an added sense of realism. As one sees Nomads of the Jungle (Malaya), he experiences the illusion of actual presence in the Malayan jungle and participation in the everyday life of a typical nomad family. One hears the chatter and laughter of the Malayans and one understands perfectly how these people plan their lives, anticipate their needs and meet their problems in relation to climate, environment and natural resources.

The narrations in this new series of films present a new adventure in instructional motion pictures. Written in the first person and spoken with a voice that carries not quite an accent but rather the tonal quality of the language of the land portrayed, the firm's narration creates realism and warmth.

In the testing program in type schools in various sections of the country which preceded the adoption of this form of narrative, a significant incident occurred. Members of a fourth-grade class in a large elementary school on the lower East side of New York City were asked to write sample story about the film, Nomads of the Jungle, which they had SCER. One little boy wrote, "That pretine was real. The boy who told the story fived there and knows what fie is talking about." That child's simple statement attests the realism of the experience he had in the viewing of the film.

Recently a member of the staff of one of our leading universities second this same film for a number of faculty members. After seeing it he wrote, "The film on Malaya is one of the really great anthropological films we shall find being used frequently on our campus."

Here a film specifically designed for use in the elementary curriculum finds complete acceptance on the part of university faculty groups. Why is this wide range of acceptance possible? Because what the viewer takes away from a well-made, sound motion picture is limited only by his imagination and his background!

In this series *The Earth and Its Peoples*, educators have been given a modern teaching instrument! The series does a superb job of teaching geography, but more important, it will establish for those who see it, the realization that people, regardless of where they might live, regardless of station in life, have more basic similarities than they have differences. An appreciation of these similarities can lead the world to mutual understanding and we hope to eventual peace.

Children's Library:

(CONTINUED FROM PAGE THIRTY-FOUR) film has served to foment interest, even though it may not have been particularly high before the book review and film showing.

This story hour and film approach is a very effective method of motivating the reading of books by more and more of our boys and girls and ties in well with school units of study.

Variations of this plan are used in other communities. In some cases the library offers story hours with films to children, with no direct connection to class work. In some communities these story hours with films are presented by the school library which can work in close combination with teachers in presenting programs in subject areas being studied. We are more or less pioneering in Cleveland with this idea, but it is becoming apparent that this will become an accepted practice in the city's libraries. A carefully selected film is combined with the already popular Story Hour to present a rich experience to the boys and girls of our Cleveland public schools. The important thing is the idea. Why don't you try it?

NEW A-V LITERATURE

(CONTINUED FROM PAGE FORTY) and that they will be happy to accept suggestions and comments from film users regarding additional films and methods of service.

- ♦ Copies of a film catalogue on "International and Interracial Understanding" dealing with the United Nations, member states and related subjects, may be had upon request by directing applications to Women United For the United Nations, United Nations Information Center, 535 Fifth Avenue, New York, New York,
- ♦ A supplementary list of approximately seventy new 16mm sound productions has been prepared by the National Film Board of Canada to augment the subjects already listed in their current catalog. All films on the new list are available in the United States.

Free copies of the new supplement, which contains sale and rental prices as well as short content descriptions for the new titles, may be obtained from the National Film Board of Canada, 620 Fifth Ave., New York 20, N. Y.; or from its Midwest office, 400 West Madison St., Chicago 6, Ill.

- "Film Library Catalog, 1948-1949", issued by the New York State Department of Commerce, lists more than three hundred 16mm films that are available to schools, civic, educational and community groups on a free loan basis. The films deal with twenty-five general subjects and point out the advantages New York offers in the fields of trade, recreation, business, industry, vocational guidance, etc. The catalog is available upon request from the Film Library, New York State Department of Commerce, 40 Howard St., Albany 7, N. Y.
- ♦ A revised and enlarged guide to the 16mm educational and religious subjects distributed by the American Film Registry, has just been announced by the Chicago distributing firm. The new listing includes AFR's complete selection of titles covering history, science, sports, travel, etc., all of which are available on a rental or sale basis.

Teachers may obtain free copies of the new catalog by writing to the American Film Registry, 28 E. Jackson Blvd., Chicago 4, Ill.

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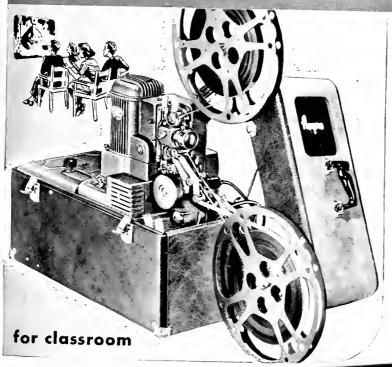
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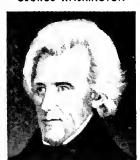


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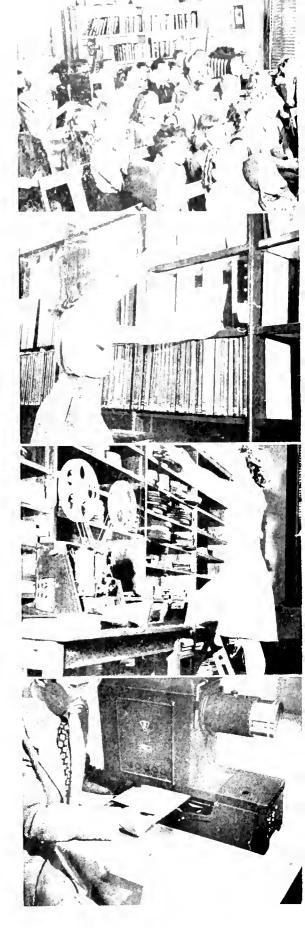
NATIONAL MAGAZINE OF SIGHT & SOUND IN EDUCATION



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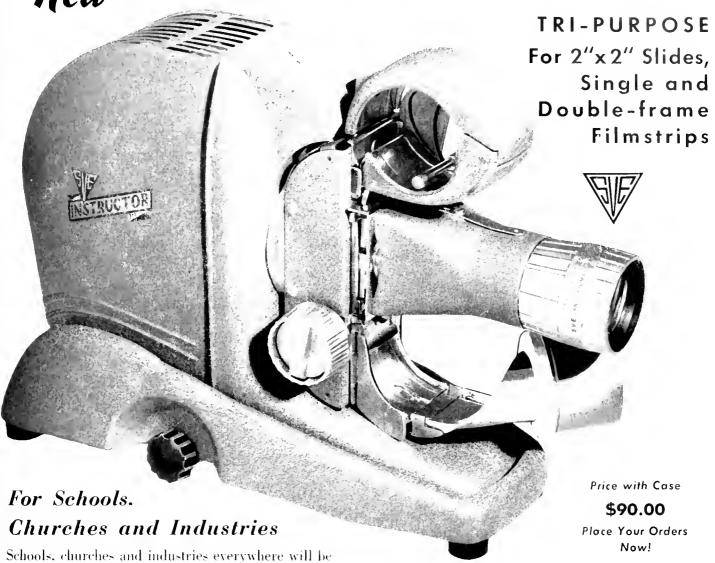


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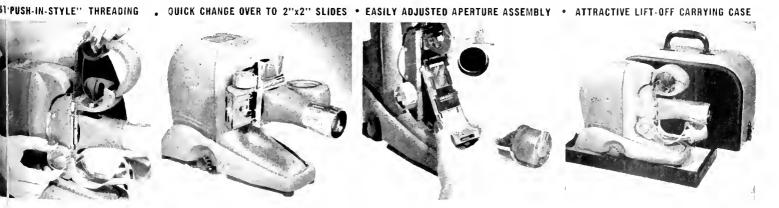
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Brief Notes and Comment on Features of the Month

The Film Council of America, that noble dream of patriot-business man and public servant C. R. Reagan, its late founder, has grown in local membership to well over a hundred U. S. film councils. These bring together the interested leadership of audio-visual education, industry, religion and community service for the discussion and common solution of their film interests and problems relating thereto.

April has been designated by the Board of Trustees as Film Council Month in which local councils will be urged to make special community demonstrations and towns as yet unorganized will be pressed to form new councils. Another hundred or more communities where audio-visual leadership is evident will be encouraged to meet and talk about a council. Our own contribution is the suggested list of programs on pages 16 and 17 which should serve to unite communities for demonstration.

A great thing has been done here: many film producers were contacted by FCA and urged to offer their most suitable materials on a free-of-rental basis during Film Council Month. As many as agreed at time of publication have their materials marked with an asterisk* among the suggested titles listed in this article.

Teacher Training Is Urgent

♦ Continuing a national symposium on teacher training in audio-visual practices, etc., the Editors of Sef & Hear present another sheaf of reports from well-known teacher training institutions in this issue. They are all well worth reading and filing as a second installment of the series initiated last month.

German Educators to Visit U.S.

♦ A visit to centers of audio-visual education and production in the U. S. by a selected group of German educational leaders from the U. S. zone of occupation is scheduled to begin about April 1st according to word from Military Government authorities abroad.

The Director of the Munich Film Institute, a member of the Land Education Ministry, a typical classroom teacher, and the head of a district film library are in this party of visitors who will observe and report to their fellow educators on our methods and accomplishments.

The most significant items worth noting about this trip are that (1) audio-visual methods are being heavily counted upon to speed the process of German re-education; (2) the visitors are respected educators whom our authorities believe to be representative of the new Germany, a bulwark for democracy in Europe's struggle for a better future.

Details of the visit and the exact time of arrival were not yet available to us at press time but we are very proud that SEE & HEAR has been asked by our Government to plan the itinerary. A national Steering Committee will be named on further confirmation of the schedule by OMG and Washington authorities.

Harry Grubbs Passes Away

♦ HARRY C. GRUBBS, manager of the western sales division of Victor Animatograph Corporation, passed away suddenly on February 9 in Hollywood. Associated with Victor for the last three years, he had been manager of the Company's western sales division since Nov. 1, 1947.

His death will be mourned by business associates and educators throughout the country who knew him as a friend and as an authority in the audio-visual field.

Published at 812 North Dearborn Street, Chicago 10

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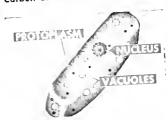


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· EDITORIAL OF THE MONTH ·

Organize This Evaluation Task

★ Recently this letter came to my desk.

"During the last few years we have become more and more interested in audio-visual materials of instruction. Our greatest interest is in films and filmstrips, Audiovisual 'mail' is staggering! Announcements of films and filmstrips come in from every part of the country.

"Now-my problem. Can you suggest any ways through which the teachers and 1—in our building, can know about the new materials which are being produced each year in this field of audio-visual instruction? It seems hopeless! We order films and filmstrips—some turn out to be very excellent, but every once in awhile we receive a film or filmstrip which *just doesn't meet our purposes*.

"If you have any suggestions, we'd be very glad to have them."

Sincerely . . .

This is the type of reaction of the teacher who is sincerely interested in improving the classroom learning environment. When confronted with the staggering array of materials that bear the label, "audio-visual," it is hard indeed to find an "end" thread on the welltangled ball of string.

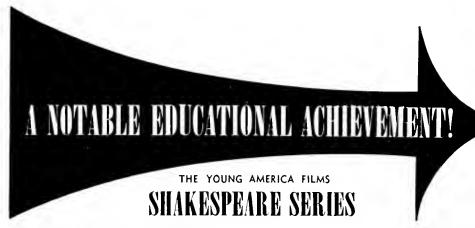
Precedent for the orderly evaluation of audio-visual materials does exist! Textbook evaluation committees for years have become the "rule" in our public school systems rather than the exception. Hardly a teacher is at present employed in our school systems who does not find herself on the textbook evaluation committee. For

the subject teacher at a given grade level, a textbook committee meets periodically to examine new textbooks produced, be it sixth-grade social studies, junior high school civics, tenth-grade economic geography, or twellth-grade American history. Evaluation of the printed materials which are produced at any one of these levels does not represent an insurmountable task. As new materials are received, they are referred immediately to the committee under consideration; the task of evaluation and recording reactions is but of the moment.

However, if any one of the teachers at these four levels was suddenly to make up her mind that she would today go through all of the printed text materials which existed in her field, the prospect would be a discouraging one. Yet, this is exactly the circumstance which too often confronts the teacher who today wishes to investigate immediately and evaluate all the materials of audiovisual instruction that exist for her subject area.

Is it not logical to assume then that the currently organized textbook committees be asked methodically to preview and evaluate the audio-visual learning materials in their field? Might not this be an already setup organization to which announcements, preview copies, and examples of audio-visual materials might automatically be directed? If we will apply the same, continuing, year-in-and-year-out, careful examination and scrutiny of audio-visual materials, committee by committee, subject area by subject area, grade-level by grade-level, as has been our wont to do in the case of textbooks, I believe the writer of the above letter would no longer find himself in his present dilemma.

A second problem which reveals itself, of course, is (PLEASE TURN TO PAGE EIGHT FOLLOWING)



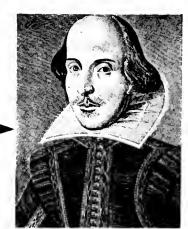
- 1. INTRODUCTION TO WILLIAM SHAKE-SPEARE (41 frames) — A brief survey of the life and times of Shakespeare.
- SHAKESPEARE'S THEATER (43 frames)

 A description of the essential choracteristics and parts of the Globe Theoter, and the record of how one class built a model of the Globe.
- 3. "HAMLET" (60 frames) A pictorial synopsis of the play, based on scenes from the Laurence Olivier screen version.
- "AS YOU LIKE IT" (50 frames) A pictorial synopsis of the play, based on scenes from the motion picture.

Price: \$22.50 per set of 8 filmstrips as listed above, with Teacher's Guide. Individual filmstrips from the series — \$3.50 each.

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- "ROMEO AND JULIET" (62 frames) A pictorial synopsis of the play, based on scenes from the motion picture.
- "MACBETH" (45 frames) A pictorial synopsis of the play, based on scenes from the Orson Welles screen version.
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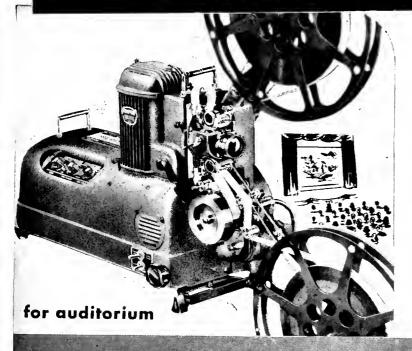


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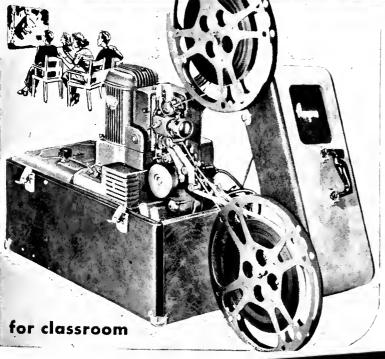
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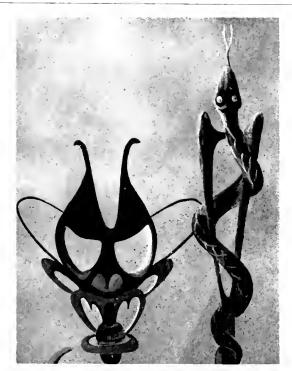
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(CONTINUED FROM THE PRECEDING PAGE SIX) one of evaluation accounting. Once textbooks or audiovisual materials have been previewed, a systemic record of the purposes, grade-levels, content, and the format of that learning material should be recorded. Memory is not to be trusted, and as personnel changes, informal records no longer suffice or are of value to the person who next appears to fill the subject responsibility. Well-organized textbook evaluation committees have for years recorded their reactions in folders or on formal text evaluation sheets. The time certainly has come when those of us who wish systematically to select and evaluate audio-visual materials must proceed in a similar way-files for the purpose of coordinating evaluations to audio-visual materials. Evaluation forms which are informational must be systematically set up so that judgments of today will become a communicative file of reactions for future reference and upon which interested teachers and supervisors may weigh the relative advantages of several films in a given area, or several filmstrip series in selecting the best material to supplement instruction in a given grade-level and subject.

The problem of evaluating audio-visual materials is not new, and presents no insurmountable hazards. If we will apply recording and committee evaluation techniques which today are the rule in facing the evaluation of traditional materials of instruction—texts, maps, globes, charts: and apply these techniques to the new materials of instruction, I am sure that order may be brought out of the chaos which today unwittingly allows many of us to shy away from an orderly and systematic evaluation and selection of those graphic materials through which we can create increasingly effective classroom learning environments for the children who come to us as learners.

—WAW

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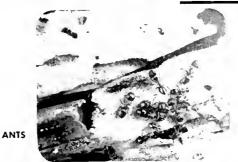
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Illinois Reports on A-V Progress

Summarized for See & Hear by Sidney Alkire, Director, Department of Audio-Visual Education

RECENT SURVEY of the State of Illinois conducted by the Superintendent of Public Instruction through the Department of Audio-Visual Education reveals significant facts which should interest educators in general as well as those interested primarily in curriculum improvement.*

At the present time Illinois' schools have thirteen full-time directors of audio-visual education. These are persons who give all of their time to the program. Two hundred and seventy-four are listed as part-time directors. The time released from classroom teaching varies from little or no actual time to about three-fourths. Thirty-six school systems plan to expand their services in this department by securing a full-time director or allowing full time to a part-time person.

The above figures indicate that schools are giving more thought to the actual need of an audio-visual program. Depending on individual teachers to develop and adopt new techniques and materials does not produce the results that are wanted. Directional help is needed.

Some of the audio-visual equipment being used in public elementary and secondary schools was listed as follows:

16mm. sound projectors	2,447
16mm. silent projectors	499
2×2 slide and filmstrip projectors	-1.558
Opaque projectors	475
Wire recorders	
Disc recorders	314
Tape recorders	136
Radios	-1,602
16mm, sound films	25.135
35mm. filmstrips	H,994

A study of the equipment being used shows us that the schools of Illinois have a long way to go. There are some 800 high schools and 1,636 elementary schools with two or more teachers in Illinois. Considering also the fact that there are approximately ±1,000 active teachers, the availability of 2,147 sound projectors is rather limited.

Educators are becoming progressively more curriculum conscious. Studies now being conducted should stimulate careful consideration of subject matter and methods. This, of course, should result in the focus of attention on instructional equipment. Those concerned with the advancement of the audio-visual program know full well the part that these tools can play in the improvement of instruction. While visual leaders like to place the major emphasis on utilization, it is well to occasionally make an objective check on facilities. It is with this in mind that this survey was made.

^{*}While data included in this summary is dependent upon reports furnished from a number of sources, it naturally must be interpreted in terms of round numbers. The probable error, however, will not be too great.

Teacher Training in the Use of A-V Materials

by Dr. A. W. VanderMeer, Pennsylvania State College

THIRTEEN YEARS HAVE PASSED since the Pennsylvania State Council on Education ruled that all teachers granted Permanent Certificates must present evidence of proficiency in the use of visual and other sensory aids to education.

Today, the Department of Education at the Pennsylvania State College does not wait for the required three years of teaching to elapse, but includes a basic course in audiovisual methods as a part of the regular pre-service education of teachers.

Normally scheduled in the same semester with practice teaching, the audio-visual course is so timed as to produce the optimum effect on the methodology of the beginning teacher. While it is recognized that the far-sighted audio-visual requirement of the State Council on Education has done much to provide a favorable climate for audio-visual techniques in Pennsylvania, it has proved necessary to anticipate that a fair percentage of new teachers may meet some resistance to the fullest application of audio-visual methods in their first teaching position. For this reason, the basic audio-visual course emphasizes two things: 1) The selection and use of more conventional audio-visual materials and devices such as graphics, realia, pictorial prints, and so on; 2) The basic reasons-psychologically, maturationally, and pedagogically-why audiovisual materials are so important in today's schools.

The overall objective of Penn State's basic audio-visual course is "...to develop (in all students preparing to teach) the ability and disposition to select and use teaching materials that are appropriate to both the characteristics of the learn-

ers and the nature of the specific educational objectives being sought." In order to achieve this overall aim, students must have experience in selecting and using audio-visual materials, operating equipment, locating teaching aids, appraising audio-visual materials, and evaluating studies of the contributions of audio-visual methods. Such experiences are provided to the fullest extent possible in the forty-eight class hours set aside for the basic audio-visual course.

Fortunately, the audio-visual method of teaching at Penn State is not confined to the course in audio-visual methods; nor does the instructor in that course find it necessary to "stimulate" the use of audio-visual materials by other professors of education. Evidence of the general concern with the audio-visual method is seen in the fact that the last two faculty meetings in the Division of Secondary Education were concerned with the following two questions: 1) granting that different classes may use the same teaching aid with different ends in view, how can we plan

our use of films and other materials in the secondary education sequence so as to avoid wasteful overlapping, and 2) we are not getting our motion pictures scheduled so that they are always introduced at the psychological moment. Should we not begin now to develop a collection of films and other aids for the vole use of the education department?

While all faculty members concerned with the professional training of teachers recognize the need for "practicing what we preach in audiovisual methods," there has been no manifest disposition to do away with the audio-visual course in layor of a completely integrated program, It is felt that both precept and example are needed in teacher training. Good teaching at the university level can never be a perfect example of good teaching at the high school or grade level simply because the aims are different, the content is different, and the students are dillerent. No prolessor of education can be a successful trainer of teachers if he merely sets a good example of teaching. He must also develop in his students the ability to adapt methods of teaching to the peculiar demands of the individual class and the subject being

At Penn State the emphasis is on teamwork, which implies not only the reasonable subordination of the individualism of the professor and his field of specialization, but also the recognition that both must be encouraged to make the unique contributions of which they are capable.

Our Responsibility Is Two-Fold

by Howard J. Ivens, Illinois State Normal University

HERE IS NO LONGER a trend toward increased use of audio-visual aids in the classroom, the demand for their use is upon us. This demand is coming from the classroom teachers themselves. For many years teacher-training institutions were sending out teachers with no preparation in the use of these most valuable teaching aids. These same institutions are to-

day beginning to realize their responsibility to better equip their candidates to do a more effective teaching job.

Most teacher-training institutions, like Illinois State Normal University, recognize the problem as two-fold. First: in-service training for those people already teaching, and second: (CONTINTED ON THE NEXT PAGE)



Teacher trainees learn about the optics of opaque projection in a demonstration by Professor Cross on this valuable aid.



Filmstrip projection is one of the basic assets for classroom utilization of audio-visual materials.

(CONTINUED FROM PRICEDING PAGE) adequate pre-scrvice training for those now preparing to teach.

To accomplish the first of these, teacher-training institutions in u.s.t take the initiative to sponsor extension training classes, extension clinics, and campus clinics. Their purposes must be to offer training to those who desire it, to provide opportunity for teachers to acquire lamiliarity with all the new audiovisual materials at their disposal, and to train them in more effective methods of utilizing these materials in their classrooms. Here, we like others, are not currently fulfilling our

obligations to the profession as completely as we will,

Teacher-training institutions can be specific and definite in meeting the second problem, that of pre-service training. The most serious handicap in solving this problem is overcoming the general apathy of college faculties toward using valuable audiovisual materials in their own classrooms.

Use Them in Actual Training

The best pre-service training for a student teacher is to see effective use of these aids in his own college classes. Few realize strongly enough the extent to which teachers teach as they

Familiarity with 16mm sound motion picture equipment is essential to these future teachers at Normal.



Below: a basic knowledge of photography will help these teachers-in-training prepare their own classroom materials.



are taught and not how they were taught to teach.

Some members of our college and training school faculties do an excellent job in using audio-visual aids. How can we best train and encourage others to do likewise?

Teachers on the college level are usually too busy to solve all the insurmountable handicaps that usually accompany the use of audio-visual aids. Neither time nor experience allows them to track down the best available materials and to arrange the many details for their proper use. It're must remove these handicaps by proper centralization of both source

materials and equipment. We must supplement centralization with a good experienced director who can give adequate help with selection and methods of utilization. By so encouraging more effective use of audio-visual aids in the college classroom, the student would gain valuable experience in their use as a means of enriching his own teaching some day in the near future. We are moving in this direction. Adequate museum facilities, centralized and well directed, are now in operation. Centralization of source materials has been accomplished in our university library. We lack the kind of promotional work that will encourage those who are only luke-warm to the idea but are willing to try out audio-visual materials. Currently it is too difficult for stall members to have the necessary audio-visual materials at the time they need them most. Plans that must be made several months in advance are often not very timely to the subject lesson being taught.

Some members of both the college and training school staffs are doing an excellent job of enriching their teaching through the use of various audio-visual materials. Social science in the training school and both art and health teaching in the university would be good examples. Each year more teachers join this group, but we must make it easier for all to participate. Many student teachers are profiting from this enriched experience; many others should be.

In addition to experiencing effect tive use of audio-visual methods in their own college classes, studentteachers attend audio-visual classes also. At Illinois State Normal University we give a rather thorough course in audio-visual training, This course includes a thorough study of all types of classroom aids, their advantages and disadvantages, their values to various teaching situations, effective techniques in their use, and the various sources of these aids with criteria for selection. In addition the course includes individual laboratory experience in the handling of all types of projection equipment, elementary photography, hand-made and photographic slides, filmstrip production, and the care and repair of equipment.

We at Illinois State Normal University feel that the teachers we have trained can go out into the profession ready to do a good job of enriched teaching through the use of audio-visual techniques. However, we have not yet solved the problem of how to make such training available to 100% of our graduates. Such training is still on an elective basis. Our records over the last five years indicate that where only a few received such training, today better than 50% of our graduates have elected this course in their training program.

In projecting our philosophy for the future, those of us now responsible for this training look forward not to the adoption of this course of training as a required subject for all. Instead, we look forward to the day when such training will be an integral part of the special methods work for student-teachers in their separate departments. Such training to be handled by the specialists in their own fields on the same basis as they receive training in all other classroom methods. In addition we hope for a well staffed, adequately equipped audio-visual center: a place where supervisors and student-teachers can find all the newest equipment and source materials to keep themselves abreast of the developments in the field.

Provides Specialized Help

Such a center is to be sufficiently staffed to give specialized help in the problems of selection and utilization of classroom aids, as well as experience in care and handling of all types of equipment,

Such a program will require a conscious and alert supervising staff to carry the responsibility to eliminate the problem of securing equipment, providing materials when they are needed, and facilitating projection.

Our goal is to make it desirable to do an enriched job of teaching via the audio-visual path to complete and understandable learning environments in our college and later in the schools into which our graduates will go as teachers.

seed-bed prepared for spreading, widening, and deepening this interest.

This report on the basic philosophy and methods used in accomplishing a successful program is offered as one means of building on the interests of true teachers—of being of service in the improvement of instruction via audio-visual methods and materials. Our plan of action may be divided into categories:

- 1. Group interest techniques
- 2. Individual interest techniques
- 3. Administration interest techniques

Group Interest Techniques

Realizing it would be impossible to visit each teacher in the maelstrom of beginning the school year, it was decided to survey the entire faculty through a questionnaire used to give an over-view of the situation, to discontinuate on the NEXT PAGE)

Developing a New A-V Program

by D. H. Ferris, Director A-V Aids, Graceland College, Lamoni, Iowa

rs Every Teacher Interested in audio-visual teaching techniques? From the vast amount of publicity given to "visual education" it might be assumed that these techniques are universally and automatically accepted by the teaching profession. Those of us directly concerned with the teaching situation know that, although interest is widespread among educators, it is not universal. It is a wide-spread fallacy that setting up a projector and running a film constitute "visual education." The purchase and unplanned use of a motion-picture projector

does not make the program of "audio-visual education" a success.

In beginning and developing our audio-visual program here at Graceland College, reference could be made to such surface achievements as the purchase of major items of equipment, centralization of control, systematization of procurement and distribution, construction of a local production unit, training of an efficient projection staff, the acquisition of rare and precious space, and the increased rental of films. But more than this, it is believed that sound interest must be established and the

(CONTINUED FROM PRECEDING PAGE) cover those who were interested, lukewarm or even antagonistic, and to furnish a lever with which to obtain action from the administration on immediate needs. The questionnaire, the wording, time and method of distribution were all considered. In some cases a questionnaire might best be sent out over the signature of the head of the school. Here it was decided to make this a departmental function. Most of the questionnaire was more or less standard and obvious, a number of complaint or "gripe" opportunities were afforded the teachers, and many responses furnished excellent aids to further discussion.

Improving Campus Know-How

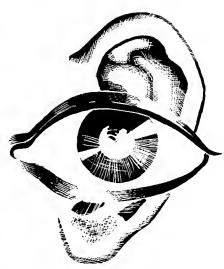
Good clues were obtained from the manner in which the questionnaires were filled out. One professor, for instance, considered audio-visual methods mere entertainment. This was my challenge-by the end of the semester this same man had requested an overhead projector, an opaque projector, a micro-projector, and several classroom motion pictures. Further study enabled group interests and the planning of activities around these interests to develop. Following the questionnaire study, permission was granted to present a report and demonstration at a regular faculty meeting, carefully prepared on the basis of the survey and interviews held. Contrasts of progress in technical fields using these new methods of instruction were made as against the inadequacy of traditional methods. More than fifty slides of both sizes in black-and-white, as well as color, were prepared and used. The main points of the lecture were summed up in brief statements on large flash cards. Three minutes of a motion picture, showing chromosome activity during cell division-a concept almost impossible to teach adequately by usual textbook and microscope, in large classes-was shown. Another faculty member demonstrated the use of the tape recorder in correcting speech defects. Models, museum exhibits and other visual materials were briefly presented. Then discussion was encouraged. The talk and demonstration were well received. The faculty wanted a return engagement to discuss specihe techniques. Several members

visited the director for the first time to discuss audio-visual methods.

It was important, then, that follow-up materials be carefully planned and provided. Recent sound motion pictures useful to each department were secured. The day after the talk these were shown either before classes or in previews to faculty members. Most were delighted with the material they had not realized existed. Additional opportunities soon presented themselves, and we were able to direct staff members to good films available in their subject areas.

Capturing Individual Interest

Study of the original interest survey made it possible to "know" the faculty. About four professors were active and consistent users of modern audio-visual materials and alert to new possibilities. Quite naturally, those individuals who were already



actively interested were given the greatest support at the start. The most spectacular acceptance of audiovisual materials resulted from personal discussion with one of the older members of the faculty who had previously expressed a complete disdain of such things. To be of constructive assistance was my continuing aim.

One faculty member complained of the length of time it would take to copy an intricate chart. Why not let the Audio-Visual Aids Department copy it? Another needed to preserve an important article he would have only a couple of days. Let the Audio-Visual Department microfilm it! Another department was bemoaning the cost of putting out a brochure. How about the

Audio-Visual Department doing the photography at cost: Next year provisions for more such services will be in the budget.

Administration Interest

In addition to the awakening of a felt need on the part of teachers, the interest and support of the administration must be enlisted. Here the audio-visual director must consider the administrative problems of time, space, and finance. Administrators are interested in sound teaching methods and will support constructive ideas. The necessity for expensive equipment and supplies must be proved, as it should be.

The major adminstrative move was the request for the setting up of a Communications Center. This problem was studied by the director, and a report covering a number of plans in use in various schools was turned over to the President. A committee was set up composed of interested faculty members. The committee carefully considered several projects: the selection of several pieces of new equipment, the previewing and evaluation of audio-visual materials, and the development of a progressive program for the school. These committee members served as a source of inspiration and a means of awakening interest to their fellow teachers.

Although good plans for group activity, individual interview and administrative understanding are necessary, the director of the visual education program must be himself a teacher in fact and in his heart interest. It's a thrill to have a difficult and dead subject such as meiosis come to life, to see students watching the screen as you describe in crisp radio-style the action of the lifebearing chromosomes as they move. to see the entire class sit forward on the edge of their seats as "football players" in a game, and then peel apart. It's a thrill to have a good student tell you, "I read about that in the text and I saw the slides under the microscope, but I didn't really understand the whole relationship until I saw the motion picture."

The location of beginning interest or the reawakening of interest is a matter of the spirit as well as the mind. Beyond the careful plans and the schedule, that second mile, that "something" of personal enthusiasm must live.

STRUCTION IN THE PROPER 1'SE OF sensory materials is rapidly be coming a required part of the training of all prospective reachers at Northern Illinois State Teachers College, Instruction may be given directly in a course in audio-visual materials; or it may be given indireetly through generous utilization of such materials in all college instruction. Since, as someone has said, * Leachers tend to teach as they have been raught," the latter method is perhaps the more effective of the INO.

At the Northern Illinois State Leachers College, both methods of instruction are employed. A course in Audio-Visual Education* offers students not only instruction in the selection, evaluation, and utilitization of sensory materials, but also provides opportunity to learn to operate the various projectors and other equipment.

Meaning and understanding are the underlying principles that are stressed in this course. Insofar as possible, the consideration of any sensory method of instruction is taken beyond the discussion stage to include actual performance. For ex-

More students receive instruction in the use of audio-visual materials * Taught by Mr. Gabel.

ample, in considering the demonstration as a sensory method, each student is required to demonstrate some idea, process, or skill in the field of his interest and on the school grade level of his choice. The rest of the class assumes the role of pupils in order to help simulate actual teaching conditions. This course is an elective on the senior college level and reaches about a fourth of our graduates.

A scene from NFB film "Feeling of Rejection".



More than studying with aid of a-v materials, these teachers and prospective teachers preview and plan the very use procedure to which they will put the aids they have selected. (No. Illinois State Teachers College photo).

Teaching As They Are Taught

by O. J. Gabel, Northern Illinois State Teachers College

through the indirect method mentioned above.

For example, in our education courses, the head of the education department offers a course in Personality Maladjustment and Mental Hygiene. Maladjusted types are studied. The class is taken by bus to the Elgin, Illinois, State Hospital where they observe doctors interviewing patients.

In Personality Development and Mental Hygiene, a required course, the instructor uses the sound films,

Feeling of Rejection¹, Feeling of Hostility² and Psychiatry in Action³ as typical case studies of personality. After certain traits and characteristics of personality have been studied in class, the instructor asks individual students to volunteer to preview one of the above films with her. The (CONTINUED ON PAGE THIRTY-TWO)

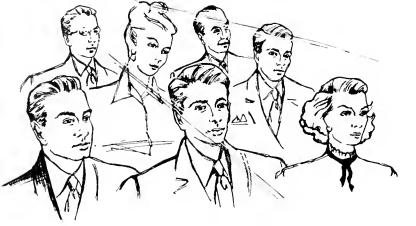
Film Board of Canada, 84 F. Randolph St.,

Film Board of Canada, or 1. Subsequent Chicago J. Ili. 2 Teeling of Hostility, 30 min., sound, International 1 ilm Bureau, 39 S. LaSalle St., Chicago I, Ill. 2 Psychiatry in Action, 62 min., sound, British Information Services, 39 S. LaSalle St., Chicago I,

Another scene from the film "Feeling of Rejection".







Community Programs for Film Councils

As Suggested by Glen Burch, Executive Secretary, The Film Council of America

of America as Film Council Month. As part of its observance, local Film Councils across the nation will be encouraged to seek the cooperation of leaders in influential community service groups in sponsoring demonstration film forums on topics of regional or national importance—forums which will demonstrate the power and impact of films and filmstrips as public education media.

The purpose of these special programs will be two-fold: 1) to cement existing good-will relations between the more than one hundred already active Film Councils and the local communities they serve; and 2) to stimulate interest in the organization of new Film Councils in areas now lacking this service.

To assist these groups the FCA has completed arrangements with leading film producers, under the terms of which prints of selected films to be used for demonstration purposes during Film Council Month will be provided rent free. Local Councils or Councils-in-formation can avail themselves of this service only by application through FCA national headquarters. (For details see upper right corner of next page).

As our own contribution to the nation-wide observance of Film Council Month, the Editors of Sef & Hear, in cooperation with the national officers of FCA, present this selected list of film subjects classified according to topical community interest and suitable for demonstration forum showings.

All titles listed are 16mm sound-on-film productions that have already been successfully used in group teaching situations. They are not the *only* films available in the categories listed, but all are titles which, when properly presented in well-planned programs built around adequately prepared discussions, can help the public gain a better understanding of the subjects to which they relate.

PROGRAM IDEAS AND SOME RELATED FILMS

Improving Family Relations

♦ A Film Council-sponsored program of films designed to help strengthen and improve family life is one that would receive the cuthusiastic support of large segments of the community; and fortunately an adequate selection of just such films are available.

An Ohio Film Council recently built a lively demonstration program around You & Your Family (Ass'n Films). A panel was organized consisting of all members of a local family. Father, mother, two girls (aged 11 and 7), and two boys (aged 18 and 12) commented on the

film after the screening, and answered the questions it raised as they related to their own family situation. This paved the way for general audience participation in the discussion.

Other useful films on this topic: Families First (NY Dept. of Comm.), Family Life* (Coronet), Let Your Child Help You (NYU), Your Family* (Coronet).

Understanding Our Children

♦ An increasing number of excellent films are now available which are of considerable help to parents, teachcrs, and others concerned with the well-being of children and who wish

to deepen their understanding of the problems youngsters face in the difficult job of "growing up".

The films listed immediately below are a few of those which have proved useful in a variety of group situations and which might well be utilized on a Film Council program arranged in cooperation with local PTA organizations, Mothers' Clubs, or various youth service groups such as Boy & Girl Scouts, YMCA, etc.

Here are some useful films: Baby Meets His Parents* (EBF), A Child Went Forth (Brandon), Children Growing Up With Others (UW), Children Learning by Experience (UW), Helping the Child to Accept the Do's* (EBF), Helping the Child to Accept the Don'ts* (EBF), Know Your Baby* (NFB), Problem Children (Ohio State), Shy Guy* (Coronet), Your Children's Ears* (BIS), Your Children's Eyes* (BIS), Your Children's Meals* (BIS), Your Children's Sleep* (BIS), Your Children's Teeth* (BIS), Your Children & You^* (BIS).

Improving Our Community Health

♦ In almost every community there are a number of public and private organizations working to improve the community's health facilities and to extend the cause of public health education. These groups include nurses associations, local medical societies, the community units of national committees or foundations such as the American Cancer Society, March of Dimes, National Tuberculosis Association, and heart disease groups.

Your Film Council might invite representatives of some of these organizations, and community leaders identified with public health work, to participate in a program built around one or more of the following films: Journey Into Medicine (US

State Dept.), Medicine On Guard (MOT), Mr. Williams Wakes Up (NC Health Board), The School That Learned to Eat (SEFPS or General Mills), Second Freedom* (BIS), They Live Again* (BIS).

Improving Community Recreation

♦ Closely related to the problems of juvenile delinquency, in the minds of many experts, is the whole problem of planning and providing adequate community recreation facilities. In the absence of playgrounds, youth centers, game rooms, or local community centers, an unsupervised minority of young people are thrown on their own resources to make best use of their leisure time and are thus in danger of developing unhealthy or socially dangerous habits and associations.

If this is a problem in your area, a Film Council program undertaken in cooperation with your local Recreation Dept. might be used to fill the double purpose of demonstrating the use and value of films while at the same time helping the community work toward the solution of a vital problem.

The following films will be helpful to those planning such a program: After Work (Brandon), Listen to the Prairies (NFB), \$1,000 For Recreation (Ass'n Films), Play Is Our Business (Sun-Dial), Playtown U. S. A. (Ass'n Films).

Conserving Our National Resources

♦ Wise use and conservation of our diminishing national resources is a "community" problem both at the local and national levels. Measures to insure conservation practices are the constant subject of debate in State and Federal legislative assemblies. Films on the subject constitute an ideal means of clarifying certain aspects of the problem, thus paving the way for intelligent voting and legislation.

Since several large national organizations have already expressed their interest in the subject—one of them, the Nat'l Federation of Business & Professional Women's Clubs, recently made it one of their primary fields of study for the next two years—local cooperation in sponsoring a Conservation Films Program can easily be obtained.

Suitable titles include: Clean Waters (GE), Conservation Road* (F1),

Forests & Conservation* (Coronet), The Living Earth Series* (EBF), Realm of the Wild (USDA), Soil For Tomorrow (NFB), Water In the Southwest (UW).

Films for Intercultural Relations

♦ The successful use of films in the battle we all of us must fight, individually and collectively, against prejudice, discrimination, and bigotry in all its forms, has been demonstrated too often to require any lengthy discussion here. Last month, as part of its contribution to the celebration of National Brotherhood Week, the FCA published a special list of films expressly designed to help citizens of differing racial, religious, and nationality backgrounds realize that mutual respect and understanding is the key to tolerance and freedom for all.

If your community Film Council was not sufficiently set up to sponsor such a program at that time, it might well do so during Film Council Month. A forum sponsored in cooperation with local groups of all faiths could be built around any one or more of the following films: Boundry Lincs (IFF), Brotherhood of Man (Brandon), Don't Be A Sucker (NCCJ), The House I Live In* (YA), Make Way For Youth (Ass'n Films), New Americans (USNA), The World We Want to Live In (NCCJ).

Conserving Our Human Resources

♦ Side by side with the development of our highly industrialized society has evolved an increasing concern for the proper care and conservation of our *human*, as well as our physical or natural resources.

One of the most compelling documentary films in recent years to deal with this problem is *Valley Town* (NYU), the story of a depression-blighted Pennsylvania steel town, which remained blighted when the mills adopted the strip method, throwing many miners out of work.

The problem of the idle miners in the film is the problem of hundreds of workers in other industries where technological advance has resulted in the sudden obsolescence of human skills. It is a problem of the country and the community in which they live. Other films on the same subject include: First Steps (Film Program), and Wastage of Human Resources* (EBF).

Preview Prints for Film Council Month

♦ All films marked with an sterisk* may be obtained for special tilm Council Month showings in your community by writing to FCA headquarters, tw. Ontario St. Chicago 10 Producers have agreed to make these titles available free of cost (except transportation) providing this data is given with your request: title, date of program (and alternate date if possible) and details of your program.

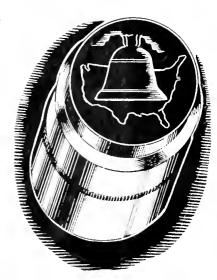
Understanding Ourselves

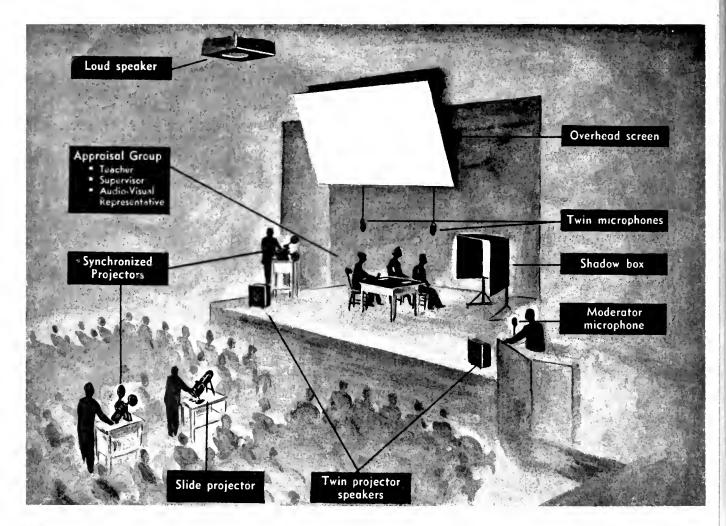
♦ During the war motion pictures were used extensively in furthering mental hygiene in the armed forces, and today an increasing number of films on this important subject of "emotional maturity" are available to lay audiences. When properly presented—that is with adequate discussion led by trained mental hygiene authorities—these films can help young and old learn to understand and control their emotional drives, thus helping to create better communities by creating better citizens.

The Feeling of Rejection* (NFB) and The Feeling of Hostility* (NFB) are two films which the Gary, Indiana. Film Council used recently in a pair of demonstration forums on mental hygiene. Two local authorities were invited to serve as panel leaders, and their expert training helped to amplify the material suggested in the screen presentation, and to clarify particular points merely touched on in the film. The andience was composed of parents, teachers, guidance counsellors, personnel directors in industry, school adminis trators, and social workers.

Two other films equally useful in (continue) on page thirty-two)

SPECIAL NOTE: Sources of all films listed in this article are given on page 33. Requests for special preview prints during Film Council Month should be sent to ICA headquarters, in Chicago.





Toward Better Teacher Evaluation of Our Instructional Materials

Evaluation must be made, and active learning situation, and the materials evaluated must be properly tested. by reactions of pupils."

This recent statement from a representative of an important educational film company aptly points up one of the pressing instructional problems of our time. Providing more materials, more effective distribution, and the improvement of physical facilities do not guarantee that effective classroom utilization will be the result. Are the best materials being used? Are the greatest benefits being derived through care-

⁴ White, George L., "Problems Lacing Lducational Lilin Producers," Proceedings DAVI Conference, 1948, p. 32, by Raymond E. Denno

Coordinator of Audio-Visual Services San Diego County Schools . . . and

Dr. Fred F. Harcleroad

Director, Audio-Visual Education San Diego State College

Inf integration with classroom teaching? Such integration comes only through proper planning and evaluation — and only classroom teachers can effect this improvement.

There are at least three steps involved in evaluation and each must follow an integral part of the process. The teacher fust appraises the material before using it with children. If suitable, the material is then used in the classroom. The final step involves the careful recording of its effectiveness with the learners.

These three simple steps are well-known and can be widely expanded—but too few materials are evaluated in this way. Evaluations for purchase seldom go beyond the initial step. If carried into the second and third steps, the treatment is often of such a superficial nature that the results are of little value to anyone.

We Must Use Them Right

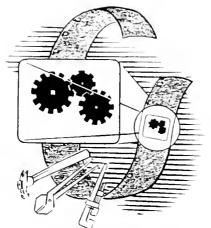
Leachers many times cannot or will not follow this more complete evaluation practice. Every person responsible for the procurement of audio-visual materials has experienced the disappointment of seeing materials possessing excellent possibilities, superficially used in the classroom scene, losing much of their inherent value through failure to evaluate properly.

It is imperative, therefore, to both educators and producers, that teachers become competent in good evaluation practice. Many techniques of in-service training have been devised to meet this end. An effective one was used at the 1948 Spring Conference of the Audio-Visual Education Association of California, Southern Section, held at San Diego. The dramatic presentation was used to show good evaluation practice. Written and verbal comments following the conference indicate that this type of in-service educational technique is one which is worthy of greater consideration than it has heretofore received.

Notes About the Illustrations

The opening scene emphasized the importance of a school audio-visual room (see Figure 1), how storage, intra-school distribution, and projecting were expedited in a minimum of time when supervised by a competent school audio-visual representative. Such important features as teacher evaluation the and the equipment and schedule board were highlighted as the representative outlined the program to a visiting teacher.

The middle scene featured the cooperative appraisal of a film by teacher, supervisor and school audio-visual representative. The concluding scene



MODERN TOOLS FOR LEARNING

followed the teacher into the classroom (Figure 2) where needs were pointed up through teacher-pupil discussion and the stage set to meet some of these needs from information contained in the film.

After viewing the film, immediate questions were answered and the teacher then, through various testing media, endeavored to determine if those previously stated needs had been truly met. Several unique leatures elevated this somewhat typical presentation to a very dramatic level. These features centered around the elements of audience participation and reality.

Audience participation was encouraged by giving a card to each person as he entered, with instructions to write any questions or remarks he might choose. A panel moderated by Dr. L. Dean McClusker, President of DAVI, grouped the questions during the moor period and proceeded to give less answers during the alternoon general session. Periodic slides flashed directly above the stage (see illustration on Page 18) guided the audience through the detailed appearsal as it emerged from the on stage group.

The element of reality was present since the teacher actually raught her own class, using the film previously appraised on stage. The film, Giobal Concept in Maps, supplied information which the class desired in their study of maps as a form of communication. The use of two synchronized projectors offered an opportunity to present the school projectionist club members at work. The presence of a commentator periodically emphasizing points and giving documentary evidence added considerably to the dramatic impact of the entire denionstration.

Only by encouraging and educating the classroom teacher can we obtain better use and evaluation of varied instructional materials. Only when the teacher has placed her record of classroom evaluation in the evaluation ble where it is available for other teachers, audio-visual directors and producers — only then may we say that the important job of evaluating a piece of instructional material has been validly completed.

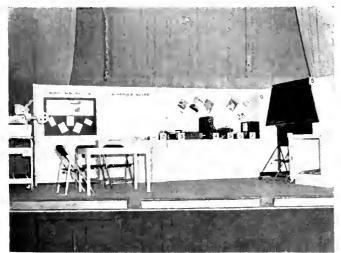
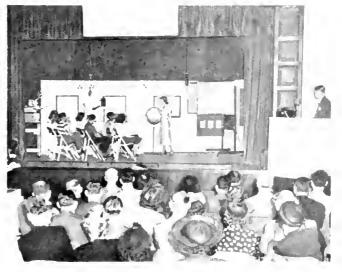


Figure 1: Audio-visual room: includes (1) 16mm sound motion picture projector: (2) combination 35mm strip and 2 × 2 slide projector: (3) record and transcription player with microphone; (4) opaque projector: (5) 314 × 4 slide projector and slide kit: (6) slide kit materials: (7) AM-FM radio; (8) shadow bor; (9) tripod screen storage; and (10) portable projector stand.

Illustration by William A. Emmons
Photography by James H. House, Audio-Visual Services
Office of the Superintendent of Schools,
San Diego County, California

Figure 2: Classroom evaluation group following a film showing.



Learning Through Films

A SECOND GRADE AUDIO-VISUAL UTILIZATION REPORT

by Cecil Brickner

of the Lincoln School, Peoria, Illinois

THAT LOOKS GOOD. What is it?" Several teachers and a small group of interested children were gathered in the doorway of my darkened room.

"The Food Store," I answered abstractedly, barely glancing up from the screen as I hastily jotted down a word. There was no further sound save the busy hum of the projector, the intermittent voice of the commentator, and an occasional word of approval from one of the teachers.

"Yes," I thought, as the film unreeled itself, "this is just what I want to introduce our grocery store unit."

The tantalizing displays of fruits, vegetables, and meats brought forth another idea. "And, it'll work in perfectly with Health." The film pictured Mr. Scott, the grocer, supplying his many customers with the necessities of life. The last scene faded from view.

"This will give the children a good understanding of the grocer as another community helper."

PLANNING PROCEDURES

I had observed that the film was well suited to the level of my second grade. I had made note of the following vocabulary terms to explain before showing the picture: cantaloupe, yeal, cleaver, bargain, figs, and cash register. I knew the children might stop to puzzle over these as they saw the film or even lose the thread of the story if they did not

How are vegetables transported; how are

they sold? A scene from Food Store".

first become aware of the word meanings. And then, what really was the important information carried by the film? While the film was fresh in my mind, I listed these items for the pupils to look for:

- 1. How do fresh vegetables and fruits reach us from a great distance?
- 2. What articles come from other
- 3. What foods are especially health-
- 1. How does Mr. Scott sell his merchandise: by weight, measure,

PREPARATION

And then came the day to use the film.

"What did you have for breakfast this morning, children?" Several children named the various things they had eaten. I asked in turn where they got each of the articles.

"From the store," was the answer in each case. I inquired where the store got the food. They told me that the bread for toast had come from the baker, the butter and milk from the dairy, the eggs and bacon from the farm, and the oranges from a fruit farm in the south. No one knew just where the coffee which their father and mother had drunk had been raised.

I read to the group "The Storekeeper," by Henry B. Lent. This

How are fruits and vegetables frozen? What keeps them fresh on open display? gives an intriguing account of the far-off places from which grapes, oranges, dates, tea, coffee, pineapples, sugar, bananas, and olives travel to get to the food store, "How We Get Our Food," by Ethel K. Howard was passed around so that all saw the very fine illustrations.

The puzzling terms which I had noted were explained. I then told the children that I had a film, The Food Store, which would show them many things that they had discussed. I had written on the board the four things that I wanted the children to discover from the film; and we read them over together.

FIRST FILM SHOWING

Bonnetta was our chairman for the week. "Alonzo," said she, "please pull down the shades. Jerry, you may plug the loud speaker in: Fred, you hook up the projector cord. Everybody come up to the front of the room. Terry, turn out the lights."

My small group sat on the floor, not closer to the screen than twice the width of the image, not farther away than six times the width of the image, and at no greater angle to the screen than forty-five degrees.

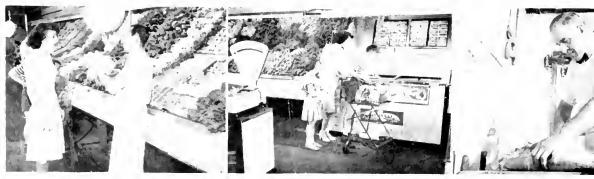
I had set up and threaded the projector before the session had begun in order to save time. I ran the film without interruption to give an overall picture of the story. The children gave it their rapt attention. As the attractive racks of carrots and cabbage appeared on the screen, Cora Bell exclaimed, "Vegetables! They're good for us."

When Mr. Scott went into the meat storeroom. Dean said. "Oo-oo! It's co-o-old in there!"

DISCUSSION

As soon as the film was finished. we raised the shades and windows, for the room had become a little (CONTINUED ON PAGE TWENTY-NINE)

Where did this meat come from? (Scenes courtesy of Encyclopaedia Brit. Films, Inc.)



^{*} The Food Store, 9 min., Encyclopaedia Britannica Films, Inc.; 1150 Wilmette Ave., Wilmette, Illinois,



We Are ALL LISTENING . . .

A SEE & HEAR SYMPOSIUM ON EDUCATIONAL RADIO FEATURING REPORTS BY TEACHERS AND RADIO SPECIALISTS ON MANY PHASES OF LEARNING

by Elizabeth C. Marshall

Chairman, State Radio Committee of the Illinois Congress of Parents and Teachers

AL-IMPORTANT is the building of wise listening habits in the in-school use of radio. Through regular listening with post-broadcast discussions, teachers and students together evaluate both "good" and "bad" programs heard, and students are trained to recognize what is desirable, both as to content and manner of presentation. Through consistent and repeated listening, followed by thoughtful analyses, students become critically keen listeners, quick to recognize the "boom and the bang" of the poor program, the tricks of the trade, and the dever handling of the "hit" program.

Radio listening is probably the best means for training in general listening. We train students to read and write and to speak, but seldom do we remember to include listening training within a school program... and listening is equally important. Students who enjoy the privilege of classroom radio are usually those who show the greatest gains in the developing of discriminating listening. Through in-school listening, their listening habits are broken as they are offered a wide variety

of program types and tastes, ranging from the simple newscast to full-cast dramatizations, complete with music and sound effects. In school workshops and radio clubs students enjoy simulated and actual on-the-air broadcast participation. Through such activity, they become more conscious of content and production, and consequently more critical in their listening. All programs of the Radio Council of the Chicago Public Schools are produced with student talent, an average of over one hundred programs a week! What a determining factor this can be in molding and guiding the listening taste of the hundreds of young people who share in the broadcast presentation activities!

Quality, Not Quantity Counts in Listening

There is a danger of "going over-board" with too much radio listening, particularly in the home. No home should have the radio going full blast during the entire "after-school" and evening period, when the child is home from school.

In radio listening, as with all phases of child training, we must teach children to be able to choose well ...to select their radio programs just as they will have to select their friends; to choose their radio lare just

(CONTINUED ON THE FOLLOWING LIVE PAGES)

MARCH • 1949



Feal or simulated broadcasts help develop radio appreciation; these children and parents are participating in such an experience.



This group of parents is becoming acquainted with the Chicago public schools radio broadcast services and equipment.

(CONTINUED FROM THE PRECEDING PAGE) as ably as they will be able to choose a well-balanced meal when confronted with all the appetizing dishes of a cafeteria spread; to choose their "radio friends" as wisely as they will select their "book lriends."

We cannot hope to close our children from the life that is all around them; we cannot always offer to them only that which is good and sound, and shield them from that which is bad. Thus, broadcast program selection is closely integrated with character education and the problems of making sound, wise, happy choices in all things.

Fortunately, we in Illinois can look to our schools and their in-school programs of radio utilization for the greatest help with our listening problem today. The home, however, must work with the school and back its teachings with guidance in the amount of time

devoted to home listening and with direction to recommended broadcast fare.

Yes, we are looking into radio. We are simulating broadcasts through script-reading on public address microphones; we are presenting radio assemblies and "mock" broadcasts: we have participated in projects for evaluating transcribed broadcast programs in cooperation with the United States Office of Education.

Our Young People Need Radio's Advantages

We are becoming more and more "equipment-minded," for we want our boys and girls to have all the advantages and benefits of modern education and all its new teaching devices—we want them to have the joy and pleasure that come with "radio at school today," making for happier school days and an enthusiastic, well-informed youth for tomorrow.

Radio and Nature Study

by Annie K. Odell

Bronx, New York Public Schools

THYCH FILLIH-GRADI CHIEBREN all of the subjects of their grade level and I find the radio most helpful. When the Board of Education announced a nature broadcast, *Round the Year*, I left here was a fine opportunity to arouse the interest of the children in nature.

Quite naturally, the broadcast aroused different interests in different children. Some wrote poems about dispersal of seeds. Others gathered the seeds and mus. Collections of leaves were made and other children visited the zoo. The broadcast on aquaritims resulted in an aquarium for our classroom. The radio directions concerning a well-balanced aquarium were followed to the letter.

In Fuglish, the nature broadcast became the basis of conversational and written work. The children themselves arranged their Arbor Day program using radio information.

In Spring the children became interested in preparing little gardens of their own. They learned about soil, the use of tools and the planting of seeds. They personally experienced the work required to raise their "crop." They realized by experience the importance of the work of a farmer.

The radio programs were so important to the children that they asked their mothers to tune in on the same programs they were hearing in school. This, of course, brought the home and school closer together.

I cannot enumerate the many ways radio has helped to emich the lessons taught in the classroom. Children become better listeners and keener observers. The radio stimulates them to do extra work and creates in them an urge to do some worthwhile, out-of-school listening. Certainly the use of the radio made the children's school work a more fascinating, living challenge.

RAISING THE LEVEL OF

"At-Home" Listening

by Marguerite L. Flershem and Claribel Nayder, Chicago, III.

the things which they would do anyway, was the motive for our project of out-of-school listening. A list of radio programs, furnished by the Radio Council of the Chicago Board of Education, was posted on the bulletin board of the 8A classroom. The pupils were asked to select any one of these programs for athome listening. After their choice had been made, the English period was used as a discussion time. Radio listening experiences not only proved very stimulating to increased listening, but more important, provided "gist" for oral composition—no one was tongue-tied.

Each pupil recorded the at-home listening as a written record. The teacher placed no restrictions on these contributions as she wanted to avoid anything which would dampen the enthusiasm for the listening, itself

At the end of the semester, the pupils' responses revealed a vital interest in listening to good music; to "better" news commentators; and to dramatic presentations of radio plays of recognized literary quality. It also revealed that members of the families had listened with them and had expressed a preference for these programs over those they had formerly heard. Thus, the enthusiasm and ingenuity of this teacher led to the cultivation of family-wide increasing good taste in radio listening.

Extending At-Home Listening Throughout School

Today plans are being made to extend "at-home listening" throughout the school. The plan encourages each teacher to encourage the children to discuss freely the programs they are in the habit of hearing. The teacher herself will join in the discussion, and she in turn will tell of a "good" program that she likes. She will endeavor to arouse the pupils' curiosity to start listening to these programs. If some members of the class are already listening to worth-while programs, she will use these pupils to advertise such programs to the others. Each teacher will have a list of programs on the bulletin board. As the teacher ascertains that a child is listening to one of these, she will place a check after the title of that program. The pupils at the end of the semester will vote on their favorite program. Bulletins will be sent home asking for parent cooperation.

While directed listening at home has its advantages, listening to the radio in school time has many more. There are as many desirable outcomes to this kind of listening, as the clever teacher can conceive. Here the teacher has the advantage of motivating and preparing the child for the program in advance of the listening,

and getting desirable results through her follow-up period after the broadcast. Radio in the classroom adds glamour and personality to the sometimes hum-drum routine of the daily lesson, especially if it follows the course of study. One third-grade teacher, Mrs. Ada Ivan, who has been most successful with the radio, gives these desirable outcomes:

These Are Some of the Real Learning Results

- 1. The children learn to listen for facts that interest them.
- 2. Since they follow up with a sentence and an illustration, they try to express themselves in the words of the narrator.
- 3. As the interests vary, the acquired knowledge can contribute to the entire group as it is organized in the follow-up. For instance, a group of children wrote on this wide variety of subjects alter listening to Uncle Ezra tell about "Animals that furnish us food." Twelve chose the historical part about Indians. Ten wrote about ducks and geese. Seven wrote about fish. Twelve wrote about deer.

As teachers in a school become interested in the use of the radio in the classroom, this interest is bound to expand because of the demands of the children and the recognition by the teacher of the worthwhile outcomes of radio listening in school. Out of such in-school interest in radio, the opportunity presents itself through which we may attempt to improve the at-home radio listening habits. Many good, some mediocre, and a few entirely worthless radio programs are constantly available to our young people. Just as it is our responsibility to encourage a heightened appreciation for good literature—so must we assume this responsibility for radio at home.



Just as we have for years encouraged literary appreciation, today we must improve at-home radio listening.

Reading and Radio . . .

PLANNED PROGRAMS INCREASE TEXAS STUDENT READING

by Mildred Jackson

Fulmore Jr. High School, and

A. L. Chapman, Director

Bureau of Research in Education by Radio, University of Texas, Austin

But I was writing the titles and authors of books on the blackboard. Tommy was leaving the classroom, headed toward the principal's office to help warm up the central sound system and send Reading Is Adventure, to room S-9. The 37 seventh graders in room S-9, as they follow their problem, learning to read more widely and more selectively, are preparing to listen to Reading Is Adventure, one of the five series of the Texas School of the Air programs.

The series, Reading Is Adventure, is designed for junior and senior high students. Librarians and language arts teachers selected a list of about six books for each of the thirty weekly programs. These books meet four criteria:

1. The books are suitable for children at about the ninth grade level.

2. The books are in most junior and senior high school libraries.

3. The books are those which adolescents enjoy.

4. The books are acceptable to language arts teachers in meeting the requirements of "parallel," "outside," or "required" reading in English classes.

Fifteen Book Lists Included in Free Guide

There are fifteen different categories of books. The "Teachers' Classroom Guide," which is lurnished free of charge by the Texas State Department of Education, contains the titles and authors of the books, and suggestions for using *Reading Is Adventure*.

The programs, which are produced at Radio House at the University of Texas are designed to cause the

Tommy reminds the office secretary to warm up the central sound system for the "Reading Is Adventure" program.



students to want to read the Reading Is Adventure books and other similar ones. The aim of the radio programs is to help junior and senior high school teachers do better that which they are already trying to do.

The problem of getting enough books for the seventh-grade level is met by the book committees of students. One book committee canvasses the school library on Monday and Tuesday for *Reading Is Adventure* books for the week. Another book committee of students canvasses the trailer library, which is a branch of the city public library. All the available books are then brought to the classroom on the day of the broadcast and checked out after the broadcast. Each day thereafter from five to ten minutes are used to permit the students to exchange books. During the entire week Billy's list of *Reading Is Adventure* books remains on the blackboard.

These Are the Teacher's Responsibilities

No problem of curriculum correlation arises because it matters little whether one of the children reads Adventures of a G-Man the first day of school or the last; nor whether he reads 20,000 Leagues Under the Sea before or after he reads Treks Across the Veldt.

Once the series has gotten under way in the fall and the students have worked out the "machinery" for listening, the teacher has only two major responsibilities:

1. Fo act as referee and judge during the distribution of books on the day of the broadcast; and

2. To appoint the book committees each week.

Except for helping the students work out plans for excursions, producing a simulated broadcast or something of that sort, the utilization activities are pupil centered and almost spontaneous.

The chief outcome of the use of Reading Is Adventure is the opportunity for the students to work to-

A "Reading Is Adventure" book committee at Fulmore Jr. High School selects books in the school library.



gether in a cooperative enterprise. All of the activities resulting from listening are initiated, planned, and executed by the students. The teacher serves as "assist ant" and advisor.

The students, whom you would have seen if you had visited room 8-9 in Fulmore Junior High School, read a total of 538 books during the year from the *Reading Is Adventure* list. This average of 11 books per student is for the class in which 21 of the 37 students are boys. Thus, all students in the group had an opportunity to get well acquainted with the school library and with the librarian. Students actually learned to be more discriminating in the selection of books to read than the students at the same grade level who did not listen to *Reading Is Adventure*. As they read, they developed

and practiced "good listening habits," So students learned some degree of radio program discrimination.

Language facility progressed; pupils produced their own radio program. They drew pictures, wrote poems, wrote letters, organized field trips, learned to differ with others without offending, learned to communicate to others in the group the reasons why they "liked" or "disliked" a radio program or a book, and they learned that a "loud argument" is not necessarily an "effective argument."

And we believe that if you go into the homes of some of these seventh graders about a decade from now on a rainy evening, you'll find some of them curled up on the sola reading a book "just for fun." For to them. Reading IS Adventure.

Consumer Education

AN OUT-OF-SCHOOL RADIO LISTENING EXPERIENCE

by Evelyn L. Bull of Washington, D. C.

PLANNING FOR WORTHWHILE out-of-school activities started my fifth-grade children talking about radio. A number of them seemed to show an undesirable susceptibility to radio advertising. Therefore, my aims in encouraging the following of out-of-school radio listening activities were:

1. To develop children's understanding of themselves as consumers whom some radio advertisers wish to "sell."

2. To develop conscious discrimination in respect to radio advertising. (We were *not* trying to decide which product was best).

 To increase understanding of radio as a busiñess which may be fallible.

The children's interest in radio needed no stimulation. They recognized and discussed it as a modern invention which had become a great industry and affected American living. The subject of advertising came up almost as soon as radio itself was mentioned.

Results of Radio Questionnaire Are Tabulated

We answered a brief questionnaire about radio advertising on favorite programs and tabulated or graphed the results in arithmetic class. The questionnaire also included such items as "Do you ask your mother to buy products you hear advertised on the radio?" "Have you sent for any prizes lately alter hearing them offered on the air?"

The children's answers mentioned several brands of cereals, so we chose that advertising for study. The children set up two listening aims: What merits does the announcer claim for his product? Take notes on descriptive words or phrases, and are any sound effects used in the commercial? What and why?

Home listening groups were formed, and each one decided to which program it would listen.

When we came together the next day, we compared notes. All of the cereals turned out to be "delicious," "healthful," and "inexpensive." Amid mounting humor, we listed the words used to describe them. The outcome was a new list of questions:

1. Is everything an announcer says true?

- 2. How does he know what to say about a product?
- 3. Can we tell by our reports which cereal was best?
- 1. What is the purpose of any ad?
- 5. When you ask your mother to buy a cereal, should you eat it even if you don't like it much?
- 6. Who should decide most of the things to buy in a home?
 - 7. What sorts of things can children help to decide?

Many Other Activities in Well-Rounded Program

In later activities, we wrote letters to mothers describing what we were doing, and inviting them to see our displays. We had a blindfold "taste test" to prove that even the cereal best liked by most children was least liked by others.

We made up names for marvelous imaginary cereals, prepared scripts and advertised them over our "radio," considering "radio personality," careful speech, effective words, and even time.

We made a collection of things offered "free" on radio programs and talked about the advertiser's purpose in offering them, and how they are paid for.

We listened to a "School of the Air" program and discussed who planned and paid for it, why they did it, and where they got the money.

The subject was hydra headed in possibilities. The children extended their learnings in many ways—vocabulary, effective speech, social awareness, accurate reporting. I think all became more thoughtful consumers, and I'm sure all had fun. Me, too!

Radio in Health and Physical Education

by Isabel M. Chappell

Chairman, Department of Health and Physical Education for Girls The Calvin Coolidge High School, Washington, D. C.

This informed school students taking health and physical education meet regularly for two periods of health instruction and three of physical activity each week—all over a six semester spread. Radio is extremely valuable in sustaining pupil interest and preserving the continuity of the health instruction.

At the beginning of each semester we discuss the outline of the subject units to be covered. Radio is always suggested as the source of supplementary material and up-to-the-minute information on current research in health and medicine.

Radio Committee Assembles Program Information

Each class selects a radio chairman and these chairmen form our radio committee. The committee assembles all program information—advance announcements, brochures, daily and special programs. We receive publicity material from all major networks and the local radio stations regularly by mail. The committee prepares a schedule of appropriate programs for each unit. The radio chairman keeps the schedule up-to-date and informs the class of broadcasts coming up.

The radio committee has "decided" that all out-of-school listening is voluntary, but that class "approved" broadcasts may be substituted for homework. We next develop a rather ingenious assembly-line "orientation" scheme: 1) one period is given to acquainting the class with the techniques of good listening and the possibilities of radio; 2) posters fisting these points are displayed before each broadcast; 3) announcements and "reminders" take the form of "spot" announcements, and I must confess, occasionally a singing commercial.

The committee recommends broadcasts on personal and public health, safety, personality development, child guidance, teen-age problems, manners, sports and even hill-billy music. So I taught a square dance to *Red River Valley*. The square dance unit is now one of the most enjoyable physical education activities *and* square dancing is on the school social calendar. Last year the dance group composed a "modern" square dance to one of the tunes from *Songs of the South African Veldt*.

When ABC announced that a network broadcast of Junior Town Meeting would originate in Washington

and discuss the subject, "Should the Public Schools Educate for Marriage and Family Relationships?" the interest in the family relationships unit jumped to new heights. The pre-broadcast activities assumed enormous proportions as the class collected information for our class representative to give at the actual broadcast. Filteen students were able to attend the broadcast and two participated in the question period. The enthusiasm and interest shown in the post-broadcast discussions completely justified the emphasis. Typical comments: "It's a good sign that young people and adults can get together and discuss youth problems, particularly those in regard to sex and emotional aspects of personality, in a matter-of-fact manner." "One broadcast isn't enough." And, "My Mother was amazed that high school boys and girls could discuss such a controversial subject so impersonally, and with such good taste. She's all for it."

These Effective Programs Produced Results:

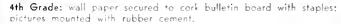
Other program series recently used effectively include, Mind Your Manners (NBC): Youth Takes a Stand (WTOP): You and Growing Up (CBS); The Tenth Man (Recordings, National Mental Health Foundation). This planned use of radio has aided the students in developing:

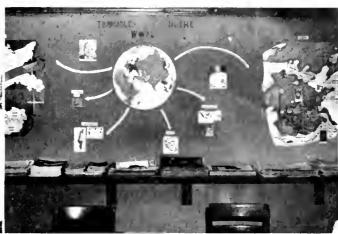
- 1. Improved listening techniques.
- 2. Ability to evaluate the effectiveness of broadcast quality, content, and production.
- 3. Interest in community problems relating to health and medical research, recreation, juvenile delinquency, salety, housing, and education.
 - 1. Discrimination in choosing radio programs.
- 5. A taste for radio programs with wholesome leisuretime value.
- 6. Civic responsibility in matters of health and community wellare.

My students and I work together with a new respect and understanding. We talk the same language—we listen to the radio together.









High School American History: plywood title letters; small titles printed with block printing set.

Bulletin Boards in Three Dimensions

by Robert H. Shreve

Director, Audio-Visual Education, Appleton, Wisconsin Public Schools

D O YOUR BULLETIN BOARDS attract and hold attention, or do the children pass them without a glance? Do your bulletin boards contribute to the efficiency of the learning process or are they just "holders" for decorations? These are questions we can well ask ourselves about a medium which has been close at hand for years but often not used most effectively in developing the experiential background of our children.

Bulletin boards have been standard equipment in classrooms for years. Tis true we have not always had as much space as we would like. Too often our kindergartens have no bulletin board, or it is so high the four and five-year-olds cannot see it without getting a stilf neck, or going out to the middle of the room.

There are two principal reasons why our bulletin boards are not as effective teaching media as they might be—infrequent changing and cluttered appearance. A bulletin board may be a highly valuable teaching device for a week or ten days, but after that it may be doubtful if children will or should pay much attention to it.

Instead of seeing how many pictures we can get on our bulletin board space, for a change let's see how few we can get. Art teachers and display experts tell us that if our vacant space is equal to the total area of our pictures we may hit a balance of interest not attainable through the traditional "clutter" technique.

If our bulletin boards are going to attract and hold the children's interest, simple titles are a must. Cut block letters out of plywood. Encourage students to help add interest to the bulletin board by painting letters. Children may assist by cutting letters out of cardboard for the bulletin board. Why not make a committee of children responsible for the filing of these letters each time you change the board? This might well be the same committee responsible for the room's picture file.

Thumbtacks spoil many a well-planned bulletin board. Thumbtack bright spots attract too much attention away from the content displayed. Our teachers have been using the stapler. The use of staples does the job without being so obvious—staples do not leave the bulletin board with that "buckshot" appearance.

Artistically mounted pictures can do much to make your bulletin board more attractive. Art teachers tell us that when mounting pictures, the bottom border should be wider than the top, and the top margin should be wider than the sides. Very effective—black and white pictures mounted on black paper.

What can be done in the room poorly equipped with bulletin boards? To make up for the lack of bulletin board space, use the blackboard or walls. Our teachers have just started to experiment with wax.

A small amount of this material on the back of your picture, and it will cling to the wall, blackboard or bulletin board as long or longer than the picture will be of value as a teaching material. The wax can be removed from the mounting surfaces, picture or object with the thumb nail. Any small amount of wax remaining can be removed with carbon tetra-chloride or any organic base spot remover. The greatest value of the wax mounting material is in making boards three dimensional. The third dimension attracts attention - the third dimension adds reality and thus adds value to the bulletin board as a teaching aid. I have yet to find a material that cannot be mounted with wax. We have successfully mounted wood, glass, metal, paper, plastic and even balloons to cork or fiber bulletin boards, blackboards, painted walls and windows.



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After traveling over 2100 miles on our intermittent field trip into Oklahoma, we documented our information on our pupil-planned-and-constructed wall map of our native state.

Oklahoma Field Trip

by Guy M. Pritchard

Principal, Hillside Consolidated School, Cushing, Oklahoma

In the past two years the Hill-side School Travel Club, composed of sixth, seventh and eighth grades, has toured forty-seven counties and traveled over 2,100 miles, all in Oklahoma.

On these trips the children recorded highlight places, things and experiences on 16mm movie and 35mm cameras. As we traveled along we photographed industrial, historic and scenic places which our previous discussion and study in school has led us to believe are important in Oklahoma's history or in our state's current economic life.

All of us feel that the camera and the educational excursion is the best way to know Oklahoma history. Through visiting and photography Oklahoma has become real to all of us. The student has seen with his own eyes, and the camera has recorded the things he believes most important and wants to remember by later reference.

The children later saw and reviewed their pictures, for through the pictures they recall many other things that were seen and places visited. A tour of this nature is a real educational experience.

We first planned our tour of the state as a special project in Oklahoma history. At the suggestion of one of the students, the seventh and eighth-grade boys and girls decided to make a large map of Oklahoma and plot our tours on it. This map was to be placed on the school wall

with the panhandle of the state over the door. It was to be drawn to scale. The students measured the wall of the classroom and calculated the size of the map. The map is made of corrugated paper boxes and is 19 feet 3 inches along the top; 9 feet 9 inches along the east side; the south side is 14 feet 9 inches; the west side to the panhandle is 5 feet 6 inches; and the panhandle is 7 feet by 11/2 feet.

Twenty-three boys and girls chose three or four counties that they were interested in gathering information about and wrote Chamber of Commerce people in county seat towns for information about the counties. Only two of seventy-seven counties failed to send any information about their counties. Each child drew his own county, painted it, and printed the name of the county on the map. As the information was learned, it was placed on the map by the child who was working on the county.

At the conclusion of our study we discovered to our amazement that we had accumulated color film from such places of interest around the state as a pottery plant, the old Creek Indian Capitol, national parks, rock formations the Pioneer Woman's Statue, the first commercial oil well at Johnstone Park, a zinc smelter, and over 30 other high-points of information and visualization concerning evidences of our state's historic past. The children have had a living, thrilling, vital experience in seeing and doing; in seeing the things that

are a part of the state's history and in recording them for their own entertainment and culightenment.

Again and again the films are the basis for discussion of Oklahoma in our history classes. This project has truly brought Oklahoma into the classroom. Not only have the films been shown to class groups, but to the parents of the school and neighboring areas. In this respect, it has resulted in a fine community-school relationship experience. While the children paid for their own transporration and lood costs, the purchase of the films has been arranged by the P. F.A. because of their great interest in realistic educational opportunity being provided for the upper-grade children of Hillside Consolidated School

LEARNING THROUGH FILMS

(CONTINUED FROM PAGE IWENTY) too warm and stuffy with the windows closed. Then we discussed the film. We named the foods which had been shipped from other parts of our country: cantaloupe, apples, carrots, Irozen green peas, Irozen fruits, celery, cabbage, asparagus, lettuce, and canned goods. Donald was able to tell us that fresh fruits and vegetables are shipped in refrigerator cars so that they won't spoil.

PUPIL EXPERIENCES

Fred, whose father is a grocer, said, "My Dad buys some of his fruit and vegetables from a man who brings them in a truck." There lollowed a short discussion of truck farming.

Said Terry excitedly, "There's a book on truck farming in our library"; and he ran to the corner of the room to look for it. And so the discussion continued, offering information that oranges are sold by the dozen; carrots, asparagus, radishes, and celery by the bunch; apples, potatoes, and cabbage by the pound: milk by the pint, quart, and hall gallon-all real number experiences.

Bobbie Jean related how her Mother got some frozen berries out of the deep freeze in their store, and that it looked like the one in the

NEW INFORMATION

Some of the articles which the children mentioned as coming from other countries were coffee, tea, rice, figs, pepper, and olives.

Foods which were named as being (CONTINUED ON PAGE THIRTY)



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LEARNING THROUGH FILMS

(CONTINUED FROM PAGE 29) especially healthful were carrots, cabbage, apples, lean meat, whole wheat bread, peas, milk, butter, cheese, cream, eggs, and oatmeal.

It was agreed by all that our grocer does us a great service by selling us food.

RESHOWING

The first thing the next morning Sam said, "Can we see that film, *The Food Store*, again today? I liked to see all of that good food, and the baskets on the carts. I'd like to push one of them."

I reshowed the film and, as usual, all of the children seemed to enjoy the second showing even more than the first. To know just what to expect next on the screen seemed to give a special satisfaction. Then, too, they always noticed several things that had been missed when they saw it first. Each child now had his own private reasons for seeing the film again!

Correlation With Other Instructional Materials

BOOKS

We obtained books from the public library for the children to read. Some of the members of the class found stories that they wanted to read to the group. Others read stories to themselves and related them to the class. "Story Pictures of Farm Foods," by John Y. Beaty; "Ted and Nina Go to the Grocery Store," by Marguerite de Angel; and "The Grocery Man," by Janet Wolf and Margaret Cook Holmes were especially good.

GROCERY STORE UNIT

I asked the boys and girls if they would like to make a grocery store as described in "The Grocery Man." They enthusiastically agreed. The boys scouted the neighborhood stores to get packing cases for the walls and shelves. Empty food cans, boxes, and cartons were brought from home and labeled as to contents and price. This entailed research work on the part of the whole class to discover the prevailing prices and the correct spelling. One small group labored industriously modeling fruit from clay. A half dozen of the more artistic made signs advertising some of the merchandise.

This unit provided a splendid incentive for drill on the arithmetic combinations; for all agreed that the storekeeper must be able to add the price of articles and to make change. We formed four squads to work on the combinations and counting by nickels, dimes, quarters, and half-dollars to make one dollar. The time that each child could be storekeeper was limited; the one who knew his combinations and counting best would be able to wait on the most customers. A mistake meant that he was no longer storekeeper.

The class also figured out the number of eggs in a half dozen, how many quarter-pounds and half-pounds of butter in a pound, and the price of each. They brought to school all of the different sized milk and cream bottles, and they found by measuring water that two half pints make a pint, that two pints make a quart, and that four quarts make a gallon. They compared the prices of the different sized bottles of milk and cream.

Several children planned together and painted a mural. A food store in the center was surrounded by trucks, trains, airplanes, and ships all bringing in food. And so it progressed—motivation, search for information, self-initiated activity.

EVALUATION

The film The Food Store, with its accompanying activities, has increased the group's knowledge of food, where it is grown, and how it is shipped from all over the world for us to enjoy. It has given a better conception of how each community helper does his own special work and depends on many other people for the work that they do in providing the necessities of life. The project has been correlated with health, language, spelling, reading, arithmetic, and art: and it has provided worthwhile motivation for these subjects - subjects which take on real meaning when presented through the medium of the 16mm sound and motion teaching film.



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sociation Films, (Y.M.C.A. Moion Picture Bureau) 35 West 15th t., New York 19.

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Irry M. Reed, P. O. Box No. 447, lancaster.

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Aman Laboratories & Studio, Ar-'ngton Suburb, Jacksonville, 7.

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Palmetto Pictures, Inc., 719 Saluda Ave. at 5 Points, Columbus 11.

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Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

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Select Motion Pictures, 1326-A Oak St., Kansas City 6, Mo.

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Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

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Midwest Audio-Visual Company, 1501 Hennepin Ave., Minneap olis 3. 26 N. First Ave., East Duluth.

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Nearly all of the audio-visual materials reviewed in the pages of SEF & HEAR and the latest and best in the recognized lines of nationally-advertised projection equipment, screens and accessories are available in local community or regional areas from one of the dependable audio-visual education dealers listed in these directory pages.

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UE THIS DIRECTORY TO LOCATE THE BEST IN EQUIPMENT, FILMS AND A-V SERVICE

Film Notes at Presstime

♦ Word was received at presstime that Cathedral Films, West Coast religious film producer, had released For All People, 16mm sound film, for special rent-free preview showings during Film Council Month, Requests are to clear through FCA headquarters in Chicago.

A-V TEACHER TRAINING

student makes careful note of significant points brought out in the film so that he might prepare the class later to see the picture and to lead the discussion following the showing. The students then observe primary grades in the training school to note emotional traits exhibited by the children and how they are satisfied by the teacher. Similar visits are made to grades on the intermediate and high-school levels.

In a course in Basic Procedures in Guidance of Learning, one instructor employs the planning committee technique of instruction. The class helps to plan the general contents of the course, then is divided into various committees each of which is responsible for planning certain experiences that center around the problems defined by the group for study. These committees do preliminary thinking on the problem and submit alternate proposals of what might be done. Among resources almost always suggested, are appropriate films, filmstrips, and other visual materials which bear upon their problem. Films are previewed carefully and utilization plans established.

Through additional audio-visual use experiences in other regularly offered subjects taken by students in training to become teachers.—experiences with field trips, and selection and utilization of audio-visual materials,—the teacher for the future gains a working skill in this new and effective medium. This type of experience can only lead to more wide-spread and effective use of audio-visual materials in our schools.

FILM COUNCIL MONTH

(CONTINUED FROM PAGE SEVENTEEN) this field are Emotional Health (McGraw-Hill) and What's On Your Mind? (NFB).

Combatting Juvenile Delinquency

♦ The term "juvenile delinquency" is not used as widely now as it was a few years ago, but the problem it represents is still a very real concern to the teachers, parents, welfare groups, and juvenile court officials in America's cities, large and small.

Excellent documentary and educational films on the subject are available for use in conjunction with programs designed to interest the groups noted above.

A selection of some of the best of these titles offering case histories and possible solutions, follow: A Boy In Court (Nat'l Probation), Building Tomorrow Today (Foto-sound), Children of the City* (BIS), Children On Trial* (BIS), Children's Republic (A.F. Films), Children's Village (MOT), A Criminal Is Born (TFC).

Tackling the Housing Problem

♦ Films and film forums on the national housing shortage are not going to build adequate homes for the millions of Americans who need them today. But films can help us understand the nature of the problem and its implications, and thus provide the background that will enable us to act forcefully and intelligently, when given the opportunity through local, State, or Federal legislation.

Any meeting planned on this subject should include on the panel, or in the audience, local housing authority officials, representatives of labor and industry, and other groups: veterans' organizations, real estate people, social workers.

Films useful as a basis for such a program include: Building America's Houses* (EBF), Challenge of Housing (NFB), The City (Museum), Country Homes* (BIS), Home for the Brave (LA Housing Comm), A Place to Live (Brandon), Proud City* (BIS), The II'ay II'e Live* (BIS).

City planning is another subject in the housing program area. *The Proud City**, noted above and *The City*, are useful titles in this special field of interest.



Improving Our Local Schools

♦ School improvement is a subject of major concern in many communities today as a result of the national attention that has been given to related problems such as teacher's salaries and the shortage of teaching personnel.

Since many individuals, however, are still uninformed on the larger implications of these questions, a film program built around the community's school needs would perform a definite public service and would win the immediate cooperation of local groups such as the teacher's associations, civic improvement clubs. Leagues of Women Voters, etc.

Useful films around which "education-centered" programs of this type can be built include: Children's Charter* (BIS), Education Is Good Business (General Pic), Learning to Understand Children (McGraw-Hill), Teacher's Crisis (MOT), Who Will Teach Your Child? (NFB).

Educating the Children of Europe

♦ But our interest in school improvement cannot be confined exclusively to our own communities. The spiritual and intellectual as well as physical plight of the children of Europe is also very much our concern, along with such questions as: How are these children being educated? What do they need? How can we help them?.

Two excellent films which provide possible answers to these questions, and give the essential background information necessary to a proper understanding of the problem as a whole, are: School In Cologne* (BIS), an account of the pitiful condition of schools in the British zone of Western Germany, the educational needs of the children, and the material needs of the schools and school authorities, and Hungry Minds (Brandon) which covers the same needs of the children herded together in European DP Camps.

Improving Community Library Service

◆ Perhaps there is a library project under way in your community aimed at marketing a library bond issue, or establishing a "bookmobile" library extension unit—or possibly a drive to set up a county-wide library service.

If interest in any of these, or related projects, is widespread; or if the library facilities in your area seem to be inadequate, a film program co-sponsored with the Public Library might be your best subject for Film Council Month. Useful title suggestions for this program include: Books & People, The Wealth Within (ALA), Bookward Ho! (General Pic), Library On Wheels (NFB).

Improving Community Film Service

♦ High on the list of possible programs for Film Council Month is one designed to improve film services and facilities in your own community. There are "films about films" that can be presented to stimulate local interest and to serve as a spring board for a discussion of questions concerning the availability of films in your locality, the establishment or operation of a local film information center, the need for an integrated system of securing or training projector operators, etc.

The Film & You* (NFB), an account of community film council development in Canada, is the film with the highest priority as material for a program on this subject. Other valuable titles include: Using the Classroom Film* (EBF), an explanation of school uses of motion pictures; Film Tactics (US Navy), covering film utilization procedures in U. S. naval training programs, and Shown by Request* (BIS) the story of non-theatrical film distribution in Great Britain.

Vocational Guidance Films

♦ Carl Mahnke of Vocational Guidance Films has notified FCA head-quarters that general subjects on leadership and vocational guidance counselling will be made available through FCA for special previews.



National Sources for Film Council Programs

- A. F. Films: A. F. Films Inc., 1600 Broadway. New York 19, New York.
- ALA: American Library Association Publici ty Div., 50 East Huron St., Chicago 11, Illinois
- Ass'n Films: Association Films (YMCA Motion Picture Bureau), 317 Madison Avenue, New York, New York, (Branch offices in Chicago, Dallas, and San Francisco).
- *BIS: British Information Services, 30 Rockefeller Plaza, New York 20, New York, (Films also available from BIS offices in Washington, D. C., Chicago, and San Francisco; and from the British Consulate General offices in Boston, Detroit, Houston, Los Angeles, and Seattle.)
- Brandon: Brandon Films Inc., 1600 Broadway, New York, New York.
- *Cath: Cathedral Films, Hollywood, California.
- Cellucotton: International Cellucotton Products Co., 919 North Michigan Avenue, Chicago 11, Illinois.
- *Coronet: Coronet Instructional Films, Coronet Bldg., Chicago 1, Illinois.
- *EBF: Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois.
- *FI: Films, Inc., 330 W. 42nd Street, New York 18, New York.
- Film Program: Film Program Services, 1173 Avenue of the Americas, New York 19, New York
- Fotosound: Fotosound Studios Inc., 20 East 42nd St., New York 17, New York.
- GE: General Electric Co., Distribution Section, Advertising & Sales Promotion Dept., 1 River Road, Schenectady 5, New York. (Films also available from GE regional offices in principal cities.)
- General Mills: General Mills Inc., Film Library, 400 Second Avenue, South, Minneapolis 1, Minnesota.
- General Pic: General Pictures Productions Inc., 621 Sixth Avenue, Des Momes 9, Iowa.
- *1FF: International Film Foundation, 1600 Broadway, New York 19, New York.
- LA Housing Comm: Los Angeles Housing Caravan Committee, 659 North Western Avenue, Los Angeles 27, Calif.
- *McGraw-Hill: McGraw-Hill Book Co., 1 ext-Film Dept., 330 West 42nd St., New York 18, New York.
- MOT: March of Time, Forum Editions, 369 Lexington Avenue, New York 17, New York.
- Museum: Museum of Modern Art Film Library, 11 West 53rd St., New York, New York.
- Nat'l Probation: National Probation & Parole Association, 1790 Broadway, New York 19, New York.

- NCCJ: National Conference of Christians's Jews, 381 Fourth Avenue New York 16 New York: (Consult local Redbook for offices in principal cities)
- NC Health Board: North Carolina State Board of Health, Film Section, Raleigh North Carolina
- *NFB: National Film Board of Canada 400 West Madison St., Chicago 6, Illinois, 620 Fifth Avenue, New York 20, New York
- NY Dept. of Comm: New York State Dept. of Commerce, Film Labrary, 10 Howard St., Albany 1, New York.
- NYU: New York University, Film Talmary, 26 Washington Place, New York 3, New York.
- Ohio State: Ohio State University, Bureau of Education Research, Columbus 10 Ohio
- Oregon Med: University of Oregon Medical School, Portland 1, Oregon.
- SVE: Society for Visual Education, Inc. 100 E. Ohio St., Chicago 10, III
- Sun-Dial: Sun Dial Films, 625 Madison Avenue, New York 22, New York
- TFC: Teaching Film Custodians Inc., 25 West 43rd St., New York, New York
- USDA: United States Department of Agraculture, Office of Information, Motion Picture Services, Washington 25, D C (Note: USDA productions are generally available on loan from the film library of your State Extension Service.)
- US Public Health: United States Public Health Service, Washington 25, D.C. (Films also available from your local Health Dept.)
- USNA: United Service for New Americans Inc., 15 Park Row, New York 7, New York
- U. S. Navy: U. S. Navy Dept., Executive Office of the Secretary, Office of Public Information, Motion Picture Section, Washington 25, D. C. (Or apply to Public Information Office, Headquarters of your local Naval District.)
- US State Dept: U. S. Department of State. Office of Information & Educational Exchange, 35 W. 15th St., New York 19, New York.
- UW: United World Films, 1415 Park Avenue, New York 29, New York.
- *Voca: Vocational Guidance Films, Inc., Carl F. Mahnke Productions, Des Moines 10, Iowa.
- *Yng. Amer.: Young America Films, Inc., 48 E. 41st St., New York 17.
- *NOTE: Names of film producers denoted above with an asterisk before the source abbreviation have confirmed availability of special preview prints via Film Council headquarters during Film Council Month. Write to FCA headquarters at Chicago 6, Ill. for preview prints of these producers for special Film Council showings only. Otherwise write producers at addresses shown Films and sources listed in these pages were only those available at press time.

Additional programs and sources will be sent out by Film Council Headquarters during the month of March.



THE NATIONAL TUBERCULOSIS ASSOCIATION has recently completed the 10-minute film "You Can Help" which presents the case for cooperative action in dispelling this disease. Scenes above are typical of the film.

National T. B. Association Presents the Case for Group Action

♦ You Can Help is the name and the theme of the latest film sponsored by the NATIONAL TUBERCU-LOSIS ASSOCIATION in its fight against the dreaded lung disease. Like several other films in the series, this 10 minute black and white sound motion picture strives to prevent the spread of TB by dispelling the mist of ignorance surrounding it and organizations devoted to its extinction.

Narration, animated drawings and action photography combine to tell the story of an average local tuberculosis association, a voluntary organization with a program based on community needs. Health education through press. radio, films and other communication media is shown to be the chief aim of the association. Specifically, the local unit seeks to

help everyone in the community to realize what he can do to help himself and others avoid the dis-

The clever animations clarify the activities of the local TB agencies as well as their relationship to state and national associations. While emphasizing prevention and research aspects of tuberculosis prevention, the film also describes the role of the association in case finding and rehabilitation.

Edgar Dale, chairman of the NTA materials committee and head of the bureau of educational research at Ohio State University, worked in close cooperation with producer Paul J. Fennell on the film. Community groups can obtain a copy of You Can Help without charge through state or local tuberculosis associations.

The University Press in a Visual Age

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A-V REPORT FROM ITALY

· Progress in the Schools ·

THE EDUCATIONAL FILM FIELD in Italy offers a vast area for L immediate development, partly explained by the fact that the long. uninterrupted, artistic tradition ol the Italian people has already taught them the educational value of pictures and has made them perhaps the most "visual-conscious" people in the world.

There are, at the present time, more than fifty small "theatres" in Italy, each seating from 50 to 150 and devoted exclusively to 16mm screen presentations. Within the next five or six years, as more films become available, this number is expected to increase to a full po-

tential of 10,000.

The clergy of the Roman Catholic Church are well aware of the value of the medium and there is a great deal of activity aimed toward the establishment of 16mm theatres in many of the Church's 30,000 parish houses. Since, in addition to the above, there are some 6,000 Catholic schools, colleges, and other institutions, it is expected that most of the 16mm cinema houses in the country will be operated by Church author-

The Department of Public Education, responsible for the secular schools, has initiated the distribution of 1,000 silent projectors which will be used, on an experimental basis, to show instructional films in classrooms. There are already about fifty general education and scientific films completed and available for distribution.

At present the best Italian distribution set-ups for educational pictures are those of "Cinefilm", associated with the Catholic center of the film industry, and Roman Films, both of which were organized through the work of the Pia Society of San Paolo. This latter concern is lining up 100 film rental agencies in their chain of bookstores which are located in all the larger cities. When the process is complete, rental films will be as easily obtainable as rental books, and from the same source.

The Ferruccia Society has established a film processing plant at Milan to overcome Italy's shortage in this area.

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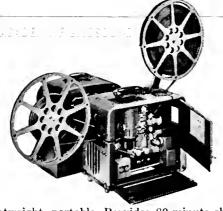
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PROJECTOR "C"	Once (Minor)	2 times	Once (at 64 hrs.)	Slightly Unsteady	Fairly Good**
PROJECTOR "D"	Twice (Major)	15 times	7 times	Very Unsteady	Poor**
PROJECTOR "E"	Twice (Major)	6 times	3 times	Unsteady	Fairly Good**
PROJECTOR "F"	Four Times (Major)	27 times	13 times	Very Unsteady	Poor



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April · 1949 · Issue 8 of Volume 4



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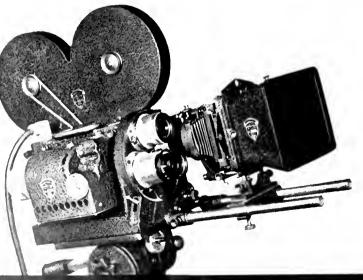
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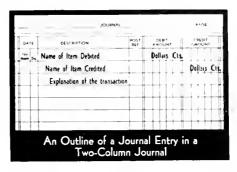
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Another addition to the World Past and Present Series produced cooperatively by the University Museum and S.V.E. This filmstrip illustrates the importance of climate, culture and environment in the way men have made their shelters through the centuries. Each filmstrip in black and white with captions and subtitles...\$3.00

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SIGHT & SOUND in the NEWS

23 College A-V Leaders Meet at Stephens

★ At the invitation of B. Lamar Johnson, Dean of Instruction and Librarian at Stephens College, A-V representatives from twenty-three U. S. colleges and universities gathered in Columbia, Missouri, early this month to attend the Stephens-sponsored "Conference On Effective Utilization of Audio-Visual Materials in College Teaching."

According to Robert de Kieffer, chairman of the three-day meeting, the conference was called to enable college and university a-v specialists to: 1) report and discuss experiences in the utilization of a-v materials in college teaching; 2) to identify problems encountered in using a-v aids in such situations; 3) to exchange ideas and experiences relative to possible solutions of these problems; and 4) to identify problems of collegiate a-v utilization on which further research is needed.

With these objectives in mind, conference delegates participated in panel and discussion groups considering problems in four specific areas of concentration: 1) stimulating faculty members to use a-v materials; 2) developing a faculty program for effective utilization of materials in teaching; 3) using specific a-v materials; and 4) evaluation and research.

Panel chairmen and featured conference speakers, in addition to the hosts, included: Jamison Handy, president, The Jam Handy Organization: Francis W. Noel, chief, Division of A-V Education, California State Board of Education: Edgar Dale, professor, Bureau of Educational Research, State University of Ohio; and William Gnaedinger, director of A-V Materials, State College of Washington.

Story of Purdue U Told in New Picture

★ 16mm prints of *One Brick Higher*, a unique featurelength motion picture story of Purdue University, will be released late this autumn for general distribution according to a recent statement from the producer, Film Studios of Chicago. The 60-minute "musical film biography" of Purdue is currently touring the nation's theatrical circuit in 35mm versions.

One Brick Higher combines educational information, music, and straight entertainment in just such proportions as to appeal to film audiences of all ages. (11118 NEWS SECTION IS CONTINUED ON PAGE EIGHT)

See & Hear Magazine

Published at 812 North Dearborn Street, Chicago 10

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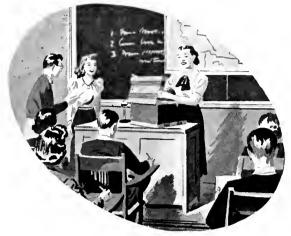
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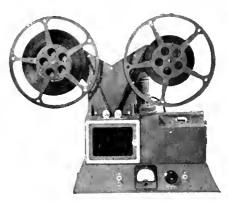
A copy of the new catalogue of Maurer post-war equipment will be mailed on request.



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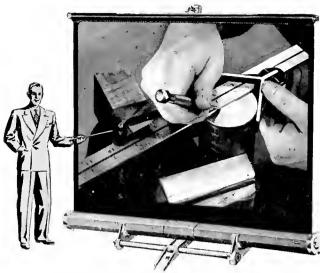


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(CONFINUED FROM PRECEDING PAGE FOUR) Basically it is an account of the romantic past and immediate present of Purdue University, beginning with scenes of campus life in the late 19th Century when the first females were admitted to the halls of higher education on the basis of scholastic equality. From there it moves forward to the present day, covering all phases of Purdue life and activity: the vast experimental farms and prize herds of the Ag School; laboratories for food and drug research; the famous Schools of Mechanical, Electrical, Civil, and Chemical Engineering; and the full range of athletic events including the great "Boiler-makers" in action on the gridiron.

But the back-bone of *One Brick Higher* is the Purdue Varsity Glee Club which provides the musical frame and background around which all clse is entertainingly told.

This unusual film was made possible through the generosity of Mr. G. L. Reasor, prominent industrialist of Chicago and Dallas, and a Purdue alumnus of the Class of 1920. The entire production was shot on the Purdue campus at Lafayette, Indiana, under the direction of Allyn Butterfield, former Hollywood and War Department producer-director. The cast, exceeding 15,000 individuals, includes the whole student body, faculty, and administrative staff of the University. For details of 16mm distribution plans, contact the producer, Film Studios of Chicago, 135 S. LaSalle St., Chicago, Ill.

Complete Report on D.A.V.I. Proceedings Given ★ A full report on the recent 1949 annual sessions of the Department of Audio-Visual Instruction, N.E.A. at St. Louis last month is given on Pages 44 and 45.

Well, here we are today!
A long way from Eden.
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doorstep
The news is hurried to the brain.
Trouble — Strikes — Hunger
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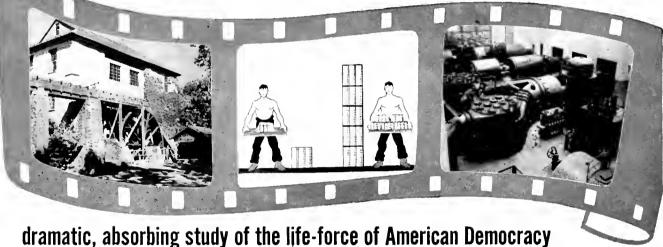
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THE UNIVERSITY PRESS

In A Visual Age

In the Colleges and Universities of our country, the school press, organized to bring into print accounts of research and investigation, is an organization of tradition. Today, closely paralleling the traditional university press is the newest communication department—the film producing unit. Organized to communicate not through ink, print, and glazed paper but through the format of the sound and motion-picture film, black-and-white and color, university film production units are building reputations in many of our universities and colleges.

The following survey of university production facilities makes no attempt to be all inclusive, but rather is the result of an invitation to selected colleges and universities throughout the United States to report their activities in the production of sound motion-picture films. Investigations and campus work reports, both in the planning stage and projected as future projects, are here reported as experiences with our newest communication media — the 16mm film and the filmstrip, silent and with sound.

Traditionally we look to the advent of the Gutenberg Press as the mechanical means which released man's thought and investigation to the consumption of the common man and to the erudition of anyone who bothered himself sufficiently to learn to read. All manner of great, forward social movement from the industrial revolution to universal education has been attributed to the invention of printing and to the mass production of millions of good books which

have floused the accumulated knowledge of mankind.

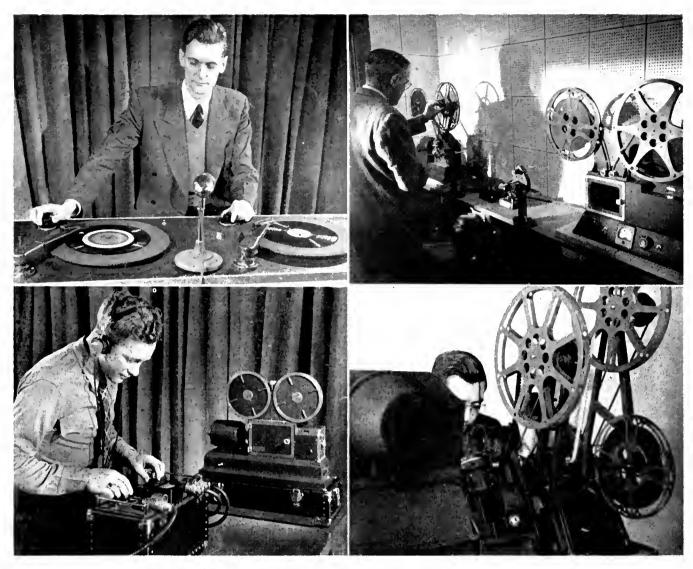
But today we are looking to the rapid emergence of a new mode of communication. It has been reported that, in the year 1910, 16mm raw stock, which is the "newsprint" of the f6mm motion-picture medium, was produced in an amount slightly in excess of 2,000,000,000 feet. As we have attempted to investigate probable production quotas for the current year, the production of 16mm raw stock will probably approach the 20,000,000,000,000-foot mark.

Just as newspapers, periodicals and book publishers measure their progress in influencing public opinion and public awareness by citing the volume of newsprint and paper stock produced, so may we well look to the tremendous surge of interest and production which is manifested through a striking upward trend of production in 16mm film raw stock.

It is entirely logical, then, to look to the universities for two trends as they concern a new communication medium. First, what are universities today doing to make available vocational training opportunities for students interested in the "journalism" of the 16mm film and second—what facilities are universities accumulating through which to take advantage of the newest mode of communicating ideas, nationally and internationally—the 16mm sound film?

In an attempt to answer these questions, the following symposium of reports from representative universities throughout the land is presented to the readers of SEE & HEAR.





Audio-visual production facilities at lowa: (above left) sound recorded on discs is played back for rerecording on film; (above right) two film phonographs in use for recording. (Below left) an lowa staff technician using film sound recorder: (below right) another staff member edits a sound film.

lowa: A Production Pioneer

by Lee Cochran

Director, Bureau of Audio-Visual Instruction, Extension Division

THE BUREAU OF AUDIO-VISUAL INSTRUCtion of the Extension Division, State University of Iowa, Iowa City, has been producing motion picture films since 1930. During the period from 1930 to 1935 all film production was silent black and white. Starting in 1935 some color films were produced, and in 1940 sound recording equipment was added which made possible the production of sound films when desired.

Circumstances layor the production of teaching films on a University campus. Specialists in many fields are available for rechnical guidance, and student actors play many of the parts in Bureau productions. Many research projects being conducted on the campus have interesting possibilities for the production of educational films. Some films produced are only for use in

recording reactions or research data, while others are of a limished nature that can be released to schools in the state or to other colleges and universities.

Since 1940, we have been adding essential motion picture production equipment as rapidly as possible. We first made a plan for acquiring the equipment needed for a good department, then started purchasing different units as lunds would allow. In every case we have tried to purchase good equipment that would give us many years of satisfactory service. We now have the following equipment:

1. One 16mm camera with motor drive for synchronization with recorder. 2. One 16mm sound recorder. 3. Ten smaller spring driven 16mm cameras, including three lenses for each, extra tripods, etc. 4. Two film phonographs for re-recording of background music

or effects. 5. One microphone boom (small type). 6. Iwo record playbacks for adding sound from records or recordings. 7. Fitle and animation stand, 8. Camera blimp. 9. I6mm printer, 10. I6mm developing equipment. 11. Press for printing titles. 12. Moviola editing equipment (double type for picture and sound). 13. Adequate lights of different sizes to handle most sets. 14. Miscellaneous editing equipment.

Laboratory Facilities Now Provided on Campus

♦ During the past year we have re-built a temporary building into a laboratory for sound recording, priming and developing of motion picture films. We have found that by being able to print and develop our own work prints and make duplicate prints in black and white, we can speed up our production schedule to a considerable extent, and reduce costs to our university departments.

Although our present production staff is rather small, we hope to add others as our budget will permit. We have only two full-time men and one half-time man working exclusively in the production of motion picture films. Several other staff members of the Bureau of Audio-Visual Instruction, however, assist with film production when certain rush jobs are being completed,

The major problem we have in the production of educational motion pictures on the campus at the State University of Iowa is to find time to complete the films we are requested to make. When we first started producing films, very lew departments requested this service, but during the past few years many departments have seen the possibility of having classroom films made to fit specific teaching situations. As a result our backlog of films "to be produced" has grown to a great extent.

Another problem that we have faced on our campus is to educate our own faculty regarding the need for good, well defined production outlines and scripts prior



Modern laboratory equipment is available on campus for 16mm developing and printing of University-produced films.



Shooting lip synchronized sound and picture, using amera in blimp. (The author is shown at extreme right above).

to the production of a film. In the past, many of our faculty members have requested films to be produced without considering the need for a script or outline, and we have had some difficulty in explaining this need.

Films Produced for Many University Departments

• During recent years, films have been produced for many departments. A series of films have been completed for the Industrial Engineering Department on Motion and Time Study, and have been very successful in assisting industrial organizations to improve methods of motion economy. Other films have been produced for such departments as the Bureau of Dental Hygiene, the Department of Physical Education for Women, the Department of Athletics and Physical Education for Men, the College of Medicine, College of Education, the Iowa Child Welfare Research Station, Information Service and others. Assistance is also extended to other schools under the Iowa State Board of Education regarding the production of educational motion pictures.

We are hoping to expand our production facilities at the State University of Iowa in the near future when (CONTINUED ON THE FOLLOWING PAGE)



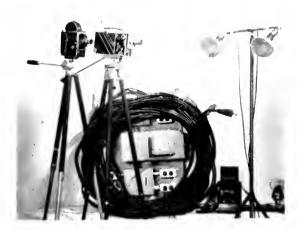
Animation plays an important part in lowa films: here is the Bureau's title and animation stand in use.

our new Communications Center is built. Present plans call for adequate quarters for the production of motion pictures in this new Communications Center, including a production stage, scene shop, properties workshop and storage, dressing rooms, sound film scoring, projection and re-recording room, cutting and editing rooms, negative cutting room, negative storage room, developing room, printing rooms, administrative offices, editorial offices and other miscellaneous space. When this building is completed we think our facilities will be quite satisfactory to meet most of the needs on our campus, including facilities for teaching motion picture production.

Our motion picture production program is geared especially to meet the needs for special educational films on our own campus and for the needs of certain types of research films that can be of value to other educational groups within the state.



Iowa's A-V Bureau uses this 16mm motion picture printer for making duplicate prints as well as work prints of both picture and sound tracks for University films.



Cameras and editing equipment used by Missouri's Agricultural Extension Service are shown in this illustration.

In MISSOURI motion pictures serve us as an additional means of taking information to farm people. Our usual 16mm motion-picture film production at the University of Missouri is about 20 minutes in length, in color, with narrative sound, and frequently with music and optical effects throughout. We usually plan on completing one major production a year, and often also finish a shorter one. Two years ago we completed a film titled *Balanced Farming* and with the help of the U. S. Department of Agriculture we used synchronized talk and music with the production. This past year, we completed a film on quality dairy production, and now are working on a 4-H Club hlm which we hope to have ready for use by the early months of 1949.

Our films are primarily for use by the Extension Service county workers in this state. More than 70 of our 414 counties now have projection equipment and probably 10 more can borrow it easily. We have in our state office three projectors which workers take out and use

Our equipment is varied. Since we have to take scenes all over the state, portability is an important

FROM MISSOURI:

Films For Farm People

by H. M. Dail

Associate Editor, Agricultural Extension Service

factor. On the other hand, we come up against lighting problems that cause us to take along a 100-foot extension switch box with 16 outlets for indoor shots involving groups. We hook this directly to main switch box, or ahead of the house fuse box.

Work With Subject Matter Specialists on Films

♦ Two persons from our office work directly with the subject-matter specialists, who put the scenes together. Formerly, we started with the script, but since, in our estimation, the photos are 80 per cent of the picture, we leave the script until last now. We use it merely to emphasize points and make clear what might not be brought out on the screen.

Securing funds to produce our motion pictures is a first step. Commercial companies and foundations have helped us greatly. There is always a certain percentage of the cost that is borne by the Extension Service, but the major portion comes from outside. We charge no rental on films to our agents, since we are all part of the same group.

We hope to continue producing at least one major film during each school year.

The New Medium

AT THE UNIVERSITY OF CALIFORNIA AT LOS ANGELES

by John R. Winnie

Director, Motion Picture Division

OFION PICTURE PRODUCTION goes for ward in the Motion Picture Division of the Theater Arts Department at the University of California at Los Angeles. The purpose: to provide students with a knowledge of motion pictures, to train them for educational and documentary fields of film making and to encourage research in the motion picture field.

It is impossible to teach a student how to make films unless he actually makes them. Therefore, the ones he makes should have some essential value in the completed stage, otherwise they are not worth doing originally. Pure teaching, training, and documentary films are among films being made currently. How to Build a Flat; a Master's thesis in geography: The History of Palm Springs (The Coachella Valley); and an animation him illustrating an art textbook, Perspective, are currently nearing completion. The films will, at the proper time, be made available to other schools and organizations.

The new Maurer sound, Cine-Specials, and Boles cameras, a Mole Richardson sound boom, Maurer sound head, Fearless Dolly, Bardwell-McAllister and Mole-Richardson light equipment, Moviola editing and cutting equipment, and B & H Filmosound and DeVry projectors are used at this university.

The departmental staff works as the regular university staff and the departments within the Motion Picture setup are headed by the key staff members. Administering the entire department is Kenneth Macgowan, Chairman of the Theater Arts Department. The Motion Picture Division is under the directorship of John Ross Winnie.

Regular university budget covers all phases of teaching and production and equipment. The department is in a position to do films for outside agencies, but only when it is left that such a service is justified and warranted. In short, it does not have to worry about the department making money in order that it may survive. Quite the contrary, the university does not permit it to make money.

Future plans aim at an integrated art center at the University of California, with extensive building facilities for motion picture, theater, and radio.

IN THE PICTURES

TOP: UCLA camera class shooting test setups on sound stage. (Mr. Dyhrenfurth with light meter).

CENTER: Edith Head, Paramount designer and lecturer on the UCLA staff, discusses a problem with class.

BELOW: Fritz Lang, noted film director, confers with John Winnie (striped tie) and a class in film direction.







INDIANA UNIVERSITY PRODUCES

Sound and Motion Pictures



Indiana produces films not commercially feasible: here is an animation model being prepared for a State Park film.



Here is Chucky Lou, star performer of a current Indiana production by that name (for appeal to primary grades).

by Ann Hyer

Acting Supervisor of Production, Audio-Visual Center

NDIANA UNIVERSITY is a relative newcomer in the field of film production. During the rapid progress made within the last two years, emphasis has been on motion pictures, but this coming year we expect to increase greatly the production of slidefilms.

The University hlm production center serves much the same functions as a university press. Both of these organizations serve to complement the efforts of commercial companies in the spreading of ideas in specialized areas. We at Indiana do not expect to undertake productions in areas where the volume of sales will be sufficient to warrant production by commercial film production companies.

Three Types of Educational Film Productions

- ♦ At present Indiana University's educational productions are chiefly of three types:
 - Instructional materials for use in university classes.
 - 2. Film records of research and experiments.
 - 3. Educational materials for state non-profit agencies and organizations.

This program provides actual production experience for graduate interns in photographic, graphic art, and audio areas.

Production equipment is quite limited. Our sound is recorded on discs. We share with the still laboratory a studio which will accommodate small sets, and when shooting sync sound, make similar set-ups in the audio studio.

Our motion picture equipment includes: 1,000 W., 2,000 W., and 750 W. Mole Richardson Spots; Cine Special Cameras with a flexible array of magazines and lenses, and a Filmo 70-D Camera with sync motor.

Our editing equipment includes: Craig Viewers, rewinds, a 2 gang synchronizer (footage counter), a footage counter and projectors.

Our sound equipment includes Presto recorders, nurntables and accessory filters, amplifiers, and tuners.

Films Are Produced by Staff Specialists

♦ While the production administrative staff comprises a unit in the Audio-Visual Center, most of the personnel actually performing the direct production activities are not members of this staff. They are members of the cinematography, still photography, graphic arts, or audio departments who are assigned to various production projects as needs arise. When so assigned, staff members are responsible to the production department

with the supervisor of their own department serving in a consultantship capacity on the project.

Graduate students work on a three-year internship basis. The first year the student works on a part-time hourly basis; the second year on a part-time appointment; and the third year on full-time appointment at a rate ranging from \$1800 to \$2700.

Productions are financed in three ways: 1) through the production revolving lund, 2) as projects of university departments who pay for services rendered, and 3) by direct payment from state agencies and organizations for production services rendered.

Films Must Recover Their Production Cost

♦ Since the majority of our productions are linanced by the revolving fund method, we must recover expenses incurred, i.e., for the labor, materials, direct supervision, and some equipment amortization. Productions as a group, over their sales life, must net an amount equal to their total production costs.

Productions released within the past year include: How To Make Handmode Lantern Slides, 22 min., sound, color; Your Indiana State Parks, 22 minutes, sound, color; One Hundred Years of Art and Artists in Indiana, 22 minutes, sound, color; Chucky Lou—The Story of a Woodchuck, (motion picture) 10 minutes, sound, color; (slidefilm) 35 frames, silent, black and white; Craftsmanship In Clay: Simple Slab Methods,

10 minutes, sound, color, and four films on baskerball for the Indiana High School Athletic Association.

Current productions in process are: 1Vhat Is Cancer? 80 Irames, sound, black and white; Craftsmanship In Clay: Glazing Methods, 10 minutes, sound, color, Mental Testing, 15 minutes, sound, black and white; three films on Subentaneous Blood Flow In The Bat, 10 minutes, sound, black and white; Safety In The Chemistry Laboratory, 2 reels, sound, black and white; and Teacher Training, 75-100 frames, sound, black and white.

Relief on our housing problem is expected soon. A budget has been requested for the coming bienmium which will enable us to operate our motion-picture productions on a two-crew basis. We expect to add sound-on-film equipment. A considerable expansion of our slidefilm production is also planned. These increases will enable us to expand our student training program—both the intern plan and the number of production courses given at the graduate level.

When these plans are functioning, we will be able to work more adequately with our university faculty to improve instruction on the campus and also to make it possible for the faculty to extend their influence beyond the campus through the sharing of materials, on a sales and rental basis, with colleges, schools, and community groups in Indiana and other states, and even with other nations in our world community.

Motion Picture Production

AT THE OHIO STATE UNIVERSITY

by Robert W. Wagner

Department of Photography

THE MOTION-PICTURE PRODUCTION unit of the Department of Photography at the Ohio State University produces four general types of films:

1. Instructional Films—Production priority is given to the film which is tailor-made for instructional use in a department or college of the University. Films of this type produced at Ohio State include such subjects as: The Development of Cut Film; Principles and Practice of Effective Speech; Hereditary Variations in Coleus.

2. Research Films – The research film is typically a short, special purpose film which, while it may have a very small audience, serves as an instrument of science: e.g., Rumination in the Bovine Stomach; Aspects of Eye Surgery; Action of the Human Vocal Cords; Pressure Chamber Studies, etc.

3. Public Information Films-An increasing number of films are being made to acquaint "the University

family"—students, faculty, alumni—with the general progress of the institution. Largely documentary in nature, such films tell the story of the laboratories and lecture halls, record campus happenings; instruct and inform the public on the contributions of the University to the community and to the nation at large; e.g., The University and the War; The University in Transition; Footsteps to the Future; and Buckeye Ballad.

4. Historical Record Films — The Department of Photography is responsible for maintaining a photographic history of the University in both still and motion pictures. Negatives in the Photo-History vaults date back to the 1870's, and 35mm motion-picture records go back as far as 1918.

Equipment includes a Maurer recorder, Presto turntable, a synchronous projector, and a small sound studio. All major productions are shot with motor-driven Cine-Kodak Specials. Available are three Bell and Howell 70DA's, a Bolex-16, and an Eastman High Speed (3,000 frames per second) camera. Most productions are shot on reversal originals, although football assignments are shot on DuPont #2 negative for rapid processing and printing. The Department has a Houston processing machine and printer, but at present,



Three full-time workers make up the Ohio State production staff plus part-time assistants.



An Eastman Cine Special with synchronous motor is used for studio production at Ohio State University.

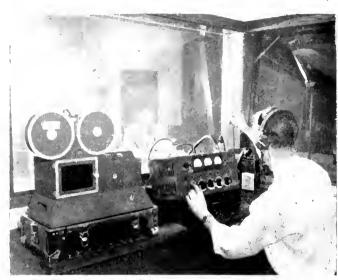
processing with the exception of tests and short-ends is being done commercially.

Production is directed by a unit director, who is an Assistant Professor in the College of Engineering, a cameraman-sound technician, and writer-cameraman. A full-time secretary, part-time film librarian-editor, and two part-time assistant cameramen round out the staff. Technical assistance is secured as needed from other departments.

University and Departments Divide Film Cost

♦ Basic costs of production, salaries and equipment are borne by the University. Departments and colleges requesting films pay for raw stock, laboratory charges, art work, animation, etc. All film rights belong to the Ohio State University. The Department of Photography produces pictures primarily for the exclusive benefit

A small sound stage allows for the permanent installation of a Maurer sound recorder as part of the State setup.



The film library provides storage for films produced as well as stock shot material.



of the 24,000 students and 1,500 faculty members of the University itself.

Current productions include: Preparation for Surgery (for College of Veterinary Medicine): Accent on Learning (for the Audio-Visual Committee of the University): Covering a News Story (for the School of Journalism): Campus Newsreel: Football, 1948: The Action of Lenses and Shuttery, etc.

Future plans provide for the addition of a full-time editor; additional equipment, especially in the editing department; an increased effort to improve both the technical and theatrical quality of teaching films; to coordinate more closely the talent and know-how in the University for film production; to conduct more experiments in high-speed, time-lapse, motion-picture photomicrography and other forms of scientific photography—to serve modern learning needs.

Penn State Production

BORN OF NEEDS IN WAR-MATURING IN PEACETIME SERVICE

by Irving C. Boerlin and Frank S. Neusbaum

I WASN'I EASY! In more ways than one this can be said truthfully. Convincing administrative ollicials that \$10,000 should be invested in basic equipment and building alterations for a studio, necessary for 16mm sound motion picture production, was a bit of a task; convincing government officials of the Engineering Defense Training Program in Washington was an even bigger one. But "the pressure was on", our country was on the verge of war in October of 1941, and the colleges and university extension divisions had been called on "to deliver" in a hurry in the training of thousands of persons for industrial production. Penn State Extension Services trained 17,500 students during this first program (Jan. 1, 1941 to June 30, 1942) and including the Engineering Science and Management War Training program that followed from July 1, 1942 to June 30, 1945, a total of over 140,000 students were enrolled under the Penn State program covering 242 different communities in the state of Pennsylvania.

Audio-visual materials were used extensively in this Penn State program to improve and accelerate instruction in extension classes, so the production of needed sound motion pictures was a logical move. By November of 1911, the job of trying to obtain the necessary equipment started, and the task fell to Irving Boerlin, who was the Supervisor of Audio-Visual Aids and the promotion man behind the production idea.

Materials were tightening up for possible war, and after Dec. 7, 1911 the battle was on. The last Berndt Matter professional camera and double sound recording system was obtained from that company just before it went into 100%. Navy production, and priorities became complex and clusive. New York stocks produced several "deuces" and baby keg lights, a dolly, and various other items. Navy-rejected newsreel lights were located in Hollywood, and after some despairing moments, production equipment was finally purchased.

Figuratively babes in arms in the production game, a three man staff took over consisting of a director (later deceased), camera man and sound technician, all of them "doubling in brass". Satisfactory space was located fortunately under a local theater away from street noises, and a studio, thirty by forty feet, with a thirteen foot ceiling at one end was built. Two sound proof booths were added at the other end for projecting and recording, and monk's cloth hangings over Celotex walls, and theater rock wool blanket over the (CONTINUED ON THE FOLLOWING PAGE)

AUDIO-VISUAL UTILIZATION STANDARDS

- a. To make motion pictures available for classroom use one situation out of five. 1:5
- b. To make slide films or 2"x2" slides available for classroom use one situation out of five. 1:5
- c. To provide for the making of motion pictures in terms of school needs; i.e., depicting local school activities.
- d. To allow for one school trip per teacher per class per semester, or 2 per year.
- e. To make 31/4"x4" glass slides available for classroom use one situation out of twenty. 1:20
- To provide for and make 2"x2" slides of locally significant material.
- g. To use radio once in five situations. 1:5
- h. To provide recordings and transcriptions for use once in five situations. 1:5
- i. To provide for use of opaque projector and materials once in twenty situations. 1:20

- To allow for the making of recordings and transcriptions of local significance.
- k. To provide exhibit, museum material for week's availability to a class. (5 days), 1:30
- 1. To make turntable available for use of 1:5 teachers.
- m. To make all materials readily available and accessible with the least ellort and loss of time on the part of the teacher.
- n. To produce materials not elsewhere available.
- To provide the teacher with all assistance necessary in the effective use of these materials.
- p. To evaluate the program toward constant improvement and utility.
- q. To permit mass audience assemblies with proper control of sound.
- r. To allow for administrative contact with all schools for general information and direction.

^{*} From the Special See & Hear Survey by C. H. Tabler, Andio-Fixual Director, Massillon (Ohio) Schools.



Penn State production: artist Henry Varnum Poor confers with art professor Harold Dickson.

(CONTINCTED FROM THE PRECEDING PAGE) sound stage provided the necessary acoustical treatment. When the equipment was installed, the unit was "in business", and ambitiously produced its first lip synchim, entitled *Youth and Production*. Made to interest young men and women in training for industrial jobs, it was used extensively all over the state of Pennsylvania and was very successful in recruiting students for the war training programs.

Then came Construction of a Light Tirplane, a 25 minute film still popular and Drafting Tips, another 25 minute film used extensively in the programs and currently active. Sampling and Testing of Solid Fuels followed, a 30 minute job, and next a 20 minute health film entitled Baby Care: Feeding. All were post-narrated sound films.

At the end of the government was training programs, lunds were cut off, and the unit faced the problem of continuing on its own. By Act of Congress, all of the equipment used in these programs became the property of the college, but the wisdom of this action became more apparent when Penn State was given a contract by the U. S. Navy for instructional film research on July 1, 1916 for a two year period. These production facilities were absolutely essential to the research project, and the existence of the studio seasoned staff was an important factor in the choice of this college for the Navy research project. Thus the unit is continuing to serve the government as well as the cause of educational progress.

With funds provided by the Automotive Salety Foundation under the sponsorship of the American Legion, a dramatic salety film was next produced entitled *Teach Them to Drive*. This film—the recipient of the National Salety Council Award as the best traffic salety film in 1915—was produced under the direction of Frank S. Neusbaum, who also wrote the script. Mr. Neusbaum was loaned by the Dramatics Department of

the college for this job, and following its successful release, he assumed full time direction of the motion picture unit and took full responsibility for its operation.

Thus by the middle of 1945 the motion picture service of The Pennsylvania State College began to slip into its normal place in the educational pattern of the state. The studio had from the beginning operated under the Central Extension services of the college—it now began to take a place in the peacetime extension services. One of the first postwar demands made on the unit was by the State government in Harrisburg—a film was needed which would show the manifold operations of local government throughout the Commonwealth.

The deadline seemed like an impossible one, butthe answer print was delivered one day early. A three man crew had done the shooting in five and one-half weeks, covering the state crosswise and up and down-Harrisburg, Allentown, Reading, Philadelphia, Lancaster, Edensburg, Pittsburgh, Erie, Warren and a lot of stops in between. Pennsylvania Local Government in Action was the first of what will probably be a long series of films produced by the college for the Commonwealth of Pennsylvania. As this article is being written pictures are in work for the Department of Highways and for the Turnpike Commission. Last month Construction Ahead was delivered to the Highway Department—a twenty minute film showing how concrete roads are built. Many other State agencies have used or expect to use our services.

In addition to the state government, a number of loundations and non-profit institutions have availed themselves of our work. Last year we went into the salety field for a second time and produced *The Safest Way* for the Traffic and Safety Engineering Department of the American Automobile Association. The film, which teaches children how to plan their safest way from home to school, is already being shown in schools in all parts of the United States.

Films Serve On-Campus Departments

• On-campus departments are just beginning to find the way to our studio. It sometimes seems that we are less well known at home than abroad, but this is probably our own fault, since we have been so busy making pictures that we have done very little in the way of publicity. Occasionally a story breaks which helps us, such as the Safety Council Award, or the fact that the War Department is using a number of our films in the occupied countries for its democratization program.

Motion picture production on a professional basis is still relatively expensive, and so only a lew of our campus departments have been able to afford the luxury of "custom built" teaching aids. The trend is beginning, however, and we are now engaged in supplying many services which are something less than full production. Our recording studio, for instance, does a great deal of disc work, in the absence of a radio station on the campus. We are likely to record anything from a master for a commercial pressing or a radio transcription to the final exam of a student taking a course from the Linguaphone Institute. We provide sound recording and editing on many films which are being brought up to date—an example of this type of service is our work with our Psychological Cinema Register.

The motion picture studio operates, as do most of our extension services, on what is euphemistically termed a "balanced budget". This is just another way of saying that our income must equal our expenditures, for we have no subsidy of any kind provided by Legislative or general college funds. This means, of course, that all work must be charged for on the basis of direct costs plus a proportionate share of operating overhead.

Facilities Have Shown a Constant Improvement

♦ Despite Imancial problems, we have managed in the last three years to make a constant improvement in our physical situation. We now have the basic studio mentioned earlier, a separate sound recording studio, a good sized cutting room, a sound control room operating into both studios, a projection room, viewing room, storage space and ollices. We also have space given to a complete still photography set-up, which is another of our services.

The equipment acquired at the beginning was only enough to barely get along on—but it was good. To this base we have been adding (everything is 16mm, of course). We now have Maurer, Cine Special and Bell and Howell 70DA cameras, Maurer him recorder and rerecorder. Fairchild disc recorder and transcription turntables, Western Electric 25B mixing console, Neumade and Moviola editing equipment, a fair amount of lights, cable and various accessories. When we go on

Sound man Paul Seitzinger prepares a "take".

location we have the use of a ton-panel truck and a station wagon equipped with special camera platforms.

At present our personnel consists of an administrative head (who doubles as a writer director), another writer director, a chief cameraman, a chief sound man, a still photographer, a secretary, and various part time help as needed, such as script girls, etc. Various members of the staff double as editors, and everyone triples into something. By the time this article appears we probably will have added one or two more persons to the staff.

The Motion Picture and Recording Studio has been operating up to now chiefly as a production setup. A small amount of informal teaching has been done, but no credit courses have been given. The demand is be ginning to grow, however, and this may soon be one of our greatest problems. We are also in the throes of producing our list teaching lilm for sale under our own financing-the story of the making of a mural in fresco, with Henry Varnum Poor as the artist. Whether or not it is successful may have considerable influence on our future operations. Motion picture productions as graduate theses hold a tremendous challenge-we have done several, and the experiment seems highly successful. These are only samples of problems which Penn State and other universities and colleges must solve it our motion picture production units are to serve their greatest usefulness in a time of great need.

Final instructions to the cast precede action.



A typical close-up scene in "The Safest Way.

Final check before shooting of The Breech Block.

A 16mm Sound Film Production Service

by Paul Wendt, Director, Audio-Visual Education and Peyton M. Stallings, Production Manager, Visual Education Service

RGANIZED UNDER THE AUDIO-VISUAL Education Service, Minnesota's Motion Picture Production Division operates as a service enterprise, producing both 16mm and 35mm educational, documentary, and research sound films for the University, state agencies, and non-profit organizations,

Minnesota's Production Division pays its own way by contracting with University departments in order to meet costs for each film and provide a working budget. It has been possible on this basis to make 106 film contributions, such as the following, which seem to be the particular justification for university motion pictures.

Productions just released include:

1. Report on Donald, a film story of how the University of Minnesota Speech Clinic works to help stutterers and other speech delectives.

2. Taconite, a film description of the University's Mines and Experimental Station tests in smelting taconite, a low-grade iron ore which was successfully

converted from ore pellets into pig iron.

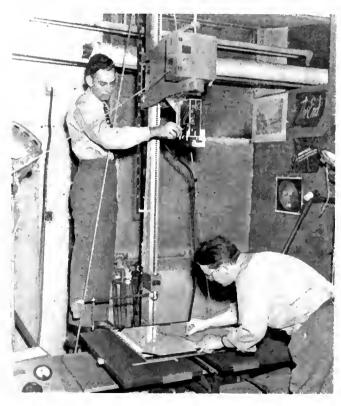
3. 1948 Minnesota-Michigan Football Game, a complete coverage of the game together with chalk talks by coaches describing key plays and scenes showing campus life of football players, designed for high school junior quarterback clubs throughout the state.

4. A St. Paul-Minneapolis Sanitary District sewage treatment film, showing the job of sewage disposal plants is now in production.

Physical Equipment is of the Best

♦ Standard 16mm camera equipment, a Maurer, Cine Specials, Eyemos, and Mitchells are being used, as are a Zoomar Lens, a Fox Dolly, and High-Speed cameras. New studio area four times larger than the present 2,000 square feet of floor space is contemplated. Total lighting power of 42,000 watts is available for sets in studio units.

Sound recordings are made with a Maurer Model D, while editing machinery includes a Moviola with



I omm animation: a Recordak microfilm unit is used as a camera mount for animation work at Minnesota.



Camera work under difficult conditions: producing an informational film on local sewage disposal plant.

Below: a synchronous motor adapted for use on Maurer camera with drive system on special mounting.



synchronized head, a Bell and Howell hot splicer and Franklin viewers. Editing rooms are air-conditioned.

Eleven persons are employed in film production. Job classifications include a Production Manager who functions as administrator, public relations chief, and director; an Assistant Production Manager, who serves as director, supervising shooting crews; a Senior Audio-Visual Technician, who is responsible for camerawork, writing, set design and art work; audio-visual technicians and assistants who build sets, function as electricians and carpenters; and assistant audio-visual technicians who do the titling of still photography and motion pictures. Four men are training in cinematography under the G.I. Bill and one graduate fellowship student is working in production.

Budget and financial matters, always a problem for educational film producers, are bright as increasing



Above: 16mm aluminum blimp made by department for use with Cine Special camera; fits any tripod mount, also includes mercury switch and special lighting.

numbers of administrators realize the importance of audio-visual materials in their teaching jobs. Good educational films have been selling themselves and liquidating archaic ideas which held that films had no place in teaching at higher educational levels because such students had learned the art of verbalization.

Future Plans Include An All-University Film

◆ Plans for the luture include an all-University film, designed to interpret to the public a university's function, its various activities, and the job it is now performing. Also scheduled for future production is a Stream Pollution film for Minnesota's State Board of Health, which will illustrate the problem of pollution in the state's streams and lakes, showing how pollution affects communities, harms wildlife and plant growth, and menaces health conditions.

THE FILM PRAYER

I AM FILM, not steel; o user, have mercy, I front dangers whenever I travel the whiring wheels of mechanism. Over the sprocket wheels, held tight by the idlers, I am forced by the motor's magic might. If a careless hand misthreads me, I have no alternative but to go to my death. If the pull on the takeup reel is too violent, I am torn to shreds. If dirt collects in the aperture, my film of beauty is streaked and marred, and I must face my beholders—a thing ashamed and bespoiled. Please, if I break, never fasten me with pins which lacerate the fingers of my inspectors. Don't rewind me—my owner wants that privilege, so that he may examine me, heal my wounds, and send me rejuvenated upon a fresh mission.

Speed me on my way. Others are waiting to see me. The next day is the last day I should be held. Have a heart for the other fellow who is waiting, and for my owner who will get the blame.

I am a delicate ribbon of film-misuse me and I disuppoint thousands; cherish me, and I delight and instruct the world.

A. P. Hollis



Laboratory scene in the Photography Division

New Tools Do an Old Job

by Edward Freed

Professor of Motion Pictures The Communications Center

DOWN AT CHAPEL HILL, the University of North Carolina is finding new ways to make an old dream come true. It is using the modern media of communication in a program which brings the University nearer to its long-cherished dream of serving all the people.

Radio, Felevision, Motion Pictures, illustrated publications, the graphic and plastic arts, slides, filmstrips, taken separately have power to change men's minds and hearts; but taken together as a unit, in an integrated program of education, these same tools have far greater educational power than they could possibly have alone. And so, in 1945, in order to be of greater service to the people, the University put them all together, in one organization known as the Communications Center.

Communications Center Organized Into Divisions

◆ The Communications Center has several divisions of service—Radio, Research, Graphic Arts, Utilization and Distribution, Photography and Motion Pictures—but it operates as a unit and serves the people on three fronts: It conducts research to determine the relative effectiveness for education of all communication media; in its laboratories it trains students and teachers in the professional and educational use of these modern methods: and it produces materials and programs in the broad

fields of conservation and development of natural, industrial, and human resources.

At the present time, the Communications Center is not an academic department of the University. It is possible, however, to get formal training in all phases of Communication in well-established academic departments. There are, for instance, departments of Radio and Journalism offering complete undergraduate curricula. In other departments there are courses in Production of Slide Films, Motion Picture Production, Audio-Visual Education, Photography, Graphic Design, and Communication Research.

Covering as it does the broad field of natural, industrial, and human resources, the Communications Center has almost unlimited opportunities for service. Educational and promotional programs are being planned and executed for a number of agencies in the state: the North Carolina division of the American Cancer Society, the State Medical Society's Committee on Maternal Welfare, the North Carolina Labor Department in the field of Industrial Safety, and the State Department of Conservation and Development, especially for Forestry and Fisheries.

The Research Division of the Communications Center in cooperation with the University's Institute for

Modern facilities of Studio A-Radio Division



The University Hour radio show in production



Research in Social Science, is now completing an experiment in Radio. This project is limited by the Special Devices Center of the United States Office of Naval Research. The purpose of the experiment is to determine the relative effectiveness of the four major forms of radio presentation: the Talk, the Round Table, the Narrative Dramatization and the Variety program.

Thirty-Seven Stations Broadcast University Program

♦ The Radio Division has written and produced scripts for the American Cancer Society, the State Committee on Maternal Welfare, the State Labor Department, and is currently writing and producing a series of Educational programs called *The University Hour*. This series of programs is designed to inform the people of the state about vital activities of their State University and their State. Thirty-seven commercial radio stations in North Carolina are broadcasting *The University Hour* by transcription.

The Photography Division has a complete photographic service. It is constantly busy making lantern slides, in black and white and in color, for all departments of the University. It also does many jobs of Photomicrography for the Life Sciences departments

and for the School of Medicine, as well as identification cards for all students in the University, portraits for students who are fisted with the job Placement Service, copying, lifinstrips, and news photography, which covers all kinds of University activities such as plays, athletic games and other special events.

The Motion Picture Division is prepared to do all types of 16mm sound pictures in black and white, of color. In every case, the purpose of the picture, or the job that the picture is supposed to do, will determine the type of picture to be made. A picture is now in production for the North Carolina Wildlife Commission, entitled Where's All the Shooting. It will be a short picture dealing with the problem of Game Law enforcement. Other general subjects which are being considered for pictures are: Industrial Salety, State Fisheries, Forest Conservation, Student Government at the University of North Carolina, The Experimental Laboratory Theater for young playwrights, Peanut Farming, Handicraft Schools, Negro Education, Folklore and others.

The Division of Utilization and Distribution, over a period of years has built up an excellent library. At (CONTINUED ON THE FOLLOWING PAGE)

IN THE PICTURES

Top right: A motion picture crew in action on the North Carolina sound stage: Motion Picture Division.

Below left: A well-stocked and growing film library is part of the Division of Utilization & Distribution, within the Communications Center of the University.

Below right: Modern recording equipment is part of the permanent facilities in the Recording Room of the Radio Division at the University of North Carolina.







(CONTINUED FROM THE PRECEDING PAGE) present there are approximately 2500 reels which cover a total of more than a thousand subjects.

Films are distributed by truck and by mail to every part of the state. Since the Communications Center is primarily for the people of the state, ninety-nine per cent of the pictures distributed go to schools and groups within the state. About 250 get deliveries by mail, and 500 are on the routes for regular truck delivery service.

The system of delivery by trucks has been very successful and very popular. This truck delivery system was started nine years ago. With a system of this kind it has been possible to save time, to make better use of the film, and to give more direct service. There are

four truck routes which cover various sections of the state. A truck goes out every two weeks, picks up the films that are to be returned and leaves those which are booked for the next two-week period.

Every year, there are increased demands for films and other audio-visual materials. Every year, there is an increasing effort to serve more people. It is hoped that in the future every school will be able to get modern audio-visual material, no matter how small its budget.

It is in this way, with all Divisions working as a team, that the Communications Center through the combined power of all the media of communication, seeks to serve *all* the people of North Carolina.

Film Production

AT THE UNIVERSITY OF NEBRASKA

by John Mercer, Director-Supervisor

OTION PICTURES PRODUCED at the University of Nebraska are financed in three ways:

1) by departmental funds or by special grants to departments by the administration:
2) by the Bureau of Andio-Visual Instruction through its revolving fund; and 3) by endowments. Recent productions at the University of Nebraska are: The Combusker Idea, a promotional film: A Farm Sewage Disposal System, on the installation of septic tanks; Your Library, an orientation film for University of Nebraska treshmen; and Supervised Correspondence Study, showing how the curriculum of small schools is enriched by correspondence study.

Productions slated for completion soon are *Grass Down Field Waterways*, a conservation film; *Hunting Animals of the Past*, on the finding and restoring of tossil mammals; *Turkeys Today*, a semi-documentary film on the turkey industry; and *Irrigation in Nebraska*, a film which deals with Nebraska irrigation problems

and ways in which irrigation can be improved.

Motion pictures produced at the University of Nebraska fall into two categories: First, routine silent films, such as sports, taken by the Photographic Laboratory: and second, instructional films, authenticated and produced by the Bureau of Visual Instruction, both silent and sound, which cover subjects for use in campus classes. Nebraska subjects, and general subjects

The University of Nebraska Extension Division, Bureau of Audio-Visual Instruction, maintains a full-time motion picture writer-director-editor. A cameraman and photographic equipment are supplied by the University Photographic Laboratory, a part of the Purchasing Department. Narrators are obtained from the University radio studio, and art work is supplied by student and commercial artists. Film processing and sound recording are carried out at commercial laboratories.

A professional 16mm camera is used, along with about 16,000 watts of lights of various kinds. Most productions are in color and black-and-white prints are used for editing all Nebraska productions.

University of Nebraska film-makers prepare to shoot a close-up for "Animals of the Past.





Staff artist prepares cartoons and titles.



Texas cameramen film a Longhorn football game.

Texas University Produces Films

by D. W. McCavick

Director, Visual Instruction Bureau

OST OF OUR MOTION-PICTURE and still production work is scientific and experimental photography for classroom use on our campus. We produce only material that is not available from any other source and in general, material that commercial companies would not be interested in producing. Occasionally, we produce material that after a trial period in our classrooms appears to have value for groups outside of our campus.

Still cameras are used in preparing material for the pictorial outline or story board and the shooting script. The still pictures give us an opportunity for studying composition, picture angle, the type of shot and also assists in determining the length of shot. We always plan to produce a filmstrip for every motion picture produced and therefore have the essential material for our filmstrip readily available by the time the picture is completed.

Our films do not pay for themselves. We serve the schools and other educational groups with the materials

that we produce free of charge. We are producing two pictures at the present time that are financed by outside agencies. The agencies concerned are directly interested in school work in the state of Texas.

Types of University Film Production Noted

♦ Several classroom or educational films are in the process of production. Marsh Birds, Apple Jelly, Archery, Working Cattle, and Organizing a Study Group. High School Championship tootball game pictures have been among our most active films. Even with ten prints of every game picture, we find during the Iootball season that we are unable to fill all of the requests.

We plan soon to produce a series of films for freshman orientation, concerning the various departments on our campus. At the present time we are experimenting with slides supplemented by motion pictures, when motion is essential for complete understanding or where motion pictures will add to the interest.





Top left: preparing a sequence for the Virginia film "Captain John Smith, Explorer .

Top right: Thomas Jefferson's home Monticello is depicted in "Jefferson of Monticello."

Below left: how oysters look on the bottom of Chesapeale Bay from the film "The Oyster and Virginia".

Below right: Operations Wildlife" includes this bear seen on the edge of the Dismal Swamp.









Virginia Produces Educational Films

by J. E. Oglesby, Supervisor, Film Production Service

THE STATE OF VIRGINIA claims a new first in education—it is the first state to establish a film production service as a part of the State Department of Education.

Now in its third year, the Film Production Service, established to produce hlms on Virginia history and natural resources for the public school system, has already completed six major motion pictures and has ten more in production. All are 16mm sound and color,

The film production staff consists of three educational film specialists, each versatile in all phases of film production. Any one of the personnel is capable of writing, directing, photographing, editing and supervising on the sound of any picture assigned. Additional personnel, such as artists, narrators, and musicians, are employed as needed.

Equipped For All Phases of Film Production

◆ Equipped to do all phases of production with the exception of laboratory work, the department owns two Cine Specials, one Bell and Howell 70DA, one blimp and motor, the new Maurer sound-on-film recording system, including a film phonograph, extensive lighting equipment, a Moviola and editing equipment.

Prints are distributed at cost to the State film libraries, from which all schools may borrow when needed. Many of the larger city and county school divisions buy prints for their own libraries.

Distribution outside of the State is handled by the Film Production Service, State Department of Education, Richmond, Virginia. Preview prints may be requested and copies purchased. Rentals are not handled.

In addition to producing its own films on Virginia history and natural resources, the Film Production Service assists local school divisions in the making of low cost motion pictures or filmstrips, advising as well as actually helping in the job. When time permits, work is also done on a cooperative basis with other State agencies in preparing films for specialized educational needs.

Recent Productions of the Film Service Listed

♦ The following pictures have been released by the Film Production Service, all in sound and color, two to three reels in length. Black-and-white prints are available also:

The Oyster and Virginia—A look at the Virginia oyster industry, where they come from conditions under which they grow best, how harvested and processed, the value and extent of this natural resource.

Captain John Smith—Explorer, Patrick Henry of Virginia, and Thomas Jefferson of Monticello—Each film takes up some of the highlights and the personalities of these outstanding men.

Operations Il'ildlife—The game birds and animals of the State, where they live, how hunted, the work of the State in restocking, conservation, and law enforcement.

New Fields in the Old Dominion—A general introduction to Virginia agriculture, the various types of crops, where they grow and why, how handled and the economic importance of each.

In production and to be released in 1949 are motion pictures on the geography of the State; soil conservation on each of the geographical regions; Virginia's Heritage of Freedom; the story of Virginia's Forests; and the story of early trails down the valley to Kentucky and the West.

In the planning stage now are films on mineral and water resources: several scenic films; a Virginia historical series covering the period from 1700 to 1948.

Syracuse Coordinates Films

NEW INSTRUCTIONAL FILM PROGRAM FILLS CAMPUS NEEDS

by Don Williams

YRACUSE UNIVERSITY has been one of the universities at which audio-visual production has developed with no help from a centralized production staff. The position of Coordinator of Audio-Visual Services was only established a year ago under the direction of Dr. James W. Brown. The writer has

been at Syracuse since September, 1918,

The amount of production that he found being carried on on campus has been both amazing and encouraging. It is encouraging to realize that so many of the staff of a large university have been working efficiently and effectively in the field of production for their own instructional purposes. It has been amazing in that his contacts with other university stalfs had given him an impression that college professors took a very dim, even if hopeful, view of the advantages and possibilities of production of audio-visual materials on a university campus. It is probably true that if the individual budgets spent at Syracuse for production were thrown together, the total expenditures would rank well up with that of most other universities. This article will merely enumerate production that the writer has had the opportunity to contact in less than three

There is the usual amount of motion picture production in the Athletic Department-coaching pictures in lootball and other sports as well as those produced for the alumni who are interested in athletics.

As might be expected, the Bureau of Public Information makes its full quota of public relations pictures. These are made either by the staff or by commercial photographers,

The above you would expect to find on any campus. However, the following list is rather surprising:

The Speech Department has carried on a research project for the past three semesters which has involved the production of one hundred leet of sound motion picture film per speech student, giving each an opportunity to both hear and see himself as others see him. This film is used as a means of improving both performance and instruction. In the three semesters, the department has produced over 64,000 feet of sound motion pictures. It is planned that this project will be carried on and enlarged both for instruction and for its research possibilities.

The School of Engineering is doing a great deal of motion picture production in the area of "time and motion studies." These films are produced by the stall strictly for instructional purposes. They are silent films that are to be used in their own classes: as many as thirteen silent projectors are used at one time in the

classes studying Production Management.

Another project has been the lilming of schools in Central America under the joint auspices of the School of Language and Education. The Schools of Forestry and Civil Engineering, and the Alumni Association have all made, or are making, films on their own activities. Several staff members are producing motion pic tures of their own either for instruction or to obtain records of unusual projects,

The largest amount of activity, however, is in the production of slides, either 2 x 2 or 3t₄ x L. One of the most interesting projects in this field is the work being done in the Department of Plant Sciences. An immense number of 2×2 slides have been produced on the flora of the United States. These are unusual in that they consist of two slides so photographed that they produce a stereoscopic or three dimensional effect when viewed simultaneously. These three dimensional slides are viewed in sets of approximately twenty at one time. Each set represents one leg of a 2,500 mile held trip around the United States to study the flora of each region. These slides are used as core materials by students in their study of plant science. This department has also produced several films including some time-lapse photography of plant growth and development as well as an immense number of ordinary 2 x2 slides for projection. However, they consider the held of microphotography their special field and do some extraordinary work in this area.

The Museum on the campus ofters one of the few organized courses in the United States on the preparation of museum materials. This includes the use of photography in the preparation of backgrounds for dioramas as well as other museum display cases. Of course, this work also includes the use of plaster castings, charts, diagrams, displays and taxidermy.

The Department of Geology makes an intensive use of 2 x 2 slides—one of the unusual uses is worthy of mention. Before almost every field trip, a set of slides is shown to the group. This is done for the express purpose of orientation before the class goes into the held, and provides exact knowledge as to what they are going to see and what they should look for. This is just one use the department makes of their large collection of slides. A great many are used daily in their lecture courses.

Both the Dean of Men and Dean of Women use sets of slides in orientating freshmen to college life during freshman week.

Other groups on the campus that use slides they have produced include the departments of Anatomy. Fine Arts, Modern Languages, Geography, Economics, Engineering and Chemistry. The latter are considering producing a complete set of 2 x 2 fantern slides to accompany their textbooks.

The staff of the College of Applied Science not only produces materials for class instruction but for use in their engineering reports. The Industrial Research staff has used many photographs and motion pictures.

(CONTINUED ON THE FOILOWING PAGE)

(CONTINUED FROM THE PRECEDING PAGE) both slow motion and high speed, to study the problems presented to them by clients.

About a year ago the University started a coordinated production program to assist the staff with their many productions. This department has so far only served three functions—the production of slides, photographs and art work for the instructional staff—loan of certain equipments and facilities to the faculty—counseling with staff on the numerous production problems, i.e., equipment, skills, funds, and space needed to produce the type of materials they need in their particular fields.

It is definitely planned to enlarge the production stall and facilities to include all phases of production from microfilm to sound motion pictures within the near future; however, it is anticipated that many departments will continue the production of those visual aids used in their own classrooms.

Note: Since this article was written, Syracuse University has progressed rapidly with their production plans. They have established a department which will be capable of producing several motion picture films each year and, at the same time, offer graduate courses in the production of educational motion pictures as well as other audio-visual materials.

Audio-Visual Production

by Herman J. Engel

Bureau of Visual Instruction, University of Wisconsin

RILM PRODUCTION at the University of Wisconsin is carried on jointly by the Burcau of Visual Instruction and the Photographic Laboratory, both being part of the University Extension Division.

Films are sponsored by the State, the University, or by departments thereof. Financial support may come from other sources in the form of grants, but the nature of the film must be such as to serve the University or the State. The sponsoring group meets with members of the Bureau and the Laboratory to discuss the advisability and feasibility of making a film. The writer-director does research on the film subject, prepares a treatment, and finally a shooting script. The director of photography carries through the shooting stage of the film, including the recording of all sound-on-location. The writer-director and the photographer then edit the work-print. When work-print and scoring script have been approved, the narration is recorded. The

Bureau of Visual Instruction keeps in close touch with the production and, when the film is complete, takes charge of distribution and proper utilization.

Technical equipment is maintained and operated by the Photographic Laboratory. Cine-Kodak Specials and a new Maurer are used in current productions. Sound, environmental and narrated, is recorded on a tape recorder as well as on a Maurer film recorder.

A complete lighting setup is powered by a truck-mounted generator with an output of 25 KVA. Editing equipment includes four-gang rewinds and synchronizer, various types of viewer, and a Moviola sound and image reader.

The first full-scale, joint production of the Bureau of Visual Instruction and the Photographic Laboratory is entitled *Better Schools for Rural Wisconsin*, sponsored by the School of Education and financed largely by a grant from the Milwaukee Journal Corporation. This is a color and sound production, shot on locations

Pictured above: Wisconsin equipment is completely mobile—thir 30,000 lb. truck serves the Audio-Visual Bureau.





Above: it takes plenty of light to illuminate Kodachrome shooting as this Wisconsin production scene indicates.



Above: Narration, dialogue and environmental sound are recorded on both Maurer and Brush Recording equipment.

in New York and Wisconsin. Its object is to promote better educational facilities in the rural parts of the state. It consists essentially of a comparison of a typical, one-room, rural school in Wisconsin with a modern central school in New York.

Shortly after the completion of *Better Schools for Rural Wisconsin*, the State Centennial Committee requested that various centennial activities be photographed (1948 is Wisconsin's centennial year). A script was written incorporating these celebrations as well as various additional material into a single, coherent film on Wisconsin's centennial year. Some 5,000 leet of Kodachrome has been shot, and a considerable amount of sound recorded. This film will be released

in the early part of 1949. While this film is in the editing stage, research and scripting will be started on a University film in honor of the University's centennial in 1949.

Meanwhile, possibilities are being explored in regard to a number of other film projects of a wide range in nature and purpose. Interest has been expressed in the making of a technical film on the artificial insemination of bees, a film on physical education, and another on modern dance. The University of Wisconsin looks forward to an expanded program of film production in the near future, so that more and more of the audio-visual needs of the University and the state can be satisfied.

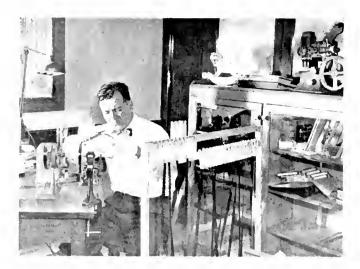
Planning Tomorrow's Audio-Visual Program

ORE HISTORY has been packed into the last ten years of man's experience than has occurred in the century which preceded it. And yet our educational institutions, which are assuming responsibility for meeting the challenges of interpreting this terrific technological change, are too often wrapped in traditional procedures which prohibit the flexible planning and adjustment which must be.

While great strides have been accomplished in many of our schools, all of us may well examine the degree to which we have cast aside traditional planning habits and have assumed some responsibility to the dynamic changes which have been forcing educators into a position of the assumption of responsibility never before asked of education. To be effective today, the schools must bring into the learning environment of the classroom experiences in the social studies, current history, science, and a host of other subject areas which are graphic, authentic, and meaningful as they interpret events and affairs and developments all over the world.

To keep pace in this fast-moving world, the school of today must broaden its search for new tools of instruction which will bring modern evidences of social patterns into every area of its ever-enlarging curriculum. While many traditional materials, especially the text-book, may be retained as the bulwark source of man's accumulated knowledge, the more modern of our instructional tools—the sound film, filmstrip, slide, chart, map, globe, model, transcription, and radio, must be brought in as proven and highly effective sources of learning experience, examined continuously by teacher-supervisor committees for the myriad ever-present opportunities which these instructional tools make possible in creating living learning experience.

But good things cost money, and we need good things in our schools if we are going to meet the demands which education is assuming in our contemporary society. Thus, once we have agreed that the new tools of instruction are necessary, we must plan for their use through orderly, financial planning. No longer can we rely on gifts, on allotments, or gratuities from interested service clubs, P.T.A.'s, or civic minded groups. We must acknowledge first as last that the new tools of instruction are necessary to doing business in our schools. Thus, provision for the new tools must be made as a part of going educational budget procedure.



The author does a little after-hours' editing on a Western Reserve class film production.



In production on the film Manners —Elsie Stokes is at the camera: Irving Levine directino.

WESTERN RESERVE UNIVERSITY

Motion Picture Production Class

by John Borza

HETHER AMATEUR OR PROFESSIONAL use is made of their training, members of the Motion Picture classes at Western Reserve University, Cleveland, Ohio, acquire considerable basic working knowledge of the film medium.

This course was first given in the year of 1945-16. It was presented as a lecture course in Motion Picture Script Writing. The class met for two hours, two evenings a week.

The course was introduced by a series of lectures, through which the class was prepared for the medium of the motion pictures. The class was given samples of motion picture scripts from which educational, documentary, and institutional films were made. These films and others in this category were screened and discussed from the viewpoint of the script writer.

As this work progressed, the class was assigned homework. These assignments, brief at first, were for

the purpose of teaching the proper script form and the terminology necessary for this medium,

Guest lecturers, writers, cameramen, and producers from the commercial, educational, and advertising fields took over the class, presenting actual experiences and problems in their respective fields. The class also was taken on field trips to the commercial production studios.

The assignment of the year was that each member write a complete motion picture script for a 20 minute sound motion picture. The members of the class had to do all the research and "leg work" in executing this problem. The scripts were read and discussed in class.

The last half of the semester was spent in the study of the slide film. Again guest lecturers from this field were asked to talk to the class. The class prepared a script for a sound slide film.

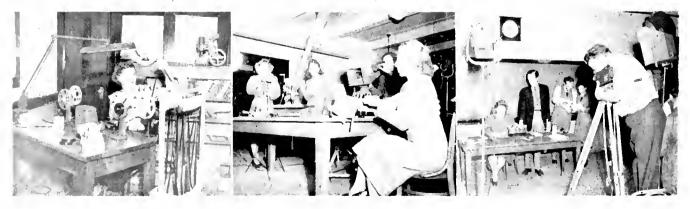
The drawbacks to this arrangement were:

(1) The class met in a regular college classroom at Cleveland College. The two hour periods were too

Miss G. Ehrich edit: Hobby Horse

The 1947-48 class in production

Another shot of the 1947-48 class.



short. Because another class met in the same room after the two hour period, the class could not be held over. Many times interesting and valuable discussions were cut short by the ending of the period.

(2) A two hom period was too short. By the time a film was shown and discussed, there was little time left for the actual class work.

(3) No production was possible. This probably was the greatest shortcoming. The University owns no equipment, and has no space allotted for productions. The class, therefore, never became well acquainted with the medium of the motion pictures. The members of the class had to imagine what the camera saw. They never experienced the work and time necessary for lighting a set. They could only guess at camera angles, and editing the film was something to be talked about.

Board of Education Provides V-E Facilities

♦ In the year of 1916-17, the University made arrangements with the Cleveland Board of Education for the class to use both the space and equipment of the Division of Visual Education. This was possible inasmuch as Mr. Borza, the class instructor, was a teacher attached to the Division of Visual Education and in charge of the motion picture productions. This Division is housed in Observation School, very near the University campus.

A change was made in scheduling the class. It met for three hours once a week. The first semester was spent in productions and the second semester was devoted to script writing. Thus the class became acquainted with the motion picture medium before they attempted to write for it. The production was a prerequisite to the writing.

The drawback to this new schedule was that one semester was too short for production and editing. By the time the members of the class became familiar with the camera, lights, photometer, and other production problems, the term was over and little actual filming was accomplished.

The lack of time was also true of the second semester when the script writing was taught. By the time the class was taught the fundamentals of a script, studied examples of script and films, the term was over without the class producing a worthwhile script for a film.

The present scheduling of the class calls for a three hour class in motion picture productions meeting from 6:30 to 9:30 on Tuesday evenings, for two semesters. The script writing class is scheduled to meet on Thursday evenings from 6:30 to 9:30. The classes meet at the Division of Visual Education of the Cleveland Board of Education.

This new arrangement was started with the fall semester in 1917. The script writing class was not given that school year, as a production year is the prerequisite. The class has a maximum of 45 members so that the instructor can give the students individual attention.

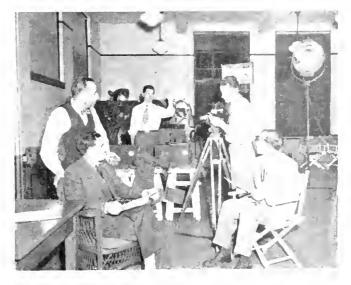
The production course consists of a series of lectures on the historical development of the substandard film, photo meters, films, cameras, lenses, lighting and effects. The class then chooses a project. Each member writes a shooting script. The best script is chosen for production. About the fifth meeting of the class the members (CONTINTID ON THE FOLLOWING PAGE)



Learning exterior production: members of the 1948-49 class try an exterior shot for the film (Manners.)



Story conference: members of the 1948-49 film class at Western Reserve compare notes before camera action.



Getting set for a .cene: 1948-49 cla. member check on camera distance as they prepare to make a picture.

(CONTINUED FROM THE PRECEDING PAGE) start into production. They rotate in acting and as production managers, cameramen, script girls, lighting, and directors. The entire work is done by the students; the instructor is there to guide the progress in the right direction,

The second semester is devoted to editing the film produced by the class. The class also produces all the titles and art work necessary for the picture. All productions are shot at sound speed. The class is also guided in doing special effects with the camera. During the second semester, the class is broken into small units and are assigned to do exterior shooting during weekends. Alter the film is processed, each unit is responsible for the editing and titling of that film.

Both Indoor and Outdoor Subjects Produced

♦ The class of 1947-48 completed a one reel Kodachrome picture entitled *How to Make a Hobby Horse*. This film was duplicated and is used by the supervisor of handcraft in our public schools. The outdoor assignments resulted in a black and white one reel movie on *Winter Sports Around Cleveland*. The members of that class also participated in making five 10 minute shorts used on television. The University Medical School was covered by these shorts.

The present class is in production on a black and white film called *Manners*. Each member wrote a sequence to this film. The writer of the sequence is in charge of production during the time it is filmed.

The class has use of the two Cine Kodak Special cameras, Professional Jr. tripods, a dolly and blimp. The lighting equipment consists of all types of lights from the broads, baby-kegs, 2000 watt spots to a 5000 watt flood. The class learns the use of all the popular makes of film viewers, splicers and rewinds.

The students taking this course have been from all walks of life. People from education, production studios, the medical field, advertising offices, and the television field. There are some people who are interested as serious hobbyists.

Mr. Borza is the instructor in the production and the script writing course. When the latter course is given, Mr. Borza often calls in men from the commercial fields as guest lecturers.

A complete unit for sound on film is now being installed in the control room next to the production studio. This year's class will get some sound on film work, both voice over and lip sync.

These courses are under the department of education of the University. There is close cooperation with the Division of Visual Education, such as, some of last year's class members assisting in filming a documentary of John Adams High School produced by the Division of Visual Education.

One of the assistant principals, Miss Esther Boheman, after taking this course is producing a film in her elementary school. Another teacher, Miss Grace Ehrich, who is a counselor at a children's summer camp, produced a documentary color film of that camp.

Purpose and Objectives

THE UNIVERSITY MOTION PICTURE PRODUCERS ASSOCIATION

by Don Williams

FEW YEARS AGO, A GROUP of people, under the leadership of Mr. Lee Cochran, met at lowa State College to discuss their common problem—production of motion pictures on the college and university campus. The meeting proved so valuable that the group decided to form a permanent organization. This was the beginning of the University Motion Picture Producers Association.

The constitution sets forth the purposes of the organization:

"It shall be the purpose of the University Film Producers Association to further and develop the potentialities of the photographic and vecording arts in improving instruction and communication. To fulfill this purpose, and to promote the production of these types of materials by recognized educational institutions and groups, officially affiiated with educational institutions, this association shall for its members:

1. Serve as a central source of information on production by educational institutions.

2. Provide a means for the sharing of ideas on the various activities involved in the production and distribution of photographic and audio materials."

The University Motion Picture Producers Council has concentrated on these objectives. The first and most pressing has to do with the day-by-day problems of motion picture production under the handicap of university budgets, lack of equipment, space, trained personnel, but most serious of all, the lack of understanding by university administration and staff of either the limitations or the possibilities of the motion picture medium. These problems are routine and minor but they have been extremely serious to men working in isolated situations, with no definitely established channels through which to seek advice or to gain unbiased information. Until this group organized, there was no exchange of information between campus production units, and because of the comparative isolation of a great many colleges, there was very little opportunity to contact professional motion picture technicians. If one attended the usual professional educational meet-



At Indiana University the production unit begins an educational film on craftsmanship in clay.

ings, he was outnumbered by educators who were uninterested in his problems. If he attended the Society of Motion Picture Engineers' meetings, he was so overawed by the immense background of experience of these professionals that he would not ask questions. At the meeting of the Motion Picture Producers Association, the feeling of collective ignorance at least was more comforting than the feeling of isolated ignorance among wise men. The opportunity to get together with other people doing the same type of work under similar handicaps has been of immense value and stimulation to the members. Most of them are so acutely conscious of their own struggle to gain information and experience that they are making every effort to help those people just starting in the field and have determined that the spirit of the meetings shall be such that no one will be alraid to ask a question, no matter how elementary it may be. For example, a year ago, alter a very brilliant discussion of sound recording on 16mm. film by a well-known professional, one of the newcomers to the group asked the question, "What is a sound track?", and was given a very complete and elementary answer without being made to leel out of place or ignorant. It is very definitely the policy of this group that newcomers in the field will be given all the assistance that the older members so desperately wanted when they were starting. For this reason, committees have been set up to advise on the purchase of equipment, space requirements and staff training. Because many campuses are just starting in this work, the equipment list has been set up for three different levels of production:

Three Phases of University Film Production

- 1. Bare minimum for photography, in which the sound track, if desired, would have to be recorded by an outside agency.
- 2. The minimum list for production of both photography and sound recording on disc.
- 3. An elaborate list of complete production facilities that as yet has only been attained by one or two universities in the U. S.

The Association also channels requests for informa-



Sound is recorded on disc at Indiana Universit, where this sound control booth was photographed.

tion regarding specific makes and types of equipment to those members who have used and tested the equipment.

The motion picture industry itself has not standardized its nomenclature and because of the isolation of the various groups, nomenclature is a major problem in any meeting of people from various parts of the country with different backgrounds of experience. One of the immediate tasks of a committee is to develop standardized nomenclature that is based upon those terms that are common in the several nomenclature lists now available. While these and several other standing committees attempt to carry on the work of accumulating factual information for the members, probably the greatest permanent value is derived from the annual summer meeting. This is conducted almost as a college seminar might be, in that every phase of production from original scripting and budgeting to sound effects and distribution of finished films is discussed as a separate topic. Each discussion is led by a professional worker in the field or by some member of the Association who has had wide experience in the particular area under discussion. In this way, the entire held of the production of non-entertainment motion pictures is covered.

The evenings are usually devoted to a preview of pictures that have been produced by members during the year. These pictures are selected by a committee for one of several reasons. They may be productions of unusual artistic merit: they may be productions that are considered good examples of instructional lilius; or, they may be good public relations films. Quite often they represent the solution of a problem that is common to most of the members in that they were produced with limited equipment or on limited budgets. In the latter case, the pictures previewed would be considered very poor by any professional standard but they do represent a solution to an engineering or research problem and were satisfactory to the group requesting the film. We have even looked at and admired one film produced during the war, as a part of a research project, that was a mixture of black and white and koda-(CONTINUED ON THE FOILOWING PAGE)

chrome, good and poor photography, and that had all the defects common to amateur production. However, when one heard the difficulties under which the film had been produced, and that it had solved a very specific problem for the United States Air Corps, he could not help but admire the men who had completely disregarded the niceties of motion picture production in order to complete a job that had to be done.

In every case, the pictures are previewed with a full understanding of the limitations and handicaps under which the producer had to operate. This has given the group an opportunity to know just what can be done in the way of motion picture production under almost any conditions and has also given them a great many stimulating ideas regarding the development of their own work on campus. It has also provided an opportunity for those professional people who have attended the meetings to point up the ways in which all of these pictures might be improved, and it has given the members an opportunity to study ways in which their own production could be bettered.

Universities Should Provide Film Experimentation

♦ The Motion Picture Producers Association also hopes that the universities will eventually provide money for research and experimentation in the use and development of the motion picture medium itself. Motion picture production is rather expensive; it is a field in which very lew people are able to experiment in the production of pictures of an artistic nature or to discover what can be done if one does not follow the beaten track. Hollywood does not do this because of the commercial aspects involved. It is well within the means of every university to set aside a few thousand dollars each year, specially for the purpose of experimental production. On some campuses, this could be led or influenced by the Fine Arts faculty toward the production of pictures of a high artistic level, other campuses might take advantage of the technical and engineering stalls to produce experimental films as research tools, and still other campuses might work with political and social sciences people to do experimental work on the use of motion picture to influence attitudes or to improve it as a means of communication for social betterment.

Nearly every campus has a group of people on its staff who would be willing to devote a great deal of time and energy to the experimental use of motion pictures if money or administrative backing were available. It is this hope that they will some day be allowed to make something besides the usual bread-and-butter films that hold a great many people on the production staffs of various universities at the present time. It is also their hope to attract young and cager enthusiasts into the universities who will be able to lead in this experimental production of motion pictures. These are the main objectives of the University Motion Picture Producers Association: to place the motion picture medium in the position it deserves in higher education, and then to train men to use it successfully.

The second objective of the University Motion Picture Producers Council has been to convince university administrative personnel that the motion picture is one of the greatest of all media of communication. These

people have usually considered motion pictures either as a hobby or as a means of entertainment, and have neglected it as a tool of research or for education on the higher levels. The use of motion pictures to present the problems, work, research, and needs of the universities to both the public and other workers has been expanding rapidly within the last few years, but it is still not fundamentally accepted as a mass medium of communication. Its use as a research tool is almost entirely overlooked not only in the fields of science and engineering but in the field of social studies as well. We believe that the evidence accumulated during the last 25 years has adequately demonstrated the possibilities of the use of motion pictures to communicate certain information, knowledge, and ideas, and that if this medium is not used, it is because the administrators are so involved in immediate problems that they are overlooking a tool that would assist them in the solution of some of these problems. Consequently, the Motion Picture Producers Association is bending every effort to call to the attention of those people who make policy, the value and possibilities of the motion picture,

Judged by the number of inquiries received by the Association and the growth in membership, there is every indication that motion picture production will soon become as well accepted on university campuses as is the University Press. Both of these—Motion Picture Production and the University Press—have a very definite place in our field of higher education. Both have the problem of communicating those ideas, researches and concepts that are to be carried to a select audience, i.e., the audience is small and select when compared with that of the entertainment field and the popular novel. The ideas carried to this audience can be of immense import to our society.

Lack of Trained Personnel Is Real Handicap

♦ One thing that has handicapped many universities in the establishment of film units is the lack of people who are trained in the production of motion pictures and, at the same time, have the ability to work with university personnel. To date, most producers have either received their training in Hollywood or with commercial companies, neither of which fits them specifically to work with university problems. At the present time, several universities are well along in their plans for training people in the field of motion picture production. However, a great many university deans still think of motion pictures as a "toy" or as a source of rather maudlin entertainment. They are unwilling to place the production of "movies" in the same curriculum with Latin or Early Greek Art. These people do not realize that the same presses that print the lowly comic books are also capable of printing the great newspapers of the world (as well as the college textbooks). Until they realize that the motion picture should be judged solely as a tool for communicating ideas, and not upon the uses made of that tool by Hollywood, and give at least as much consideration to the training of people to become expert in the production of serious motion pictures as they do to training people to become artists with pen, brush, or violin, there will always be a dearth of well-trained motion picture producers in the educational field and less progress in production.



MARGINAL NOTES ON THIS REPORT

READING THE PAGES of this Special Report in proof brings up some interesting ideas, well worth thinking about.

While a comparative handful out of the two thousand schools of higher learning have as yet developed advanced programs of educational film production, the usefulness and growth of these organizations will furnish good evidence to other campus contemporaries. Administrative support of these new "university press" functions is urgently needed.

Budget considerations are not insurmountable. In fact, the general initial cost of a modest production program as part of the campus audio-visual center may be only a few thousand dollars. Additional support is being drawn from other university and college sources. The needs of the medical school, of the art or architecture school, and of the industrial and scientific research laboratories, all contribute to the growth of a campus production organization which serves their photographic requirements.

Budgets should not be the guiding factor, however, for this medium is potentially more important to education than any other form of communication and is, therefore, a responsibility and a challenge, rather than a matter of cost. The limiting factor will not be expense, in our estimation, it appears to be the shortage of leadership personnel with technical skill.

The Hope of Great Films From Within the Campus

• It is not too optimistic to note that the atmosphere of of the campus and the proper combination of talent, skill and a zest for the film medium may one day bring really great films from the coilege and university production laboratories. For the meaning of greatness in the documentary film is not spelled out in terms of bigness or cost but in the execution of important ideas with conviction and technical ability.

If we encourage the development of this area, the logical result of proper facilities and a decent living income will bring to the campus the kind of men who would like to make this medium better and who will prefer the more leisurely pace of the scholastic field to accomplish that kind of result.

The Quiet One, Sidney Meyer's excellent documentary on the underprivileged child, or Budge Crawley's Loon's Necklace, or even such classics as The River or

The City might well have been developed within a college or university production center. These are kind of lilms no commercial producer ordinarily attempts.

Vocational Training for Professional Careers

♦ In this Special Report we note the reference to "interneships" being served in film production work at Indiana University and we are aware of Similar student enrollment at other colleges and universities, notably at UCLA.

This is vastly important to the entire motion picture industry, whether educational, commercial or entertainment pictures are to be made. The development of trained workers in the arts and crafts of the motion picture should be encouraged "on campus".

These organizations are also maturing their own skilled personnel and providing trained leadership for other schools. There will be jobs for these "internes" in education or industry. Provision should be made by the commercial and entertainment film industry to encourage greater enrollment. Participation of their own skilled workers as guest lecturers and part-time instructors is a more definite contribution. We note with satislaction the appearance of Edith Head and Fritz Lang at UCLA in the story about that activity. If Hollywood can do it, so can New York, Detroit and Chicago.

New Areas of Campus Film Production Noted

♦ The report on Colorado's medical visual production activity is a mere fragment of the audio-visual pattern now developing in schools of medicine all across this land. The University of Illinois School of Medicine has an important medical art center under the direction of Tom Jones; Northwestern University is utilizing and producing medical films; Duke University is setting an interesting example in the classroom application of films for teaching anatomy. There are many others.

In the opposite area of human relations, the example of Cornell's experimental production in labor-management films is worth noting. This report again illustrates the limitless applications for audio and visual media. Purdue University's Justus Rising has created films on draftsmanship. Missouri has specialized in films for agricultural needs; Wisconsin helps advance state programs in public education. These campus film production centers are serving real needs and pointing a path of service which many more will follow. —OHC

New A-V Department

IN THE MEDICAL SCHOOL AT THE UNIVERSITY OF COLORADO

by H. M. Kingery

L AST YEAR a new department was established at the Medical School of the University of Colorado, the Department of Visual Education. This Department took over and included within itself the long-standing Photographic Department and will probably some time in the luture acquire a medical artist, and so become Department of Medical Illustration, even if it does not use that name. At present a free-lance medical artist has a studio in the building and does such work as staff members may order.

The main purpose of the Department is to encourage, promote, and make possible the more extensive and better planned use of the various audio-visual aids to teaching in the instruction of our medical students. The available aids so far are movies, silent and sound, in black and white and in color, fantern slides, standard and two inch (35 mm.), also in black and white and in color, and film strip with sound.

It might be of interest to indicate the way this program worked out in its first year. It should be stated that there was little new in the program, for the Photographic Department has been working along this line for years. However, we did then only the work asked for, with no attempts to promote further use of these visual aids, or to organize their use.

Increased Production of Slide Materials

• Without giving actual figures, we have made many more fautern slides than last year, both black and white and in color. The latter have been mostly two inch but many were standard size. We have used Ektachrome for these full size slides and like it better than Kodachrome. We think the color is a little better, and we can process it immediately, if necessary.

The lantern slides, when made, go either to Department collections, or to the slide library of the School. The slides of this Library, a few presented to the School by stall members, a few bought, but the most, by lar, made in our Department, are classified and indexed, and are available to all members of the teaching stall. The Library is in two parts, one of standard size slides, and the other two inch (35 mm.) Kodachromes. The slides of standard size are of figures, tables and charts from texts and journals, and of patients illustrating various diseased conditions. A few of them are in color. The Kodachrome slides (two inch or 35 mm.) were nearly all made by our Department of patients, skin conditions, tumors, etc., altho a few were bought.

This Library is kept in the Department and staff members drop in to look over the slides and make their own selection for a lecture, or they may ask us to pick out slides covering a given subject. The use of this Library of slides is increasing.

One development was somewhat unexpected. We projected a fairly large number of productions, silent and sound, for the various teaching departments. A number of these were films which had been made by our Department under the direction of staff members, and more were rented or borrowed from a variety of sources. This required a larger correspondence than had been anticipated. In addition, it fell to us to provide and operate the motion picture and slide projectors. We have in a large auditorium with a public address system a movie projector for silent and sound films, and projectors for standard and two inch slides. Each lecture room has a projector for standard slides, and in addition we have several two inch slide projectors and several silent and sound projectors.

Student Operators Serve Class Requirements

♦ As operators we used students, two from each class, who needed the wage we paid. When a film was scheduled, we provided the projector and operator, usually a student but occasionally someone from our Department. We also provided projectors and operators for courses and classes offered by the School to physicians from all over the state, and for talks and outside lectures by staff members.

Another thing has been the making of copies on 35 mm, film (Recordak) of pages from books, journals, records, etc. (microfilming). Short lengths of film we developed ourselves, whole reels went in to the company. Where prints were wanted, we made a few enlargements, or sent in to the Company to have prints made of a long article or a book.

Many photographs have been made for papers published by members of the staff—photomicrographs, pictures of apparatus, of charts, of curves and graphs, etc. We make the prints, arrange and mount them, etc. Prints and transparencies have been made for staff members to form exhibits at various Medical Meetings.

The number of pictures of Hospital patients has remained about the same. Pictures, in black and white and in color have been made, some for the records and many for teaching purposes. Color is being used more and more for this, and black and white less.

We are also constructing a 35 mm camera set-up with which the Department of Pathology can take their own autopsy photographs. They think they can take more Kodachromes (35 mm) more efficiently than if they bring the material to our studio.

It is evident, then, that sound films are only a part of the audio-visual aids to teaching in use in the Medical School of the University of Colorado. We are using more of them than ever before, and expect to use still more in the future, but up to now, the large part of our visual aids to teaching are lantern slides.

UNIVERSITY FILM PRODUCERS SERVE VARIED FIELDS OF EDUCATIONAL INTEREST

TYPICAL UNIVERSITY FILM PRODUCTIONS

- Action of Human Vocal Cords, Ohio State University
- Aspects of Eye Surgery, Ohio State University
- Basketball (4 films), Indiana University
- Better Schools for Rural Wisconsin, sound and color, 33 min., University of Wisconsin
- Buckeye Ballad, 9 min., Ohio State University
- Captain John Smith Explorer, sound and color, University of Virginia
- Chucky Lou, Story of a Woodchuck, 10 min., sound and color, Indiana University
- Cornhusker Idea (The), University of Nebraska
- Craftsmanship in Clay: Simple Slab Methods, 10 min., sound and color, Indiana University
- Development of Cut Film, Ohio State University
- Farm Sewage Disposal System (A), University of Nebraska
- Footsteps to the Future, Ohio State University
- Hereditary Variations in Coleus, Ohio State University
- Historical Record Films, Ohio State University
- How to Make Handmade Lantern Slides, 22 min., sound and color, Indiana University
- New Fields in the Old Dominion, University of Virginia
- 1948–Minnesota-Michigan Football Game, University of Minnesota
- Nurse, Student in Wartime, University of Minnesota
- One Hundred Years of Art and Artists in Indiana, 22 min., sound and color, Indiana University
- Operations Wildlife, University of Virginia

- Oyster and Virginia (The), sound and color, University of Virginia
- Patrick Henry of Virginia, sound and color, University of Virginia
- Pressure Chamber Studies, Ohio State University
- Principles and Practice of Effective Speech, Ohio State University
- Report on Donald, University of Minnesota
- Rumination in the Bovine Stomach, Ohio State University
- St. Paul-Minnesota Sanitary District Sewage Treatment, University of Minnesota
- Supervised Correspondence Study, University of Minnesota
- Taconite, University of Minnesota
- Thomas Jefferson of Monticello, sound and color, University of Virginia
- University and the War (The), Ohio State University
- University in Transition (The), Ohio State University
- Vour Indiana State Parks, 22 min., sound and color, Indiana University
- Your Library, University of Minnesota
 - 16mm Films In Production
- Accent on Learning, Ohio State University
- Action of Lenses and Shutters (The), Ohio State University
- Apple Jelly, University of Texas
- Archery, University of Texas
- Badger Birthday, University of Wisconsin
- Campus Newsreel, Ohio State University
- Covering a News Story, Ohio State University
- Craftsmanship in Clay: Glazing Methods, 10 min., sound and color, Indiana University

- Football-1948, Ohio State University
- I-II Clubs, University of Missouri
- Geography of the State, University of Virginia
- Grass Down Field Waterways, University of Nebraska
- History of Palm Springs (The Coachella Valley), University of California
- How to Build a Flat (Geography), University of California
- High School Championship Football, University of Texas
- Hunting Animals of the Past, University of Nebraska
- Irrigation in Nebraska, University of Nebraska
- Marsh Birds, University of Texas
- Mental Testing, 15 min., sound, B&W, Indiana University
- Organizing a Study Group, University of Texas
- Perspective, (Art), University of California
- Preparation for Surgery, Ohio State University
- Safety in the Chemical Laboratory, 2 reels, sound, B&W, Indiana University
- Story of Early Trails to Kentucky and the West, University of Virginia
- Soil Conservation (On each geographical region), University of Virginia
- Story of Virginia's Forests, University of Virginia
- Subcutaneous Flow of Blood in the Bat (3 films), 10 min., sound, B&W, Indiana University
- Turkeys Today, University of Nebraska
- Virginia's Heritage of Freedom, University of Virginia

Audio-Visual Laboratory

INDUSTRIAL & LABOR RELATIONS CORNELL'S SCHOOL OF

by Harry Moore

OMETHING DIFFERENT in university hlm activity has been initiated at Cornell University. where the growing School of Industrial and Labor Relations at Ithaca, New York, is pioneering in an audio-visual program (including experimental film production) which is of real importance to our national economy.

A Laboratory for Industrial and Labor Study

♦ Under the guidance of Professor J. James Jehring, chairman of the Committee on Research and Planning of the New York State Audio-Visual Council which he helped to found, and vice-chairman of President Truman's Conference Committee on Labor Education in Safety, the audio-visual laboratory has become one of the best equipped laboratories in the country in industrial and labor relations.

Requests for information from universities and colleges in the East have gradually forced it to assume a role of supplying audio-visual advice as well as that of carrying out its own program.

Within the school itself, it is offering at an undergraduate level a survey course in audio-visual aids. The requirements compel the students to integrate knowledge gained from all other courses in the curriculum. Problems are stated – and their solutions presented through the use of audio-visual materials prepared by the students. The techniques of preparation and presentation of these materials run the gamut of simple cartoon-type brochures to the prolessional slidefilm, all of which are made by the students.

Both Management and Labor Use Films

♦ Solutions to actual business and union situations are important, not only in the classroom, but also in real life. Both management and labor are making increasing use of audio-visual materials for worker and top level training as well as general public consumption. Economic ideas are currently being emphasized by both lactions; films are employed to get their messages across. Management has recently produced material on human relations, foreman training, and financial operation. Unions have circulated films on shop steward training, grievance procedure, and political action.

Considering the lact that the school's audio-visual department is quite young, the extent of use of this media has reached remarkable proportions and has placed the school among the leaders of institutions of higher learning in the use of these modern methods of

instruction.

Some significant new developments have been initiated at the school to increase its service to management, labor, and the public, as well as the calibre and realism of instruction within its own portals. One of these is the use of a wire-recorder, similar to the type carried by newsbroadcasters under battle conditions during the war, to record mock arbitration and mediations sessions, actual speeches, and debates for instructional purposes and criticism.

Two programs within Ithaca itself have recently been undertaken as a service to both local labor and management. The first was development of a program of films for the foreman training program of the Ithaca Gun Company. With the objective of using these films to improve the relationship between top management and foremen, and between the foremen and their workers, the company also got across an incidental message about top policy. So successful has this program been, that the Ithaca Gun Company plans to continue with a similar program next year.

Bibliography of Films for Union Meetings

♦ A second program, inaugurated with the Ithaca Central Labor Union, prepared a film bibliography to be shown at a number of its meetings covering such subjects as the national and international aspects of labor, history of labor, and history of various unions. This effort to educate union members in their own background and general sphere is aimed towards a better understanding of the historical part labor has played in the American scene.

In addition, a new innovation has been weekly previews of new films on industrial and labor relations by students and faculty members of the school. This work is done for film-producing companies such as United World Films, Inc., and Human Relations in Industry Films. Previews are also run on material produced by firms like General Motors and General Electric as well as other organizations, among them the CIO.

It must be kept in mind that a program such as this one is not carried out with bare hands alone. The audio-visual laboratory has acquired many varied and expensive pieces of equipment to present material which is either owned or rented by the school. The equipment roster, recently supplemented by the purchase of a new 4" x 5" Speed Graphic news camera, includes a Leica candid camera, wire recorders, soundslide machines, motion picture and opaque projectors, transcription players, and even a public address system. The film library alone has over one hundred separate items, and is being expanded every day. At present, a list of films, recordings, transcriptions, and other items available at the school is being compiled on economics and human relations for research and class use.

The ultimate aim in the school's service to the public is eventually to reach out through an extension organization with audio-visual centers and equipment in the larger New York cities to present films to the public on industrial and labor relations. Hurough these centers, films and other audio-visual aids could be distributed from the central film library at Cornell.

Will Also Distribute Films in New York State

♦ Another aim of the audio-visual laboratory is to distribute films produced at Cornell on various fields in industrial and labor relations. These films will offer a means of spreading its research findings to the great mass of labor and industry in New York State.

Experimental film forums in industrial and labor relations are being planned. Discussion groups for the general public would be presented with films on specific problems. Public awareness and understanding of typical industrial problems can reach a higher level through these educational forums.

The New York State School of Industrial and Labor Relations will continue to lead in the use and promotion of this new technique.

Cornell Student Filmstrip on Human Relations in Industry shows "documentary" approach used in this program.





Sound Control Facilities in the Bureau of Audio-Visual Instruction at the University of Iowa.

Books Alone Are Not Enough

HERE IS HOPE that the pages of this Special Report, now reflecting the progress of a comparative handful of colleges and universities in the art of factual film production, will expand in a second edition to report the activities of hundreds of similar developments in these United States.

For as a well-known library executive recently said, "books alone are not enough" in this complex world of ideas and expanding world relationships. The university press of tomorrow must deal in these advanced media of idea communication or become out-dated.

But there is more to it than that. The art of the motion picture in this area of lactual education and reporting is literally an undeveloped resource for mankind. We allow that its power has been most adequately demonstrated in the field of make-believe and that force, for good or evil toward patterns of public behavior, has been potentially doubled by the advent of home television. Escapism is the credo and credit of Hollywood.

Our colleges and universities may organize and expand long-needed research in these other films: the sounds and the pictures which communicate sense and reality. The fragments are already apparent in the good work at Ohio State's Bureau of Educational Research, at Yale, and in the Navy film research project being conducted at Pennsylvania State College. Administrative attention and budget support should increase activities in college and university film research as well as in the direct areas of production reported here.

There has been far too little recent research in the learning applications of audio-visual media. Industry annually invests millions of dollars in motion pictures and slidefilms which might be just a lew percent more effective if we studied their results in pure research.

Education, both formal and informal, has greater responsibilities than at any time in history. Films that can help lighten the load of our teachers and increase the learning of their students should be advanced to that task. College and university production and research can give invaluable aid to both commercial and non-commercial text-film producers.

FILMS in MEDICINE

A REVIEW OF THE DEVELOPMENT AND APPLICATION OF FILMS IN MEDICAL EDUCATION WITHIN THE U.S. AND ABROAD

An Authoritative Publication on the Entire Scope of Medical Films Including History, Technic, Value and Activities of All Professional Bodies, Government Agencies, Medical Schools, Commercial Organizations, and Producers, Engaged in the Professional Application of This Medium. Featuring a Section on Production and Utilization Techniques, Animation Art and Audio-Visual Equipment Requirements.

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See & Hear Reports on the St. Louis Sessions

★ Responding to the superb program organization set up by the conference committee, chairmaned by Ford L. Lemler, University of Michigan, more than 300 audio-visual directors, supervisors, and interested persons crowded the several sessions held in Kiel Auditorium during the first week of March.

Reflecting the planning sessions of Mr. Lemler and his committee, Elizabeth Golterman, Edgar Dale, and L. C. Larson, the program began with a preliminary discussion of the forty-eighth yearbook of the National Society For The Study of Education entitled "Audio-Visual Materials of Instruction" led by Mr. Dale of Ohio State University. The yearbook, scheduled for release as of March 15, was discussed in as much detail as a preliminary survey of page proofs would permit. Every indication was made, however, of a heralded addition to the growing field of professional literature in the field of audio-visual education.

Highpoint of the first day's meeting was the informal get-together and visit to the division of audiovisual education, St. Louis public schools. Miss Elizabeth Golterman and her capable staff extended their hospitality to hundreds of visitors who crowded the lobby and divisions of the St. Louis department of audiovisual education.

The Wednesday morning general session brought together five outstanding public school superintendents and three of their audio-visual directors to report the status of functioning audio-visual programs in five American school systems and a concensus of opinion growing out of observations concerning the role which audio-visual materials and techniques is playing and will play in the future of American education. Several points of agreement were reached by the five administrators, including superintendents Gordon Humbert, Linia, Ohio; G. E. Denman, Green Bay, Wisconsin; W. T. Rowland, Lexington, Kentucky; Harry Davidson, New Albany, Indiana; and Herschel Bennett, Assistant Superintendent of Schools, Dearborn, Michigan. Among common points of agreement revealed during the two-hour panel presentation were the following:

1. "The greatest need is for leadership-leadership which is intelligent within itself, which understands the role of audio-visual materials in the improvement of instruction, and which can develop enthusiasm, interest and participation among the teaching staff." - 11'. T. Rowland, Lexington, Ky.

2. "Community participation, awareness of what is happening in the schools' program of audio-visual education is all-important. Under full-time leadership which we provide, the program of audio-visual instruction is systematically made known to the community. Community-wide representative committees



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D.A.V.I. ANNUAL MEETING

(CONTINUED FROM PRECEDING PAGE) of parents and teachers work continually in the field of radio utilization. photoplay evaluation and related fields. Perhaps this is one reason why we have been able to attain an annual per pupil expenditure of \$2.00 per child." - G. E. Denman, Green Bay, Wisconsin.

3. "It has been illustrated as never before that through a functioning program of audio-visual instruction we have known more and more about how the things we are going to learn can be learned more effectively-more and more about outstanding new materials which if carefully selected and evaluated by the teacher can help us in our learning problem. This is the contribution of audio-visual materials."-Gordon Humbert, Lima, O.

4. "One valuable experience is our discovery of the breadth of the area of non-projected audio-visual materials. Through our functioning program, investigations via field trips, bulletin board techniques, the creation of models and realia have led us toward increasingly effective classroom learning environments."-Herschel Bennett, Dearborn, Mich,

5. "Community awareness through the creation of a school-filmed report on the work of the public schools, and including representatives of the community in school projects has helped us gain the financial backing that we so urgently need for our program of audio-visual education. These are two important reasons why in our community we are currently spending \$3.61 per pupil on an audio-visual program." -Harry Davidson, New Albany, Indiana.

The close of the morning session revealed the premiere showing of Mr. Charles F. Schuller's Wisconsin "solo" production, the 16mm sound film, Teachers for Tomorrow.* Following the showing, Mr. Schuller described how this film was the result of his own writing, script, photography, editing, narration and final sound synchronization.

Following the noon luncheon at the Hotel Jefferson, at which time Edgar Dale spoke on "UNESCO's

(CONTINUED ON PAGE FIFTY)

* TEACHERS FOR TOMORROW, 22 minutes, sound, B&W, is available for rental from the University of Wisconsin Bureau of Visual Instruction at a charge of \$2.00.





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SEE & HEAR

Filmstrip Series on Presidents Is Distributed by Jam Handy

★ Curriculum Films Inc. has recently completed Four Great American Presidents, a unique series of four discussional filmstrips in color which is being distributed through the Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11, Mich. Designed primarily for intermediate grade use, the series covers the life and times of George Washington, Thomas Jefferson, Andrew Jackson, and Abraham Lincoln.

During all phases of production on the new series the staff of Curricuhum Films relied on two noted scholars-Dr. Louis Jones, head of the New York State Historical Society, and Roger Butterfield, author of "The American Past"-to insure historical accuracy in factual and picture research. As a result of this collaboration the filmstrips represent a different approach to the usual problems of historical biography. According to a statement by Mr. Rogers: "We felt that the conventional 'Boy's Life of . . .' may make an historical figure more vivid and interesting, but it is definitely weak in its failure to explain the man against the background of his time".

In keeping with this idea, Four Great American Presidents Series stresses the reasons for the greatness of each of the four Presidents and makes these reasons understandable by presenting each man against the social, economic, and political forces of his respective time. In the selection of incidents and ideas to be cov-

ered, the question was "what are the 25 or 30 pictures which will best explain the significance of this President's life, in terms of the American background against which he moved?"

In the Abraham Lincoln strip, for example, no attempt was made to tell a "story about" President Lincoln. Rather, the strip is an actual picture of the Great Empacipator's background: the communities in which he lived; the dominant trends and elements of his time. It illustrates the political and social scene into which Lincoln was born, and demonstrates his greatness by showing how he influenced changes in some of the ideas then current. The remaining strips present a similar view of the times of Presidents George Washington, Thomas Jefferson, and Andrew Jackson.

For further details concerning this series write to: The Jam Handy Organization, 2821 East Grand Blvd., Detroit 11, Mich.

Carl Mahnke Acquires Library of Teaching Films, Inc. Titles

* Carl F. Mahnke Productions, Des Moines, Iowa, has recently acquired rights to eight 16mm classroom motion pictures produced by Teaching Films Inc., New York, and formerly distributed that organization. The films cover the fields of music, athletics, and social studies and include the following titles: Animals of the Farm; Behind the Scenes at the Airport; Communications and Our Town; French for Beginners; Fundamentals of Bowling: It's Your Li-

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This group of titles, and replacement lootage, will be marketed under the general heading *Classroom Teaching Films Series*, and will be distributed through the same dealers now handling the Mahnke *Your Life Work Series* of vocational guidance productions. The latter now covers 31 occupations in addition to two general titles: *Finding Your Life Work*, for studetns, and *Counseling —Its Tools and Techniques*, for teachers and student-teachers.

For further information about these films write: Carl F. Mahnke Productions, 215 E. Third St., Des Moines 9, Iowa.

E. B. Films Announces Three New Classroom Film Titles

- ★ Three new educational sound films have recently been released by Encyclopaedia Britannica Films Inc., 1150 Wilmette Ave., Wilmette, Ill. These include:
- ♦ Ants (10 min), a film for the science and biology areas of the Intermediate and Junior or Senior High

School curriculum, shows the varied activities of lour types of ants-mound builders, black ants, household and carpenter ants—as well as the life cycle of the carpenter ant. Collaborator: Arthur C. Cole, Jr., Department of Zoology & Entomology, University of Tennessee.

- ♦ The Zoo (10 min), designed for primary grade use, gives young children who may never have seen a zoo a glimpse of a variety of live animals living in "barless" cages as though they were in their native habitats. Collaborator: Robert Bean, Director of the Chicago Zoological Park (Brookfield Zoo) where the film was photographed.
- ♦ English Children (10 min, Color), newest release in EBFilms' Children of Many Lands Series, depicts the typical life of an English worker's family living in the city of York. Stresses the daily activities of the children in a modern school, on the playground, at a cricket match, and at a grocery store. Collaborator: Harold S. Kemp, Professor of Geography, Harvard University.

Ants and The Zoo, both black-and-white productions, are available by purchase from EBFilms at \$45.00 cach. English Children, in color, is priced at \$90.00.



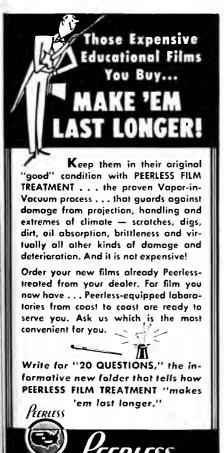
- ★ The Society for Visual Education lnc., has acquired exclusive U. S. distribution rights to the following new filmstrips produced by the National Film Board of Canada.
- ♦ The Internal Triangle (50 frames, Color), a health and nutrition subject which calls attention to those foods which are basic to each of our daily meals. It is available with captions and sub-titles, and is especially appropriate for teen-age and adult audiences. Price: \$5.00.
- ♦ The Violin (21 frames, B&W), a black-and-white production with captions explaining the basic characteristics of the violin and presenting facts about the kind of wood used in its construction. Price: \$3.00.
- ◆ Sweet Sap (25 frames, B&W), another black-and-white subject which outlines the complete production story of maple syrup, Price: \$3.00, including teacher's manual.
- ♦ Maternal & Child Welfare Series (CONTINUED ON NEXT PAGE)



Coming Next Month!

- Yale's new experimental films are described in a feature article.
- 'The Educational Radio Program at the University of Texas is described.
- More new films and filmstrips!
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(CONTINUED FROM PRECEDING PAGE)

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♦ In addition to above strips, distributed for the National Film Board of Canada, SVE has announced the release of two new units in the Basic Science Textfilms Series (See & Hear, Dec. '48) correlated with the Row-Peterson & Company Unitexts for elementary and junior high school science class use. The strips teach basic science principles by relating them to familiar every-day objects within the experience of the student. Question-frames appear at regular intervals to serve as the basis for a classroom disucssion.

Previous releases in this series include Simple Machines, Permanent Magnets, and Electric Magnets. New releases, and their textbook correlations, are: Electricity (44 frames, correlated with Row-Peterson's Unitext "Electricity") and The Air About Us (42 frames, correlated with the Unitext of the same title). Each title in the series is available in black-and-white at \$3.00 per title.

For further information about these and other SVE productions write direct to the Society for Visual Education Inc., 100 East Ohio St., Chicago 11, 111.

Coronet Instructional Films Lists Five New Sound Pictures

- ★ Coronet Instructional Films has announced the following new classroom subjects for release this month:
- ♦ Finding the Right Job (10 min), a vocational guidance film offering practical suggestions to the high-school student soon to be faced with the problem of finding a job Collaborator: John N. Given, Supervisor of Business Education, Los Angeles City Board of Education.
- ♦ Exercise & Health (10 min), which points out the frequently overlooked fact that there is much more to exercise than just building muscles; that

the right kind of exercise can go a long way toward making us healthier, happier, better balanced people. Collaborator: Erwin F. Beyer, Physical Education Department, University of Chicago.

♦ Improving Your Posture (10 min), points out the areas of the body where posture is controlled and demonstrates that good posture is a balance of opposing sets of muscles. Helps the student to overcome his individual posture faults by stressing relaxation, self-diagnosis, and correction. Collaborator: Erwin F. Beyer, Physical Education Department, University of Chicago.

♦ Stories of Holland: Background for Reading (10 min) offers an interesting and entertaining journey through Holland which provides Intermediate and Junior High School students with a vivid, visual background for their reading—both fiction and non-fiction—about this country. Includes a visit to Brock, the setting for the story of Hans Brinker, and other places of literary interest. Collaborator: Wendell W. Wright, Dean, School of Education, Indiana University.

♦ Life In Lowlands (10 min) is another film journey to Holland, this time emphasizing the problems of a nation having much of its territory below sea-level. Shows how the sturdy Dutch farmers and engineers have reclaimed a large part of their land from the sea and have turned it into rich, productive polders, or farms.

These new Coronet films, all in sound, are available by purchase or lease-purchase in either black-and-white (\$45.00 per title) or color (\$90.00 per title), from Coronet Instructional Films, Coronet Bldg. Chicago 1, 1ll. Prints may be rented from most film lending libraries.

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REPORT OF D. A. V. I. PROCEEDINGS

(CONTINUED FROM PAGE 45) Use of Audio-Visual Materials in Worldwide Education," meetings reconvened in Kiel Auditorium.

The sectional meeting on in-service training and audio-visual methods was given over to a discussion of unique procedures in teacher training. George E. Mills, Kalamazoo, Michigan, acted as chairman. Lee Cochran, University of lowa, described his special workshop for University faculty in which he now has 40 faculty members enrolled. Mary Aceti, Detroit, uses a monthly news letter to the laculty, tape recorded messages, and in-service courses in promoting more effective utilization. Leslie A. Pickney, Kansas City, stressed need for better training of teachers in both utilization and mechanics-one worthless without the other.

Alvin B. Roberts, Western Illinois State Teachers, described teachertraining courses. He contends that teachers in training are apt to teach as they were taught so his faculty members are urged to show their own films and run projection equipment themselves. Harold H. Hailer, Wisconsin, described use of audiovisual materials on the university campus. Letters to faculty, previews, personal visits, and new articles are used to promote film use. Franklin H. Oetting, Pueblo Junior College, discussed film utilization, stressing the need for careful evaluation and keeping records on film used and evaluated.

Mr. Glen Burch opened the session on "Putting Films to Work in the Community" by urging that good films be made increasingly accessible to all people of the community and that assistance be given group organizations in their effective use.

Mr. Ernest Tiemann, Indiana, reported ways in which communities might go about informing themselves about their film resources and needs.

Miss Janice Kee discussed the im-

portance of setting up and maintaining an adequate center of information about films and other audiovisual materials.

Mrs. Patricia Blair described the opportunities many libraries are offering for the review and evaluation of films so that community leaders can more intelligently select films for their use.

Mr. Robert Schacht, Wisconsin, reported experiences in locating persons in communities who would be willing to assume the local leadership so indispensable to the accomplishment of film use objectives.

Point of agreement soon reached by the panel on school and university produced teaching materials was that production programs exist for the sole purpose of improving instruction; thus production should be concentrated on those areas in which the instructor has a specific teaching problem which can be improved or answered through the creation of suitable audio-visual materials charts, models, bulletinboards, slides, filmstrips, posters, maps, etc.

Robert deKieffer, Stephens College, stated that best results are obtained when the college-level production of materials is actually an outgrowth of specific needs felt by the teacher.

Mr. Charles F. Schuller, University of Wisconsin, gave countless illustrations of the practical applications of Mr. deKieffer's statement by projecting examples of the production of bulletin board materials, terrain maps, and models.

The panel presentation was highly visualized through slides and chart displays, including Norman Woelfel's color filmstrip, J. G. Princell's very original copying stand for the reproduction of illustrative material, Mr. Schuller's slides on bulletinboards, models, terrain map techniques, Mr. Lewis V. Peterson's slip charts; and, slides illustrating original production work at Indiana by Roger Zinn.

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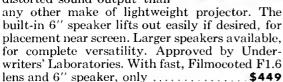
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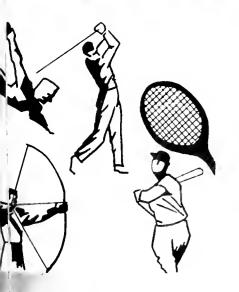


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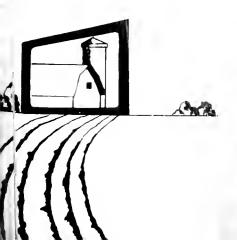


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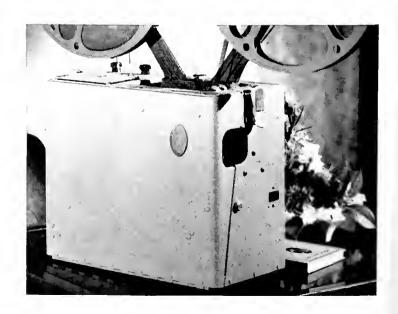
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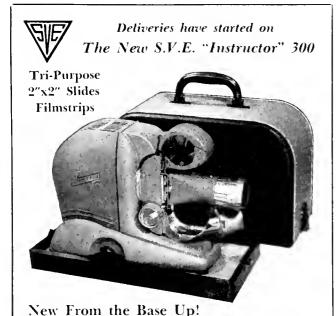


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SIGHT & SOUND

EDITORIAL NOTES AND COMMENT

This Month's Cover: a Preview

★ The colorful and comprehensive cover of this final SEF & HEAR for the current school year is a "preview" of publications forthcoming in the fall months ahead. Leadership in supplying the needs of school and community readers is evident in the accomplishments of this year: the largest purely educational circulation of any specializing audio-visual publication; the largest numbers of copies of Film Guides and other publications serving the users of projectors; and in April, 1949, the largest extra copy sale in publication history!

German A-V Experts Tour U.S.

★ At the request of our Military Government authorities in the U. S. zone of Germany, See & Hear has been the co-sponsor with the U. S. Office of Education of the current tour of seven audio and visual experts from that country. Included in the party which arrived in May are Hildegard Derichweiler, Berlin; Annamarie Schambeck, Munich; Gustav Pfennig, Berlin; Rudolph Binder, Esslingen; Otto Appel and Kurt Scelman.

The significance of this visit relates to the vital task of educational reconstruction in German schools, in which both films and radio are being heavily counted upon. Dr. Pfennig is a key figure in this work in the Berlin schools. Especial interest in teacher training, guidance work and

in text-film coordination was expressed by members of the party.

EFLA'S 1949 Annual Conference Opens July 29 in Chicago!

★ The Educational Film Library Association will hold its 1949 Annual Conference from July 29 to August 1 at Chicago's Hotel Sherman. As before, the conference has been arranged in conjunction with the meetings of the National Association of Visual Education Dealers, the Film Council of America and the Midwestern Forum on Audio-Visual Aids. Ernest Tiemann, Indiana University, and James P. Fitzwater, Director of Visual Education in the Chicago schools, are co-chairman of the EFLA Conference planning committee.

The opening session will be held on Friday afternoon, July 29. An evaluation session and reception takes place that evening and will be followed by general sessions on Saturday morning and Sunday afternoon. The Film Council of America will meet on Saturday afternoon, July 30 and on Sunday morning, July 31.

Events of Audio-Visual Interest

★ The Third International Festival of Documentary Films will be held in Edinburgh, Scotland, from August 21 to September 11. As the only continuing international event devoted exclusively to documentary films, the Festival is worth seeing. Films from international sources will be shown daily throughout the three weeks of the Festival. Last year 130 films from 26 countries were exhibited (Other news on Page 21).

See & Hear Magazine

Published at 812 North Dearborn Street, Chicago 10

O. II. Coelln, Jr., Publisher Walter A. Wittich, Editor E. M. Hale, President William Ball, Art Director

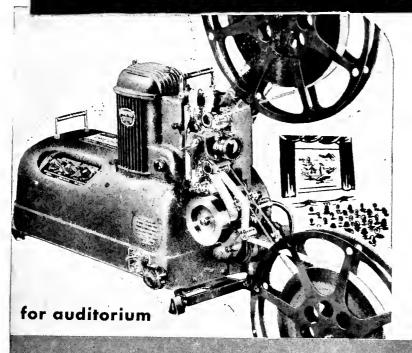
Los Angeles: Edmund Kerr, 6605 Hollywood Boulevard New York: Robert Seymour, Jr., 489 Fifth Avenue

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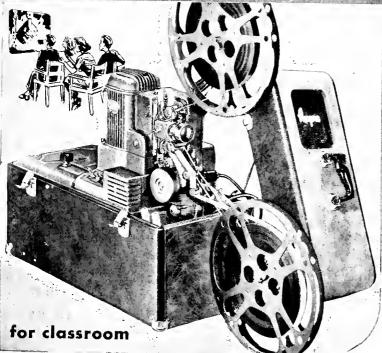
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A-V Progress in Georgia

by Gerald D. Cauble, Audio-Visual Aids Dept., University of Georgia

SEEING MUCH" is one of the three fundamentals of learning. This long-established theory has been the basis for the progressive work done in the Southeast in the field of visual education during recent years.

Recognition and advancement of the principles of audio-visual education is, in most sections of the country, a fully-accredited and accorded fact. The State of Georgia is enthusiastically matching the progress of her sister states in this area of education. Such progress is demonstrated by the increased utilization of educational films and other audio-visual material disseminated through the Department of Audio-Visual Aids of the University of Georgia.

When this Department, which is a part of the Division of General Extension, was moved from Atlanta to Athens and became part of the University proper in October of 1947, a general reorganization regarding policy, distribution, and utilization was executed. At that time the film library consisted of 1,650 prints and a minimum of equipment. It was operated as a commercial rental agency rather than as a service agency.

Scope of Service Increased

By January of 1948 a program had been instituted whereby all 18 units of the University System of Georgia, and also the five Off-Campus Centers, received films on the basis of free distribution. In addition, the County and Home Demonstration Agents of the 157 Georgia counties were served with films for nominal mailing costs. This factor makes the organization at the University of Georgia unique in the method of film distribution at the adult educa-

tion level.

Also maintained is a rental library that is prepared to service secondary and elementary schools, civic organizations, church groups, industrial groups, youth programs, and recreational departments. Films have been shipped to 43 of the 48 states, especially to organizations in the Southeast, and to Canada and Mexico.

There are other organizations in the State of Georgia which are also effectively utilizing visual materials. The State Department of Education through its Department of Visual Aids, distributes educational films solely to secondary and elementary schools free of charge except for insurance fees. The Atlanta City School System, the largest city-operated visual aids center in the state, serves the Atlanta schools with free films. This center also has one of the most modern radio stations exclusively for audio-visual education in the South. Several counties maintain centers for disseminating films.

The following summary of the record of the Audio-Visual Aids De-(CONTINUED ON PAGE EIGHT)

If you want to be among the first to see our new film . . .

> PICTURE IN Your Mind



Our new Philip Stapp film, PICTURE IN YOUR MIND, specifically designed as a follow-up to BOUNDARY LINES, is now in final production stages.

If you want to be among the first to see PICTURE IN YOUR MIND we suggest that you advise your regular Film Rental Library at once to notify you when it has a rental print available or, if you are interested in the purchase of PICTURE IN YOUR MIND, ask your Visual Education Dealer to arrange a screening for you as soon as possible.

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Progress in Georgia:

(CONTINUED FROM PAGE 81X) partment at the University since the change-over in 1947 seems indicative of the advancement in the techniques used and the popularity earned that are paying dividends through this the most modern method of education.

From January of 1948 to January of 1949 the University faculty utilized 1,365 films, and the rentals for the same period show that 10,515 films were used by groups which realize that educational films may be vitally beneficial to their schools and communities. Today there are approximately 2,000 prints in the film library of this Department, and others are being added from time to time, while worn-out and obsolete films are constantly withdrawn.

SERVICE TO STATE GROUPS

Among the groups in the state that have utilized films from our library are the Leadership Training Institute, the Family Life Conference for Four-H boys and girls, and the Georgia Citizens Council, Film forums for the LTI were planned around the film, The School That Learned to Eat and others: the most outstanding film used by the Family Life Conference was Families First; and the Georgia Citizens Council utilized Johnny Learns His Manners to excellent advantage. These films were used throughout the state in local group meetings concerning the respective fields of interest.

When the Department of Audio-Visual Aids was moved to the University Campus, educational movies were being used by a negligible number of departments. As of January, 1949, nine out of the ten schools and colleges within the University of Georgia are now participating in a visual education program. As soon as the new building for the School of Veterinary Medicine (the only one not utilizing films) is completed and facilities are made available for them, this School will also become a part of this program.

a part of this program.

Preview Cooperation Sought One of my responsibilities as Head of this Department has been to solicit the cooperation of the various pre-viewing committees from the subject-matter fields and interest them in evaluating and selecting the proper titles to be used in their curricula. We are prepared to give showings in the classrooms or to provide adequate space and facilities to classes in our own projection room. Projectors and skilled operators are available on request from faculty members.

My staff have worked extensively in the preparation of programs for both the social and scholastic student and faculty groups, such as the International Relations Club, agricultural groups, fraternities and sororities, and the University of Georgia Religious Association. We have cooperated with the Athletic Department for coaching clinics and related meetings, the Industrial Editors Institute, and economic conferences.

The five Off-Campus Centers requested our department to prepare film programs to correlate with their curricula. We were also successful in planning programs and assisting with civic and church groups in their (CONTINUED ON PAGE TWENTY-NINE)

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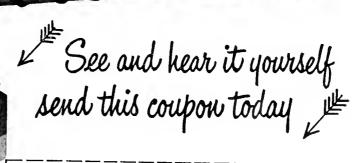
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- Simplified operation—No other recorder is so easy to operate. No complicated threading. Simple control provides for play, record, rewind, or fast forward functions.
- High speed rewind—"Magic Ribbon" rewinds in less than three minutes . . . faster than any competitive recorder on the market!

- "ACOUSTICEL"* non-directional microphone.
 Provides fidelity and sensitivity usually
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- Thirty minute recording time Provided by each reel of "Magic Ribbon". . . ideal for school use.
- Economy—In addition to the reasonable first price, the economy of the "Magic Ribbon" recording tape is important to the school budget. "Magic Ribbon" can be replayed indefinitely... can be erased and reused again and again.
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knowing they are always timely—and timeless.

Order Rikki—the Baby Monkey and Animals Growing Up now from your EBFilms representative, or write Encyclopaedia Britannica Films.



ENCYCLOPAEDIA BRITANNICA FILMS INC.



Audio-Visual Progress Report

ACTUAL STATISTICAL DATA ON EQUIPMENT AND UTILIZATION SUPPLEMENTED BY STATE EDUCATION DEPARTMENT ESTIMATES

VIVE YEARS AGO A SURVEY of State Departments of materials would not have been of great meaning because data was not available. Today a study undertaken by the National Education Association Association Research Division in 1947 and one just completed by See & Hear this spring of 1949 has revealed a growing cognizance of the role of audio-visual education as a positive and growing force in the continuing search for improved instructional procedures. The National Education Association completed a study of audio-visual staff and organization in State Departments of Education and were able to report responses from 35 states and six territories of the United States. Responses, varied from no provision what-so-ever for state level supervision of audio-visual education, to wellplanned programs complete with adequate budget and staff to foster leadership and supervision in audio-visual

FIGURES REPORTED FROM THIRTY-EIGHT STATES

This spring of 1949 an initial letter and questionnaire and a follow-up letter one month later were sent by the editors of SEE & HEAR to each State Department of Public Instruction in the 48 states and in the outlying territories of the United States. Response came from 38 states and five territories. Response was asked for on two bases: first, actual statistical data systematically accumulated; second, estimates where expert opinion could be given in the absense of actual reports. In analyzing the several tables which are included in this report, it will be noted that most of the data are expert estimates, but strictly limited to public schools.

The question may well be asked, What is the responsibility of State Departments of Education for accumulating accurate statistical data on the status of audiovisual equipment and teaching practices within a given state? It is quite uniformly held by prolessional educators that state departments assume responsibility for educational and professional leadership within the states they serve. State level education leadership should take the form of well trained stalls of professional personnel capable of offering educational consultation on problems relating to education. Beyond this, leadership is provided lor conducting research into education problems which concern themselves with the child and the kind of school learning environment which will allow him to become a good citizen today and in the world in which he will move tomorrow. Leadership functions are enhanced as state departments accumulate data on child accounting. exercise supervision over professional and certification of teachers, conduct investigations into type and condition of physical school plant, and recommend minimum school expenditure practices as a means of providing a minimum efficient educational opportunity for all the children of all the parents of the state.

One of the problems of providing leadership with information on the school offering within the state is concerned with the gathering of data. It is at this point that the importance of information about audio-visual equipment and materials takes on high educational significance. For, only on the basis of complete information can education leadership plan for the future.

A RESPONSIBILITY OF THE STATE DEPARTMENTS

The role of audio-visual education as a means of improving learning environments has been demonstrated dramatically during the last decade. It is entirely reasonable then to assume that one of the many important responsibilities of State Departments of Education is to have access to information on audio-visual education equipment and utilization practices in schools. The data revealed in the accompanying graphs shows that there is growing cognizance by state departments of equipment and use practices in the state, But, in order to provide the educational leadership within the state with complete information, much is still to be desired in terms of State Departments of Education data gathering practices. Only nine of the State Departments of Education contacted have been able to present estimates which are objectively gathered, the remainder used estimates only.

Example of the Wisconsin Annual Report is Chieb In an attempt to carry forward this function on information gathering in the field of visual instruction

the recent action by the State Department of Public Instruction of the State of Wisconsin is cited. The Wisconsin State Department of Public Instruction includes annual reports gathered from one-room rural schools, principals of state-graded schools, county superintendents of schools, and city superintendents of schools, the objective audio-visual questions illustrated by Table XVIIA and Table VIIA. These tables reveal the objective measures being taken to investigate the current status of 16mm sound motion picture equipment, 2"x2" slide projectors, filmstrip projectors, opaque projection equipment, turntables, radios, and materials of audiovisual instruction actually owned by local units of the state educational system. On the basis of information

TABLE VIIA. RADIO, PHONOGRAPH AND AUDIO-VISUAL MATERIALS OWNED (Indicate number owned)

1. 16mm proj., (a) sound (b) silent	7. combinations, AM, FM
2. 2 x 2 slide projector	8. 16mm motion films owned,
3, 3¼ x 4 slide projector	(a) silent, (b) sound
4. opaque projector	9. filmstrips owned
5. turntables, (a) 78rpm (b) dual	10. transcriptions owned
6. radios, (a) AM (b) FM	11. recordings owned
Name of person in charge A-V program	Title

TABLE VIII. ENROLLMENT BY GRADES-END OF YEAR

Grades	Kgn.	1	2	8	4	б	6	7	8	Un- graded	Total Elemen- tary	9	10	11	12	Post Grad- uates	Total High School
Boys																	
Girls																	
Totals																	

Table VIIA is an Excerpt From The Annual Report of common and high schools which are filed with the state superintendent once a year. It reveals the status of audio-visual equipment as owned and used by urban schools in the State of Wisconsin.

secured through these channels, the educational leadership of the state can know what the current status of audio-visual instruction is and on that basis chart plans for the future. Since it is held that one of the prime responsibilities of State Departments of Education is to systematically gather data not for data's sake alone but rather to supply the leadership of the state and local level with current information, it is highly recommended that other state departments provide similar means by which data may be systematically gathered.

In spite of many current omissions, a growing accumulation of data is revealed by the charts which accompany this article. Similar studies comparable to this should be and will be executed at one year intervals in an attempt to let audio-visual supervisors and administrators know what direction the trend of the increased use of audio-visual materials and equipment is taking

Persons interested in securing specimens of the State Department of Public Instruction's annual report for Wisconsin may direct their inquiries to the editorial offices of See & Hear.

REPORTS QUOTED FROM CALIFORNIA TO VERMONI

- ★ Interest was evidenced by many state department of education officials through attached supplementary explanations. Excerpts have been included as follows:
- ♦ From the Department of Education, Bureau of Audio-Visual Education, State of California, Dr. Francis W. Noel: "While definite survey figures are not available, at least 40 per cent of the 4,300 schools in California have both sound and strip film equipment. At least 95 per cent of the schools having an average daily attendance of over 500 arc so equipped. There are 92 hlm libraries in the California counties. This office has encouraged the audio-visual departments on the county level to develop substantial film libraries, estimating that they will need a minimum of between 300 and 400

film titles, as well as duplicate prints . . . Several national film producers have indicated to us that California quotas are from 12 to 15 per cent of national distribution.

Funds in excess of \$800,000 were spent in audiovisual education in California in 1947-48 with well over

Below: Table XVIIA, another excerpt from the annual state reports of Wisconsin schools. On the basis of this data, reports on 16mm and slide, slidefilms, recordings and radio equipment can be made available to Wisconsin teachers, supervisors and all education.

TABLE XVIIA. RADIO, PHONOGRAPH AND AUDIO-VISUAL MATERIALS OWNED

(Indicate number owned)

See Form No. 1-Teacher's Annual Report

	1.	16mm proj. (a) sound (b) silent
	2.	2 x 2 slide projector
,	3.	3¼ x 4 slide projector
;	4.	opaque projector
:	5.	turntables, (a) 78rpm (b) dual
1	6.	radios, (a) AM (b) FM
3	7.	combinations, AM, FM
	8.	16mm motion films owned,
100		(a) silent, (b) sound
2	9.	filmstrips owned
	10.	transcriptions owned
5.0	11.	recordings owned

one million dollars being spent during the school year 1918-19. The outlook is good."

- ♦ Colorado State Department of Education, Marguerite R. Juchem: "The 281 high schools of the state are for the most part equipped with portable projectors. Elementary schools in the first and second class districts are also provided with projectors. Few of the smaller rural schools provide this service."
- ♦ State Department of Public Instruction, Delaware, II', Lyle Mowlds: "In the Delaware school system we are spending considerably more money each year on visual education, and the teachers are beginning to find its real value."
- ♦ Florida State Department of Education, Sara M. Kreutzman: "There is a tremendous interest in audiovisual materials in Florida schools. We stress a total materials program, including printed, audio-visual materials, realia, etc. The state universities are cooperating with the State Department of Education in providing many opportunities for in-service training of teachers in the selection and use of materials. We have every reason to believe that the situation is improving in Florida."

COMMUNITY DEVELOPMENT EXPANDS A-V FIELD

- ♦ Maryland State Department of Education, Gladys T. Hopkins: "All of the 23 counties in Maryland have become audio-visual conscious. Most of them have developed their own county audio-visual libraries. One county has a full-time supervisor of audio-visual education; in other counties the supervisors assume responsibility."
- ♦ Massachusetts Department of Education, Kelsey Ballou Sweatt: "The majority of the larger communities in the Commonwealth are supplied with 16mm projectors. This department has a film library as well as a large record and transcription library."
- ♦ Mississippi State Department of Education, II'. D. R. Stovall: "Four state institutions of higher learning are offering pre-service and in-service courses in audio-visual education. It is felt that our training program for teachers must 'catch up' with the amount of equipment we already have."

EQUIPMENT PURCHASES DOUBLE FILM USAGE

- ♦ New Jersey Department of Public Instruction, Charles W. Hamilton: "Audio-visual materials are used in practically all public schools of the state, and there is an increasing use of such aids. Schools are purchasing as rapidly as they can sound projectors and other modern visual aids equipment."
- ♦ New Hampshire Department of Education, Austin L. Olney: "The number of films used has more than doubled in the last two years. The rate of increase is growing."
- ♦ Oregon Department of Education, Cliff Robinson: "Most of the city systems are well-equipped in both elementary and secondary schools. Some of our smaller schools are pooling resources on a county basis and purchasing equipment and establishing film libraries. In general our position is fairly good in the city system, but inadequate in the smaller schools."
- ◆ Pennsylvania Department of Public Instruction, U. F. Goodall: "This division of radio and audio-visual

NUMBER of 16MM SOUND PROJECTORS IN USE IN THE PUBLIC SCHOOLS

(State Department of	Education	Estimates)
Mabama		516
		. 575
Connecticut .		500
Delaware		62
Georgia		750
Illinois*		2117
Mississippi		
Missouri		1200
Nebraska		150
Nevada*		
New Hampshire*		
New Mexico		
North Carolina		1500
North Dakota		
Oklahoma		1125
Pennsylvania		3000
Rhode Island*		
South Carolina		650
South Dakota		250
Tennessee		600
Utah		212
Vermont*		88
Virginia		2000
West Virginia*		
Wisconsin		
Wyoming		65

^{*}Actual survey totals—remainder are state estimates.

NUMBER OF FILMSTRIP PROJECTORS IN USE IN THE PUBLIC SCHOOLS

(State Department	of	Edu	cation	estimates	.)
Alabama*				18	82
Arkansas					50
Connecticut				100	()()
Delaware					25
Georgia				30	()()
Illinois*				158	58
Mississippi				70	()()
Nebraska				30	()()
New Hampshire* .				I (()()
North Dakota					90
Oklahoma				80	00
Pennsylvania				150	()()
Puerto Rico*				1	40
Rhode Island					76
South Carolina				50	00
South Dakota .				10	()()
Tennessee				40	00
Utah				25	50
Vermont*					54
Virginia				190	00
West Virginia					3
Wisconsin				231	0
Wyoming				4	45

^{*}Actual survey totals-remainder are state estimates.

NUMBER OF 2"x2" SLIDE PROJECTORS IN USE IN THE PUBLIC SCHOOLS

(State Department of Education estimates)
Alabama*
Arkansas
Connecticut
Georgia 300
Mississippi
Nebraska
Nevada*
New Hampshire*
North Dakota
Oklahoma
Pennsylvania
Puerto Rico*
Rhode Island* 65
South Carolina 500
Tennessee
Utah 212
Vermont* 8
Virginia2300
West Virginia*
Wisconsin
Wyoming 45

^{*}Actual survey totals—remainder are state estimates.

NUMBER OF OPAQUE PROJECTORS IN USE IN THE PUBLIC SCHOOLS

(State Department of Education estin	nates)
Arkansas	300
Connecticut	250
Delaware	130
Georgia	100
Illinois*	1.1475
Mississippi	200
Nebraska	75
Nevada*	9
New Hampshire*	90
North Dakota	
Oklahoma	200
Pennsylvania	500
Rhode Island*	27
South Carolina	100
South Dakota	25
Tennessee	100
Utah	
Vermont*	27
Virginia	700
West Virginia*	31
Wisconsin	680
Wyoming	12
Maska	
Canal Zone*	
Virgin Islands*	I

^{*}Actual survey totals=remainder are state estimates.

STATE AUDIO-VISUAL SURVEY:

(CONTINUED FROM THE PRECEDING PAGES)

education has been in effect for only lour years. I can report considerable activity for our first year's effort. We have purchased for our various fields of vocational education approximately \$225,000 of materials and equipment which we are distributing to our teacher-training institutions within the commonwealth for further distribution for utilization to the schools within their area. We sincerely hope that when you submit another questionnaire to this division we shall be able to meet your needs with objective figures."

PUERTO RICO REPORTS GROWING A-V SERVICES

- ◆ Department of Education, Puerto Rico, Mariano Villaronga: "Conscious of the vital importance of audiovisual aids in the acquisition and clarification of knowledge, we are doing everything in our power to make these materials accessible to all our schools. Seventy-eight 16mm sound projectors have already been installed in our school districts, and we hope to have one hundred by the end of the school year. More than 250 teachers have been trained in the operation of this equipment. Our film library consists of 1800 films covering the following fields: agriculture; arts; education; athletics and sports; literature and language; physiology, health and hygiene; sciences and mathematics; social studies; religion; and recreation."
- ♦ State Department of Education, Rhode Island, Russell Meinhold: "Since the spring of 1947 ownership of equipment has doubled. For the first time in the history of this state we have had a budget for the purchase of films on the state level."
- ♦ Department of Education, South Carolina, Thomas I. Dowling: "It is very difficult for the State Department of Education to ascertain the percentage of public schools using the various audio-visual materials and equipment due to the lack of reporting this information to the state department. We can give you some idea. There are between 50 to 75 shipments of sound motion-picture films each day from the audio-visual library at the University of South Carolina to schools. A large number of schools subscribe to film services from other agencies."

VERMONT SURVEYS Audio-Visual Facilities

- ♦ Vermont Department of Education, Max IV. Barrows: "During 1917-1948 a survey of audio-visual equipment was made in all public and private schools in Vermont. After this survey was completed it was our intention to follow it with a second survey to determine utilization of audio-visual materials. It has been impossible for us to do this, however. In many of our smaller Vermont communities one set of equipment is used by several buildings. This is particularly true of 16mm sound projectors."
- ♦ West Virginia Department of Education, A. J. Gibson: "Use of audio-visual materials in education has grown by leaps and bounds. It is safe to say that all schools are using these devices in one form or another."
- ♦ Wyoming Department of Education, Clarence D. Jayne: "There is a growing interest in the use of projected materials and it will not be long until most build-

ings with electricity will have some projection equipment."

- ♦ Alaska Department of Education, Dorothy Novatney: "Alaska has 80 schools or school districts -38 are one-room schools, 61 have live rooms or less. Only 5 schools have more than 20 teachers, only 1 school has more than 75. Our average size is 120 pupils per school system. With such small schools, and those so far apart, expensive equipment is not always possible." (Note: 40 schools are actually equipped with 16mm sound projectors out of the total.)
- ♦ Canal Zone, Roger II'. Collinge: "We are planning expenditure of \$10,000 during the fiscal year 1949-50 on audio-visual equipment and materials."
- ♦ Department of Public Instruction, Territory of Hawaii, Helen C. Griggs: "Classroom demands for 16mm films and records alone have more than trebled in Oahu within the last year and a half."

SEE & HEAR SURVEYS A-V UTILIZATION

PERCENTAGE of SCHOOLS REGULARLY USING 35MM SILENT FILMSTRIPS State %	PERCENTAGE of SCHOOLS REGULARLY USING OPAQUE PROJECTION MATERIAL
Virginia	State %
Nebraska50	Delaware30
Wisconsin50	West Virginia 25
Oklahoma40	Wisconsin25
Utah35	Canal Zone*18
Illinois 30-40	Virginia15
South Dakota30	Nebraska15
Vermont30	Nevada 15
Mississippi20	Oklahoma 15
New Hampshire 20	Mississippi12
Canal Zone*18	South Dakota 10
Arkansas 16	New Hampshire10
Delaware 10	Illinois10
Tennessee 10	Arkansas 8
Alabama 5	
Alaska 5	Tennessee 5
New Mexico 5	Utah 5
American Samoa* 4	Vermont 5
West Virginia 1	Alabama 1
*Actual survey report—remain- der estimated.	*Actual survey report—remain- der estimated.
PERCENTAGE of SCHOOLS REGULARLY USING 2"x2" STILL SLIDE MATERIAL State %	PERCENTAGE of SCHOOLS REGULARLY USING 3½"x1" STILL SLIDE MATERIAL State % Wisconsin
West Virginia50	Wisconsin
Nebraska50	
Wisconsin50	Arkansas
Utah	Nevada
Virginia30	Delaware10
Vermont25	South Dakota 10
Illinois 15-20	Virginia10
South Dakota 15	Utah 8
Delaware10	Illinois 5
Tennessee 10	Mississippi 5
Arkansas 8	Oklahoma 5
Mississippi 8	Tennessee 5
Alabama 5	Vermont 3
American Samoa* 4	Alabama 1
*Actual survey report—remainder estimated.	*Actual survey report—remain- der estimated.

PERCENTAGE OF SCHOOL	S. REGLEARLY, USENG, 16MM:
SOUND MOTION PICTURES.	State %
State	Oklahoma 15
New Hampshire 90 South Dakota 90 Delaware .75 Nevada .75	Urah .30 Missouri .20 Arkansas 15 Mississippi 15
West Virginia .75 Nebraska .70 Puerto Rico* .57.5 Vermont .50 Virginia .50	Mabama . 10 Lennessee . 10 Wyoming . 10 Maska
Wisconsin	New Mexico 5 American Samoa 7 5 *Actual survey report—remainder estimated.

NUMBER	of 3¼"x4"	SLIDE PROJECTORS
IN USE	IN THE	PUBLIC SCHOOLS

*(State Department	of	Edu	cation	estimates)
Arkansas				500
Connecticut				250
Delaware				10
Georgia				100
Illinois				400
Mississippi				100
Nevada*				19
New Hampshire* .				55
Okłahoma				
Pennsylvania				1500
Rhode Island				90
South Carolina				50
South Dakota				50
Tennessee				100
Utah				5
Vermont*				7
Virginia				600
West Virginia*				37
Wisconsin				800
Wyoming				15

*Actual survey total-remainder are state estimates.

Canal Zone*

Summary Notes on This Survey

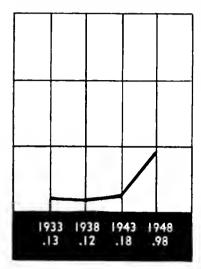
★ Reliable state department estimates are the indicators of audio-visual progress in this survey of our survey needs. But not until a thorough school-by-school check of every state is made can all the essential facts be known. Important and well-populated states are still coming in as this issue goes to press.

Meanwhile Sef & Hear fulfills a most important editorial responsibility in compiling and presenting this exclusive report. Together with our previous and continuing studies of local school budgets (see pages 16 and 17) we are helping both education and industry to chart the goals for the future. —OHC

We Are Today Spending...

A CONTINUING SEE & HEAR SURVEY OF SCHOOL AUDIO-VISUAL BUDGETS

PER PUPIL EXPENDITURES FOR SCHOOLS REPORTING



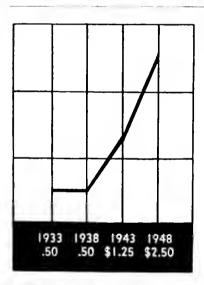
ADEQUATE FUNDS FOR AUDIO-VISUAL SERVICES, equipment and materials are provided by increasing numbers of school systems, based on the numbers of pupils in daily attendance, and ranging from 90c to \$2.50 per pupil. This latter sum is the 1948 budget at Dallas, Texas. In this continuing survey of a vital area of interest, we bring you six new local school budget reports.

APPLETON, WISCONSIN, SCHOOLS REPORTING . . .

"WE FEEL that the learning experience of our children are greatly enhanced by the use of all types of audio-visual materials. Without the integrated use of audio-visual media, the learning situation will not be as vital, as realistic, or as meaningful as it should be. Our teachers realize that no one tool of instruction is better than another, but that the tool chosen for a given situation must be the one which will accomplish a purpose most effectively.

"We further feel that to be of their optimum value, all audio-visual materials must be used in the individual classrooms. Within the limitations of our budget we are working toward this goal as rapidly as possible."

R. H. Shreve, Supervisor Audio-Visual Aids, Appleton, Wisconsin Public Schools

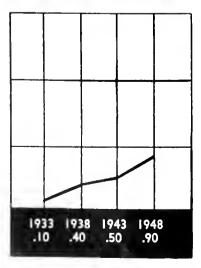


DALLAS, TEXAS, SCHOOLS REPORTING . . .

"TEACHING AIDS justify themselves in improved learning. I have observed that many teachers follow a common pattern as they begin the use of new instructional aids such as motion-picture films and phonograph records. There is first a period of exploration and experimentation until they gain familiarity with and confidence in the use of the aids. Then, when they have discovered their potentialities and values, the teachers include the use of these aids in a changed teaching procedure that is both more effective and more interesting for all involved in it.

"The time required for this change-over varies according to the initiative and imagination of the teacher, the physical handicaps she encounters in the use of aids, and the planned training she receives. Supervisors and administrators should be patient and sympathetic with teachers in this transition period and realize that it is a precursor to an improved learning environment."

Henry W. Embry, Director Visual Education, Dallas, Texas Public Schools



DAVENPORT, IOWA, SCHOOLS REPORTING . . .

"THE BOARD OF EDUCATION of the Davenport Public School System believes that the use of audio-ivsual materials and equipment is essential to promote an optimum learning situation in the classroom. This is indicated by action it took early in 1948 to set up a budget to finance an audio-visual program and to appoint a co-ordinator of audio-visual education.

"To make the classroom suitable for using the various audio-visual aids, to develop an audio-visual center where materials and equipment can be maintained and displayed, and to give in-service training to those teachers who feel inadequately prepared to feel at ease while using them are the immediate projects which confront us in Davenport.

"When these problems have been eliminated and the use of audiovisual materials becomes a true complement to regular classroom procedures and not an entertaining interim, we should know that the pupils are experiencing a better environment for educational growth."

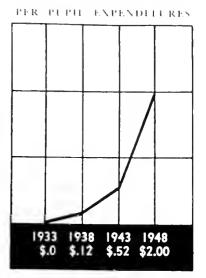
Amos L. Claybaugh, Co-ordinator, Audio-Visual Instruction, Davenport.

GREEN BAY, WISCONSIN, SCHOOLS REPORTING . . .

AUDIO-VISUAL AIDS function to stimulate reality. The nearer a learning situation can approach reality in terms of the learner's experiences the greater will be the retension of such information by the learner. Since the possibility of actually experiencing many situations is negligible, classroom facilities orderly planned and arranged must be organized so as many simulated experiences as possible are exposed to the feature. Through one of the other, or a combination of some audio-visual materials these experiences can be realized.

The audio-visual materials available today, to the conditional instructor, enable him to offer the learners under his charge opportunities to develop his experiences by other than concrete experiences to the extent that a student locally can be experienced in backgrounds as the person actually in the real situation. The learner can be projected into the past in a way almost unbelievable. With background experiences so developed, abstract words become realities of real meaning to such learners.

Merlin J. Lucia, Director, Audio-Visual Service, Green Bay, Wisconsin



LONG BEACH, CALIFORNIA, SCHOOLS REPORTING . . .

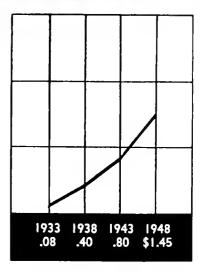
"TEACHERS TURN with increasing frequency to the use of non-reading instructional materials. They do this to build concepts which will not only enrich the meaning of their spoken words and of the symbols in books, but which will present understandings seldom adequately expressed in words.

"They come to realize that there are many valuable teaching tools—not just one or two.

"Teachers are able to secure necessary materials and equipment readily. Their individual classrooms are so equipped and they are so prepared that many aids to instruction can be used as a part of regular classroom work.

"As supervisors of curriculum and of classroom teaching plan with teachers, they know they can count upon audio-visual materials to help them in their planning. As administrators interpret the schools to the community, they know too that audio-visual materials will be available for their use."

D. A. Newcomb, Superintendent, Long Beach, California Public Schools N. Evelyn Davis, Supervisor, Audio-Visual Service, Long Beach, California

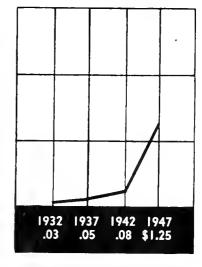


NEW CASTLE, PENNSYLVANIA, REPORTING...

"IN 1944 we spent 8c per pupil for audio-visual materials in the elementary schools of New Castle. Today every school is equipped with projectors (sound, strip, slide, opaque), screens, record players, and records, and a central library has been established for films, slides, and records. It is no longer a question of whether our schools should be well equipped in this field.

"Boys and girls are always eager to see, to hear, to feel, and to experience. Good audio-visual materials bring life and reality into a classroom. They are a natural antidote for the stereotyped, formal, verabilstic type of teaching. The point of caution lies in selection and use of these realia. We have only to remember that these materials, like any teaching aid, should be selected for quality, authenticity, level of learning, and degree of appeal. And they must be used for their contribution to the curriculum."

Glenn McCracken, Chairman, Audio-Visual Committee, New Castle, Pennsylvania Public Schools



SUMMARY: This series of school budget studies, initiated many months ago in the pages of See & Hear covers a very vital subject. The good things of "better learning in less time" cost money but we must have them if our schools are to meet the growing challenges of modern living. Provision for these tools of audio-

visual instruction and for the trained personnel to direct their use must be made a part of going educational budget procedure. The examples given in these pages have shown what some enlightened systems have accomplished in such planning: Is your school budget set up to meet the minimum needs of your region?

UTILIZATION CHECK SHEET

Read It: This check sheet has been designed to give teachers a concrete step-by-step procedure to follow in effectively utilizing audio-visual materials in the classroom. It is not a panacea for all utilization problems but gives suggestions on what to do and how to do it.

Study It: The check sheet emphasizes that the use of audiovisual materials introduces no new teaching techniques. Careful planning, vital presentation and thorough summarization are essential in effective learning and successful teaching. Note that the only variation in the procedure of utilizing the different materials is determined by the media itself.

Use It: Apply the steps outlined in this check sheet in utilizing audio-visual materials in your own classroom. The more it is used the less attention will have to be given to details. Time spent in preparing yourself will be reflected in the results achieved.

Evaluate It: The use of this check sheet will indicate that by systematic planning the teacher is better able to communicate her ideas, disseminate information, and motivate student learning. Consult this check sheet if problems arise relative to ineffective presentations.

Expand It: This check sheet is only a point of departure for more extensive study and use of various audio-visual materials. Successful utilization of these teaching tools may necessitate adaptation to specific classroom situations. Skill in using these tools rests in the hands of the teacher.

HOW TO USE AUDIO

• by Dr. Robert deKieffer

Assistant to the Dean of Instruction and Libraan Stephens College, Columbia, Missouri.

FILMS AND SLIDEFILMS

SLIDES

 $(2'' \times 2'' \text{ and } 3 \frac{1}{4} \frac{1}{4} \times 4 \frac{1}{4})$

1. PREPARE YOURSELF

a. Select the film or slidefilm which best illustrates the points to be discussed. Make out a schedule of all of the audio-visual materials to be used in the course in advance.

b. Preview the film or slidefilm (if motion is not important a slidefilm may be more suitable).

- c. Plan introductory remarks including the answers to the following questions:
 - (1) What will the film or slidefilm show?
 - (2) Why is the material being presented? (3) What should the class get out of it?
- d. Prepare a film guide if none is furnished by the company. The guide should include title of the film, objectives, points to consider, summary, test (if desirable) and practical follow-up activities.

- a. Select the slides that best illustrate the points to be developed. Make out a scheule of all aids to be used in the course advance.
- b. Preview the slides. Delete slides that a of no particular value.
- c. Plan introductory remarks including thanswers to the following questions:
 - (1) What will the slides show?
 - (2) Why are they being presented?
 - (3) What should the class get out them?
- d. Plan to utilize the slides effectively. I clude: objectives, method of presentatio summary, test (if desirable) and practic follow-up activities,

2. PREPARE THE CLASSROOM

- a. Be sure that the correct film or slidefilm is on hand.
- b. Set up the equipment, thread the film, etc. before the class begins.
- c. See that the room is well ventilated and can be darkened.
- d. Check the seating so that all students will be able to see the image on the screen without distortion.
- e. Write the title of the film, and the points to consider, on the blackboard.
- a. Be sure that the correct slides are shand, in the order to be shown, and in t proper position for projection.
- b. Set up the equipment, focus proper etc., before the class begins.
- c. See that the room is well ventilated as can be partially darkened.
- d. Check seating so that all students we he able to see the image on the screwithout distortion.
- e. Have a pointer ready.

3. PREPARE THE CLASS

- a. Explain why the film or slidefilm is being shown.
- b. Discuss the points to consider one by one.
 c. Announce that a test or discussion will follow the film. (In some instances a pretest may be desirable.)
- a. Explain why the slides are being shov. b. Discuss the points to be developed or by one. Advise the class that questions more be asked at any time.
- c. Announce that a test or discussion w follow the slides. (In some instances a p test may be desirable.)

4. PRESENT THE MATERIALS

- a. Turn off all lights and provide the best possible ventilation.
- b. Stay in the rear of the room while the film is running. Never cross in front of the
- c. If the film is long, stop it at a convenient place and discuss the points covered that f.ii. Never talk while a sound film is running except on returns with the sound off.
- a. Keep direct light off the screen. Rou should be semi-dark.
- b. Stand near the screen on the left side the class, using a pointer with the lt hand.
- c. Arrange an unobtrusive signal systowith the projectionist for changing slided. If a slide needs more detailed explation, project it onto the blackboard, trawith chalk, turn off projector, turn on ligis and discuss. The drawing can then labeled, using colored chalk for empha-

5. SUMMARIZE AND FOLLOW-UP

- a. Discuss the points considered in the presentation.
- b. Lest the class on the film.
- Go over the test and discuss questionable points.
- d. If results are doubtful reshow the film, c. Provide an immediate opportunity to apply new knowledge,
- a. Discuss the points developed in the properties
- b. Test class on the slides.
- c. Go over the test and discuss questiona points.
- d. If results are doubtful reshow the slice. Provide an immediate opportunity apply new knowledge.

ISUAL MATERIALS IN THE CLASSROOM

5 BASIC STEPS OF GOOD UTILIZATION PRACTICES

RECORDINGS & TRANSCRIPTIONS

CHARTS, POSTERS DIAGRAMS & PICTURES

MODELS SPECIMENS & OBJECTS

Select the recording or transcription that st emphasizes the points to be developed, ike out a schedule of all aids to be used the course in advance.

Listen to the recording or transcription advance.

Plan introductory remarks including the wers to the following questions:

- (1) What will the class hear?
- (2) Why is this material being presented?
 (3) What should the class get out of it?
 Prepare a guide sheet if none is furhed by the company. The guide should
- lude serial number of the recording or inscription, title, artists, objectives, points listen for, summary, test (if desirable), I practical follow-up activities.

a. Select the charts (posters, diagrams or pictures) that best illustrate the points to be developed. Make out a schedule of all aids to be used in the course in advance.

- b. Familiarize yourself with the charts (posters, diagrams and pictures).
 - (1) Be sme they are authentic and up to date.(2) Be sure each aid fits into a logical
 - (3) Be sure and consider size, lettering and texture for best presentation.
- c. Plan a series of temarks about each chart (poster, diagram or picture).

sequence.

d. Plan to utilize the charts (posters, diagrams or pictures) effectively. Include: objectives, method of presentation, summary, test and practice follow-up activities.

a. Select the object (specimen or model) that best illustrates the points to be developed. Make out a schedule of all aids to be used in the course in advance.

b. Familiarize vourself with the object (specimen or model), see that it is authentic and up to date.

- c. Plan a series of remarks about each object (specimen or model).
- d. Plan to utilize the object (specimen or model) effectively. Include: objectives, method of presentation, summary, test (if desirable) and practical follow-up activities.

Be sure that the correct recording or inscription is on hand.

Set up the equipment, place the record yer either to one side or behind the idents, check the revolutions per minute, better the correct size needle is available, to before the class begins.

- a. Be sure that the correct charts (posters, diagrams, or pictures) are on hand and are in the proper sequence.
- b. Arrange to demonstrate the aids so that all students can see them without effort. (Mounting aids on walls prior to class destroys their value as a teaching tool.) c. Have a pointer ready.
- a. Be sure that the correct objects (specimens or models) are on hand.
- b. Arrange to demonstrate the aid so that all students can see them without effort. (The object, specimen or model should be shown against a contrasting background.)

 c. When possible and practical label all

parts to be discussed.

Explain why the recording is being

Discuss the points to listen for, one by

funnounce that a test or discussion will how the playing. (In some instances a ptest may be desirable.)

- a. Explain why the charts (posters, diagrams, or pictures) are being presented.
- b. Discuss the points to be developed.
- c. Advise the class that questions may be asked at any time.
- d. Announce that a test or discussion will follow the presentation.
- a. Explain why the objects (specimens or models) are being presented.
- b. Discuss the points to be developed.
- c. Advise the class that questions may be asked at any time.
- d. Announce that a test or discussion will follow the presentation.

aliminate all possible distractions. Never we comments while the record or transotion is playing. Stand in the rear of deroom.

top at the end of each unit of a recordito discuss what has been heard. Usually more than one recording should be pented during a period unless in a confied series.

- a. Stand to the left of the chart (poster, diagram or picture) facing the class using a pointer with the left hand.
- b. Go slowly, correlate each chart (poster, diagram or picture) with the overall objectives being developed.
- c. Display only those charts (posters, diagrams or pictures) being discussed, others should be concealed to avoid distraction. If any elements are omitted or distorted make this clear.
- a. Stand to the left of the object (specimen or model) facing the class, using a pointer with the left hand.
- b. Go slowly, correlate each object (specimen or model) with the overall objectives being developed.
- c. Display only those objects (specimens or models) being discussed, others should be concealed to avoid distraction. If any elements are omitted or distorted, make this clear.
- d. Complete the demonstration before allowing the class to handle the aid.

liscuss the points to listen for.

est the class on the recording or trantion.

over the test and discuss questionable cts.

deresults are doubtful, replay the recording transcription.

^{to} rovide an immediate opportunity to Py new knowledge.

- a. Discuss the points developed in the presentation.
- b. Test the class on the presentation.
- c. Go over test, discuss questionable points.
- d. If results are doubtful, demonstrate the aid again to clarify all points, or have a student retrace the steps of the explanation. e. Provide an immediate opportunity to apply new knowledge.
- a. Discuss the points developed in the presentation.
- b. Lest the class on the presentation.
- c. Go over test, discuss questionable points.
 d. If results are doubtful demonstrate the
- aid again to clarify all points, or have a student retrace the steps of the explanation. e. Provide an immediate opportunity to apply new knowledge.

GraphicAnnual Reports

BRINGING FACTS ON A-V EDUCATION TO OUR BOARDS AND THE COMMUNITY

At Dio-Visual. Edition Activities should be the subject of systematic annual reporting to school boards and community groups.

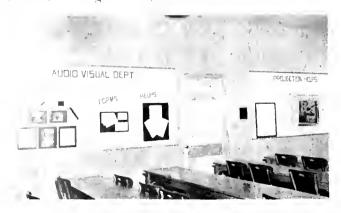
The public schools of our country are an expression of the will of the people in terms of an education for all the children of all of the people. The responsibilities which grow out of this statement should not be lost sight of by the persons into whose hands the management, supervision and the custody of the schools of the nation are placed. More and more there is being recognized the responsibility which supervisors must accept for reporting the techniques and the progress that is being made in the accomplishment of school planning as it relates to the improvement of public education and classroom learning environments.

Let the Parents See Your A-V Program

Many fine audio-visual programs are being set up in the schools of America, yet frequently, in talking to parents who live in these very communities, the word visual education is not only being misunderstood but many times is associated with ideas which are little more than conjecture.

Audio-visual education and audio-visual techniques mean the implementation of curriculum patterns which have been carefully decided upon by teacher committees, supervisors, and administrators. The implementation of these curriculum patterns is based on the wise use of the equipment and materials of audio-visual education to bring information of this type to the parents of the community being served and to boards of educa-

2. Betterin Boards on andro-visual office walls keep teachers informed of new materials and other helps available through these facilities.





1. DAVENPORT'S GRAPHIC CHART quickly visualizes the audio-visual equipment situation,

tion and is a basic and fundamental responsibility of school persons associated with this audio-visual field.

GOOD REPORTS AN ANNUAL RESPONSIBILITY

Just as it is important to continually work out improved plans through which the classroom learning environment can be more meaningful, more interesting, and more completely comprehensible to the pupil, just so, an annual responsibility must be accepted by supervisors and administrators for the orderly and systematic reporting of progress in this field to the community. In an attempt to show how such graphic reporting has been accomplished in type situations throughout the country, the following local audio-visual reports to school boards and communities are submitted as a pattern to be emulated and, if possible, improved upon.

—W. A. W.

Presenting the Audio-Visual Report to Your Local Board of Education

• by Amos Claybaugh, Davenport, Iowa Public Schools

A CO-ORDINATOR OF AUDIO-VISUAL INSTRUCTION, a position recently created by the school board of the Davemort Public Schools, my responsibility is to co-ordinate the audio-visual instruction in the thirteen elementary schools, the three junior high schools and the one senior high school.

After each school year my superintendent, Mr. Williams, and I both feel that it is at once a responsibility and a privilege to report progress to the board of education. The essence of our report concerns the extent to which each building had access to audio-visual equipment for the use of audio-visual aids, just what materials were available for use or how materials and equipment were being utilized in the classroom. We consider it to be my duty to continually study, improve and report the situation in the schools in reference to the above cited conditions.

My findings and recommendations are reported at an hour-long meeting to the superintendent and school board. Being limited in time and still wishing to present as clear and concise a picture as possible, I prepare to visualize the bulk of the report.

In general, members of the school board, as well as

parents, are not as aware as they would fike to be of many of the details and problems involved in a program of audio-visual instruction. Thus arrangements are made to set up the various pieces of audio visual equipment to demonstrate their uses at the board meeting mentioned. Available and selected instructional materials are used in the demonstration.

A large chart is prepared from which one can quickly obtain information concerning the equipment situation in the schools of Davenport (see picture 1.). A legend to the far right serves to explain the details of the equipment story told by colored circles. Photographs of the various pieces of audio-visual equipment are mounted on the left edge of the chart with the names of the schools printed along the top. Recommendations for the purchase of additional equipment and the replacement of old equipment can be pointed out easily by referring to the chart.

Graphs give additional light on the present audiovisual situation in our schools. One graph shows the extent to which filmstrip libraries have been developed in each building; another shows the status of our central library of 16mm instructional motion pictures, and a third will compare the per pupil expenditure for the audio-visual program in Davenport with that in other cities of comparable size.

A set of colored slides is used to further acquaint the school board with activities that grow out of the audiovisual program. Included in the set are scenes taken in classrooms where various audio-visual aids are being used. Others point out the facilities or lack of facilities in the schools for extending the audio-visual program. Still others will give evidence of approaching the problem of in-service training of teachers in the use of audiovisual equipment and instructional materials.

By presenting the annual report throught the visual media mentioned, I feel that the school has a realistic basis upon which to accept or revise a budget which will allow the development of an audio-visual program that will be both a vital and an integrated part of the public-school curriculum in the Davenport Public Schools. The pictures which accompany this discussion are a few included in this year's annual report to the City of Davenport Board of Education.

Visualize Your Community Reports

• by John Sternig, Glencoe, Ill. Public Schools

The Gieron, flitron Schoots and their P.T.A. annually plan programs designed to share with the entire community the thinking, planning and doing which goes on in the schools. These programs cover the full scope of the educational program and are on a participation rather than a lecture basis. Thus far in the 1918-49 school year, our Superintendent has pub-

Pictures Visualize A-V Struces such as (top to bottom) projector training for teachers; a demonstration of a-v equipment; the audio-visual classroom; maintenance of classroom films; fifth-graders make a tape vecording; and (bottom) first steps toward the filmstrip library. Note: better filing equipment needed.





Studinis' Audio-Visual Service Club planned and put on a demonstration for school patrons.

VISUALIZING THE A-V REPORT: continued

licly discussed the general operation of our schools; the Board of Education has publicly presented its functions and has participated in an active give-and-take discussion. Our current curriculum project has been discussed in P.T.A. meetings by panels composed of teachers and parents after which audience participation turned the meetings into study groups and open forums.

With such a plan of community sharing in operation, it is quite natural that the multi-sensory education program should be so shared. During the February meeting just passed, our student Audio-Visual School Service Club planned and put on a demonstration to show school patrons how the multi-sensory point of view is actually put into action. The students themselves ran the "show" with the staff director serving only as master of ceremonics.

ALL TYPES OF EQUIPMENT ARE DEMONSTRATED

All the equipment used in our schools was set up on the stage of the auditorium. The function of each item was discussed and demonstrated by the students. Students are as well versed in the philosophy of audio-visual methods as they are in the operation of equipment, because at weekly meetings as much emphasis is faid upon use and methods as upon mechanics of operation of audio-visual equipment.

The program consisted of specific examples from actual teaching situations at all grade levels. The students described the situation briefly, then demonstrated how the equipment had been used. At the conclusion of the demonstration, the audience was invited to come on the stage for close inspection and to ask questions. All exhibits were labeled so as to be self-explanatory for this inspection.

The following brief outline of the program will indicate the scope and sequence of the presentation:

- I. Introduction by staff director
- 11. Student presentation with bridging comments by director
- A. Direct firsthand experience in the curriculum
 - 1. First-grade cookie sale project with attendant learnings
- B. Use of dramatics in the learning experience
 - 1. Filth-grade dramatizes Mexico

- C. Exhibits that teach through use
 - 1. Functional arithmetic materials exhibit
- D. Community and regional resources
 - 1. Eighth-grade social studies field trip
- E. Role of demonstrations
 - 1. What a fuse is and how it works
- F. Use of projected materials for visual learning
 - 1. Movies-classroom use of films
 - 2. Filmstrips—Physical education posture work and League of Women Voters
 - Slides-Commercial and student made-use in a sixth-grade experience
 - 1. Opaque projection—reading readiness work and map enlargements
- G. Photography in the schools-still and movie
 - 1. Publicity, records, yearbook, art work, illustration, etc.
- H. Learning by ear
 - I. Radio-use in primary grades
 - 2. Wire and disc recording—seventh-grade social studies, speech work
 - 3. Records, transcriptions—music appreciation, literature, science, rhythms
- 1. Pictures that teach
 - 1. Picture sets
 - 2. Picture files
- J. Maps, Globes, Charts and Graphs
- K. Text materials—
 - 1. Visual effectiveness plus words
- L. Free and inexpensive materials
 - 1. Scope and use in our schools

By annually presenting a graphic and visualized report in audio-visual methods, we accomplish two things:

- 1. The community is brought in to see new audiovisual materials used to improve instruction in the schools of Glencoe.
- 2. We have the opportunity to check annually our own progress because when one is confronted with the responsibility of organizing and giving a progress report, he soon discovers whether or not he has anything to report—it has proven a fine self-inventory.

Rockford's Annual A-V Report

• by Peers Ray, Director of Visual Aids, Rockford, Illinois, Public Schools

A BOUT THIS TIME OF YEAR most of us in education receive a bulletin—"As we approach the close of the school year, the annual report of activities is our privilege and responsibility." For years we have been meeting this opportunity with the "required" number of typewritten pages of dry verbalisms which we wonder if anyone will read.

In the fall we all carefully weigh certain remarks by the superintendent or principal to try to determine whether or not the report was effective. But—let us stop for a moment and imagine ourselves in the place of the superintendent or principal. Here are many reports to be examined on a hot day in the summer. The job must be done, but the reports all seem to be about like those of a year ago. Little new is expressed, and it is hard to make the improvements requested anyway because of the lack of school funds, etc. . . .

We are interested in visual education! We should know that a visual approach to the annual report is effective and necessary! Illustrations must be used to gain and hold the attention of the individuals to whom we are reporting. We must prove the value of our audio visual field. If we merely write, "Wire and tape recording equipment was used in teaching this year," the attention will be less than if the reader sees the accompanying picture of a hist-grade class recording a reading lesson through the microphone held in the teacher's hand.

If, in telling the new series of weekly radio programs, we outline the subject of each program and expound the value of the programs, the interest will probably be less than if this picture of junior-high-school pupils putting on their first broadcast is used to break the printed page.

PICTURES TITLE THE STORY OF CLASS INTEREST

We could prove that attention is held by a picture on the screen by compiling many test results, but in addition more effective results may be had by using the picture of girls in a high-school home economics class (see picture 1.) which shows the girls' attention to be on the screen which is just above the camera. It is interesting to note that not all eyes were on the same part of the screen. This is one of the reasons why various class members get different things from one showing of the same film.

The report may well be illustrated throughout by pictures of this type, and even if the report is only scanned, every picture will be examined. The superintendent will know what the department has been doing. This often helps if the budget for the department needs to be increased.

We need a lot broader view of annual reports. Actually, we are making our annual report to the community with a series of Sunday illustrated feature articles about the schools, the weekly school public relations broadcasts, the reports about our audio-visual program in our school as given by the children to their parents, and the talks and demonstrations by school people to the P.T.A. and other groups. This report is also given annually and is really important. Let's help visualize it, too!

With a photograph in front of you, you don't have to imagine how the first-grade children looked while they were making a recording—you can see it.



Mishawaka's Audio-Visual Report

• by Robert E. Schreiber, Supervisor, Andro Fishal Department, Mishawaka, Indiana Schools

The Autho-Visi vi Dievriment, created recently, has made its 1917-18 audio visual report, the liest statement as to the use of audio visual materials in the history of the Mishawaka schools.

The information of this first report is the first and but one point on a graph. When we establish a second point on the graph with our 1918-19 report, the data will be considerably more useful, and when we can add a third point, we shall have some very interesting data on which to base the more striking type of report presentations some of the rest of you are preparing. But reporting must be begun and continued systematically.

Our report for 1917-18 reflects what may seem to be a very narrow concept of the held of audio-visual instructional materials, as it deals almost exclusively with motion pictures. Faced with adequate motion picture equipment in all schools and a very small budget for audio-visual materials, we decided to develop interest in the type of materials we were already equipped to use and be ready to expand into other materials as lunds permitted.

CURRENT SERVICE INGREASES TEACHER DEMAND

Prior to 1917-18 individual teacher use of motion pictures was largely restricted to two schools, where films were ordered in the Spring of one year for the entire following year. This year we initiated a llexible film service which permitted any teacher to request films on thirty-day notice throughout the year, and provided teachers in various grade and subject areas with annotated film bibliographics. The use of educational motion pictures has increased by leaps and bounds.

Our first annual report for 1947-48 includes the following types of data:

1. Distribution of screenings of motion pictures by buildings and instructors. This data indicates the names of teachers in each building who are using films, (THIS FLATURE GONTINUIS ON PAGE THIRTY-ONE)

Statistics of test results could never tell the story of how a film held the interest of a home economics class as effectively as this picture does.



NEW A-V MATERIALS

★ McGraw-Hill Book Company's Text-Film Department this month announced a new series of nine filmstrips on chemistry, for use in high schools and junior colleges.

Designed to stimulate student interest in the subject, and to facilitate their absorbtion of a vast amount of unfamiliar factual material, the films are correlated with the text-book "Chemistry for Our Times" by Weaver and Foster, published by McGraw-Hill, Titles include the following: The Kinetic Molecular Theory: The Atomic Theory; The Chemical Formula: Equations; The Structure of the Atom; Ionization; Acid & Basic Solutions; Electrolysis; and The Periodic Table.

Young America Announces Two

★ Two new 16mm teaching films have been added to the Young America Films Elementary School Science Series, planned and produced under the guidance of Dr. Gerald S. Craig of Teacher's College of New York. They are:

♦ Solids, Liquids and Gases—one reel, introducing the concept that all matter exists in three forms, and demonstrating that a substance can be changed from one form to another depending upon the presence or absence of heat.

♦ Water Works For Us—one reel, pointing out the various ways in which water works for us in our everyday life, and explaining what water pressure is.

Both new films will sell for \$40 each.

♦ YOUNG AMERICA FILMS has re-

leased a series of eight black and white filmstrips titled *The Shake-speare Series*.

The group, which will sell for \$22.50 complete with teacher's guide, or \$3.50 for each strip individually, includes the following 40 to 60 frame strips: An Introduction To William Shakespeare, Shakespeare's Theatre, and Pictorial Guides to Macbeth. Hamlet, Romeo and Juliet, Henry V. As You Like It, and Midsummer Night's Dream.

"Growth of Democracy" Recordings
★ Instructional Films, Inc. is now
distributing the Growth of Democracy series of dramatizations of historical incidents in recorded form.
William Exton. Jr., producer of the
widely used recordings, has decided

NEW MITCHELL "16" CAMERA



The Professional Metchell "16" camera shown above is contributing to the growth of educational film production in U.S. colleges.

Medical Films

★ In medical schools and in large medical centers. the increasing use of 16mm photography is noteworthy. Here (left) a typical operating room scene shows the new Mitchell 16mm "Professional" Camera in use. The camera features the same operation, workmanship and features as the widely - known 35mm Mitchell cameras used by major stu-

that in view of the continuing success of the present series of recordings there is a real and important place for the strictly audio presentation of facts in our history, and the series will be perpetuated and continued in conjunction with Instructional Films

Dr. Miller McClintock, president on the cooperative arrangement, said: "We believe the Growth of Democracy recordings are a great contribution to a better understanding of the dramatic incidents in history upon which our society has been built. We are pleased to assume responsibility for expanding the distribution of this type of material."

Keystone Shows Micro-Projector

★ A new and useful Micro-Projector has just been introduced by the Keystone View Company to be used as auxiliary equipment with the Keystone Overhead Projector. Especially valuable to biology instructors, the inexpensive attachment makes possible enlarged demonstrations of microscopic objects. Write Keystone View Company, Meadville, Pa., for full details.

HEADLINES AT PRESSTIME

★ The appointment of R. S. Hadsell as director of film utilization and evaluation activities of Teaching Film Custodians, Inc., N. Y., has been announced by Governor Carl E. Milliken, managing trustee.

★ First award for outstanding non-theatrical interest and excellence was made last month to Crawley Films for the color motion picture The Loon's Necklace. The film was honored in the first annual Canadian Film Awards. Other awards went to the National Film Board of Canada for Feeling of Hostility and Drug Addict: to Shelley Films for Beans of Bounty and to Norman McLaren for Dots and Loops.

★ The second annual Film Festival of the Cleveland Film Council will be held June 16 at the Hotel Carter, Cleveland, Ohio.

★ The annual audio-visual workshop of the International Council on Religious Education will open at Green Lake, Wisconsin, on August 29. O. H. Coelln, publisher of See & HEAR, and Editor Walter A. Wittich are among the featured speakers during the week's program.





Keen interest and active participation keynoted the Stephens Conference on college audio-eisual utilization.

Stephens Is Host at Columbia, Missouri as Representatives of Twenty-Four

Colleges Confer on A-V Utilization

THREE-DAY CONFERENCE on the effective utilization of audio-visual materials in college teaching—the first gathering of this kind on a national basis—took place at Stephens College, Columbia, Missouri, from April sixth to eighth. The meetings, attended by 35 representatives of 24 colleges, were characterized by an atmosphere of refreshing informality.

Lively attacks on the exclusively verbalistic approach to teaching marked the discussions, but there was no disposition to swing from one extreme to another; audio-visual materials were presented as a supplement to the printed word rather than a substitute.

Dr. Robert de Kieffer, Assistant to the Dean of Instruction and Librarian at Stephens College, presiding at the conference, said in his keynote statement: "I hope that we keep one word in our minds. That word

Audio-Visual. Advisors Clarence Marsh (Occidental College, Los Angeles) left below, and Edgar Dale of Ohio State (center) meet at the rostrum with renowned Stephens' facultyman, Dr. W. W. Charters.



is utilization. At this conference we are trying to think of utilization of materials for one purpose, and that is the improvement of instruction."

Dr. B. Lamar Johnson, Dean of Instruction and Librarian at Stephens, told that the conference had been called at the suggestion of the Stephens Audio-Visual Advisory Board. The Board, he explained, is no mere aggregation of big names, with honorary functions. It is a hard-working, hard-hitting group of experts, and the College has consistently found its recommendations to be a challenging blue-print for action.

The problem of stimulating faculty members to use audio-visual materials was given high priority by many of the participants. There was general agreement that service to instructors must be individualized – kept free from the heavy hand of routine, and the strangling

Panel. on Production included (left to right) J. J. McPherson of Drake; Dean L. G. Bickel of Concordia Teachers; Joel A. Benedict of Arizona; V. L. Tatlock, Indiana State Teachers; Verne Stockman, Gentral Mich.





STEPHENS COLLEGE CONFERENCE: continued

influence of red tape. It was agreed that, if the audiovisual gospel is to be spread, service must be there based on first-hand study of each teacher's problems.

Further areas of agreement were: the need for equipping college classrooms for audio-visual materials; the importance of having sufficient equipment available to meet the needs; the need for an audio-visual center for the use of faculty members, where they can preview audio-visual materials, learn to use them, and make their own materials for specific instructional purposes, or supervise the making of them.

Audio-visual materials should be considered an integral part of the college library, in the opinion of many of the delegates. It was suggested that visual aids, transcriptions, and records be cataloged as are books.

Another suggestion that met with general approval was that an audio-visual handbook be provided for the use of faculty members.

A unique suggestion came from D. H. Ferris of Graceland College – that the presidents of colleges, as well as faculty members, should be assisted in using audio-visual materials effectively in faculty meetings. This idea, he pointed out, can also be followed in departmental or division meetings.

It was agreed that the practice of charging audiovisual materials to departmental budgets tends to restrict the procurement and use of audio-visual materials; on the other hand, treating the audio-visual budget like that of the library has the advantage of encouraging the use of these materials as needs arise in the various departments.

It was emphasized that the audio-visual director must be more than just a person who knows how to

A Stephens' Conference Album:

• DISPLAY PARFLS AND BOARDS made at Stephens College were shown delegates (left) fashion work and models are displayed (next) an Economics Work Board helps present graphic facts for better teaching of economics, (business: please note)

run motion picture machines and organize a system of selection and distribution; he must be an expert in the area of curriculum and curriculum development.

In the discussion of ways and means of providing effective utilization of audio-visual materials, the high-lights were:

It's useful to call the attention of college executives or of the laculty at large to good work done by instructors in this area. A training program should be set up, to enable teachers to operate their own equipment. Faculty workshops are helpful; these can be set up departmentally, or on the basis of an audio-visual committee made up of members of the various departments.

Another suggestion for encouraging effective use was the setting up of student committees on the selection and use of audio-visual materials in particular subject areas.

Dale Outlines Paths To Progress

Dr. Edgar Dale of the Burcau of Educational Research of the State University of Ohio, who is a member of the Stephens College Audio-Visual Advisory Board, outlined as follows the four steps in the progress of an audio-visual pilgrim: First, unconscious inefficiency; second, conscious inefficiency; third, conscious efficiency; and fourth, unconscious efficiency.

In the discussions of the use of specific audio-visual materials, there was general agreement that new techniques should be publicized, and given the widest possible circulation among institutions of higher learning.

Among the materials demonstrated was the newly released Hollywood film, *The Quiet One*, which was brought to the conference by Mrs. Margaret Herrick, secretary of the Academy of Motion Picture Arts and Sciences. In the panel discussion that followed, it was (CONTINUED ON THE FOLLOWING PAGE 28)

National Audio-Visual Advisory Board Mimbers Meli during the College Conference: (left to right below) B. Lamar Johnson, Dean of Instruction and Librarian, of the Stephens faculty; Jamison Handy, president, the Jam Handy Organization; Charence Marsh, Occidental College, Los Angeles; Margaret Divizia, Coordinator of Andio-Visual Education, Los Angeles City Schools; Francis Noel, Chief, Division of Audio-Visual Education, Department of Education, California; Dr. W. W. Charters and Dr. Robert de Kieffer, Assistant to the Dean of Instruction, Stephens faculty; Mrs. Margaret Herrick, Secretary, Academy of Motion Picture Arts and Sciences, Hollywood; Roger Albright, Director of Educational Services, Motion Picture Association of America, Washington, D. C.; and Professor Edgar Dale, Bureau of Educational Research, State University of Ohio.





th Stadtlander heny College



Evelyn Hoke Ball State Teachers



Robert H. Cooper Ball State Leachers



J. J. McPherson Drake University



Gorald Lorkelson Drake University



JH. Ferris cand College



Arizona State

Wendell Lindbeck U. of Ill. (Galesburg)



deLalavette Reid U. of Ill. (Galesburg)



V. L. Fatlock Ind. State Teachers



Waldemar Gjerde



M. J. Nelson Iowa State Teachers Iowa State Leachers



tret Divizia



George H. McCune Ageles Schools U. of Minn. (Gen. Col.) Univ. of Minnesota



Paul E. Wendt



O. F. Moore Neb. St. Teachers



Clillord V, Wait Neb. St. Teachers



Victor W. Eimicke City College of N.Y.



ha_?s N. Butt ciental College



Edgar Dale State Univ. of Ohio



Franklin Octting Pueblo Jr. College



Margaret Moseley Sarah Lawrence Col.



Mvin B. Roberts W. III, St. Leachers



Clifford Erickson Wright Jr. College



Campornia's Francis Norn at the rostrum is pictured (left to right) with panel members G. H. McCune; Clifford V. Wait; William J. Temple; D. H. Ferris; and Evelyn Hoke.



emphasized that in many cases motion pictures can be made an effective basis of classroom discussion.

As the conference turned to the theme of evaluation and research, there was general agreement that there is still a pressing need for experimental work in the field of utilization. It was left that the participants in the conference should continue their interchange of ideas for the furtherance of research.

Dr. Dale, reporting to the conference for the Committee on Research, said: "The progress of audio-visual education must rest on a firm base of study in the psychology of learning. Studies in perception are especially important. We shall profit, too, by studies in the field of the curriculum."

The Committee on Research recommended a systematic extension of the sharing of experiences that marked the three-day conference. The resolution stated: "We propose that under the guidance of Stephens College a study be set up to collect the unrecorded specifics relating to various aspects of the field."

DEFERATES PRISING EXPERIENCES FROM FIELD Following are a few highlights of the discussions:

• D. H. Ferris, Director of Audio-Visual Aids at Graceland College, Lamoni, Iowa, told how not to use visual aids:

"Frequently we are asked to 'demonstrate visual aids' before the faculty by well-meaning administrators. As an example, I saw an excellent demonstration on



Professor Arthur H. Mothuman of Iowa is the speaker; (l to r) are deLafayette Reid; Clifford G. Erickson; Elizabeth Stadtlander; and Robert H. Cooper.

the use of films put on by a biology teacher. He used a film on the snapping turtle before a heterogeneous faculty group. We may be sure that carry-over value was low for English, sociology, and other areas. Still worse, is the method of demonstrating not only in a partial vacuum, but in a complete vacuum. This is a demonstration on how to use the gadgets. College people usually react badly to gadgets. It looks difficult to the ladies, menial and beneath the dignity of others. This is not to say there is no place for the demonstration, and for in-service training. But not before the entire faculty."

Effective Use of Visual Aids In Art Study

• Elizabeth Stadtlander, Assistant Professor of Education at Allegheny College, gave the other side of the picture — the notably effective use of one type of visual aid:

"Our course in art brings in, through the use of slides, the architecture, the music, the theatre, the art, the customs, folkways, and mores of the people. It is an all-inclusive cultural course. Yet the entire course is taught basically with lantern slides plus supplementary phonograph recordings and motion pictures.

"The librarian, at the instigation of the students, created the 4:20's — a period of listening to operas, concertos, sonatas, etc. It is now the aspiration of some of us that we add lantern slides to accompany these recordings. Lantern slides have been the media chosen (in (CONCLUDID ON PAGE THIRTY-ONE OF THIS ISSUE)

Candid Conterince Camera of a panel in action shows (l to r) Franklin Oetting (scated); L. H. Caldwell; Charles N. Butt (scated); Alvin B. Roberts; Edgar Dale; Grovenor C. Rust; Waldemar Gjerde; and Victor W. Eimicke.





(CONTINUED FROM PAGE FIGHT) respective interest areas for the cities in which these Centers are located.

The City of Athens has enthusiastically accepted the use of films into areas of widely varied interests. Seven of the 8 city schools now own projectors and participate in the State Department of Education program as well as the University program, whereas until January, 1948, not a single school was utilizing films.

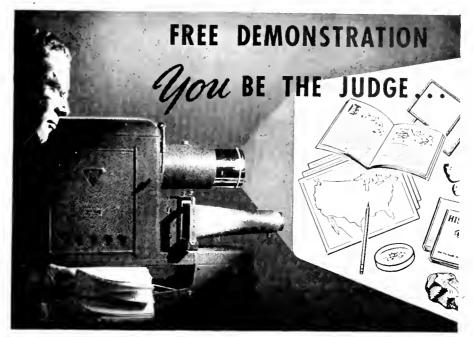
The Athens Recreation Department has, through the use of educational films, developed one of the most progressive and vital programs in the City of Athens. This has been primarily due to the aggressiveness ol its capable superintendent in his successful attempt to create and establish the demand for better recreational facilities as shown in such films as Playtown U.S.A. and 81,000 for Playgrounds. The latest outgrowth of this Department's work is the establishment of a Teen-Age Canteen which has in its weekly program educational and recreational films, properly evaluated for the teen-age group.

In conjunction with the Athens Recreation Department, the YMCA and the YWCA have promoted films such as the McGraw-Hill series on health education and various athletic movies.

More than two-thirds of the main churches in Athens are now engaged in religious educational youth programs with weekly forums and discussions for adult and student groups using our films to supplement study and lectures. Three churches have purchased 16mm projectors for use in their activities.

As Chairman of the Athens Film Council, I have assisted the various civic organizations' program chairmen in the preparation of their weekly programs. I served as Southeastern Representative on the Senate of the Film Council of America for 1918-49. In this capacity, I attended various meetings throughout this area in the correlation of the purposes of the Film Council as a community enterprise.

Serving as co-chairman of the program committees for the Exchange Club of Athens and the Athens Junior Chamber of Commerce, I was directly responsible for the entertainment and instructional activities of these two groups. I also assisted



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BAUSCH & LOMB Balopticon PROJECTORS

in preparing material to be used in several industrial safety training classes — films played the major role.

As Vice-President of the Audio-Visual Aids Department of the Georgia Education Association, I tomed the state in the 12 regional districts with other department officers participating in forum discussions in the promotion of adequate use of visual materials in the school systems of Georgia.

I taught short courses and conducted one-day clinics throughout the state. As a representative of the University, I attended all national conventions pertinent to the audiovisual aids field, where I was able to compare our program with that of other colleges and universities and in many cases benefit from new ideas and new techniques.

This has been an attempt to evaluate and explain the development of the Audio-Visual Aids Department since its reorganization and to show the way in which the State of Georgia is accepting the modern tools of education to better prepare its youth and counsel its adults.

As Others Hear Us

PRACTICAL GUIDANCE FOR CLASSROOM UTILIZATION OF RECORDING EQUIPMENT

by H. W. Peterson, Principal, Kieth Avenue School, and Raymond Petrie, Supervisor Audio-Visual Instruction, Public Schools, Milwaukee, Wisconsin

Teachers have discovered an Alice-in Wonderland-like supplement to today's complete class-room learning environment! With it they have found unlimited possibilities for enriching instruction; the students are reaping an impressive array of benefits.

And what has opened up this new wonderland?—the recorder *

There's a certain magic in hearing one's own voice and Teachers have been quick to sense the possibilities which recording devices offer.

Children who have had the experience of listening to a recording of their voice hear concrete evidence of its imperfections and are generally more eager to improve than are those who have to rely only on teacher criticism.

"Children are motivated toward better reading habits by being able to hear themselves read. They check their oral expression and their speed of reading. The correct pronunciation of words is learned by hearing themselves and others read. Recordings are often played to parents to show them how the child is improving in his reading." Thus reports one second grade teacher.

RECORDERS IN SPEECH AND INDUSTRIAL ARTS

Another teacher helped to correct a bad "ah" and "well" habit in her classes by using the recorder. Before she used the recorder, her students had talked about this difficulty but there didn't seem to be any improvement. When they had a chance to hear themselves as others heard them—interest in improving increased noticeably.

A teacher of industrial arts has suggested that teachers themselves can use the instrument for personal improvement. He feels that if they could hear their own lectures to the class, they would be able to pick out the faults and make improvements thus making the discussions more interesting and valuable to the students.

Most children are eager to become participants in a recorded program. Often a shy child is encouraged to talk—he wants to get his voice on the record too. Looking at the other extreme, the child who talks too much can be encouraged to give the other children a chance if he hears how often he interrupts others.

Several bashful girls presented a problem to their teacher involving proper projection of the voice. The teacher made a record of their voices and gave them an opportunity to hear the meek and inadequate volume they were using—it worked. Talking to them about it had brought no response.

"In our club activities, we conduct a general business meeting. We took a recording of our meeting and compared it with a recording of the Student Council meeting. It helped to improve our own order of business, We also had an opportunity to hear if our representative to

Student Council was taking part in their meetings. Because of the record of our own meeting, we were able to judge how many in our homeroom were expressing their opinions and to discover the general co-operation of the members. The group was motivated to work for improved procedure, better attention, and greater effort," reports another teacher.

Poetry and third graders often present a challenging problem. A recording device offers the solution to questions such as: How can I get the children interested? How can I develop meaningful interpretation instead of the usual "wooden," monotonous delivery?

Youngsters are asked to listen to their recordings, to analyze and criticize them. The monotony and uninteresting phrasing soon becomes apparent and they are ready to improve. Often a good recording of the poem is helpful in pointing out errors of voice, inflections, or enunciation.

It is very difficult for a child taking part in choral reading to hear the mistakes in pitch, rate, and variety which creep in. Concentrated listening to a recording of reading by the group is helpful in picking out words or phrases which need to be "perked" up.

Foreign language instruction holds unlimited opportunity for use of the recorder. Teachers are currently using the machine to help the students get acquainted with the sounds which are peculiar to the language, one of the main concerns of modern language study. What better suggestion for improvement can the student be given than a chance to hear his own pronunciation as compared with the native tongue?

A VALUABLE AID IN THE LANGUAGE CLASS

"My students had fallen into rather careless habits of reading Spanish. Their pronunciation and enunciation were careless but the chief difficulty was in the phrasing. A number of them read sentences and paragraphs as though reading a list of words with about as much expression as they would read a grocery list. A recording was made and the students were horrified with the flat, monotonous, lifeless voices they heard. They realized, I believe, for the first time that merely pronouncing the words correctly and going at a fair rate of speed was not enough . . . that much more was desired." Thus a Spanish instructor explains her experience with the recorder.

Often it is necessary to find some way to motivate students in accepting a particular subject and liking it. One instructor was faced with this problem in wood working and his solution . . .

"I made a recording of renfarks that students, teachers, and parents made as they viewed the various items featured in our annual spring exhibit. In the fall I played it back to my students so that they would know what others thought of their efforts. I knew that making a piece of furniture was not a particularly interesting thing to talk about with only pictures and textbooks

^{*} Reference is made to the wire recorder, the tape recorder, and the disc recorder

to offer them. The recorder helped me to give my students an incentive to work harder and more constructively."

"How many times we have wished we had recordings of some of the plays we have given." In these words one teacher expressed a long-felt need for permanent records of programs, activities, discussions, and dramatic productions.

Special reports by students on a subject of interest to several other classes could be made available by recording it and thus secure the benefits to a greater number.

"I hear talks by salesmen on tools and materials every day—but I'm the only one who hears them and thus benefits from them. If I could record the remarks of some of these salesmen, my classes would benefit too." This from an instructor of commercial subjects.

RECORDERS SERVE IN VOCATIONAL GUIDANCE

"I'm a vocational advisor to a veteran's hospital. Representatives from various industries come to explain various jobs to the inmates but usually we can get a representative from a particular type of industry only once. In a hospital, attendance at such meetings is unpredictable. If I could record these talks and maintain them in a library, in time, we would build up a supply of information regarding various occupations that would be most valuable as the patients became well enough to benefit by them."

This shows that many instructors and educators are recognizing the need for more extensive use of the recorder for permanent records.

We have even found use for the recorder as a disciplinary measure. Noise in the hallway of our school had reached a deafening point. What was to be done? A record was made of the noise in the hall between classes without the knowledge of the students.

We sent it back to them over the public address system with the question: That's your voice—do you like it?

Some time later another recording was made. Result —practically no noise.

The recorder—a newly developed mechanical instrument is just that—but, in the hands of imaginative, well-trained teachers of today's school, the recorder lives—lives as a dynamic indispensable part of the classroom's learning environment!

STEPHENS COLLEGE CONFERENCE

(CONTINUED FROM PAGE TWENTY-EIGHT)

preference to motion pictures) because we wish to keep the listening paramount."

♦ Marjorie W. Champney, Director of Audio-Visual Aids at Antioch College, Yellow Springs, Ohio, reported:

"About 50 per cent of the student body are borrowers from the Antioch Music Library."





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GRAPHIC REPORTS: continued from Page 23 the subject or grades they represent, their uses of films during first and second semesters, and average screenings for each film used. This data shows that 96 out of approximately 180 teachers used films last year with a total of 3,675 individual screenings including 5,733 reels.

2. Calculation of average film length in terms of reels. We thought this data would be useful to have, in view of the occasional discussions as to optimum film lengths in the audio-visual field.

3. Percentage distribution of film use by buildings. This data is useful as an indication as to where the supervisor should direct increased teacher assistance and information, as well as to determine how well the amount of use is related to pupil enrollment. Naturally, we wish for uniform development in all buildings.

4. Alphabetical listing of rental and free films used with an indication as to the instructors using each film and number of uses of each. This data indicates the variety of material available. The total different titles used, 592, indicates that we have too much variety and not enough standardization. However, this is a natural outgrowth, we believe, of a list-year program, where teachers are exploring and finding themselves in the new materials area.

5. Listing of rental and loan films used five or more times. From this listing we will choose those films to purchase and add to our film library.

6. Distribution of school-owned motion pictures. This is a summary of all uses of these films since their purchase date and a calculation of amortization.

A Case History of a University-Produced Psychology Film

by R. S. Hadsell

Institute of Human Relations, Yale University



Scene (right): These rats have learned to strike at each other to escape a very mild electric shock. They are rewarded by turning off the shock as soon as they start striking.



"Motivation and Reward in Learning"

otivation and Reward in Learning" is a fifteen-minute sound film developed in 1948 at the Institute of Human Relations, Yale University. This film was an outgrowth of the graduate seminar in learning and behavior theory conducted by Dr. Neal E. Miller of the Yale Department of Psychology.

The purpose of the film is to illustrate in simple yet dramatic terms the importance of motivation and reward in the learning process. The film has been favorably received at showings before national and regional meetings of the American Psychological Association, and should be useful not only in psychology and teacher training classes but also in teachers' meetings and conferences where the psychology of learning is discussed. The Psychological Ginema Register, a film distribution agency sponsored by the American Psychological Association, reports that the film has had next to the largest distribution of any of the new films it has handled.

PLANNED AND PRODUCED As A TEACHING FILM

"Motivation and Reward in Learning" is one of the few psychological motion pictures planned and produced as a teaching film. All too often psychological films are merely records of specific pieces of research, designed to prove a point experimentally rather than to put across an idea educationally.

The film is a photographic story of experimental demonstrations using white rats as subjects. The first demonstration involved a hungry rat and one satiated with food. The rats were placed in identical compartments in the experimental apparatus shown in Illustration 1. Each compartment had a stirrup-shaped bar above a food dish, as is shown in Illustration 2. When the rat presses the bar, a small pellet of food is delivered to the food cup below. The question was: Will there be any difference in the length of time it takes the hungry rat to press the bar to secure food as compared with the time it takes the satiated rat? In other words,

will the difference in drive produce a difference in learning?

In the film, shortly after the rats are put in the compartments, the satiated rat lies down while the hungry rat keeps exploring his section. The difference in drive produced a marked difference in activity.

Eventually, in the course of his explorations, the hungry rat presses the bar and gets a food pellet (Illustration 3). He now confines more of his activity to the vicinity of the food cup, hits the bar much quicker the second time, and after a few more successes rapidly learns to press the bar to get food. The motivated rat has learned; the satiated one has gone to sleep.

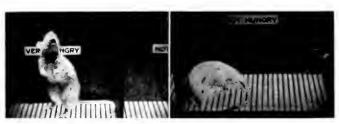
In order to prove that the satiated rat's failure to learn really was caused by lack of motivation rather than by stupidity, he is next given a drive by applying a mild electric shock through the grid in the bottom of the apparatus. When this drive is supplied, he wakes up and suddenly becomes active. Soon he strikes the bar, which turns oll the electric shock. This escape from shock (drive reduction) rewards him for pressing the bar. After a lew trials he learns to escape shock by pressing the bar quickly and efficiently. When the inactive, satiated rat is given the proper motivation, he learns even faster than the hungry one.

In order to drive home the point that any response that the motivated animal can make will be learned it it is appropriately rewarded, examples are briefly shown of animals that have learned to rotate a wheel, to bite a rubber tube and to strike at each other to escape a mild shock. The animals in the above scene have learned the social response of striking each other as soon as a shock is turned on. They are rewarded by turning off the shock as soon as they have begun to strike at each other.

The first step in the production of the film was the preparation by Dr. Miller of a detailed outline of the teaching points to be covered. This outline was then discussed in conference with Gardner Hart, who was

responsible for the photography, and Douglas Lawrence, who handled the experimental animals. The discussion resulted in narrowing down the number of teaching points to be covered. This is an important step in film planning, since the temptaten is strong to try to cover too many points.

After the objectives of the film were narrowed down and sharpened, a detailed script was written. While the script was being prepared, the photographer made trial shots of the apparatus. Various locations for camera and lights and different exposures were tried out for each type of animal movement to be covered. During these tests, cardboard backgrounds painted in different shades of grey were used. It was found that some of



HIUSTRATION 1: Hungry rat on left explores compartment while overfed rat on right gets ready to take a nap.





partment has a food delivery ap hungry rat has learned to press paratus. Pressing the stirrup the bar and get food. (Illustrashaped bar delivers a food pellet trons are blow-ups from original to the dish below. 16mm negative by Paul Hartmann, Yole Child Study Genter.)

these yielded much better results than others. The lighting had to be changed because the animals sometimes cast shadows on important parts of the apparatus, obscuring them at crucial times during the action. The lood-delivery tube and the lip of the food-cup shown in Illustration 2 had to be painted white in order to make them more readily visible.

While the apparatus was being modified, the script was read both by film specialists and by members of the staff of the Psychology Department and revised in the light of their suggestions. The script was further revised as new ideas developed during the actual shooting of the film.

Because of the checking which had been done beforehand, it was possible to shoot most of the film in two afternoon sessions. Much less time was spent on the actual shooting than on the preliminary tests.

During production certain difficulties were encountered. The spring-wound camera proved to be a great handicap. The animals could not be controlled like actors and the camera always seemed to be running down in the midst of some important action. It was agreed that no similar project should be undertaken without a motor-driven camera. Because of the cost of film, there was a tendency not to allow enough footage

to cover the explanatory narranon needed to introduce and close certain sequences. This caused serious difficulty in cutting.

Dr. Miller and his assistants showed the rough out lootage and read the commentary to several groups of psychologisis, who made helpful suggestions. Also, some additional information was included in the commentary to cover points brought out by the photography but not covered in the original script.

A final and very important check of the preliminary film was made in psychology classes at Yale. The revised rough cut was shown and the narration read over a public address system. Then the students were given an objective test to determine what they had learned. This was followed by a written questionnaire and by class discussion to bring out their questions, criticisms, and suggestions. During these previews of the film it was found that student laughter during certain sections of the film obscured the narration so that it was neces sary to present the explanation of those particular sections in advance. Parts of the film that were perfectly clear to the producers were found to puzzle, and in a lew cases actually mislead, the audience. These points were cleared up by changes in the narration and the effects of the changes were checked by a re-test.

A factor which contributed much to the finished lifting was that the recording of the narration and the soundtrack editing were handled professionally. The cooperation of the film production department of the Boy Scouts of America, Mr. Irvine Millgate, Director, was obtained for recording the final narration and for cutting and matching the sound track.

It is difficult to give an accurate estimate of the cost of this film. The most important item, of course, was stall time devoted to the project. No record was kept of this. The expenses for film and film processing were \$118. The charges for the services of a narrator, titles, the recording of the narration, and the matching of the sound track to the original negative were approximately \$500. The only properties used were the experimental apparatus and equipment already available in the Institute.

One frequently hears the motion picture lauded as an instrument for making exceptional demonstrations widely available in the field of education. Many university teachers have developed unique methods of getting across educational ideas. By carefully planned collaboration with colleagues who are skilled in motion picture production and by pre-testing work prints in their classes, they can contribute to the development of the motion picture as an educational medium.

"Motivation and Reward in Learning," a film on the psychology of learning, developed at the Institute of Human Relations, Yale University, Dr. Mark A. May,

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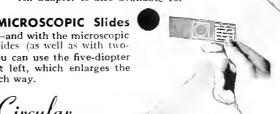
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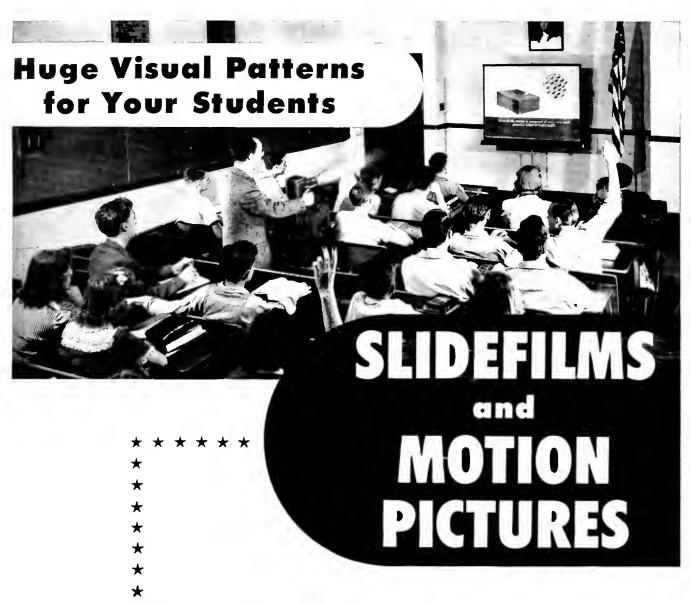
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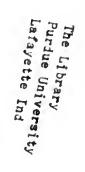
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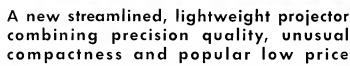
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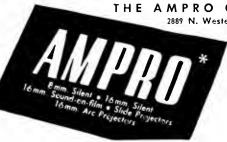


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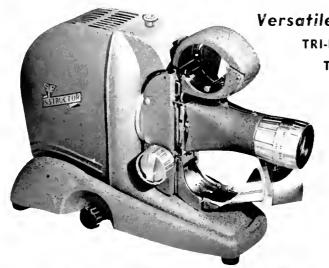
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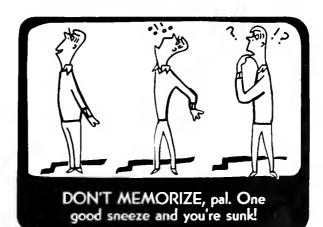
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These New Catalogs Available

♦ Among other new catalogs available are those of Ideal Pictures Corporation and Association Films. Another of interest to educators is the Modern Talking Picture Service catalog. Modern serves as a distributor of free loan films sponsored by business and industry as well as trade groups. Address 45 Rockefeller Plaza, New York 20, N. Y.

A Picture on Dental Health

♦ The Southern California State Dental Association, 903 Crenshaw Blvd., Los Angeles, California, has produced a dental health 16mm sound film titled *It's Your Health*. Dental health is related to diet and proper care of teeth. Copies are available for \$75.

Wayne U. Issues Bibliography

♦ A bibliography of books, articles and sources of audio-visual materials has just been issued by the Audio-Visual Materials Consultation Bureau, College of Education, Wayne University, Detroit, Michigan. The author is Kurtz Myers, chief of the Dept. of Audio-Visual Services of the Detroit Public Library and a member of the university stall. Copies can be obtained for fifty cents from the bureau at the university.

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PICTURE PARADE

♦ Among promising trends in the audio-visual education field is the increased production of slides and films to complement standard textbooks, such as the McGraw-Hill textfilms, etc. John Wiley & Sons, who last year issued a set of color slides to accompany "Physical Geol-

Colonial Williamsburg IN 2x2 KODACHROMES

Quality of slides recognized. These kodachromes have won acceptance well known institutions. among Scenes where Democracy in government began, the most impressive historic center in America. Many features with teaching values for better Americans today, providing for unhurried study and discussion.

For details and preview write:

Historical Kodachromes BOX 711, DELAVAN, WISC.

ogy" by Longwell, Knopf and Flint, have recently announced a new series of 163 color slides to be used as a supplement for Carl O. Dunbar's well known text "Historical Geology."

Dr. Dunbar personally supervised preparation of the slides in cooperation with Dr. Ned. L. Reglein of Wiley. The chapter pattern of the book is followed so that the series can be used as an excellent day-today supplement to classroom assignments.

The set, with instructor's manual correlating each slide with appropriate text material, and a plastic carrying case, is available for \$65 from John Wiley & Sons, Inc., 440 Fourth Ave., New York 16, N. Y.

U-W Adds to Science Library

♦ United World Films, Inc. announces the release of two additions to the United World Science Series. The Hydra is one reel in length and illustrates the structure, habits and reproduction of the hydra. Elimination is a color film, two reels in length, which portrays the functions of the skin, kidneys, lungs and colon. The first film lists for \$45 (b&w); the second for \$90.

School Film on Traffic Safety .

♦ The Atlantic Refining Co. of Philadelphia has released a traffic safety film, A Plan for Safety. The film tells the true story of a plan used for many years to combat traffic accidents among school children in Camden, New Jersey. The schools organized safety patrols and safety clubs and the children themselves set up traffic safety courts. Business men cooperated by contributing awards to students with outstanding safety records. For details write Atlantic Refining Co., 260 South Broad St., Philadelphia, Penna.

RKO Announces Three Subjects

♦ Three new educational 16mm releases have been announced by RKO Radio Pictures, 1270 Avenue of the Americas, New York, N. Y. Girls in White is the story of a girl who enters nurse's training. Her classes and social life are pictured. The picture is excellent for vocational classes. A new film on pets is titled Friend of



fungus - proaf, flame-proaf Screen

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Please send me a FREE sample of Hy-flect screen fabric and illustrated backlet.

NAME

ADDRESS

CITY ZONE the Family. Care and feeding of fish, birds and other pets are pictured. In Gounty Fair the life of a typical farm family attending a fair is pictured. Special emphasis is placed on 4-H activities. Write Arthur Good of the RKO Educational Division.

Three Series by Young America

♦ A new series of filmstrips on art is being issued by Young America Films. The first in this series, Designs: Line, is now available. This strip familiarizes the student with line as one basic element of design. Other films now in preparation are Design: Shape; Design: Light and Shade; and Design: Composition. Lewis Jacobs is producing this useful series.

Young America also has in preparation a series of filmstrips titled *Children of Early America*. The first six will be released late this month and are designed for use in elementary and junior high school history classes. Each will tell the story of a boy or girl who lived at an important time in U.S. history. There will be eighteen color filmstrips in the series

Also available from Young America Films is a new correlation chart for its Elementary Science Series films. 26 films are correlated with 43 leading textbooks. Copies of the chart are available free of charge.

Sponsored Film on Health

♦ For Us the Living, a documentary about the government health service, is now available for free loan to schools and Parent-Teacher groups through the Institute of Visual Training, 40 Exst 49th St., New York, N. Y. It describes in story form the agencies of the federal government which cooperate with local groups to safeguard the nation's health. The work of the Federal Security Administration, the U.S. Public Health Service, The Food and Drugs Administration and the Federal Trade Commission are illustrated.

Fifty Films for Dance Groups

♦ A catalog titled "Fifty Films for Dance Education" has recently been issued by D. D. Livingston, 220 Clinton St., New York 2, N. Y. The listings are broken down into Ballet, "Modern", and Folk Dances.



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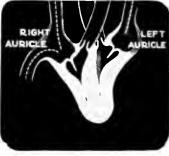
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Rikki—the Baby Monkey and Animals Growing Up are the very latest additions to EBFilms' great series on animal life. Like the famed Adventures of Bunny Rabbit, they are the product of exhaustive research and long-range planning. Produced by the men who pioneered the first sound classroom motion picture in 1929, they are authentic teaching tools. Teachers can select these authentic teaching tools with confidence... knowing they fit the basic curriculum of America's schools... knowing they are always timely—and timeless.

knowing they are always timely—and timeless.

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ENCYCLOPAEDIA BRITANNICA FILMS INC.



WEET AGAIN in the classrooms, conference rooms and community forums across the nation to face a new fall season, a new school year and new challenges to our capacity to grow and meet the responsibilities of this complex and increasingly smaller world.

Public awareness of the crisis in education has been evident in the midsummer debates on Federal aid in Congress and in the press; the school population problem which many young parents face this fall will be faced by all citizens and their elected representatives in Federal, state and local governments time and again in the months ahead. Ten billions in new schoolhouse construction will not solve it; thousands of additional teachers will have to be wooed and won to the profession. And this is the time to bring the American people the knowledge and understanding that audio and visual tools can play a vital role in upholding the standards of good teaching. Equality of learning opportunity is fundamental. By 1956 the U.S. will have to find some way to cope with an elementary school enrollment 45.6% greater than 1947, a year in which we already had unprecedented housing and teacher shortages. High school enrollment will be 13.3% greater in 1956, rising to 29.4% by 1960!

National A-V Convention Notes

♦ The passing of summer's record temperatures will cause little sadness as the invigorating coolness of autumn pervades the air. In a rare interlude of ideal temperature the 1700 delegates from education, industry and community life who met at the National Audio-Visual Conven-

Sight and Sound of the News

NOTES AND COMMENT ON PERSONALITIES AND EVENTS

tion in Chicago July 29-August 3 enjoyed a successful series of meetings.

The four sponsoring organizations, The National Association of Visual Education Dealers, the Educational Film Library Association, Film Council of America, and the Midwest Forum on Audio-Visual Aids were joined by a fifth group as the state directors of audio-visual and radio education were called together by U. S. Commissioner of Education Earl James McGrath.

Highlights of the Convention were certainly the 1949 NAVED Trade Show which presented the full range of new equipment and new materials, the FCA banquet meeting, the SVE and Radiant social events, as well as the many informative and highly interesting convention sessions of the respective groups. A more detailed report on these Convention proceedings appears on the following pages.

These Names Make Headlines:

♦ We are justifiably proud of the recent appointment of See & Hear's founder - publisher and president, Earl M. Hale of Eau Claire, Wisconsin, to the Wisconsin State Board of Public Welfare. Nominated by Governor Rennebohm to this important post on September 10, Mr. Hale has recently been a member of the state commission on improve-

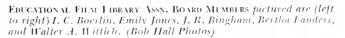
ment of the educational system. As president of E. M. Hale and Company, Mr. Hale is one of the nation's foremost publishers of children's books. He has directed the activities of the Family Service association of Eau Claire for the past 27 years and is also a director of the Eau Claire youth center. Congratulations to an energetic businessman who has fulfilled the obligations of a good citizen and public servant.

♦ Edgar Dale of Ohio State's Bureau of Educational Research was the audio-visual leader representing the U. S. at the recent UNESCO sessions in Paris last month.

♦ Paul Wagner, until recently the public relations director of Bell & Howell, assumed the duties of his new office as president of Florida's Rollins College this month. Paul was in charge of the second annual program of the Film Council of America during the National A-V Convention. All the best for an outstanding career!

♦ Edward T. Schofield, of the Newark, N. J. Public Schools, is the newly-elected president of the Educational Film Library Association. Ford Lemler of the University of Michigan was elected vice-president; Edgar Dale is secretary. Bertha Landers, Elizabeth Golterman, and (CONTINUED ON THE FOLLOWING PAGE)

MFET EFLA'S SICTIONAL LEADERS: (below, left to right) are Glen McCracken, James P. Fitzwater, Helen Rachford, Paul Wendt and Garrett Weathers.









EDICATION M. THEM TIBRARY EXPERTS "look at the films" in one of the general sessions at the recent EFLA conference. Chairman (standing left) was Walter A. Wittich, director of the Bureau of Audio-Visual Instruction, U. of Wisconsin,

Sight and Sound:

(CONTINUED FROM PRECEDING PAGE) Mr. Lemler are newly elected members of EFLA's board of directors and will serve three year terms.

- ♦ E. C. Waggoner, of the Elgin, Illinois Public Schools is the new chairman of the Midwest Forum on Audio-Visual Aids.
- ♦ Special regards to Robert deKicffer, assistant to the Dean of Instruction at Stephens College, Columbia, Mo., who was elected president of the Film Council of America last month.

ALA Holds Regional Meetings:

♦ A series of nationwide regional conferences, which have replaced the centralized annual gathering of the American Library Association, began last month in Vancouver, B. C. as Far Western state delegates attended the first of these sessions. At each of these meetings special audio-visual programs are being held for librarians. Mrs. Patricia Blair, library film advisor of the ALA, was in charge of general program arrangements. Grace Stevenson of the Seattle Public Library arranged the well-attended program at Vancouver.

The Trans-Mississippi conference followed at Fort Collins, Colorado and subsequent meetings will be held in Atlantic City and at Miami, Florida, later in the fall.

News-Notes About Personalities:

♦ John Hamilton, lormerly film officer at Chicago for the British Information Services, has joined the U.S.



State Department. A farewell hunch

State Department. A farewell luncheon was held for Mr. and Mrs. Ham-

ilton by the Film Council of Chicago in mid-September, just prior to his departure for Washington enroute to his post at Tehran, Iran.

- ♦ C. R. Crakes, educational director of the DeVry Corporation, was in charge of the summer course on audio-visual teaching aids at Northwestern University. 131 educators, representing 25 states and provinces of Canada were enrolled in the second largest class of this kind ever held at the Evanston university.
- ♦ Robert E. Schreiber is the new director of audio-visual service and instructor in education at the University of Maine.

EFLA Holds Sixth Annual Conference

IMPROVING ADMINISTRATIVE PATTERNS IS PRINCIPAL THEME

★ Education's leading role in the National Audio-Visual Convention at Chicago July 29 to August 3 was filled by the sixth annual gathering of members of the Educational Film Library Association. The program's principal theme was "Improving Administrative and Supervisory Patterns for Audio-Visual Center Operations." Arrangements were under the direction of Ernest Tiemann of the Audio-Visual Center, Indiana University, and James P. Fitzwater, director of visual education in Chicago's public schools.

Featured program events included a film evaluation session on controversial films headed by Walter A. Wittich of the University of Wisconsin on the evening of July 29 and a general session address by Floyde E. Brooker, visual aids chief for the U. S. Office of Education, and "EFLA and UNESCO." J. Bruce Buckler, International Business Machines Corporation, also spoke on the use of audio-visual materials in business and industry.

A resolution which recommended the prompt adoption by the United Nations through UNESCO of the agreement permitting the free flow of educational films between the member nations was unanimously adopted at the annual business meeting. Reports by Emily Jones, secre-



FFATURED SPEAKER CHARLES H. PERCY, president of Bell and Howell, addresses the annual banquet meeting of the Film Council of America held during the recent National Audio-Visual Convention in Chicago.

tary, and by other officers were presented at this session.

Recent EFLA projects, including film evaluation services and other publication efforts, were also reviewed and new developments presented.

Midwest Forum Meets at Chicago

♦ Orlin Trapp, of the Waukegan (Ill.) public schools, was chairman of the Midwest Forum program during the National Audio-Visual meetings. A panel discussion on "Progress in Audio-Visual Education" was led by Floyde Brooker, with members including Carl Menzer, director of radio at the University of Iowa; George Mills, audio-visual consultant of the Kalamazoo public schools; Vernon L. Nickell, superintendent of schools for the State of Illinois and Walter Wittich, of the University of Wisconsin.

Dr. Harold Hand, professor of education at the University of Illinois presented an evening address on "The Place of Audio-Visual Aids in the Curriculum."

NAVED Program on Education

♦ Dr. Kenneth McFarland, superintendent of schools, Topeka, Kansas, was the featured speaker at the opening session of the NAVED Convention on Monday, August 1. Godfrey M. Elliott, vice-president of Young America Films, delivered the principal marketing address on "Educational Markets for Audio-Visual Materials" during the regular NAVED program that followed. E. E. Carter, of Raleigh, North Carolina, is the newly-elected president of NAVED.

Oklahoma Stresses Better A-V Utilization

UNIVERSITY SPONSORS A MODEL STATEWIDE CONFERENCE

★ Although several summer months have elapsed, the Tenth Annual Audio-Visual Education Conference held at the University of Oklahoma on June 30 and July I stands out as a model of this kind of group leadership. An attendance of 350, with 103 persons serving in some active capacity on the program, was recorded for the fifteen interest groups at the Conference.

W. R. Fulton, head of the audiovisual department at the University and John J. Long, consultant to the audio-visual department reported the effective sessions. Featured speakers included Dr. Oliver Hodge, superintendent of the State Department of

Public Instruction; Dr. John Rackley, Dean of the College of Education at Oklahoma; and Dr. H. D. Worthy, head of the audio-visual education department at the U. of Mississippi.

Following Dr. Hodge's address on the progress of the statewide a-v program, a panel composed of chairman Earl Cross, coordinator of visual education in the State Department, Godfrey Elliott, vice-president of Young America Films, Mrs. Irene McGoodwin, Ardmore public schools, C. E. Costley, Oklahoma City public schools, and Kenneth Harrel, superintendent of schools at Fletcher, Okla., discussed the utilization of materials at the local school level.

Obtahoma conference included (left) the administrator's conference on furthering good utilization practices and (right) the featured address of $Dr.\ Oln\ oldsymbol{old}$ Hodge, superintendent of the Oklahoma State Department of Instruction.





Editorial Notes and Comment

• AN INTRODUCTION TO THIRD ANNUAL FALL REVIEW •

* On the pages that follow, the editors of See and Hear present the annual Fall Review of New Classroom Films. Information on some titles was received too late for mention in the Review listings and we should like to call them to your attention in other pages of this issue. Every listed producer of classroom films was contacted by See & Hear staff editors in person, by mail, phone or wire in order to bring our nationwide family of readers as comprehensive a report on recent production as possible.

Now Being Widely Used

Inaugurated two years ago as a special service, this annual Fall Review is being used many months after its early fall publication according to reports from producers and as evidenced by the flow of letters from readers to our Chicago staff headquarters. Supplementary pages will appear as before in succeeding issues so that readers are kept up to date on all new releases from these specializing producers of school and community films.

Few sponsored films appear in these pages. To list these without serious evaluation would serve neither sponsor nor teacher and we recognize a prior responsibility in this Review to assist those who have created educational materials without outside aid. Many outstanding new sponsored films are certainly available and these are reported whenever they merit comment and whenever evaluation data is complete.

INCREASING FLOW OF PRODUCTION

An important measure of the growth of the educational film field is evidenced by the additional pages required to list nearly a hundred more titles than our previous (September 1948)*inventory. Undoubtedly some excellent films have been omitted but in the main this survey is representative of most materials issued since approximately January 1, 1949.

The quality of materials listed is improving with some real greatness achieved at times. The art of the classroom and community film is certainly at high standard in such subjects as *The Loon's Necklace, Picture in Your Mind,* and *Princeton.* Color plays an increasingly important role and the importance of research and scholarly preparation is evident in recent efforts of McGraw Hill, EB Films, and others.

FILMSTRIPS COMING TO FORE

Behind the whole field, the basic and utterly simple but vastly important silent filmstrip is rapidly coming into its own. Note especially the increasing number of producers and the regular flow of correlated series listed here. Text book publishers have begun to recognize the filmstrip as an indispensable adjunct to new volumes; its flexibility and economy make possible the lighted screen in tens of thousands of classrooms where visual education is more legend than fact.

Motion pictures and filmstrips have different and well-identified tasks. Having taken this basic first step toward improving our teaching, there will be many more teachers ready to use the 16mm sound motion picture in its rightful place within the framework of the daily curriculum and in the classroom.

The editors of LIFE announce a new educational service . . .

LIFE filmstrips

in color

Limited editions of 35mm, 50-frame filmstrips printed from LHFE's color transparencies of the world's great master-pieces of art, architecture and archeology, Lecture notes included. Ready in October: Heritage of the Maya, The Atom. The Middle Ages and Giotto's Life of Christ. \$4.50 each.

Orders filled in order received, Booklet on request.

LIFE FILMSTRIPS • Time & Life Bldg. • 9 Rockefeller Plaza • N. Y.

ANNUAL FALL REVIEW OF AUDIO-VISUAL MATERIALS

Primary Grades

Alice & Jerry Pre-Primer Series (3 strips) 2 titles R&W, 1 title Color or B&W. Purchase SVE.

• Produced in cooperation with Row Peterson & Co. to correlate with the publishing company's New Alice & Jerry Pre-Primers in use in many U. S. schools (SEE & HEAR, Dec. '48). Each strip complete with text-book correlated captions and teacher's manual; additional titles to be announced later.

Open the Door; Skip Along; Under the Sky (available in Color or B&W).

A scene from "Alice & Jerry Series"



Community Activities Series (2 strips) B&W. Purchase: SVE. Price after strip title.

 Both strips have captions and titles are Jack Sees the News Made \$3.
 Jack Banks His Savings \$2.50

Community Helpers Series (5 strips) B&W. Purchase: \$3 each. SVE.

• The story of those faithful helpers who contribute so much to the life of the ordinary American community, but whose services are seldom appreciated. For the primary student. Titles are: The Fireman; The Postman; The Policeman; The Grocer; The Baker.

David and His Family (30 frames) Purchase: Young America.

• A discussion for primary grade students of the advent of a new baby in the family and the necessary adjustments that are made by a four-year-old boy.

Flicka, Ricka, Dicka Stories (6 strips) Color. Purchase: \$19.50 for unit. Popular Science.

• For primary children with emphasis on story telling and reading. There are 120 color pictures to the unit which illustrate the children's books of Maj. Lindman.

Friendship Fables Series (4 strips) Color.
Purchase: \$4 each or \$15 set. SVE or Filmfax.

• Four of Aesops Fables are told using illustrations by Olive Bailey. Vocabulary



FILMSTRIPS

and slides for all grade levels

huilding is stressed.

The Country Mouse and the City Mouse uses the same verbs repeated in various tenses as well as words repeated again in a different context so that the association of the words in a sentence gives the child the meaning.

The Fox and the Stark illustrates the art of

The Fox and the Stork illustrates the art of repetition of words.

The Rabbit and the Turtle illustrates the use of direct quotations and demonstrates the use of the "ing" words as running and slipping.

The Crow and the Pitcher introduces some arithmetic words as they appear in a sentence.

Holiday Series (2 sets—4 filmstrips ea.) Color. Purchase: \$15 per set; \$5 each. Young America.

• Eight significant holidays are included, as follows: Set 1: Calumbus Day (30 frames); Hallowe'en (26 frames); Thanksgiving (30 frames); Christmas (28 frames); Set 2: Lincoln's Birthday (28 frames); St. Valentine's Day (27 frames); Washington's Birthday (29 frames); Easter (27 frames).

Irom Young America's Holiday Series



Holiday Series in Color (2 strips) Color. Purchase: \$5 each. SVE.

• The Story of Johnny Appleseed and the Story of Thanksgiving are charmingly told in a series of original color drawings. These are the first of the new holiday series.

Junior Travel Series (1 strip) B&W. Purchase: \$3. SVE.

• Filmstrip with captions is titled Jack Takes a Trip by Bus.

Nestor Primary School Series (3 strips) Purchase: Nestor

Titles of the three strips are as follows:
 Peter and Polly Puppet Go To School; A
 Morning in School; Safe Use of Swings and Slides.

Primary Health Series (4 strips) Color. Purchase: \$20 set. SVE.

• Susan and Peter's everyday experiences with their famliy and pets stressing the basic fundamentals of healthful living. The topics

presented are personal hygiene, proper nutrition, proper growth and proper dress.

Primary Reading Textfilms (8 strips) Color, Purchase: \$5 each for first seven, \$3 for eighth which is B&W. SVE.

• This series was produced in cooperation with Laidlaw Brothers to help develop the vocabulary of primary readers. The titles are: We Go to School: We Learn to Read: Up the Reading Road: On the Way to Storyland Part I; On the Way to Storyland Part II; Making Story Book Friends Part II; Reading Readiness Skill Development (B&W).

Sonny and His Barnyard Friends (sound-slide film--15 min) Color. Purchase: \$18. Depicto.

• A little boy named Sonny gets lost in the woods and meets all the animals of the farm during his adventure. An original musical score accompanies film. The film is available with either 33 1/3 RPM record for use with sound slidefilm projector or with 78 RPM record for use with stripfilm projector and standard record player.

Work & Play With Janet Series (6 strips)
B&W. Purchase: Curriculum.

• New series of discussional filmstrips, produced and distributed by Curriculum Films. The set includes six modern stories for primary and lower elementary grade students. Each strip provides the teacher with visual and vocabulary material for a study unit covering a specific aspect of home and community life, and each serves as supplementary reading material for language arts work. Titles: Janet's Birthday Cart; Janet's Ducks & Geese; Janet Helps Mother; Fun On a Picnic; Janet Visits a Dairy Farm; Making Gingerbread Boys.

Intermediate Grades

Baking Bread (1 strip) Purchase: Nestor.

Prepared for elementary grades.

Basic Science Series (3 strips)

• This series now has seven strips and has been produced in cooperation with the Row Peterson Textbook Co. Latest additions are:

The Air Abaut Us B&W. Purchase: \$3. SVE. Living Things Color. Purchase: \$7. SVE. Describes common plants and animals.

Our Ocean of Air B&W. Purchase: \$3. SVE.

• These strips teach basic science principles by relating them to familiar every day experience of elementary and junior high school students. Question-frames appear at regular intervals to serve as the basis for a classroom discussion.

NEW FILMSTRIPS



A scene from "Dental Health" SVE

Dental Health for Young America (1 strip) B&W. Purchase: \$3. SVE.

• The latest developments in the field of dental education are explained and the child's responsibility for practicing good dental care is stressed.

English Grammar Series (4 strips) B&W. Purchase: \$12 set. SVE.

• English grammar and sentence construction and sentence diagraming are illustrated. Sentences are compared to a train with each word being one of the cars.

Exploring Through Maps (4 strips) Color and B&W. Purchase: \$16.50 series, or Maps and Their Meanings \$6, other strips \$3.50 each. Popular Science.

• Explains the meaning of langitude and latitude and the uses of maps. Titles in the series are: Maps and Their Meanings; We Live On a Huge Ball; Flat Maps of a Round World; Maps and Men.

Four Great American Presidents (4 strips) Color. Purchase: Curriculum Films.

• Designed primarily for intermediate grade use, the series covers the life and times of George Washington, Thomas Jefferson, Andrew Jackson, and Abraham Lincoln. Collaborators: Dr. Louis Jones, head of the New York State Historical Society; and Rager Butterfield, author of "The American Past."

General Science Why Series (3 strips) B&W. Purchase: \$3 each. SVE.

Why Does the Wind Blow?; Why Does the Weather Change?; Why the Seasons?

History of Shelter. B&W. Purchase: \$3 each strip. SVE.

• An addition to the World Past & Present Series, produced by SVE in cooperation with the University Museum. Illustrates the importance of climate, culture, and environment as major influences determining the types of shelter men have built for themselves in various parts of the world and at different times in history. Other titles in series: Men of New Stone Age; Men of Old Stone Age.

Frame in "History of Shelter"



Industrial Geography Series (4 strips) B&W and Color. Purchase: B&W strips \$3 each. Calar Strips \$5 each. SVE.

 This series was produced in cooperation with the National Film Board of Canada.
 Titles are: Sweet Sap B&W. Manual included.
 Story of Wheat B&W. Manual included. The Milk We Drink Color. A Loaf of Bread Calor.

Industrial Geography Series (2 strips) B&W. Purchase: \$3 with manual. SVE.

• Cottan, from planting to finished cloth. These scenes were chasen with the cooperation of the National Cotton Cauncil of America. Titles are: Cotton—from Field to Mill; Cotton—from Mill to Finished Product.

Let's Draw a Story (86 frames) Color. Sound Slide. Purchase: with record \$18. Depicto Films.

• Sanny has several adventures with animals who speak, sing and play musical instruments and impart to him suggestions on cleanliness and proper food habits. A pany, a cow, a cat, a dog and a hen frolic with the small bay.

Milling Flour (1 strip) Purchase: Nestor. Kit of milling samples included.

• Prepared for elementary grades.

Nature's Enchanted Weedlands Series (6 strips) B&W. Purchase: \$18. SVE.

 Spiders and insects are identified and their habits explained. Instructive text frames in each strip.

"Nature's Enchanted Weedlands"



Nature's Greatest Treasure Series (1 strip)
B&W. Purchase: \$3. SVE.

• The important steps in the modern production of coal are illustrated in the first strip of this new series titled Coal, Where We Find It and How We Mine It. The film was produced in cooperation with the Bituminous Coal Institute of America.

Oranges (2 strips) Purchase: Nestor.

Prepared for elementary grades. Titles are:
 Story of Oranges, How They Are Grown.
 Story of Oranges, How They Are Packed.

New Outline Map Series (12 slides) B&W. Purchase: \$3.75 set. Young America.

• Black and white slides for Geography and History classes with outline maps of the United States, Canada, Mexico and Central America, North America, South America, Europe, Africa, Australia, Asia, Eurasia, Mediterranean area and the world. A teacher's guide accompanies the set.

Regional Geography (6 strips) Color. Purchase: \$31.50 series, \$6 strip. Popular Science.

• Each strip of this Richard Nelson Travel series visits a different region. Pictures illustrate scenic, agricultural, historical, cultural



Scene in "Regional Geography Series"

and industrial highlights. Titles are as follows: Northwestern Holiday; Mexican Journey—Part II; Mexican Journey—Part III; Land of the Mayas—The Yucatan; Nova Scotia and the Gaspe.

Science Adventure Series—The Sky Unit— (7 strips) B&W. Purchase: Jam Handy.

• A unit made up during the war for military and industrial use. There are two to four lessons in astronomy on each strip, 20 lessons in all. Frames with questions and suggested experiments are included. Titles are: A Multitude of Suns; Stories of the Constellations; The Sun's Family; Interesting Things About Planets; Our Neighbor the Moon; The Changing Moon; How We Learn About the Sky.

Ships and Harbors Series (6 strips) B&W.
Purchase: \$16.50 set with manual. Young
America.

• A study of harbar and water commerce for elementary and junior high school classes. Titles are: The Harbor; The Passenger Liner; The Freighter; The Fireboat; The Tugboat; The Lighthouse.

The Story of the American Flag (3 strips)
Color. Purchase: \$5 each ar \$11.50 for the set with study guide. Filmfax.

• In **The Flag Is Born**, the history of America from the Vikings to the birth of the new United States of America, unfolds through flags.

The Flag Develops traces the growth of the Stars and Stripes from its early form to the flag we know today.

How to Honor and Display the Flag is the third in the series. It ends with the Pledge of Allegiance.

"The Story of the American Flag"

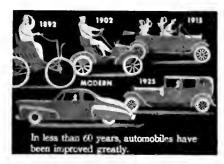


Most early American flags were made at hame by patriatic women who worked together making flags far their country.

Transportation Around the World (6 strips) B&W. Purchase \$19.50 a set, \$3.50 a strip. Popular Science.

 Various methods of transportation are illustrated. Contrasts are made between early types or types still used in backward areas and modern methods. Intes are Wheels, Animals and Men; Engines, Rails and Roads; Steam, Sail and Muscle; Water Travel Today; Conquering the Airways; Safety in Transportation.

Progress in Transportation (PopSci)



High School Level

THE FINE ARTS

Giotto's Frescoes of the Life of Christ (50 frames) Color. Purchase: \$4.50 Life Filmstrips.

• These color photographs of Giotto's work in the Arena Chapel in Padua were taken by Fernand Bourges for the 1948 Christmas issue of Life magazine. Accompanying the strip are extensive lecture notes.

The Shakespeare Series (8 strips) B&W. Purchase: \$22.50 with teacher's guide or \$3.50 each. Young America Films.

• Each of these strips has from 40 to 60 frames. The titles follow: An Introduction to William Shakespeare; Shakespeare's Theatre; Pictorial Guides to Macbeth, Hamlet, Romeo and Juliet, Henry V, As You Like It, and Midsummer Night's Dream.

The Violin (21 frames) B&W Purchase: National Film Board of Canada.

• Captions explain the basic characteristics of the violin and present facts about the kind of wood used in its construction.

HEALTH WELFARE AND SPORTS FILMSTRIPS

Health Center (35 frames) B&W. Purchase: \$1. BIS.

• The film describes the work of an existing Health Center to illustrate the national network of Centers which will be created under the provisions of the National Health Service Act of the Labor government.

Highlights of Basketball (1 strip) B&W. Purchase: \$3. SVE.

• Beginning with the origin of the game in Springfield, Massachusetts in 1891, the highlights and personalities of basketball are pictured including championship teams of today.

Maternal and Child Welfare Series (3 strips)
Color. Purchase: National Film Board of
Canada. (Teacher's Manual included)

• These filmstrips prepared for post adolescent girls and women may be adapted for use in health and hygiene classes for senior high school. They present traditionally "difficult" subject matter in an accurate, scientific, and wholesome manner. Individual titles: Feminine Hygiene (34 frames); Nine to Get Ready—Pregnancy (51 frames); Introducing

Baby (58 tramer). A teacher's menual accompanies outh strip.

Safety Series (8 strips) B&W. Purchase, \$24

• Basic internation on fire, traffic, bicycle, laboratory, electrical, home and other general safety subjects. The film was produced with the cooperation of the National Safety Council.

PHYSICAL SCIENCES

Air Age Physics: Heat (11 strips) B&W. Pur chase: \$46.50. Jam Handy.

• 23 carefully organized lessons covering 699 different pictures form this series on heat. The film discusses the nature, origin and measurement of heat, covers the field of refrigeration and discusses putting heat to work on the operation of internal combustion engines.

Areas by Integration Using Palar Coordinates (filmstrip) B&W. Purchase: \$3. SVE.

• Calculus is introduced to the beginning student in a series of simple illustrations prepared by Edwin A. Whitman, professor of Mathematics, Carnegie Institute of Technology, Pittsburgh, Pa. This is the fourth in a series of Calculus strips.

Chemistry for Our Times (9 strips) B&W. Purchase: McGraw-Hill Book Co.

• A series of nine film strips for use in high schools and junior colleges, Designed to stimulate student interest in the subject, and to facilitate their absorption of a vast amount of unfamiliar factual material. The films are correlated with the text-book "Chemistry for Our Times" by Weaver and Foster, published by McGraw-Hill. Titles are: The Kinetic Molecular Theory: The Atomic Theory: The Chemical Formula: Equations: The Structure of the Atom; Jonization: Acid and Basic Solutions: Electrolysis: The Periodic Table.

Elementary Science Series (4 strips) B&W. Purchase: \$3.50 each or \$10 for set. Young America.

• Four science filmstrips with teacher's quides included that parallel the Young America 16mm films of the same titles.

Day and Night (34 frames), Electricity (41 frames); Magnets (46 frames); What Makes Rain (40 frames)

History of Measures (6 strips) B&W. Purchase: Young America.

• A series of films illustrating the origins of our measuring systems. For elementary and Junior High School Arithmetic classes. Titles are: History of Area Measure; History of Linear Measure; History of Weight and Volume Measure; History of Our Number System; History of Our Calendar; History of Telling Time.

Science Series (250 frames) Color. Purchase: Eye Gate House. \$22.50 a set.

• The first of the Modern Teaching Aids Club Plan. The plan will work similar to that of book clubs, giving free dividends to regular buyers. In a year's time the buyer will have acquired 100 color filmstrips for \$1.68 each. The titles in the first series for intermediate grades are: What Is the Sky?: How Our Earth Began; About Our Earth; Our Earth Is Moving; Our Changing Earth: The Beginnings of Life; Animals of Long Ago: Man of Long Ago: Parts of a Flowering Plant.

NEW FILMSTRIPS

SOCIAL STUDIES

About People (b) from the square \$5. April Definition League

• The basic unity of minkin Library to outward differences in rapid and altitual characteristics is stressed. A characteristics is stressed. A characteristic particular

America Helps Europe Series () striper B&W.

Purchase: SVE.

• A current events and social studies series produced in cooperation with the American Friends Service Committee. Summarizes present needs in Europe and shows how voluntary aid from America has brought a measure of help to many groups abroad who might otherwise have been overlooked in broad over-all relief projects. Titles: Story of Clothing in Europe; Story of Hunger in Europe; European Youth Asks a Chance.

"America Helps Europe Series"



Australia, Country With a Future (74 frames)
B&W. Rental: \$2.50. Australian News.

• Strip is accompanied by teacher's manual.

Colonial Williamsburg (35mm slides) Color. Purchase: Historical Kodachromes.

• Scenes where Democracy in government began in the restored colonial city of Williamsburg, Virginia.

Conservation Is Everybody's Business (4 strips) Color. Purchase: \$24.75 series, \$6.50 strip. Popular Science.

• An examination of conservation and the depletion of our natural resources with an explanation of how we can help conserve these resources. Titles follow: People, Our Most Valuable Resource; Saving the Soil; Saving the Forests; Nothing Can Live Without Water.

France (35mm slides) Color. Purchase: Franco-American.

• 35mm slide pictures photographed by Robert Desme showing French scenes and life in Alsace, Brittany, Mont St. Michel, Normandie and Auvergne. Slides may be purchased singly or in sets of thirty.

Heritage of the Maya (50 frames) Purchase: \$4.50. Life Filmstrips.

• Photographers from Life magazine took hundreds of scenes of Mayan art and ruins of their cities for Life's History of Western Culture articles. These have been gone over selectively and others added from the magazine's extensive film collection in an effort to picture life in the Mayan civilization and evaluate its influence on Western culture. Lecture material accompanies the strip.

NEW FILMSTRIPS

The Middle Ages (50 frames) Calor. Purhase: \$4. Life Filmstrips.

• Photographs of European art collections as well as background material from Life magazine's History of Western culture series are used to give a comprehensive picture of the life of the middle ages. Extensive lecture notes accompany the strip. Collaborator: Lamont Moore, associate director of the Yale University Gallery.



A scene from "People Are People"

People Are People Series (6 strips) B&W.
Purchase: \$3.50 each or \$16.50 for set.
Young America.

 These films are based on a series of stories in the Ladies' Home Journal comparing the daily lives of people in twelve different countries. Titles are:

How They Farm (44 frames)

How They Shop (30 frames)

How They Bathe (30 frames)

How They Play (30 frames)

How They Get Around and How They Worship (30 frames)

How They Study (30 frames).

How We Get Our Oil (42 frames) B&W. Purchase: \$3.50, Young America.

• Shows how oil is located and the well drilled. Then follows scenes of transportation and refining.

Story of UNESCO (1 strip) Purchase: Nestor.

We Told the World: The Story of Our Declaration of Independence (3 strips) Color. Purchase. H. A. Klein.

• These three strips, used independently or as a series, visualize the meaning, content, and implications of our Declaration of Independence in both historical and present-day contexts. Black-and-white text-insets beneath the animated frames drawn in color, carry either the actual words from the document itself or faithfully translates them into simpler

A frame from "We Told the World"



words. Series is designed for use in U. S. History and Civics classes, from 4th grade through senior high school; in adult citizenship classes; or in high school English courses as auxiliary material.

We Look at Television (sound-slide) Purchase: Nestor.

GREAT BRITAIN AND THE EMPIRE

British Empire Series (15 strips) B&W. Purchase: \$3 each. SVE.

• There are two divisions in this series. The first is titled The United Kingdom which includes the first twelve titles. The second is Dominions and Colonies, which covers the last three films listed below. The titles of the complete series are: Beautiful Britain: British People; British Ports; Crown and Commonwealth; General Election in Britain: Oxford and Cambridge Universities; Land of Britain: London; Land of Britain: The South Country: Land of Britain: The Southwest; Land of Britain: Scottish Highlands; Land of Britain: Scottish Lowlands; Face of Scotland; Ceylon; Housing in West Africa: Zanzibar.



Colonial Empire: Battle Against Disease (42 frames) Purchase: \$1. BIS.

• A filming of the research, preventive and curative treatment of native diseases in Great Britain's' tropical colonies. A study guide accompanying the strip describes how the jungle heat, stagnant swamps and primitive living conditions all combine to create ideal breeding grounds for disease and disease-carrying insects and how this problem is being dealt with.

Colonial Empire: Battle Against Poverty (29 frames) B&W. Purchase: \$1. BIS.

 Shows how Britain is cooperating with her colonies to stamp out disease and poverty.

Colonial Empire: Introducing the Colonies (51 frames) B&W. Purchase: \$1. BIS.

• The progress of colonies toward selfgoverning members of the British Commonwealth of nations is described. Emphasis is given to those territories which have not as yet achieved this status.

Colonial Empire: Introducing West Africa (50 frames) B&W. Purchase \$1. BIS.

• A British film outlining the history of their West African colonies from the time they were acquired in the nineteenth century. Emphasized is the cooperation that developed between the British and Africans to change these backward colonies into prosperous, independent countries.

Community Center (31 frames) B&W. Purchase: \$1. BIS.

 In British cities, community centers which provide social services and recreational facilities for their members are being formed

to recreate the friendly community spirit of small towns and rural aras.

Farmers of Tomorrow (28 frames) B&W. Purchase: \$1. BIS.

 Throughout the United Kingdom, young people are developing a keen interest in farming. Young Farmers' Clubs have been formed, and film shows their activities.

Food From the Land (47 frames) B&W. Purchase: \$1. BIS.

• Shows how increased acreage and the replanning of crops have enabled Britons to maintain a healthy, though austere, diet throughout the post war years.

A Harvest Saved (41 frames) B&W. Purchase: \$1. BIS.

• In 1946-47, Britain suffered one of the most severe winters in decades. Torrential floods followed the heavy winter snows. The film depicts the battle to save the rich farmlands of East Anglia.

Malaria (58 frames) B&W. Purchase: \$1. BIS.

• Shows Britain's persistent fight against malaria in her colonies, a disease that has ruined the health of millions.

The River Mersey (40 frames) B&W. Purchase: \$1. BIS.

• Along the course of the Mersey are the great manufacturing center of Manchester, the busy docks of Liverpool, as well as Aintree, home of the Grand National Steeplechase. The camera follows the river as it flows through the beautiful countryside to the crowded industrial areas.

River Severn (47 frames) B&W. Purchase: \$1. BIS.

 The film traces the course of the River Severn as it threads its way through rich farmlands, past historic towns and important industrial areas to empty into the Bristol Channel.

Royal Anniversary (33 frames) B&W. Purchase: \$1. BIS.

• A record of the pageantry marking the Silver Wedding of King George and Queen Elizabeth and presents highlights in the life of the Royal couple.

Royal Horticultural Society (32 frames) B&W. Purchase: \$1. BIS.

• The film shows the work of the Society in maintaining exhibition halls, a complete horticultural library and a modern research station for the testing of new plants and the study of plant diseases.

Royal Wedding Day (37 frames) B&W. Purchase: \$1. BIS.

• The film records the solemnity and grandeur of the wedding of Princess Elizabeth and the Duke of Edinburgh and fully records the processions and celebrations of the wedding day.

Sheffield: City of Steel (4I frames) B&W. Purchase: \$1. BIS.

• Scenes of Sheffield industries and life are described with emphasis on the manufacture of silverware, cutlery and tools and its lamous heavy steel.

Visit To London (52 frames) B&W. Purchase: \$1. BIS.

• Scenes of many famous London landmarks—the Royal Palaces, St. Paul's Cathedral, the Tower of London, the picturesque Beefeaters and many others.

TEACHER TRAINING

Audio-Visual Education

Audio Visual Series (5 strips) B&W. Purchase: \$1 each or \$4 for set. Young America.

• Illustrates audio-visual organizations with studies of groups now in operation. Titles

The Large-City Audio-Visual Organization (44 frames) Newark, New Jersey.

The Small-City Audio-Visual Department (40 frames) Dearborn, Michigan,

The College Audio-Visual Center (37 frames)
Washington State College, Pullman, Washington.

The County Audio-Visual Service Program (52 frames) San Diego County, California.

The Slidefilm in Teaching (46 frames) Nature, purpose and use of the filmstrip as un educational tool.

How To Operate the Victor Sound Motion
Picture Projector (48 frames). Purchase:
Trindl-King.

• The first of a series on equipment operation. Illustrates and explains each step in setting up the projector, threading the film, starting and stopping the picture, rewinding the film and repacking the equipment.



Scene in "All Children Need Guidance"

All Children Need Guidance (2 strips) Color. Purchase: \$14 set. Popular Science.

• These strips were planned for use in teacher training and parent organization work. The role of guidance in the home is treated in the first strip and the role of the teacher is stressed in the second. Teacherparent cooperation is stressed. Collaborators: Ernest Osburn, professor of Childhood Education, Columbia Univ., Childcraft, United Parents Association. Titles are: Child Needs and Guidance: The Why and How of Guidance.

David's Bad Day (36 frames) Purchase: Young America.

• A discussion for parents and teachers of the adjustment of a four-year-old boy to a new baby in the family.

Nursery School (31 frames) B&W. Purchase: \$1. British Information Services.

• This is a view of a typical British nursery school set up by local education authorities wherever there is a demand for one. Scenes show co-operation between mothers and teachers to create a pleasant and healthy environment for the children.

Toward Better Schools for All Children (55 frames) Loan or Purchase: National Education Assn.

 A discussion of federal and to be heals and the problems involved.

SPECIALIZED FIELDS

Accounting and Bookkeeping

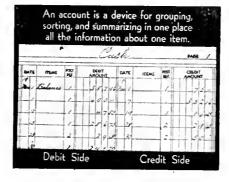
Accounting Series (11 filmstrips) Silent, B&W, Purchase: \$50 for series, \$5 each, McGraw-Hill Text-Film Dept

• Supplements classroom lectures by describing and explaining visually accounting operations as well as the actual forms and records used. Correlated with "Accounting Fundamentals" by MacFarland and Ayars. Titles are: What Is Accounting?: Books of Original Entry; Adjusting the Books Part I; Adjusting the Books Part II; Closing the Books: The Work Sheet; Readjusting Entries: The Accounting Cycle; General and Subsidiary Ledgers; Columnar Journals: Analysis and Interpretation of Financial Statements.

Bookkeeping Series (2 strips) B&W or Color. Purchase: B&W \$3, Color \$5, SVE.

• The Bookkeeping Cycle—Parts I and II are based on the South-Western Publishing Company publication "20th Century Bookkeeping and Accounting" by Carlson, Forkner and Prickett. Part I shows how to record and post the opening entry in a ledger. Part II explains how to record transactions in the journal, post journal entries to the ledger and prove the equality of debits and credits in the ledger with a trial balance.

Typical frame in "Bookkeeping Series"



How to Obtain U.S. Government Filmstrips

 Primary sale sources of U.S. Government silent filmstrips are as follows: 124 U.S. Department of Agriculture filmstrips may be purchased from Photo Lab, Inc., 3825 Georgia Ave., Washington 11, D.C. 150 Air Force, Navy, and CA filmstrips on aeranautics may be purchased from Castle Films (see P. 39); 432 U.S. Office of Education vocational training filmstrips; 4 Public Health sanitation subjects; 10 Army sound filmstrips on personnel training also available from Castle Films. Prices range from 50c to \$1.00 per each silent filmstrip. -

NEW FILMSTRIPS

Brooks Bird Slides (150 shr4) r. Pur chase: \$7.50 for set of 20, \$50.1 : implete set. Au lubon Structy.

• An original Allan Brooks painting has rephotographed for each shide. An accompanying booklet describes each of the land. Facture d.



A scene from "Communication of Ideas"

Communication of Ideas and Ideals (1 strip)
B&W. Purchase: \$3. SVE.

• First of a series of eight strips on speech. Bess Sondell, Ph.D. of the University of Chicago has prepared this strip dealing with how to get your ideas across to others. Uses cartoons.

How to Study (1 strip) B&W. Purchase: \$3. SVE.

 This strip with captions was prepared in cooperation with Visual Science as part of the Basic Study Series.

Use Your Library (77 frames) B&W, Purchase: \$5. SVE.

 The American Library Association prepared this strip to encourage students in the use of the library and also to explain to junior and senior high school students how to locate books, magazines and pamphlets.

The First Christmas (26 frames) Color. Purchase: \$7. Filmfax.

 Miniature scenes and figures created by John Obold are used to create the atmosphere of an authentic and beautiful Christmas service. A special hymn service is included in the manual accompanying the strip.

Three Wise Men in "First Christmas"



MOTION PICTURES

New Films for School and Community

Key to listings: All motion pictures listed are 16mm sound; these will not operate on silent equipment. Silent films are especially noted as "silent"; a few 35mm and 8mm films are also specially noted.

Primary Grades

The Airport (10 min) Sound, B&W. Rental or Purchase: EBFilms.

• The operations of a modern airport are described and the role of airplanes in carrying passengers and freight is illustrated.

Animals Growing Up (11 min) Sound. B&W. Rental: \$2.50 for 3 days. Purchase: \$50. EBFilms.

• The first few weeks of life of a litter of puppies, newborn calf and a hatching of chicks is pictured. The mother is shown caring for the young and closeup scenes show how the animals have grown.

Circus (2 films) Sound. B&W or Color. Purchase: Academy.

• Behind the scenes activities that are seldom seen by circus visitors, as feeding the animals and life of the circus people. The two titles are: Circus Animals; Circus People.

Circus Day (11 min) B&W. Sound. Rental or Purchase: EBFilms.

• A trip to the circus with all the excitement of clowns, animals and acrobats. The preparations before the performance are shown as well as closeups of the big show.



A scene from "Circus Show"

Circus Show (17 min) Sound, B&W. Purchase \$67.50. Academy.

• The film takes you "under the big top" and shows highlights of an entire circus performance including the bag parade, circus ponies and horses, a spectacular balancing act, tight rope walkers and a trained elephant act.

Come to the Circus (3 reels) Sound. B&W. Purchase: \$75. Library Films.

• The world famous Fratellini froupe of clowns lead off this filming of a big top show. Caroline Mayor is photographed in her tightrope walking act. Scenes of trained horses, performing elephants and wild tiger taming.



EB Films "The Airport"

Creative Hands Series (4 films—512 min each)
Sound. Color. Purchase: \$50 each or \$190 series. International Film Bureau.

 Pictures children with classroom materials demonstrating skills and pastimes but stressing imagination and creativeness. Titles are:
 Paper Sculpture Shows youngsters creating things from paper sacks, colored paper, cardboard and paint. Part of the group builds a complete circus while others work on their own projects.

Finger Painting Shows children using this technique for the first time and explains how it's done.

Model Houses The whole group builds a community, making the houses from cardboard and pasting on doors and windows. Design to Music Each child draws as he listens to music, letting the melodies and rhythm suggest what the picture will be.

Johnny at the Fair (10 min) Sound or Silent. Purchase: Sound \$17.50, Silent \$8.75. Sterling.

• The story of a little boy who gets lost at the Canadian Exhibition in Toronto. In the cast are the comedians Olson and Johnson, joe Louis and Barbara Ann Scott the world hampion figure skater.

Kitty Cleans Up (11 min) Sound. Purchase: \$40. Young America.

 Helen plans to enter her pet cat in the chool pet show. Camera follows the cat doing the same things Helen does, washing up and eating her breakfast. Let's Look at Animals (10 min) Sound, B&W. Purchase: Young America.

• Done entirely in animation and intended to serve as an integral part of a work unit on animals for grade 1 or 2. Shows how our four-footed friends are adapted for living.

Mother Goose Stories (one reel) Stund or Silent, Color, Purchase: \$40. Bailey.

 Animated figurines portray the Mother Goose stories for children.

A Pioneer Home (10 min) Sound. Color or B&W. Rental or Purchase: Coronet.

• Historically accurate settings answer for primary students, such questions as: What was a pioneer home really like? What part did children play in everyday family life? Covers the physical surroundings, home furnishings, hard work and simple pleasures that were part of life in the pioneer American's home. Collaborator: Viola Theman, associate professor of education, Northwestern Univ.

Pirro Series (10 films) Sound. B&W. Purchase: \$17.50 each. Official Films and Gateway.

• Pat Patterson has fashioned a little puppet character called Pirro. The first film shows Pirro looking in the mirror and learning. Titles are: Hello Pirro: The Thermometer: The Alarm Clock: The Lamp: The Magnet: The Telephone: The Scale: The Vacuum Cleaner: The Blackboard: The Phonograph.

The Princess and the Dragon. B&W. Sound. Purchase: 8mm \$5.50, 16mm \$17.50. Sterling.

• The film that received a gold "oscar" at the recent Second Annual Cleveland Film Festival for its charming presentation of a children's fairy tale.

Red Hen (10 min) Sound. Color. Purchase: \$75. Arthur Barr.

• A red hen slips away from the barnyard flock and hides a nest in the bushes. Only the duck discovers her secret which she shares with the audience. Shows the mother hen hatching and caring for her little chicks.

Rikki—The Baby Monkey (11 min) Sound. B&W. Rental: \$2.50 for 3 days. Purchase: \$50. EBFilms.

• The charming story of a mischievous little monkey in the jungle. Real-life photography reveals what Rhesus monkeys look like, how the mother cares for her baby, what monkeys like to eat and how young monkeys climb and play.

Seven Little Ducks (10 min) Sound, Color or B&W. Purchase: Bailey.

6-year-old Carol helps care for a family
of Muscovy ducks which she keeps as pets
in the back yard. Simple methods of feeding,

Two scenes from the new "Creative Hands Series" (International Film Bureau)





watering, housing, and protective ferring are demonstrated along with the characteristics and life habits of the domesticated Muscovy.



Young America's "We Visit the Seashore"

We Visit the Seashore (10 min) Sound. B&W. Purchase: Young America.

• Tells a story built around a typical day's activities of twa primary grade children who are on a visit to the seashore. Aimed at stimulating oral and written composition and at providing young children with background experiences.

A Visit With Cowboys (11 min) Sound. B&W. Rental: \$2.50 for 3 days. Purchase: \$50. EBFilms.

• Cowboys are presented, as seen through the eyes of a red-blooded American boy who is visiting a ranch for the first time. Horses are rounded up and broken to the saddle. Scenes of bulldogging and bucking broncos wind up the film.

We Make Butter (11 min) Sound. B&W. Purchase: \$40. Young America.

• Dick and Jane visit Cousin Billy's farm and learn from Aunt Ruth how butter is made. Teacher's guide included.

The Zoo (10 min) Sound, Color, Purchase: EB Films

• Designed for young children who may never have seen a zoo. Gives a glimpse of a variety of live animals living in "barless" cages as though they were in their native habitats. Collaborator: Robert Bean, Director of the Chicago Zoological Park (Brookfield Zoo) where the film was photographed.

Intermediate, Junior and Senior High School

THE FINE ARTS

Art for Everybody (10 min) 16mm or 35mm, Sound, B&W. Rental: \$1.50. Purchase: \$25. Nat. Film Board of Canada.

• This film portrays the role an art gallery can play in the lives of the people in a community. Scenes of art exhibitions from many nations. Special emphasis is placed on how the gallery can help develop the imagination and talent of children, through participation in painting and modelling, costume making and pageants.

Barber of Seville (21 min) Sound. B&W. Purchase: \$100. Official Films.

• The highlights of Rossini's opera "Barber of Seville" are pictured. Angelo Questa directs. The orchestra and chorus are from the Rome Opera House and members of La Scala and Rome Opera companies are cast in the feature roles.

Christmas Slippers (32 min) .ound. Rentill or Purchase: Brandon.

 An operatic short Lased on the music from Cheravichki by Tschaikowsky and the story of Vakula, a blacksmith by Nikolai Gogot.

Circling the Square (11 min) Sound, PSW or Color, Rontal: \$3, Purchase: BSW \$40, Color \$75, Contemporary Films.

• A filming of the annual outdoor art spectacle in Washington Square Park in the heart of Greenwich Village in New York. Closeups of paintings of Justine Fuller, the wood sculpture of Nicholas Mocharniuk and the water colors of Mimi Korach and Dong Kingman are pictured.

Come Where My Love Lies Dreaming (2 reels) Sound. B&W or Color. Purchase: B&W \$75, Color \$180. Admiral.

• Stephen Foster's song which was written as a tribute to his mother for her devotion, faith and constant encouragement of his aspirations in music.

Drawing For Beginners (4 films) Sound, B&W. Purchase: Young America.

• Artist Gene Byrnes who draws the comic "Reg'lar Fellers" demonstrates the ease with which one can learn drawing. All drawing, the film points out, is variations of four fundamental shapes. The films were produced in cooperation with Professor Elise Ruffine, New York Teachers College, and Harriet Knapp, consultant in arts and crafts. The titles are: The Circle: The Rectangle: The Square: The Triangle.

Living Silver, Sound. Purchase: A. F. Films.

• An illustration of the art that goes into making of fine silver. The uses of contemporary handwrought silver appear in formal and simple settings, adding a distinctive and personal touch. The beauty and elegance of each piece is shown to be as distinctive as the style of a great painter. Collaborator: Metropolitan Museum of Art and Margret Craver, Consulting silversmith, Handy and Harmon.

Maillal (2 reels) Sound. B&W. Purchase: Franco-American.

• Scenes of the sculptor at work in his studio showing his technique and some of his most famous work.

Matisse (2 reels) Sound. B&W. Purchase: Franco-American.

Matisse is shown sketching his grandson.
 Also there is a slow motion sequence of the

Scene from "Rikki" (see opposite page)



MOTION PICTURES

artist painting is ritrat. I avai able in Free new English

Merry Christmas neam tarkanfa und B&W. Pur tense, \$c., Charling. • The world form us Vicena P

 The world farm as Vitani P sinds many of the worlds most in ver-Christmas Carols. Stry of film shows buy, preparing for a festive Christmas party.

Opera-On-Film Series (6 films) Sound, B&W, Purchase, Official Films.

• The ax films in this series, philt irraphed directly on stage of the Rome Opera House, have been edited and condensed to an average running time of 25 minutes each. Plot, story continuity, and chief arias have been preserved in each case, and English commentary provided by Olin Downes, music critic of the New Yark Times. Cast features artists of both Rome and LaScala companies. Each film accompanied by teachers guide.

1. Carmen

4. Dan Pasquale

2. Marriage of Figaro

5. William Tell

3. Barber of Seville

6. Lucia

Painting an Abstraction (11 min) Color, Sound. Rental: EBFilms, Purchase: \$90. EBFilms.

 Mr. O'Hara, nationally known artist and teacher, chooses a subject and then demonstrates his own method of "abstracting" certain elements for a water calor painting.
 The subject used is the same as in his previous film Painting Reflections in Water.

Steps of the Ballet (2½ reels) Rental: \$3.75. Purchase: \$76. BIS and D. D. Livingston.

• Gerd Larsen, Alexander Grant and others are featured with music by the London Philharmonic. The film pictures the production and creation of a ballet.

Kenneth Spencer, Basso (10 min) Sound. B&W. Purchase: \$16. Eastin.

• Kenneth Spencer, a Negro basso, sings four numbers: "Passing By" by Purcell; "Oh No, John", an English folk song; "Deep River" and "Every Time 1 Feel the Spirit," two spirituals. His accompanist is Jonathan Brice.

Vienna Philharmonic Series (4 films; approx. 10 min each) Sound. B&W. Purchase: Ableard.

• These films constitute the first four releases in a series which will eventually include 12 to 14 titles. All feature the famous Vienna Philharmonic Orchestra and were filmed on location at the Salzburg Festival or at Radio Vienna. Each title is devoted to all or part of only one composition; conductors include Krips, Boehm, and Schmidt-Genter.

1. Tales from the Vienna Woods—Strauss

2. 5th Symphony-Beethoven

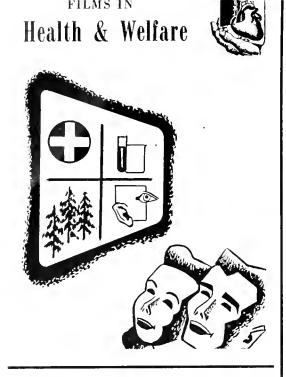
3. Eine Kleine Nachtmusik-Mazart

4. Orpheus In Hades—Ollenbach

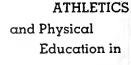
What Is Modern Art? (2 reels) Sound. Rental: 1 reel \$4.50, 2 reels \$9. Purchase: 1 reel \$90, 2 reels \$175. Princeton.

• A girl photographer and an artist meet at the Museum of Modern Art in New York. She objects to some of the paintings and sculpture as "mumbo jumbo, sheer nonsense." The artist begins explaining modern trends saying, "We don't paint the object, we paint what we feel." Collaborator: Museum of Modern Art, New York City.

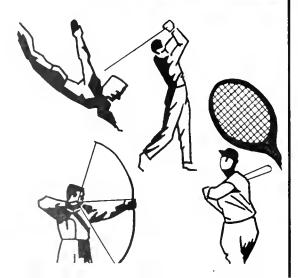
(CONTINUED ON PAGE TWENTY FOUR)



MUSIC · ART · DRAMA







1949-50 Magazine Program to Advance Visual Education

RECOGNIZES NEED FOR PUBLICATIONS TO SERVE WIDER FIELDS

P ROGRESS IN AUDIO-VISUAL utilization within our schools and the community can only be measured in terms of the number of teachers, department heads, and group leaders who actively use the countless thousands of films, filmstrips and other audio-visual aids such as recordings, opaque projection, etc. with which this nation has now been so lavishly supplied.

The contribution of producers and manulacturers has most apparently been far greater than our progress in marketing and in the national education and information of these prospective users in the school and community. Educational film producers tell us that, due to present methods of evaluation, preview and reporting to the field, almost two years can elapse before a good new film achieves any kind of national distribution. School buying practices being necessarily slow in any case, the hardship caused by such antiquated and indirect methods of publicity and marketing has made educational film production a risky and unprofitable business for any but the most established concerns.

A RESPONSIBILITY WE SHARE

Completing a three-year continuing survey of this problem during the past summer, Audio-Visual Publications staff members in Chicago noted the following facts:

(1) Present audio-visual journals, one of them in existence for more than a quarter-century, were reaching only a comparative handful of the existing markets. For example, U. S. schools are estimated to own more than 35,000 16mm sound projectors and well in excess of 100,000 35mm filmstrip projectors. Yet only one of the five journals serving audiovisual education (SFE & HEAR) has managed to reach more than 5,000 school readers.

(2) Today's audio-visual journalism attempts to be "all things to all people" and, more often, succeeds in reaching only a few thousands of enthusiastic and already well-con-

vinced audio-visual leaders and department heads. The "horizontal" policy of attempting to serve the vast field of churches, industry and the community as well as the schools within a single publication of very limited total circulation is obviously of little value to either the producer or the manufacturer and is even less useful to the small groups of readers in each of these large fields.

OUR PROGRAM ALSO REVIEWED

(3) The existing See & Hear editorial program, up to May, 1949, has been entirely directed to the schools. Editorial content was unswervingly devoted to the curriculum and related problems. But the broadness of the entire school market, the specialized interests of groups within the school field, has also served to limit our editorial usefulness as the content of each previous issue apparently straddles a wide range of elementary, secondary, and college subjects. Meanwhile, we had been learning important and useful lessons from other publication activities, notably the FILM GUIDE LIBRARY which include the first series of specialized resource guides.

In these we have managed to bring together the related interests of such vast market fields as the athletic and physical education departments (Sports Film Guide); the school and community safety interests (Safety Film Guide); vocational shop classes and apprentice training programs in industry (The Index of Training Films); and the growing field of sound slidefilm utilization (Sound Slidefilm Guide).

HERE ARE MAIN OBJECTIVES

Measuring the full range of audiovisual markets in the schools and the community we note the following sales opportunities:

There are more than 50,000 physical education directors and coaches in our schools who are not today being served by an audio-visual publication program. Having kindred interests are countless other thou-

sands of industrial and community recreation directors.

The field of language instruction includes tens of thousands of teachers of French. Spanish, German and other languages who are not informed about materials available to aid their work.

Music, art and drama teachers on all levels of instruction could take advantage of hundreds of films, filmstrips and recordings now available to them. Speech classes would be especially benefited by audio-visual techniques. But little information of authoritative value on materials and methods is getting to these important and large school departments.

In the field of science education, the very large contribution already made by film and filmstrip producers is little publicized to the enormous field of potential users in high schools and colleges, as well as among adult groups in the community.

HERE IS OUR PROGRAM

We have translated our practical answer to this informational and marketing need into an entirely new publication program which begins with the next issue of See & Hear. In the months following our readers will receive a most useful series of special issues. In addition to complete coverage of important news and product developments, the editors will present a series of special feature issues devoted to the following subjects:

- (1) A complete resource guide (films, filmstrips and recordings) for the Foreign Language field.
- (2) A special issue featuring audiovisual materials for Science Education.
- (3) A SPORTS, PHYSICAL EDUCATION AND RECREATION issue, containing all the existing materials (lists plus evaluations) and the best techniques for their application in instruction, public relations, etc.
- (4) A Special Report for Music, Art, and Drama teachers and community workers, including films on literature and the dance.
- (5) The vital field of Health, Welfare and Hygiene will be served by a special feature issue on that subject.
- (6) THE PRIMARY BOOK will provide teachers from pre-Kindergarten to 4th Grade level with all the audiovisual resources and utilization ideas.

IDEAL Has Them!

Yes, Ideal Pictures Corporation, the world's largest 16mm film rental library, has the great majority of the films and filmstrips listed in this Fall Review . . . for rental at reasonable rates, with many available for preview and sale . . . including the subjects produced by:

Bailey Films

Brandon Films

British Information

Services

Castle Films

Coronet Instructional Films

Encyclopaedia Britannica

Films

Films of the Nations

Frith Films

Knowledge Builders

March of Time

National Film Board of

Canada

Vocational Guidance Films

Young America Films

Society for Visual

Education filmstrips

. . . and many others.

Telephone or write your requirements to the Ideal Pictures office nearest you:

2408 West 7th Street Los Angeles 5, CALIFORNIA

4247 Piedmont Āvenue Oakland II, CALIFORNIA

714 18th Street Denver 2, COLORADO

1348 Narth Miami Avenue Miami 36, FLORIDA

52 Auburn Avenue, N. E. Allanta, GEORGIA

28 East 8th Street Chicago 5, ILLINOIS

1214 N. Pennsylvania Street Indianapolis 2, INDIANA

1108 High Street Des Moines, IOWA

423 W. Liberty Street Louisville 2, KENTUCKY

3218 Tulane Avenue New Orleans 19, LOUISIANA

40 Melrose Street Boston 16, MASSACHUSETTS 7338 Waadward Avenue Detrail 1, MICHIGAN

301 West Lake Street Minneapolis 8, MINNESOTA

1402 Locust Street Kansas City 6, MISSOURI

207 East 37th Street New Yark 16, NEW YORK

127 West 5th Street Cincinnati, OHIO

312 N. W. Second Street Oklahoma City 3, OKLAHOMA

915 S. W. 10th Avenue Partland 5, OREGON

18 S. Third Street Memphis 3, TENNESSEE

4000 Ross Avenue Dallas 1, TEXAS

10 Past Office Place Salt Lake City 1. UTAH

219 East Main Street Richmand 19, VIRGINIA

1370 S. Beretania Street Hanolulu, T. H.

Ideal Pictures corporation

65 E. SOUTH WATER STREET · CHICAGO 1, ILLINOIS

MOTION PICTURES

FOLK ARTS & CRAFTS

The ABC of Puppet Making (2 reels. 20 min) Sound. Purchase: Bailey. \$65, one reel \$36.

• Shows how to make and dress puppets of the simplest type. The first reel is complete in itself. The second reel explains how to make a papier-mache head and illustrates how to hold and manipulate the puppets and how to build a puppet theatre.

Art of Leather Carving. (20 min) Sound. Color or B&W. Purchase: Portafilms.

• Joey Smith, famous Western leather artist, demonstrates the complete process of making a woman's purse from leather. Slow motion and close-up photography are used to clarify all important steps including the initial design, preparing the leather, carving, finishing, and the final sewing.

Colour In Clay (11 min) Sound. Color. Rental: \$2.50. Purchase: \$75. BIS.

• The story of modern pottery, a skillful combination of art and science. The film traces the process from the potters wheel to the decorating and glazing process.

Craftsmanship in Clay: Simple Slab Methods (10 min) Color. Purchase: \$75. EFLA.

• An expert potter working in a ceramic studio demonstrates simple methods of making slab pieces. The tools of the trade are explained as he uses them. The emphasis is on imagination in design and fine craftsmanship. The film was produced by Indiana University. Collaborator: Karl Martz, instructor in ceramic art, Indiana Univ.

Mexican Potters (11 min) Color. Purchase: \$80. Hoefler.

 \bullet The old art of making pottery in Mexico with explanations of the processes.

LANGUAGE ARTS AND LITERATURE

James Fenimore Cooper (18 min) Sound. B&W. Rental: \$5 for 3 days. Purchase: \$85. EBFilms.

• We see the novelist grow from a young man, dreaming of pioneer adventure on the frontier, to a mature, distinguished author of the first great American novels based on the American frontier scene.

Charles Dickens: Background for His Works (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• English scenes were filmed to bring to life the times of the great English novelist. The film is aimed to stimulate outside reading of Dickens' works as well as to give an introduction for beginning study.

Washington Irving (18 min) Sound. B&W. Rentol: \$5 for 3 days. Purchase: \$85. EBFilms.

• Skillfully brings to life significant episodes in the life of Washington Irving, the first American writer to receive prominent world wide recognition. Irving's early life as a New York lawyer is pictured and his later travels and life abroad described.



Scene from "The Loon's Necklace"

Legend of Sleepy Hollow. Sound. B&W. Purchase: \$150. Byron.

• The Washington Irving classic starring Will Rogers. The filming of this story of the headless horseman was at the very locations Irving describes in his story. The picture was made to be authentic in every detail.

Henry Wadsworth Longfellow (18 min) Sound. B&W. Rental: \$5 for 3 days. Purchase: \$85. EBFilms.

• Scenes from the life of the teacher and scholar who became the great American poet are portrayed. Incidents which inspired Longfellow to write several of his best known works are pictured and selections from these poems help to round out a fine filming of the writer's life.

The Loon's Necklace (11 min) Sound. Color. Rental: \$4 for 3 days. Purchase: \$90. EBFilms.

• The old Indian legend of how the loon got its colorful neckband. Ceremonial masks carved by the Indians of British Columbia are worn by characters in the story. Rich color photography, delightful narration and effective background music all contribute to the effectiveness of this prize film.

The Lady of the Lake (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A brief history of the poet Sir Walter Scott serves as an introduction to scenes of Scotland illustrating this beautiful romantic legend of The Lady of the Lake. The scenes from Scott's poem are shown to be actual places. Collaborator: J. Paul Leonard, president, San Francisco State College.

Folk Music and Films

• Here are some useful sources of films for folk music study:

West of the Great Divide (10 min) Sound. B&W or Color. Purchase: B&W \$22.50 or Color \$85. Hawley-Lord.

 Spade Cooley and his orchestra accompany Hy Heath in three original songs about the West. Film pictures scenes mentioned in the songs.

• Brandon Films, N.Y. (see P.39) also lists many useful subjects in this area, such as **To Hear Your Banjo Play, Tall Tales** (featuring Burl Ives, Josh White, Will Geer and Winston O'Keefe). Write for details.

-for Speech Classes-

Speech Series (3 films, 11 min each) Sound. B&W. Purchase: \$40 each. Young America.

• Three films with teacher's guides included explaining basic fundamentals of speech for college and high school classes. Titles are: Speech: Platform Posture and Movement; Speech: Stage Fright and What to Do About It; Speech: Function of Gestures.

Your Voice (11 min) Sound. B&W. Rental: \$2.50 for 3 days. Purchase: \$50. EBFilms.

• The four phases of voice production are explained: respiration, phonation, resonance and articulation. Real-life photography shows the vocal folds in operation. Exercises for the improvement of the voice are suggested.

Literature and Language

The Tell-Tale Heart (2 reels) Sound, B&W. Purchase: Post Pictures.

• Edgar Allen Poe's classic horror story featuring the actor Richard Hart.

A Terribly Strange Bed (2 reels) B&W. Sound. Purchase: Post Pictures.

• A tale of Wilkie Collins brought to the screen with Richard Greene and Roman Bohnen in the lead roles.

Why Study Foreign Languages (10 min)
Sound. B&W or Color. Purchase: B&W \$45,
Color \$90. Coronet.

• Jim is made to understand the importance of foreign languages by his brother Dick who has just returned from Europe. Explains how language helps in enjoyment of travel and reading, international relations and trade. Collaborator: Henry G. Doyle, Dean, Columbian College, The George Washington University.

BUSINESS AND FINANCE

The Balance (10 min) Sound. B&W. Rental: \$1.50. Purchase: \$27.50. BIS.

• A country which cannot export enough to pay for its imports is in danger of collapse. The film illustrates this principle as it concerns Britain, and in the final sequences records an interview with Sir Stafford Cripps.

Banks and Credit (10 min) Sound. B&W or Color. Purchase B&W \$45; Color \$90. Coronet.

• Nancy and Fred are shown how important a part credit plays in our economic system and how essential the commercial bank is to the economic life of the community.

A scene in "Banks and Credit"



Sharing Economic Risks (10 min) Sound, B&W. Loan: Association.

• A film produced for the Institute of Life Insurance. The story is about a newspaper

if ut (i.e., γ) and the less of his brey-be. The use of insurance and how it works is +x pramed.

What Is a Contract? (10 mm) Sound, B&W or Chief, Purchase B&W \$45, Chief \$90, Coronel.

• A study of the primaples embodied in a untract: mutual assent, competent parties, legal bargain, consideration in both oral and written contracts. Story illustrating these terms concerns two boys who take a summer rob and soon find themselves in debt. The drawing up of a contract solves their difficulties. Collaborator: Dwight A. Pomeroy, professor of law, Univ. of Utah.

What Is a Carparation? (10 min) Sound, B&W cr Color, Purchase: B&W \$45, Color \$90, Coronet.

• Three types of business organization are explained and illustrated: single proprietorship, partnership and corporation. The advantages and disadvantages of each is pointed out. Callaborator: Raymond E. Glos, Dean, School of Business Administration, Miami Univ., Oxford, O.

BUSINESS EDUCATION

Improve Your Handwriting (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• This film was planned for wide usage from the fifth grade through high school. The emphasis is placed on how to acquire legible handwriting. Collaborator: Raymond C. Goodfellow, director of business education, Board of Education, Newark Public Schools.



Fram "Writing Better Business Letters"

Writing Better Business Letters (10 min)
Sound. B&W or Color, Purchase: B&W
\$45, Color \$90. Coronet.

• Three basic elements of a good business letter are stressed: clarity, brevity and courtesy. Collaborator: J. Paul Leanard, president, San Francisco State College.

ECONOMICS OF LIVING (Occupations and Trade)

American Partrait (25 min) Sound. B&W. Loan: Association.

 Alan Ladd is featured in a story of the major role played by salesmonship in creating our American standard of living. Special emphasis is placed on the life insurance salesman.

Chilean Nitrate (one reel) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coast Visual.

Mining and processing of nitrate of soda

in the Atomia Desert. The warmed of nitrate and its import in a in the corn my of Chile

Cities: Why They Grow (19mm) Wound B&W or 14 r. Pur Cisc B&W 245 (10b)r 890 Coronet.

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Coal Country (18 min) Color or B&W, Rental or Purchase: Flory,

 Mines in the West Virginia fields are shown in operation. Contrast is made between open jet stop mining and underground mining. How the veins were formed is described.

Cattan Series (11 min each) Color. Sound. Purchase \$80 each. Hoefler.

• The principal catton producing areas of the world are pictured and then the step by step story of cotton in America unfolds from the time of its introduction to the present. Second film deals with hand and mechanical picking of cotton crop, and the process of quinting and manufacturing cloth.

Cattan Planting

Cattan Picking

Date Culture (11 min) Calor. Saund, Purchase: \$80. Hoefler.

• Filmed at the Dept. of Agriculture experimental date garden at Indio, California. Scenes of the date industry in the Coachella valley from growing through packaging as well as a history of date culture since its introduction into America.

Dawn to the Sea (23 min) Sound. B&W. Rental: \$3.75. Purchase: \$67.50. BIS.

• A description of the entire operations of building a ship from the designer and his experiments with models in a tank until the completed ship sets off on its native voyage from England to Rio.

Energy In Our Rivers (10 min) Sound. Color or B&W. Rental or Purchase: Coronet.

• The complete story of water power and its uses from the days of the old waterwheel which turned grind and mill stones, to the massive dams and hydro-electric plants of today. Shows how the huge reservoirs of water captured by these modern structures are used to furnish electricity to cities and factories. Collabarator: T. F. Barton, chairman, Dept. of Geography & Geology, Southern Illinois Normal Univ.

Here's Haw We Print (1 reel) Sound. Color. Purchase: H. Arthur Klein.

• Illustrates the whole process of printing beginning with setting type in the stick, locking up and press runs. Designed for intermediate grades.

Hill Sheep Farm (19 min) Sound, B&W. Rental: \$2.50. BIS.

• The scene is laid in the hills of Scotland on a sheep farm. Beautiful scenery shots show the rugged terrain and the difficulties of the sheep farmer through the seasons of the year.

Iran Mining (14 min) Sound. B&W or Color. Purchase: B&W \$56.25, Color \$112.50. Academy.

• A filming of open pit iron mining in the Mesabi Range in Minnesota. Scenes of mam-



A scene in "Iran Mining" (Academy)

muth I were a vels arrang time to relate one has are shown. The relate protured in transport by truck, inveyor cert rail and lake steamer. Learning docks and automatic loading machinery at Duluth are featured. The are boats going through the Sault St. Marie locks are also pictured.

Salesmanship

Man to Man (25 min) Sound, Loan: Remington.

• Elmer Wheeler the president of Tested Selling Institute and author of several books on salesmanship outlines his five principles of selling and explains them in detail. Rivers Peterson, managing director of the National Retail Hordware Association explains how these principles can be applied to selling of bandware.

Other Industries & Trade

Once Upan a Time (14 min) Saund. B&W. Rental: \$2.50. Purchase: \$47.50. BIS.

 The story of clock making in England. Shows history and modern methods of mass production.

Paper Farests (11 min) Rental or Purchase: Flory.

 A trip to the forests of northern Canada which supply the wood from which much American paper is made. Scenes in the lumber camps, cutting, hauling, floating and work at the mill.

Purse Seining (10 min) Sound. Color. Purchase: \$85. Johnson-Hunt.

 A semi-documentary film on the fishing industry. Shows the type of boats and equipment used to operate a purse seine.
 Scenes of the fishing fleet in port, repairing nets, preparation for a voyage, the search for fish, setting the net and stowing the catch are presented.

Searchlight on the Nations (20 min) Sound. B&W. Rental or Purchase. Films of the Nations.

• Dramatizes the role modern or mmunications play in current world affairs, particularly in the work of the United Nations. Shows how the radio, telephone, the press, etc., help in the rapid diffusion of knowledge that is essential to the peace and welfare of the world. Produced by the United Nations Film Board.

Tuna Series (11 min each) Color. Sound. Purchase: \$80 each. Hoefler.

• The story of tuna fishing and canning industry from catching the fish to canning. Titles are: **Tuna Fishing: Tuna Packing.**

Community Life and Affairs

FILMS INTERPRET OUR LOCAL AND NATIONAL INTERESTS

America's New Airpower (18 min) Sound. B&W. Purchase: March of Time-Forum.

• A review of modern air planes with scenes of the new jet fighters, B39's, carrier based jets and others.

Are You a Good Citizen? (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Every viewer of this film will be challenged to check his own citizenship rating. The film tells the story of a man who is chosen to speak at a "Citizenship Day" celebration. The reasons for his being recognized as a good citizen are illustrated. Collaborator: Jerome G. Kerwin, professor of Political Sci-

Čard Shark (9 min) B&W. Rental: \$2. Purchase: \$25. Contemporary Films.

• An illustration of the many methods used by professional gamblers to cheat at cards. Close-ups show manipulation of the deck, marked cards and other devices which are used to cheat unsuspecting victums out of \$20,000,000 every year. ence, Univ. of Chicago.

Discussion in Democracy (10 min) Sound. Color or B&W. Rental or Purchase: Coronet.

• Develops a three-fold program for the leader and participants in any democratic discussion, the elements of which are 1) preparation, 2) planning, and 3) personalities. Distinguishes between the results of this kind of well-organized discussion and those of mere argument. Collaborator: W. G. Brink, professor of education, Northwestern University.

Fitness Is a Family Affair (19 min) Sound. B&W. Rental: \$2.50. Purchase: \$50. Nat. Film Board of Canada.

• Neighbors pool their resources and find new interests and enrich community living. Among the new kinds of recreation discovered by the group are a games-room, a workshop and a handicraft group.

In the Good Ground (30 min) Sound. B&W. Rentol: Religious Film Assn. \$10

• This is the story of a man who is a nominal Christian who attends church and is familiar with the Bible. When his son rejects the career he had planned for him, this man becomes embittered. Later he comes to see that religion is more than just knowledge of the Bible but something that must be a part of every day living and he comes to realize his son has a right to choose his own career.

The Inaugural Story (11 min) Sound. Color. Rental or Purchase: Sherman Plan Inc.

• The inauguration of President Truman featuring the eath of office, parade of Governors, and the floats of the states, is pictured in color and narrated by radio news commentator Dwight Weist.

Life With Grandpa (17 min) Sound. B&W. Purchase: March of Time-Forum.

• Describes in detail the problems of the aged: loneliness, a feeling of uselessness, economic insecurity and poor health.

New Town (9 min) Sound. Color. Rental: \$2.50. Purchase: \$75. BIS.

• A cartoon showing the importance of town and country planning in a modern industrial society. Charley the hero, turns his town of drab houses and ugly factories into a spacious city designed to meet the needs of the population.

Our Living Constitution (10 min) B&W or Color, Purchase: B&W \$45, Color \$90. Coronet.

• The principles embodied in our Constitution which guarantee our rights and protect the interests of the people as a whole are stressed. How these principles remain the basis of our nation but allow for changes and growth in the government to meet the needs of the time is illustrated. Collaborator: J. Donald Kingsley, Ph.D., former professor of government, Antioch College.



from "Powers of Congress" (Coronet)

Powers of Congress (10 min) Sound, B&W or Color, Purchase: B&W \$45; Color \$90. Coronet,

 Mr. Williams dreams that Congress was suspended. From the chaotic results he realizes its important functions and his own responsibilities.

Princeton (20 min) B&W. Loan. Local Princeton alumni clubs in major cities.

• A documentary showing how Princeton University tries to develop its students into competent individuals and citizens. The basic elements of the school's educational philosophy are illustrated and scenes are carefully selected to show how Princeton is trying to make that philosophy work. There are no professionals in the cast.

Productivity: Key to Plenty (20 min) B&W. Sound. Rental or Purchase: EBFilms.

• Illustrates that America's high standard of living is due to our having developed and having learned to use machinery. The key to our continued prosperity it is pointed out is uninterrupted technological progress.

The Rising Tide (30 min) Sound. B&W. Purchase: Nat. Film Board of Canada.

• A story of how cooperatives brought new life and hope to poverty stricken fishermen in Cape Breton. Shows building of a new lobster factory and a local credit union. Some examples of today's cooperatives in the area are shown: a co-op cannery and marketing agency, the Scotsburn creamery and the Edmunston wholesale.

Sing a Song of Friendship (2 films 11 min each) Sound. Color. Rental: \$5 per film. Purchase: \$86 per film. Anti-Defamation League.

• Irving Caeser's songs are used to promote tolerance between Americans or different races and nationalities. The Ken Darby chorus is featured. The audience is encouraged to sing along as the songs are illustrated by animated cartoons.

State Legislature (22 min) Purchase: \$180 Color or \$90 B&W. Academy Films.

• Shows how a law is passed in the state legislature. A typical bill is introduced after visualization of the research and study preceding; readings, hearings, committee action, debate and voting are shown in detail. Closing sequences show adoption of the law, its challenge and review before the State Supreme Court and a decision upholding its constitutionality.

The Supreme Court (10 min) Sound. B&W. Rental or Purchase: Coronet.

• Shows the relationship of the U. S. Supreme Court, the guardian of our Constitutional rights, to the "plain" citizen, and teaches the Court's function, powers, and jurisdiction. Illustrates these principles in practice by following the progress of a typical case from its inception, through the lower courts, to its tinal hearing before the highest court in our Federal judicial system. Collaborator: Marshall Dimock, professor of political science, Northwestern University.

The Sydenham Plan (10 min) Sound. B&W. Rental: \$3. Association.

• Scenes that tell the story of America's first inter-racial hospital where white and Negro doctors work side by side to treat patients from both races.

What Is a Co-op? (30 min) Sound. B&W. Rental: \$5. Purchase: \$75. Cooperative League.

• Camera crews traveled over 6000 miles to film cooperatives located in every section of the U.S. Among those pictured are health co-ops, farm supply co-ops, REA co-ops, credit unions, grocery co-ops, petroleum co-ops, insurance co-ops and several other types.

When All the People Play (26 min) Sound. B&W. Rental: \$3.50. Purchase: \$75. Nat. Film Board of Canada.

• Annapolis Royal, Nova Scotia is the center of a project in planned recreation that covers a district of over 200 square miles. We watch the project develop and see the variety of activities that are planned and put into operation, such as women's softball teams and the formation of a regional library.

A scene in "Princeton" (see Col. 2)



- Your Government (3 films) B&W. Sound. Purchase: \$100 for set. March of Time-Forum.
- The major functions of the three branches of our government are outlined and the interrelationships of these three are presented in detail. Titles are: The Presidency: The Congress: The Supreme Court.

Your Thrift Habits (10 min) Sound. Color or B&W. Purchase or Rental: Coronet.

• Shows students that many material goals in life are not the result of "luck" but rather of the kind of careful planning that includes setting up a budget for systematic savings, wise and thoughtful buying, doing without extravagances, and choosing between immediate and future satisfactions.

CONSERVATION

- A Heritage We Guard (30 min) B&W. Sound. Loan: USDA. Purchase: Castle \$36.57.
- The story of thoughtless exploitation of American resources, with emphasis on wildlife and soil. Ends with strong appeal for conservation.
- Forest Conservation (11 min) Sound. Color. Rental: \$4 for 3 days. Purchase: \$90. EBFilms.
- A striking presentation of man's exploitation of forest lands for his own selfish gain. Graphically forecasts the dire results of this greed and ignorance if it is continued. Suggests what can be done to save our forests.
- The Forest Grows (11 min) Sound. Color. Rental: \$4 for 3 days. Purchase: \$90. EBFilms.
- The matured forest and how it grew is illustrated in full color. Forest zones in relation to temperature and rainfall are explained and the phrase "the climax forest" is defined in terms of those dominating species that survive in the mature forest.
- The Forest Produces (11 min) Sound. Color. Rental: \$4 for 3 days. Purchase: \$90. EBFilms.
- Portrays, in full color, the development by the forest of great life-giving resources. The vast underground reservoir of the water shed is portrayed in scenes that explain how the trees grow. Implanted in the film are hints of how man has threatened these forest resources through exploitation.

Realm of the Wild (27 min) Sound. Color. Loan: USDA. Purchase: \$120.69 Castle.

- Beautiful color photography of American wildlife in their natural habitat. Stresses the importance of wildlife population in relation to available food supply.
- Trout Factory (10 min) Sound. B&W or Color. Purchase: B&W \$22.50 or Color \$85. Hawley-Lord.
- Shows how lakes and streams are restocked with fish in one of our more progressive states. Especially recommended by the Izaak Walton League of America.

Use of Forests (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A visit to the great forests of America, explaining the main types of trees and illustrating the many products we get from the forest. Also pictured is the importance of the forest as a refuge for wildlife and as a recreation area. Collaborator: Thomas F. Barton, associate professor of geography, Indiana Univ.

Vanishing Herds (14 min) Sound, B&W, Loan: USDA, Purchase: \$19.96 Castle.

• Explains how bison, elk and other game animals have nearly been exterminated by thoughtless exploitation and tells what is being done to restore and protect wildlife.

What Makes a Desert (11 min) Sound. B&W Purchase: \$40. Young America.

• Explains how deserts are formed using the southwestern United States deserts for illustration purposes, Discusses such factors as prevailing winds, and mountain barriers. Also illustrates the reclamation by irrigation.

The Learning Experience BASIC STUDY SKILLS

Describing an Incident (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90.

- An incident is described so that the effect is dullness and lack of interest. Then the same incident is skillfully presented so that the description is interesting to the hearer. The differences in the narrations are pointed out. Collaborator: Dora V. Smith, professor of education, Univ. of Minnesota.
- Improve Your Pronunciation (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.
- A high school student is practicing a class speech he is to give and he becomes aware of his shortcomings in pronunciation. He formulates four rules: pronounce every syllable, pronounce each sound correctly, use accepted pronunciations and use natural pronunciations. Collaborator: Davis Edwards, associate professor of speech, Univ. of Chicago.



Scene from "Know Your Library"

Know Your Library (10 min) Sound. B&W or Color. Purchase: B&W \$45; Color \$90. Coronet.

- Miss Nicholson, the librarian, shows Betty how library books are classified by the Dewey Decimal system; use of the encyclopaedia and the "Reader's Guide."
- Making the Most of School. Sound. Color or B&W. Purchase: B&W \$45, Color \$90. Coronet.
- Emphasizes the values of education that lie beyond the day to day assignments, through the story of Carl, a junior high student. The opportunities beyond the classroom are pointed out as clubs and sports and student activities.
- Making Sense With Sentences (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.
- The emphasis in this film is on expressing complete thoughts and writing complete

MOTION PICTURES

sentences - Illaborator Viola Themm, professor of education, Northwestern Univ.

Watch That Quotation (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Emphasis is placed in correct quoting of quotations so that meaning will not be lost or changed or a thought be expressed less skillfully than originally. Use of quotations in writing and speeches is illustrated.

TEACHER TRAINING

The Film and You. B&W. Sound. Purchase: \$27.50. National Film Board.

• The use of films in classrooms and at meetings is graphically presented in this Canadian-made film. How to set up film councils and how they work is explained. The emphasis is on the encouragement of the use of more films by organized community groups as well as in classrooms.

Understanding Children's Play (10 min) B&W. Purchase: \$35. EFLA.

• This is the first of a series of films designed to help parents and teachers understand children better by observing their use of toys and play materials. Scenes of children using blocks, poster paint, crayons, clay, work bench materials, finger paint, miniature life toys and housekeeping equipment are used to show how the child expresses ideas and feelings that he can't put into words. Produced by Caroline Zachry Institute of Human Development.

Who Will Teach Your Child? (24 min) B&W.
Sound. Purchase: \$85. McGraw-Hill TextFilm Dept. or Nat. Film Board of Canada.

 Raises the challenging questions of where good teaching material is to be found, how our teachers are to be trained, and how they are to be encouraged to remain in the teaching field. Excellent for discussion purposes among adult community groups as well as by educational personnel.

PSYCHOLOGY FILMS

Children Growing Up With Other People (23 min) Sound. B&W. Rental \$4.50. Purchase: \$95. BIS.

• A story of children's development towards that balance between individualism and cooperation which is the achievement of the truly mature adult.

Children Learning by Experience (32 min)
Sound. B&W. Rental: \$6. Purchase: \$125.
BIS.

• A film for teachers and parents, is a study of children as they go about absorbed in their own affairs, learning their own way to achieve maturity.

Developing Leadership (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A study of how leadership can be developed and encouraged so that students are ready to assume responsibilities when the need arises. Story in the film shows Bill who knew what to do when a flood threatened his home town. Collaborator: William E. Young.

MOTION PICTURES

Psychology Films (continued)

Developing Responsibility (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A young master and his police dog illustrate how to develop responsibility. The boy finds he has to miss out on some fun and that caring for the dog can be hard work at times but that the satisfaction he gets more than makes up for his added responsibilities. Collaborator: I. O. Foster, associate professor of education, Indiana Univ.

Let's Play Fair (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Bill and his brother Herb find that fair play is really the way to have the most fun. The film suggests how fair play enters into the student's everyday life.

Motivation and Reward in Learning (15 min) Sound. B&W. Rental: \$2.25. Purchase: \$53. Penn. State.

• Film dramatically demonstrates the importance of motivation and reward in learning. Experimental work with rats is used to illustrate the thesis. Collaborator: Dr. Mark A. May, Institute of Human Relations, Yale Univ.

Over Dependency (32 min) Sound. B&W. Rental: \$3.75. Purchase: \$75. Nat. Film Board of Canada.

• We find a young man Jimmy who is sick in bed and we find that his illness seems to have no physical cause. In tracing his history, it is pointed out that he often takes refuge in comforting of his mother, sister and wife. Through talks with a doctor his illness and fear which have caused his over dependency on others are explained to Jimmy and he begins living again with a new confidence.

Personality Development Series (3 films; 10 min each) Sound. B&W. Rental or Purchase: EBFilms.

• Series provides a clear idea of how children learn to "meet the world"—to live in it and play in it, treating all others with lairness and respect. The films are adaptable to classes in child psychology, social studies, biology, and home economics from the senior high school to college and adult level. Scenes were photographed in the Nursery School of Sarah Lawrence College, and in the homes of mothers and babies who actually appear in the films. Collaborator: L. K. Frank, director, Caroline Zachry Institute of Human Development, New York. Individual titles and content:

Part I—Baby Meets His Parents. Points out that personality differences in children are due not only to heredity, but to individual treatment and environment during infancy and early childhood.

Part II—Helping the Child to Face the Don'ts. Illustrates some of the "Don'ts" every child is confronted with while learning to protect himself and to adjust to society, and analyzes their contribution to the emerging personality.

Part III—Helping the Child Accept the Do's. Shows how to child is expected to conform to the mandates of politeness and personal

nving. (Note This series of three 10-min subjects is also available in a 30 min, one-reel, version for use in community and adult forums. The latter version, covering the same subject matter, is available from EBF under the title **The Emergence of Personality.**)

Ways to Good Habits (10 min) Sound, B&W or Color, Purchase: B&W \$45. Color \$90.

• A film illustrating how good habits can be substituted for bad ones. The importance of habits, good and bad, is stressed, and the student is encouraged to develop good habits of his own. Collaborator: William E. Young, Divisional Director, The University of the State of New York.

Why Won't Tommy Eat? (19 min) Sound. Color. Rental: \$5. Purchase: \$112.50. Nat. Film Board of Canada.

• We see a little boy picking at his food and the film then goes back to his early boyhood and traces how his eating habits were formed. In the last sequences the boy's mother takes him to a doctor and finds that her attitude of tenseness and impatience contribute a great deal to the difficulty. The doctor encourages her to adopt a new attitude of friendliness and cooperation.

SOCIAL GUIDANCE

Etiquette (5 strips) Silent. B&W. Purchase: \$20 for series, \$4.50 each. McGraw-Hill Text-Film Dept.

• An attractive and easy way to encourage young people to learn the social graces that make for successful social relationships. Correlated with Mary Beery's "Manners Made Easy." Titles are: Home Ground; School Spirit; As Others See You; Table Talk; Stepping Out.

Family Life (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• An illustration of how proper home management of schedules, responsibilities, privileges and finances contribute to a happy home life for all members of the family. Collaborator: Florence M. King, professor of Home Economics, Univ. of Illinois.

Friendship Begins at Home (1½ reels) Sound. B&W or Color. Purchase: B&W \$67.50, Color \$135. Coronet.

• This is a discussion of the adolescent's relationship with the family, stressing the fun of doing things in a family group, and treating parents, brothers and sisters with respect and affection. Collaborator: William E. Young, divisional director, University of the State of New York.

Sharing Work at Home (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Cooperation between members of the family for the common good is stressed. Collaborator: Wendell W. Wright, Dean of the school of education, Indiana Univ.

Social Guidance Films (10 min each) Sound. B&W. Loan: NY TB and Health Assn.

• Is it ever permissible to break a date? What time should highschool students get home on week day nights? These and other questions are discussed. Titles of the films are: Your Family and You; Your Friends and You.

VOCATIONAL GUIDANCE

Careers for Girls (18 min) B&W. Sound. Purchase: March of Time-Forum.

• This film points out the many fields in which there are openings for girls and evaluates them. It makes an excellent vocational guidance film, providing a stimulus for planning a career early in life and helps to create an impetus toward self auditing.

Choosing Your Occupation (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• This film encourages each individual viewer to appraise himself. It then broadly outlines the possible field of work and illustrates some of the requirements needed in these fields. Collaborator: John N. Given, supervisor of business education, Los Angeles City Board of Education.

Finding the Right Job (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• This picture is concerned with the actual weighing of job offers in terms of future goals. Job lead sources are suggested and evaluated. Collaborator: John N. Given.

How Ta Keep a Job (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Success on the job is explained in terms of getting along with other workers, conduct of work, attitude to the company and other onthe-job factors. The importance of vocational guidance and selection of the right job is treated but not emphasized. Collaborator: John N. Given, supervisor of business education, City Board of Education of Los Angeles, California.

You and Your Work (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• The film follows Frank Taylor and shows his failure at a good job and his rehabilitation and ultimate success. The right attitude and approach to the job is stressed. Collaborator: John N. Given, supervisor of business education, Los Angeles City Board of Education.

Your Life Work (3 films) B&W. Sound. Rental or Purchase: Carl F. Mahnke.

• Three films of Vocational Guidance Films Inc. which are distributed by Carl F. Mahnke Productions. Titles are:

Church Vocations \$50. A non-sectarian film for all faiths, races and creeds. Illustrates the work of the minister, home and foreign missionary work, church secretarial and social service.

Lile Insurance Occupations \$50. An insurance policy is followed through the various departments of the home office of a big life insurance company. Secretaries, typists, clerks, machine operators and accountants are shown at work. In addition, a number of executive positions are presented; actuary, lay underwriter, claims manager, doctor and lawyer.

Counseling—Its Tools and Techniques \$100. A teacher training film. A counselor is shown helping a high school boy solve a very important problem. The film is designed to illustrate the important principles of counseling and clearly demonstrate good counseling in action. Collaborators: Carl M. Horn, C. E. Erickson, Edgar L. Harden and Raymond N. Hatch, Institute of Counseling, Testing and Guidance of Michigan State College, East Lansing, Mich.

A World of Understanding

FILMS TO HELP US UNDERSTAND OUR WORLD PROBLEMS

- A Letter of Thanks (2 reels) 35 or 16mm Sound, B&W. Loan: CARE.
- The history of CARE and its work. Scenes of people who receive CARE packages, how they live and work and what the packages mean to them.

Answer for Anne (40 min) Sound. B&W. Rental: \$10. Religious Films Assoc. Purchase: \$250. Caravel.

• Anne is assigned to write an essay on displaced persons for her civics class. She begins asking other Americans what they think about DPs entering U.S. and gets some frank answers. Some wonder where the DPs could work or live. She finally takes the problem to her pastor who is about to review a film on DPs. This film within a film is an explanation of the DP problem with scenes from actual DP camps. Story ends when Anne begins writing her essay in the light of this new information. The film was produced by the National Lutheran Council and will be loaned free to Lutheran churches.

Battle for Bread (23 min) Sound. B&W. Rental or Purchase \$55. March of Time-Forum

• Half the people in the world are starving. This film deals with the efforts of The Food and Agriculture Organization of the United Nations who are trying to double the world's food output. The film was produced under the supervision of the United Nations with the cooperation of the F.A.O.



A scene from "British Isles"

The British Isles (10 min) Sound. B&W. Rental or Purchase: EBFilms.

• First in a new series of EBFilms on principle regions of the world, this subject provides an over-all survey of the physical characteristics of the British Isles, including Scotland, Ireland, and Wales as well as England. Analyzes the life and character of the people, the economic life of the area, and stresses the importance of overseas trade in providing an adequate food supply for these islands. Collaborator: H. S. Kemp, professor of geography, Harvard Univ.

English Children (11 min) Sound. B&W. Rental; \$2.50 for 3 days. Purchase: \$50. EBFilms.

• Delightfully presents scenes from typical English family life in the city of York. The daily activities of the children at school, on the playground, at a cricket match and at $\boldsymbol{\alpha}$ grocery store. The film concludes with $\boldsymbol{\alpha}$



EB Films presents "English Children"

happy family holiday trip to a nearby seaside resort. Collaborator: Harold S. Kemp, professor of geography, Harvard Univ.

The Family—An Approach To Peace (17 min) B&W. Sound, Purchase: March of Time-

 This film presents life as it is in families. in other parts of the globe contrasting their hopes and fears with those of average families here. The aim of the film is to help create peace by bringing about a better understanding of people in other countries.

Food for Asia (10 min) Sound. B&W. Rental: \$1.50. Purchase: \$27.50. BIS.

· Pictures the severe food shortage in the Far East and shows the efforts being made to solve the problem by increased acreage.

India, Asia's New Voice (17 min) Sound. B&W. Purchase: March of Time-Forum.

· A documentary of the emergence of the new state of India touching on the problems of the caste system, new industry and ancient agricultural methods. Scenes of the modern India of machines, mechanized agricultural equipment and a program of public health.

Life of Nomad People (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90.

• The search for pasture and water by the desert tribes has had a great significance in the course of history. Many of our traditions stem from these people as is illustrated in this film, Collaborator: Wallace R. McConnell, professor of geography, Miami Univ., Oxford.

Life on a French Farm (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

 The student is introduced to the Duvals. who own a French farm. The everyday life and work of these people is filmed so that the viewer can understand how they are like us and how they are different. Collaborator: W. R. McConnell, professor of geography, Miami Univ., Oxford, O.

Meet the Swiss (10 min) Sound. Color. Purchase: \$85. Associated Film Artists.

• The story of the Swiss mountain people and the life their environment imposes on them. Illustrates the three major language areas of the Swiss: Italian, German and French, and shows how such a diverse people live together harmoniously.

Natives of Guatemala

/ und a Pur hase, \$40, Barle

Color photography of n. with native 😽 Gustemala hve and work and how they have

Peiping Family, Sound, B&W, Rental or Purchase: \$100. International.

 A documentary that gives intimate in it instructive glimpses into the life of a Chinese family. The essential dignity and gratious ness of Chinese philosophy is the underlying theme of the film. A Julien Bry in production.

Penny's Worth of Happiness (15 min) Rental or Purchase: A. F. Films.

· A vacation in Switzerland is given to a number of displaced children and the film sympathetically portrays how medical aid and humane treatment can restore these children to a normal happy life.

People of Chile (2 reels) Sound. B&W or Color, Purchase: B&W \$85, Color \$165. Coast Visual

· An overall view of the culture of Chile with visits to the cities and to the mountains and nitrate and copper mines. Scenes of an election and a description of the history of Chile. A visit to the Straits of Magellan and Patagonia,



A scene from "Picture in Your Mind"

Picture in Your Mind (16 min) Sound. Color. Purchase: \$150. International Film Foundation

 Discusses international and inter-group relations and examines the basis for prejudice, its origins and the reasons for it. Aimed at encouraging the student to reexamine his own prejudices.

Propaganda Techniques (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Chuck wonders how much of an election victory can be traced to the influence of propaganda. His class begins a study of propaganda, attempting to classify it according to types and analyzing its purposes. Encourages the student to adopt a judicious critical attitude. Collaborator: William G Brink, professor of education, Northwestern Univ.

Road for San Pabla (20 min) B&W or Color. Rental or Purchase: Simmel-Meservey.

• A documentary study of the effect of a new modern road on a Mexican farmer. We follow him at his work using hand implements and taking his harvest to market by burro. Then the change slowly begins following the building of the road. The farmer gets modern machinery, including a tractor. His standard of living begins to rise and he has more time for relaxation and pleasure.

MOTION PICTURES

International Understanding:

Robinson Charley (10 min) Sound. Color. Rental: \$2.50. BIS.

• A discussion of the economic history of the British Isles with relation especially to the Economic Recovery Program.

Royal Silver Wedding Anniversary (19 min) B&W. Rental: \$2.50, Purchase: \$85. BIS.

• The Silver Wedding of King George VI and Queen Elizabeth was celebrated April 26, 1948. This film records the pageantry of the Royal procession and the tumultuous welcome of the crowds.



"Sampan Family" (Int'l Film Foundation)

Sampan Family (16 min) Sound. B&W. Purchase: \$100. International Film Foundation.

• Portrays the family life of Chinese fishermen who live on boats called sampans. Shows the family's daily fishing in the river, preparation of food, housekeeping and the work of lishermen who use cormorants, a type of bird, to catch the fish.

School in Cologne (15 min) Sound, B&W. Rental: \$2.50, Purchase: \$47.50, BIS.

• The physical and human difficulties which confront the authorities who are trying to rebuild the educational system in warravaged Germany.

Spanish Children (11 min) Sound. B&W. Rental: \$2.50 for 3 days. Purchase: \$50. EBFilms.

• A delightful visit to a rural family of southern Spain. Shows the father and son going to the market and concludes with a family celebration for the little daughter's birthday in the evening.

Stranger at Our Door. Sound, B&W. Rental or Purchase: Family Films.

• This film tells the story of a refugee family that comes to America. At first the well

A scene from EBF's "Spanish Children"



educated father has trouble finding a job and the son gets into arguments with other boys in the neighborhood. A young American boy takes his part and the problems are straightened out.

Symphony of Life Contact: Artkino Pictures.

• A story of Siberia and its development under the Soviet Union. Photographed in color with a background of Russian music. Directed by Ivan Piriev, director of They Met in Moscow. This film was made in Russia.

There Were Two Doctors (20 min) Sound. Color or B&W. Purchase: Simmel-Meservey.

• A documentary of 20th Century peasant life in the Mexican village of Zinacanton, designed for social studies, geography, and general science classes. Relates the true story of a young Mexican doctor who served his internship in this village, and of the problems he faced trying to bring the benefits of modern medical science to the people, most of whom trusted only the local "witch doctor" whose knowledge consisted chiefly of ancient superstitions and prejudices.

UNESCO and the United Nations

This Is Their Story (30 min) Sound. B&W. For distribution details write to: United Nations.

• An international relations social-studies subject, sponsored by the World Student Service Fund and UNESCO for distribution to school and community forum audiences. Dramatizes the reconstruction of student life in Europe and Asia.

United Nations Series (4 films—1 reel each) Sound. B&W. Rental: \$2 per film. Association, or United Nations.

• Four films which explain the organization and activities of the United Nations. Titles are:

Men of Good Will An illustration of how 59 member nations cooperate in the Secretariat. Tomorrow Begins Today How the UN through the Economic and Social Council helps bring about cooperation between the nations of the world.

Defense of the Peace An explanation in simple terms of the structure of the United Nations

Our Town—The World. The principles in the "Universal Declaration of Human Rights" are explained and illustrated.

Voices of Malaya (35 min) Sound. B&W. Rental: \$5. Purchase: \$87.50. BIS.

• Though still suffering from the effects of the war, five million people of four races— Malay, Chinese, Indian and European—are working side by side to bring to Malaya a life of peace and prosperity.

The World Is Rich (40 min) Sound. B&W. Rental or Purchase: Brandon.

• A documentary telling the story of UNRRA helping the starving and homeless people of the world. Film states that one in three people on the earth today faces starvation.

A Yank Comes Back (44 min) B&W. Sound. Rental: \$6. Purchase: \$96. BIS.

• An ex-GI returns to Britain to make a survey of the country for a film. He has a look at British industry, social services and recreation. During his hilarious and complicated journey, he discovers that Britons are working with vitality and energy to get back on their feet. Burgess Meredith plays the leading role.

More Films About China

The Chinese Peasant Goes to Market (1 reel) Sound. B&W. Rental: \$3.50. Purchase: \$45. Gateway.

 The story of the Chinese peasant and his weekly trip to market where he buys and sells goods and meets his friends. Filmed in Yunnan Province by John Gutmann.

Journey to Kunming (3 reels) Sound. B&W. Rental: \$10. Purchase: \$135. Gateway.

• The streets of Kunming, the ancient capital of Yunnan province, swarm with merchants, peddlers, rich and poor. This is a study of a city made up of polyglot populations and important as a terminus of the Burma Road.

Geography at Home & Abroad

The Acadians (10 min) Sound. Color. Rental: \$2.50. Purchase: \$75. Nat. Film Board of Canada.

• The Acadians are the descendants of the French settlers of Nova Scotia. Their history is told and the camera shows them at work farming and fishing and weaving colorlul rugs. Scenes of the life in the villages and homes of the people.

African Fauna (11 min) Sound. Color. Purchase: Hoefler.

 Scenes of Uganda, the Kenya Colony and the Belgian Congo. Animal closeups include the water buck, impalla, cheetah, crocodile, elephant, zebra, giraffe, lion and hippopotamus.

African Tribes (11 min) Sound. Color. Purchase: Hoefler.

• Camels equipped with sails are pictured in scenes of the Kenya Colony Rendille tribe.

Some of the other tribes that are studied are the Ifi Pygmies, the Bamburi of the Lake Albert district and the Mangbettu of the Belgian Congo.

Alaska: Global Crossroads (11 min) Color or B&W. Rental or Purchase: Flory.

 An evaluation of Alaska in view of the increased use of air travel. Visits to its cities and scenes of Eskimos and a discussion of the problems of the territory.

Australia (10 min) Sound. B&W. Rental or Purchase: EBFilms.

• A survey of the land and people of the continent "down under", explaining how climate and rainfall affect the population and their way of life. Contains detailed descriptions of the rural, urban, and "bushland" areas of Australia. "Collaborator: E. deS. Brunner, Teachers College, Columbia University.

Australian Diary Series (10 min each) B&W. Sound. Rental: \$2.50 each. Australian News.

• There are now 25 films to this series. The content covers Australian industries, scenery and agriculture.

Camera Journeys to Famous Cities Series (3 min each) Purchase: Bailey.

• Three films in the series that are now available are those on Hollywood, New York City and London, England.

Carlsbad Caverns, N.M. (3 min) Color. Silent. Purchase: 16mm \$14.75, 8mm \$7.50. National Park Films.

 Stalagmites and stalactites filmed in color to catch the eerie beauty of these underground caverns.

Cherry Blossoms in Washington (3 min) Color. Silent. Purchase: 16mm \$14.75, 8mm \$7.50. National Park Films.

• A visit to our capital city when the cherry blossoms are in bloom.

Colonial Williamsburg, Virginia (3 min) Silent. Color. Purchase: 16mm \$14.75, 8mm \$7.50. World of Color.

• A' visit to the town of Williamsburg, Virginia which has been restored to its appearance and beauty of colonial times.

Death Valley Monument (11 min) Sound. Color. Purchase: Hoefler.

• Petroglyphs chiseled by stone age man, are photographed in this study of the famous Death Valley. Color photography brings out the beauty of the canyons and the majesty of the Funeral Mountains and Furnace Creek.

Denixens of Death Valley (18 min) Sound. B&W. Purchase: Bailey.

 Closeups with microphotography of some of the insects of the valley revealing their protective coloring. The camera moves along and stops occasionally to observe scenery, Indians, rattlesnakes and other Death Valley life.

Study of World Peoples

The Earth and Its Peoples (36 films—20 min each) Sound. B&W. Purchase: \$100 per film. United World.

• The 36 film series produced by the Louis de Rochemont Associates. Part I (7 films) deals with how people live, at home and around the world; Part II (14 films) illustrates how people live and work in the Americas; Part III (15 films) shows how people outside of the Americas have adjusted to their physical environment. The titles are: Part 1

Nomads of the Jungle—Malaya
Farmer-Fishermen—Norway
A U.S. Community and Its Citizens
Villagers of the Nile—Egypt
Mountain Farmers—Switzerland
China's Crowded South—Szechwan
Eskimo Sea Hunters—Northern Greenland
Part II

Cross Section of Central America—Guatemala
Horsemen of the Pampas—Argentina
Market Town—Central Mexico
Brazil's Expanding Southeast
Highlands of the Andes—Peru
The Changing Cotton Belt—U.S.A.—Southeast
Cornbelt Farmers—U.S.A.—Midwest
The Lumber States — U.S.A.—Pacitic North-

west
Living in the Metropolis—Metropolitan New

Lake Port

Water for the Southwest-U.S.A.

Home of the French Canadians—Lowland of the St. Lawrence

Frontier Living — Western Canada's Peace River Bloc

Part III

Tropical Mountain Land—Java Riches of the Veldt—South Atrica Ganges River Valley—India Sheep Ranching Country—Southeastern Australia

Middle East Pipeland — Iraq, Trans-Jordan, Palestine

Island Nation—Japan
Oriental City—Peiping, China
On Mediterranean Shores—Southern Greece
The Po River Valley—Italy
Farm and City—France
Land Behind the Dikes—Holland
A Nation of Traders—Great Britain
Industry for Europe—The Saar and AlsaceLorraine

Crossroads of Europe—Czechoslovakia Tractor Story

• Editor's Note •

• This important new sound film production program is continuing to cover many important areas in world geography. Write for a complete descriptive catalog of films available as well as nearest rental or preview sources.

MOTION PICTURES

Empire State Building (3 min) Color, Silent. Purchase: 16mm \$14.75, 8mm \$7.50. World in Color.

• The world's largest building photographed in color with views of the observation tower and interior.

Glacier Park (22 min) Color, Sound, Purchase: \$160, Hoefler.

• Color photography of a Dominion National Park located in the Canadian Rockies.

Iberian Peninsula (10 min) Sound. B&W. Rental or Purchase: EBFilms.

Animated drawings and live action photography are used to give a brief but comprehensive view of the resources, industries, topography, and economic and social conditions of present-day Spain and Portugal. Collaborator: H. S. Kemp, professor of geography, Harvard University.

Inside Newfoundland (11 min) Sound. B&W. Rental: \$1.50. Purchase: \$25. Nat. Film Board of Canada.

• A study of Canada's newest province. Begins with scenes of St. Johns the capital city and illustrates some of the history of the province. Scenes of a typical fisherman's home. Picture ends with views of modern airport and new industries in Newfoundland.

Invitation to the Nation. Sound. B&W or Color. Purchase: B&W \$50, Color \$100. Byron.

• A moving panorama of Washington D.C. with scenes of historic spots, busy streets, public buildings and a visit to Mount Vernon. The narrator is "the voice of George Washington."

A Journey to Atrican Lakes (10 min) Sound. Color. Rental: \$5. Purchase: \$90. Africa Films.

• A travelogue showing African lakes in the Belgian Congo as well as native dancers, market scenes and an African school play.

Journey to Provence (10 min) Sound. Color. Rental: \$3. Purchase: \$85. Simmel-Meser-

• A visit to this historical province in southeastern France showing holiday festivals, dress and customs of the people and the beautiful French countryside.

Kentucky Dam (20 min) Sound. Color. Loan: TVA.

Second in a series of documentary films

These scenes are typical of pictorial interest in "Earth and Its Peoples"









MOTION PICTURES Men of Lunenburg (15 min) Color. Sound.

GEOGRAPHY: continued

sponsored by the TVA as a record of its major construction projects for the control of the Tennessee River system. This subject describes the building of the longest dam East of the Rockies. Dramatic and educational from the standpoint of engineering concept and human achievement in the face of almost insurmountable natural obstacles.

Life in the Central Valley of California (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• An illustration of man's conquest of what seemed to be wasteland. Scenes of early California settlers and the and plains and the changes that irrigation has brought so that this valley is now fertile and rich. Collaborator: W. R. McConnell, professor of geography, Miami Univ., Oxford, O.

Life in Hot, Dry Lands (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90.

 In desert lands, plant and animal life must struggle for bare existence. The student is shown the great desert areas of the world and learns what they are like and why they are barren wastelands. Collaborator: W. R. McConnell, professor of geography, Miami Univ., Oxford, O.

Lile In Lowlands (10 min) B&W or Color. Sound. Purchase: B&W \$45, and Color \$90. Coronet.

ullet A film journey to Holland emphasizing the problems of a nation having much of its territory below sea-level. Shows how the sturdy Dutch larmers and engineers have turned it into rich, productive polders, or

Life in Mediterranean Lands, Southern Calitornia (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

 The title refers to the type of climate that exists near the Mediterranean Sea. Southern California is such a land of two seasons and the film illustrates how its people have adapted themselves to this sunny Mediterranean climate. Collaborator: W. R. McConnell, professor of geography, Miami Univ., Oxford, O.

Life in the Mountains (Switzerland) (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet

 The difficulties of the Swiss living in mountainous regions is examined in detail as well as other aspects of Switzerland. Collaborator: Clyde Kohn, associate professor, Dept. of Geography, Northwestern Univ.

Mammoth Cave, Ky. (3 min) Color. Silent. Purchase: 16mm \$14.75, 8mm \$7.50. National Park Films.

 A boat ride on underground Crystal Lake has been filmed in this first color motion picture of the great cave. Made in cooperation with the Department of Interior

Meet the Sioux Indian (10 min) Sound, Color, Purchase: \$85. Associated Film Artists.

 Pictures the Indian tribe which is most familiar to the classroom—the Sioux Indian ci the plains. The direct relationship of a primitive people to their environment and the three basic needs-food, shelter and clothing.

Rental: \$5. Purchase: \$112.50. Nat. Film Board of Canada.

• The story of the bluenose schooners and the men who build and sail them. Scenes of the Grand Banks cod lishing and illustration of the life of the men of Lunenburg.

Navajo Indians of the Painted Desert (10 min) B&W. Sound. Purchase: \$30. Bailey.

Modern Design for Travel-Mexico (2½ reels) Sound, Color, Loan: National Education

• Filming of an NEA tour group in Mexico. Monticello, Home of Thomas Jelferson (3 min)

Silent. Color. Purchase: 16mm \$14.75, 8mm \$7.50. World in Color.

• The home that Thomas Jefferson planned and built is visited and scenes of historic interest and beauty presented.

Mt. Vernon, Home of George Washington (3 min) Silent, Color, Purchase: 16mm \$14.75. 8mm \$7.50. World in Color.

• A brief visit to the home of America's first president describing its historic significance and beauty.

National Park Films (3 min each) Color. Silent. Purchase: 16mm \$14.50 each, 8mm \$7.50 each. National Park Films.

 Our National Parks photographed in color showing scenes of scenic beauty and historic interest. Produced in cooperation with the Department of the Interior. Titles are:

Acadia National Park, Maine Big Bend National Park, Texas Bryce Canyon National Park, Utah Crater Lake National Park, Oregon Death Valley National Monument, California Glacier National Park, Montana Grand Canyon National Park, Arizona The Grand Canyon—2

Grand Teton National Park, Wyoming Great Smoky Mountain National Park, Tennessee, North Carolina

Indian Summer in the Smoky Mountains Kilauea (Hawaii National Park) Kings Canyon National Park, California Lassen Valcanic National Park, California Mesa Verde National Park, Colorado Mount Rainier National Park, Washington Olympic National Park, Washington Petrified Forest National Monument, Arizona Rocky Mountain National Park, Colorado Sequoia National Park, California Statue of Liberty, National Monument, New York

Yellowstone National Park, Wyoming Yosemite National Park, California Zion Canyon National Park, Utah Ohio River-Lower Valley (11 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Academy.

• This film completes the story of the Ohio

River scene in "Ohio River"



River from Cincinnati to its junction with the Mississippi at Cairo. The canal and locks around the rapids at Louisville are featured as well as scenes of lower valley farms and industries.

Ohio River-Upper Valley (11 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Academy.

 Air views and animated maps illustrate the relation of the Ohio River to the cities and industries along its banks from Pittsburgh to Cincinnati. Pittsburgh's blast furnaces, coke plants and cement plants and Cincinnati's flood wall are among the scenes filmed.

Pacific Coast of Mexico-Mainland (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$85. Johnson-Hunt.

 Scenes of the mainland taken on the Pacific coast of Mexico.

Pacific Coast of Mexico—Baja California (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$85. Johnson-Hunt.

 Scenes taken on the Pacific coast of Mexico showing the terrain of the shore with scenes of fishermen.



A scene from "Pacific Island"

Pacilic Island (18 min) Sound. B&W. Purchase: \$100. International Film Foundation.

 A visit to a small coral island in the Marshal group showing the natives' homes, villages and customs. One exciting scene shows a skilled native diver capturing a giant clam under water. How coral atolls are formed is explained.

Peoples of the Skeena (19 min) Sound. Color. Rental: \$5. Purchase: \$150. Nat. Film Board of Canada.

 The Getikshan and Tsimshian Indians of northern British Columbia are shown practicing their traditional crafts. Scenes of the totem poles and the mountain and timber country. The film closes with a study of how the Indians are adopting the white man's

Pilgrimage to Brittany (10 min) Sound. Color or B&W. Purchase. Simmel-Meservey.

• Another release in Simmel-Meservey's continuing series on post-war France. This subject features an account of the much discussed but little understood people, customs, and traditions of the ancient French province of Brittany.

Red Runs the Fraser (11 min) Sound. Color. Rental: \$2.50. Purchase: \$75. Nat. Film Board of Canada.

• The Fraser River in British Columbia is the scene of annual salmon runs. Views of the river shallows which appear red because of the many fish and some shots of the work of the international commission in clearing out by-pass obstructions in the river bed-

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Saguenay (21 min) Sound. B&W. Rentai: \$2.50. Purchase: \$50. Nat. Film Board of Canada

• Scenes of the richness of the great valley of northern Quebec. The descendant of an early pioneer makes a tour of the region visiting the forests and pulp mills and the great aluminum factory.

Saint John Valley (22 min) Sound. B&W. Rental: \$2.50. Purchase: \$50. Nat. Film Board of Canada.

• The beautiful New Brunswick valley from the port of St. John to Edmunston is pictured, telling the story of the explorer Champlain and the history of the tetritory. Picture closes with scenes of modern pulp-mill and salmon industry of today.

Scottish Universities (22 min) Sound. B&W. Rental: \$2.50. Purchase: \$47.50. BIS.

• For five centuries, St. Andrew's, Glasgow, Aberdeen and Edinburgh have served the youth of Scotland and the world. The film tells the story of the foundation and growth of these universities and surveys current educational problems.

Skeena River Trapline (16 min) Color. Sound. Rental: \$5. Purchase: \$112.50. Nat. Film Board of Canada.

• The Getikshan Indian of northern British Columbia is shown handling the trapline which brings him his living. Ben sets out with the falling of the first snow and is seen setting traps and placing caches of supplies. Color photography accents the beauty of the mountainous timber country.

Spain: The Land and the People (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A visit to Madrid in the north down through the fertile river valleys to the south of Spain. The importance of Spain in history and literature is illustrated and this country's influence on our own culture is examined. Collaborator: W. R. McConnell, professor of geography, Miami Univ., Oxford, O.

Stories of Holland: Background for Reading (10 min) Sound. B&W or Color. Purchase: B&W \$45 or Color \$90. Coronet.

• Offers an interesting and entertaining journey through Holland which provides Intermediate and Junior High School students with a vivid, visual background for their reading about this country. Includes a visit to Broek, the setting for the story of Hans Brinker and other places of literary interest. Collaborator: Wendell W. Wright, Dean, School of Education, Indiana University.

The Story of a City—New York (22 min)
Sound. Rental: \$7.50. Purchase: \$158.
Simmel-Meservey.

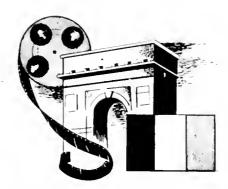
 Scenes from New York, skyscrapers and a tour of the five boroughs with a map illustrating their location.

Washington D.C. (3 min) Color. Silent. Purchase: 16mm \$14.75, 8mm \$7.50. National Park Films.

• The Capitol, White House, Lincoln and Jefferson Memorials, Washington Monument, Arlington Cemetery and main government buildings are visited.

Wild Life in Africa (10 min) Sound. Color. Rental: \$5. Purchase: \$90. Africa Films.

• A travelogue to Africa showing wild animals and birds of the Belgian Congo, including an elephant charge.



Wind Cave, S.D. (3 min) Color. Silent. Purchase: 16mm \$14.75, 8mm \$7.50. National Park Films.

• The Wind Cave is famous for rock formations which have been called "boxwork" to describe their peculiar structure. The color photography shows how this cave is thereby different from all other American caves.

Yellowstone—Grand Tetons (22 min) Color. Sound. Purchase: \$160. Hoefler.

• Two of America's scenic National Parks photographed in color.

Yosemite National Park (11 min) Sound. Color. Purchase: \$80. Hoefler.

 Scenic beauty of one of America's best loved National Parks photographed in color.
 What Is A Map? (10 min) Sound. B&W. Purchase: \$40. Young America.

• A small girl is writing a letter to her friend and wants to explain what her room looks like. By use of animation, the concept of maps is introduced and explained.

TRANSPORTATION

Bob Gaffner Series (3 films) Sound. Color. Purchase: Frith.

• Bob Gaffner is a typical boy with an interest in the sea. He learns about cargo shipping, fishing and the harbor construction work. Titles of three films are: Safe In Port; Bob Gaffner, Fishermen's Helper; Bob Learns About Ocean Trade

MOTION PICTURES

Building a Highway (10 min) Sound. B&W. Rental or Purchase: EBFilms.

• Explains the role of highways in America's transportation system, and shows the major processes of modern road building. Maurice B. Lagaard, professor of civil engineering, Technological Institute, Northwestern Univ., Collaborator.

Horizons Unlimited (17 min) Sound. 16mm or 35mm. Loan: Nat. Highway Users.

• An overall picture of the role of highway transportation in America. Scenes showing how highways bring the farmers to the city markets, the bus systems, the large truck transports and lastly family pleasure driving. The picture points out that highway transportation offers unlimited opportunity for Americans in all fields of endeavor.

Trucks That Serve Our City (11 min) Sound. B&W. Purchase: Tomkins.

 Pictures the many types of trucks from the small ice cream type to the mammoth freight haulers. Points aut how the city depends on trucking for food and other necessities.

Your Postal Service (2 films) Sound. B&W. Purchase: Johnson Hunt.

ullet For Elementary grades. Titles self explanatory.

The Travels of a Letter; The Handling of a Package.

Sponsored Films Available

• Railroads and steamship companies offer useful sponsored films for related studies in this curriculum area. Write Modern Talking Picture Service, Inc. 45 Rackefeller Plaza, N.Y. for list.

Men and Events Make History

Airlift to Berlin (11 min) Sound. B&W ar Color. Rental or Purchase: Flory.

• A documentary of the famous "operation vittles" which broke the Russian blockade of Borlin

Ancient Rome (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A study of ancient Rome's contribution to our culture. Scenes of Roman architecture, engineering and life of the people are illustrated and the effect of Roman government and ideas examined. Collaborator: I. O. Foster, associate professor of education, Indiana Univ.

Captain John Smith—Explorer (16 min) Sound. B&W or Color. Purchase: Va. Dept. of Ed.

• The story begins with a visit to Jamestown to the statue of John Smith. The statue then becomes narrator and tells the story of Smith's adventures in the new world in the first person. Among the incidents filmed is the story of Powhatan and his daughter Pocahontas.

Benjamin Franklin (18 min) Sound. B&W. Rental: \$5 for 3 days. Purchase: \$85. EBFilms.

• Statesman, patriot, scientist, inventor and man of letters; the rich full life of Benjamin Franklin is told from his beginnings as a printer apprentice to his days as American representative in England and France.

History Series (10 films) Sound, B&W. Rental: Teaching Film Custodians.

• Selected sequences from Hollywood films of the past are presented as an aid for teaching of the social studies. Films fall into two classifications: American History and World History. Titles are:

The Howards of Virginia; Wells Fargo; Tennessee Johnson; Brigham Young; Drums Along the Mohawk; The Crusades; The House of Rothschild; Tale of Two Cities; Conquest; Marc Antony of Rome (original title Cleopatra).

MOTION PICTURES

HISTORY

Thomas Jellerson (18 min) Sound. B&W. Rental: \$5 for 3 days. Purchase: \$85. EBFilms.

• Dramatic incidents from Jefferson's life, sketch a revealing portrait of the character of America's third president. Included are scenes of writing the Declaration of Independence, contributions to social reform, success as Minister to France, political campaign for the presidency, the Louisiana Purchase, the commissioning of Lewis and Clark and his founding of the University of Virginia.

Kamikaze (3 min) Silent. B&W. Purchase: 16mm \$14.75, 8mm \$7.50. World in Color.

• Japanese suicide planes attacking U.S. ships as photographed by the U.S. Navy. Climax is the explosion of a giant aircraft carrier.

Story of Christopher Columbus (17 min) Sound. B&W. Rental or Purchase: EBFilms.

• Presents important episodes in the life of Christopher Columbus, as boy and man, aimed at the interests of intermediate and junior high school students. After brief scenes of his childhood, covers his many later disappointments in winning support for his plan to prove the "round world" theory, his eventual success in the Court of Spain, his first voyage and the triumphant landing at San Salvador.



"How to Be Well Groomed"

How to be Well Groomed (10 min) Sound, Color or B&W. Rental or Purchase, Coronet.

• With Don and Sue as examples on the screen, students learn that success in business and in friendships often depends a great deal on first impressions, on how you look. Demonstrates four fundamentals of a pleasant appearance: good health, good posture, cleanliness, and neatness.

The Human Hair (11 min) Rental or Purchase: Bray.

• A study of the hair as being a part of the skin, illustration of its growth and an appreciation of its importance to personal appearance.



"Improving Your Posture" (Coronet)

Improving Your Posture (10 min) Sound. B&W or Color. Purchase: B&W \$45. Color \$90.

• Points out the areas of the body where posture is controlled and demonstrates that good posture is a balance of opposing sets of muscles. Helps the student to overcome his individual posture faults by stressing relaxation, self-diagnosis, and correction. Collaborator: Erwin F. Beyer, Physical Education Department, University of Chicago.

Rest and Health (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A track coach explains to his star athlete the importance of sleep and rest. The film explains the fundamental facts about rest and encourages students to build correct rest habits. Collaborators: Dean F. Smiley, M.D., and Fred V. Hein, consultants in health and fitness, Bureau of Health Education, American Medical Assn.

Save Those Teeth (11 min) Sound. B&W. Rental: \$2.50 for 3 days. Purchase: \$50. FBFilms

• Proper cleansing in the care of the teeth is stressed. Illustrations of how excessive use

Films for Health & Hygiene

Attitudes and Health (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• The story of two high school students who are disappointed: the boy who fails to make the team and the girl who fails to get an expected promotion. The film illustrates how wrong attitudes can prevent one from doing his best and how right attitudes and self-confidence are vital to good health. Collaborators: Deam F. Smiley, M.D. and Fred V. Hein, American Medical Assn.

The Big Fight. Sound. B&W. Rental: \$2 the first day, \$4 per week. Purchase: \$20 per 16mm, \$50 per 35mm. Rental or Purchase: Columbia Univ.

• Picture opens with Joe Louis writing a V-mail about the fight against venereal diseases. Picture shows scenes from fights and Joe Louis in the army.

Care of the Skin (11 min) B&W. Sound. Rental: EBFilms. Purchase: \$50. EBFilms.

• Three children are shown preparing to go to bed. Using them as examples, correct methods of washing hands and face are emphasized. Common skin ailments are illustrated.

Charley's March of Time (9 min) Sound. Color. Rental: \$2.50. Purchase: \$75. BIS.

• An explanation of the benefits of the National Insurance Act which covers every Briton and gives him security from fear of sickness, unemployment and old age.

Cleanliness and Health (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Using microphotography, the presence of germs around us is illustrated and the importance of cleanliness for health emphasized. The story concerns a boy's visit to his doctor. Collaborator: N. E. Bingham, associate professor in the Teaching of Science, Northwestern Univ.

The Common Cold (11 min) Sound. B&W. Rental: \$2.50 for 3 days, Purchase: \$50. EBFilms.

• The story of a boy with a severe cold who pays a visit to the doctor serves as an illustrated explanation of care and the prevention of colds. The secondary infections that may graw out of a cold, if untreated, are explained.

The Ears and Hearing (11 min) Sound. B&W.
Rental: \$2.50 for 3 days. Purchase: \$50.
EBFilms.

• The physiology of the human ear is explained by means of graphic animated drawings and closeup photography. The narrator explains how the ear operates and illustrates three common causes of impaired hearing as well as how a hearing aid helps.

Exercise & Health (10 min) Sound. B&W or Color. Purchase: B&W \$45. Color \$90. Coronet.

• Points out the frequently overlooked fact that there is much more to exercise than just building muscles; that the right kind of exercise can go a long way toward making us healthier, happier, better balanced people. Collaborator: Erwin F. Beyer, Physical Education Department, University of Chicago.

Feeling All Right. Sound. B&W. 16mm or 35mm. Rental: \$6 first day, \$12 per week. Purchase: \$50 per 16mm, \$100 per 35mm. Rental or Purchase: Columbia Univ.

• A documentary produced by Southern Educational Film Production Service for the State of Mississippi. Story is of Negro couple who take the pre-marital VD test. The boy is found to have syphilis and pictures show how he is cured.

A scene from "Feeling All Right"



of relined sugar aftects the teeth are explained as well as use of sodium fluoride solution in the prevention of tooth decay. Specific rules for care of the teeth are prescribed.

Your Very Good Health (10 min) Sound. Color. Rental: \$2.50. Purchase: \$75. BIS.

 A cartoon showing how the National Health Services Act spansored by the Labor government will affect the average worker and his family.

TRAFFIC SAFETY

The Salest Way. Sound. B&W or Color. Loan or Purchase: American Automobile Assn.

• Scene is in an elementary grade school room. The class is discussing safety in traffic, and each maps out his safest route to school, church and the movies.

You're Driving 90 Horses (26 min) Sound. Loan: Bell Telephone.

 The average car of about 90 horsopower can be of great service or cause great. damage. This film illustrates some of the hazardous "accident traps" and gives pointers on "defensive driving" to avoid accidents. The three "C's", Concentration, Control and Courtesy are stressed.

Wheel Sense (20 min) Sound, Color. Loan: Association.

 Torpedo Jones, racing car driver, explains safe driving techniques. The film was sponsored by Studebaker to be used primarily for beginning drivers but is valuable for experienced drivers as well.

Home Economics Films

Consumer Protection (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90.

· A comparison of two families' buying habits. One buys according to looks and price while the other achieves a higher standard of living on the same income by careful purchases using consumer information supplied by government and private agencies. Collaborator: Elvin S. Eyster, chairman, Dept. of Business Education, Indiana Univ.

Home Economics Series (one reel each) Sound. B&W. Purchase: Young America.

• Collaborator: Professor Edna Hill of the University of Kansas.

Cooking: Terms and What They Mean. Clear explanations of cooking terms commonly misunderstood in cooking procedures.

Cooking: Kitchen Salety. Illustrates what some common safety hazards in the kitchen are and how to prevent accidents from

Cooking: Measuring. Shows why some experienced cooks do not appear to follow precise measurements. Advises those with limited experience to measure ingredients carefully.

Cooking: Planning and Organization, Illustrates how to organize the kitchen for best

Preserving Food (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90.

· Care, cleanliness and control of moisture and temperature are the important elements in lood preservation. The various methods of food preservation are explained and illustrated Collaborator: Ritta Whitesel, assistant professor of home economics, Univ. of Illinois.

Your Family Budget (10 min) B&W or Color. · Purchase: B&W \$45, Color \$90. Coronet.

• How to plan a lamily budget is outlined. The importance of a budget to family wellbeing and general happiness is explained. How the budget operates is illustrated in detail. Collaborator: Mary E. Weathersby, head of Homemaking Education Dept., Mississippi State College and technical advisor, Elvin S. Eyster, chairman Dept. of Business Education, Indiana Univ.

MOTION PICTURES

process. Collaborator, F. Lynwood Wren. professor of mathematics, Peabody College for Teachers

Division of Fractions (11 min) Sound, B&W. Rental: \$2. Purchase: \$40. Knowledge Builders.

 Uses dollars and sents to illustrate that when you divide by 12 the result is greater than dividend. Rule to invert the division and multiply illustrated in detail. Recommended for 6th to 9th grades.

Geometry and You (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

 Outlines the basic procedures in geometry. How to Use Decimals (11 min) Sound. B&W. Rental: \$2. Purchase: \$40. Knowledge

Builders.

 The explanation of decimals begins with an illustration of using cents rather than dollars. Builds meaning and desirability of using two place decimals by tying decimal idea to cents idea. Recommended for 6th to 9th grades.

How to Use Percentage (11 min) Sound. B&W. Rental: \$2. Purchase: \$40. Knowledge

 Uses everyday examples of percentage use as team standings and sales taxes for illustration. Ties percentage idea to dollarcents relationship. Recommend for 6th to 9th grades.

Multiplication Is Easy (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

 This film demonstrates the procedures of multiplication, shows why this process is important to know, and shows the main steps in learning how to multiply. Collaborator: F. Lynwood Wren, professor of mathematics, Peabody College for Teachers.

Multiplying Fractions (11 min) Sound. B&W. Rental: \$2. Purchase: \$40. Knowledge Builders.

• One of the series of classroom films on simplified arithmetic. This film is recommended for grades 5 to 9.

Simple Fractions (11 min) Sound, B&W. Rental: \$2. Purchase: \$40. Knowledge Builders.

· Animation gives meaning to terms numerator and denominator and explains simple addition of fractions. Recommended for 5th to 8th grades.

Subtraction Is Easy (10 min) Sound. Color or B&W. Rental or Purchase: Coronet.

 In this companion film to Addition Is Easy (see above) Billy faces another problemthis time whether he will have enough money to buy a baseball after he has purchased his bat and box of paints. Establishes basic concepts of subtraction including borrowing ond place value. Both films teach the relative value of the coins in our monetary system. Collaborator: F. L. Wren, professor of mathematics, George Peabody College for Teachers.

Films About Science & Nature

VISUALIZING THE BIOLOGICAL AND PHYSICAL SCIENCES

PHYSICAL SCIENCES Arithmetic & Mathematics

Addition Is Easy (10 min) Sound. Color or B&W. Rental or Purchase: Coronet.

 While considering whether or not young Billy has enough money to buy a set of paints and a baseball bat, too, the film establishes the basic concepts and methods of addition and helps provide a solid foundation for future study of mathematics in the higher grades. Collaborator: F. L. Wren, professor of mathematics, George Peabody College for Teachers.

Algebra in Everyday Life (10 min) Sound. Color or B&W. Rental or Purchase: Coronet.

• With emphasis on the three basic algebraic steps: observation, translation, and manipulation and computation, shows how Algebra applies to daily life situations as well as

to specialized fields. Students see Grace and Bill use this "language of numbers" to solve a problem connected with the preparation of their high-school yearbook. Collaborator: R. O. Cornett, vice-president, Oklahoma Bap-

Decimal Fractions (10 min) Sound, Color. Rental or Purchase: Johnson Hunt.

· Animated figures are used to explain the use of decimals for fractions. Explanation of one place decimals is first illustrated, then two place and finally the use of the zero for two place decimals when the numerator of the fraction is less than ten.

Division Is Easy (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• A film to stress the importance of division show how division works and explain what to learn in order to master the division

MECHANICAL DRAWING

Mechanical Drawing Series (8 sound motion pictures and 7 silent filmstrips) All B&W. Purchase: \$350. McGraw-Hill Text-Film Dept.

Special animátion and photography de

MOTION PICTURES

MECHANICAL DRAWING: (cont'd)

velop basic theories of Mechanical Drawing before students' eyes. Filmstrips used for review and restatement of theory. Correlated with French and Svensen's "Mechanical Drawing". Titles are as follows:

The Language of Drawing; Shape Description, Part I; Shape Description, Part II; Sections; Shop Procedures: Auxiliary Views, Part I; Auxiliary Views, Part II; Size Description.

Principles of Scale Drawing (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• Three high school students are building a booth for the fair. By illustration they instruct us in the use of scale drawings, how they are interpreted, the use of measuring and scaling tools, understanding terms, and the great importance of scale drawing in industry. Collaborator: Harold P. Fawcett, professor of mathematics, Ohio State Univ.

NATURE STUDY



Scene from EB Films "Ants"

Ants (11 min) Sound, B&W, Rental: \$2.50 for 3 days, Purchase: \$50, EBFilms.

• Closeups of the carpenter ant show him building the nest and laying the eggs. Also pictured are three other ant types: the mound builders, black ants, and household ants. A dramatic battle between the mound builder and wood ants has been photographed in detail.

Audubon Nature Camp of California (15 mm)
Silent. Color. Rental: \$.50. Audubon Society.

• Students of the Audubon Nature Camp are shown studying plant and animal life in the Sugar Bowl area of California.

Audubon Nature Camp of Connecticut (15 min) Silent. Color. Rental: Audubon Society.

 Pictures students in the Greenwich area of Connecticut studying the plants and animals of the area in their natural habitats.

Audubon Nature Camp of Maine (15 min)
Silent. Color. Rental: \$.50. Audubon Society.

• Scenes of students of the Audubon Nature Camp in Maine are pictured observing a variety of plants and animals in their native habitat.

Audubon Nature Camp of Texas (15 min)
Silent. Color. Rental: \$.50. Audubon Soriety.

 Students of nature in Texas are observed studying the forms of plant and animal life.

Films for Bird Study

Bird Migration (12 min) Sound. Color. Rental: \$3.50. Audubon Society.

• Scenes of migratory birds in flight have been skillfully photographed in color. The routes taken by different birds is explained in detail as well as the seasonal and other habits of migratory and non-migratory birds.

Bird Series (10 min each) Sound. Color. Purchase: \$75 each. Heidenkamp.

• Recorded bird songs with illustrations of birds and their habits. Titles as follows:

The Robin; The Bluebird; The Woodthrush.

Marsh Marauders (10 min) Sound. B&W or Color. Purchase: B&W \$22.50 or Color \$85. Hawley-Lord.

• Concerned with waterfowl and their protection. Several organizations are interested in providing safe breeding places for these birds. The main dangers to their existence, such as preying animals and other birds and pollution of water, are illustrated in this film.

The Cicada (20 min) B&W. Sound. Loan: USDA. Purchase: Castle. \$26.41.

• Tells the life of the 17 year locust beginning with photographs of the nymph emerging in the spring to the laying of eags and the 17 year larval stage underground.

Mosquito—Public Enemy (14 min) Sound. B&W. Loan: USDA. Purchase: \$19.96. Castle.

• Tells the life story of the species of mosquito that is carrier of yellow fever and malaria and illustrates breeding places and . methods of control.

Zoology Series—The Craylish. Sound. B&W. Purchase: United World. \$45.

• The final film in a series of eleven on zoology which is part of the United World classroom films on science series. Male and female reproduction, feeding and digestion, arterial and nerve systems, and an examination of the craylish's outer skeleton are illustrated and explained.

Life of the Harvester Ant—Part I (11 min)
Sound. B&W or Color. Purchase: Tompkins.

• A study of the "red ant" which is common in the west and southwest. Microphotography is used throughout the film to illustrate the ant's structure and habits. A battle scene between two colonies of the ants is pictured.

Seasonal Changes in Trees (10 min) B&W or Color. Sound. Purchase: B&W \$45, Color \$90. Coronet.

• The changes in trees through the various seasons is illustrated in detail. Collaborator: N. E. Bingham, associate professor of the Teaching of Science, School of Education, Northwestern Univ

Wonders in Your Own Back Yard (10 min)
Sound. B&W or Color. Purchase: B&W
\$40, Color \$80. Churchill-Wesler.

• The film follows a boy and girl on a nature study trip through their own back yard. Among the many animals pictured are the house spider, millipedes, sow bugs, pill Fugs, angleworms and others.

Sources of These Films

• A complete list of sources of these films begins on Page 39 of this issue.

SCIENCE FILMS

ABC of Internal Combustion (13 min) Sound. Color. Loan: General Motors.

• Using animated sequences the film describes how air and gas mix and explode. Illustrations of cylinder, piston, connecting rod, drive shaft and other parts of engine.



Scene in "Alcohol and the Human Body"

Alcohol and the Human Body (14 min) B&W.
Sound. Rental: EBFilms. Purchase: \$70.
EBFilms.

• Shows the body's chemical reaction to alcohol, tracing the alcohol through the human system. Points out the effects of alcohol on the body and shows some scenes concerning the problem drinker and his treatment in the hospital.

Atomic Fury (3 min) Silent. Color. Purchase: 16mm \$14.75, 8mm \$7.50. World in Color.

• The Bikini Atom tests photographed by units of the Army-Navy Joint Task Force One; shows scenes of the explosion from the air, underwater and land scenes made with specially constructed cameras taken at a range that would have destroyed human life.

Carbon & Its Compounds (10 min) Sound. Color & B&W. Rental or Purchase. Coronet.

• Beginning with familiar objects—a pencil, a diamond, a piece of charcoal—explains simple carbon compounds before introducing hydrocarbons and the more complex chain and ring compounds. Also covers carbon's important domestic, industrial, and commercial uses. Collaborator: T. Moeller, associate professor of chemistry, Univ. of Illinois.

Cell Division—The Basis of Growth in All Living Things (11 min) Sound, B&W, Purchase: \$60. Phase Films.

W.

• The living cell is shown in its development through a 21 hour division cycle. A detailed explanation follows the complete process. A teacher's guide is available with the film or can be purchased separately for \$.60 or \$5 per dozen.

The Cell: Structural Unit of Life (10 min)
Sound. Color or B&W. Rental or Purchase.
Coronet.

• Teaches the basic relationship between living human bodies and all other living organisms in the world by a study of the cell, the unit common to all. Microphotographic sequences enable the student to see the actual protoplasm in a living leaf cell; to see amoeba growing and dividing; and to become familiar with the functional differences in cell structure. Collaborators: W. A.

Thurber, professor of science, and W. B. Clemens, assistant professor of science, State Teachers College, Cortland, N. Y.

Chemistry Series (9 filmstrips) Silent. B&W. Purchase: \$45 for series, \$5.50 each. Mc-Graw-Hill Text-Film Dept.

• Vivid means of breaking down the different concepts of modern chemistry included in the average high school curriculum. Supplements material of the text book and relates factual knowledge to student's everyday experience. Correlated with "Chemistry for Our Times" by Weaver and Foster. Titles are: The Kinetic Molecular Theory; The Atomic Theory; The Chemical Formula; Equations; The Structure of the Atom; Ionization: Acid and Basic Solutions; Electrolysis: The Periodic Table.

Elementary Physical Science Series (5 films: 10 min. each) Sound. B&W. Purchase: Films Inc.

• Each subject in the series presents science facts or principles by means of simple plot situations designed to interest as well as instruct young students.

 What Is Soil? By demonstration and experiment develops an understanding of soil and soil formation.

2. We Make a Fire. Children on a picnic learn the principles of combustion while building a small campfire. They also learn how to control flames, and to avoid danger by observing proper safety precautions.

3. Water In the Air. Two young boys caught in a sudden thunder shower, learn about the mechanics of the water cycle from their own first-hand experience.

4. The Thermometer Talks. An engaging puppet explains facts about thermometers, what they are, and how they work.

5. **Nothing But Air.** Shows how Billy's living and play activities are affected by the properties of the invisible but very real air about him

Elementary Science Series (each one reel long) B&W. Sound. Purchase: Young America.

• These three new titles in the Elementary Science series have been prepared under the supervision of Dr. Gerald S. Craig of New York Teachers College. The titles are:

Electromagnets In simple terms explains the theory of electromagnets and how they work. **What Is Sound?** Explains what causes sound, why sounds differ and how sounds travel. Uses animation.

The Force of Gravity. Describes gravity in terms of everyday events in the child's life.

Force and Motion (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

 The abstract principles of Newton's laws of motion are presented with clear and interesting illustrations for general science or physics classes. Collaborator: Ira M. Freeman, associate professor of physics, Rutgers Univ.

How We Get Our Power (10 min) B&W. Sound. Purchase: \$40. Young America.

• Explains how our power comes from nature, from the wind, water, fuels, explosives and the atom. Teachers Guide included.

Industrial Measurement (8 min) 16mm or 35mm. Sound, Loan: Bell Telephone.

• A démonstration of the ultra precise de vices used for measurement in the manufacture of Western Electric equipment. A contrast is made between the modern science of measurement called metrology, and early methods when telephone equipment was tested by ear.

Introduction to Physics (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• This film has a dual purpose. First it may be used for the student who is planning his course of study and wishes more information about physics. The film may also be used for the beginning student in a physics course, offering him a broad outline of the material to be covered in the course.

Light & Shadow (10 min) Sound. B&W. Purchase: Young America.

• A science production for lower elementary grades, discussing the transmission and reflection of light rays. Includes clear definitions of such terms as transparent, translucent, opaque, and luminous.

Love In Bloom Contact: Artkino Pictures.

• The life of the great Russian scientist Ivan Michurin. Scenes show his long experiments in the creation of new plant species. An outline of the theory that characteristics created by hybridization and environmental operation and control can be fixed and made heritable. This film was made in Russia and has been only recently released in the U.S.

Machines Do Work (11 min) Sound. B&W. Purchase: \$40. Young America.

• Introduces the concept of simple machines, beginning with explanation of the lever, the inclined plane, the pulley, and the wheel and axle.

Making Electricity (11 min) Sound. B&W. Rental: \$2.50 for 3 days. Purchase: \$50. EBFilms.

• A demonstration of how electricity is made by moving a coil of wire through a magnetic field. Pictures the construction of a small hand-powered generator and illustrates how the same principles operate in large hydroelectric plants.

Measurement of Electricity (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color , \$90. Coronet.

• A boy concerned with the overloading of π household circuit reads a book on electricity. He falls asleep and four great men of electricity: Volta, Ampere, Ohm and Watt step from the pages of the book and explain the units of electrical measurement that have been named after them. Collaborator: Ira C. Davis, professor in the teaching of science, Univ. of Wisconsin.

Mechanics of Liquids (10 min) Sound. B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• This film serves as an introduction to the field of hydraulics. The material is presented in semi-story form. Collaborator: Ira M. Freeman, associate professor of physics, Rutgers Univ.

The Microscope and Its Use (10 min) Sound. B&W. Purchase: \$40. Young America.

Explains step by step how to use the



"The Microscope and Its Use"

microscope properly. Special emphasis is placed on proper care of the instrument.

The Nature of Energy (10 min) B&W or Color. Purchase: B&W \$45, Color \$90. Coronet.

• The scientific concept of energy is explained with illustrations in the fields of atomic energy, electricity, sound, light and heat. Collaborator: Paul Kambly, professor of education, Univ. of Oregon.

Nine Basic Functional Systems of the Human Body (11 min) B&W Rental or Purchase: Bray.

• The functions of the body are broken down into nine basic systems. Each of these is illustrated and the film explains how they unite in the coordinated functioning of the body.

The Principle of the Generator (10 min) Sound. B&W. Purchase: \$40. Young America.

• Uses animated figures to illustrate basic concepts of electro-magnetic induction and explains how the generator supplies current.

Science At Your Service (36 min) Sound. B&W. Rental: \$4.50. Purchase: \$87.50. Nat, Film Board of Canada.

• An outline of Canadian research activities and lacilities in the mineral and metallurgical fields. The laboratories of the Bureau of Mines at Ottawa are shown making experiments and tests for industry. The development of brucite magnesia is told in detail.



Scene in "Solids, Liquids and Gases"

Solids, Liquids and Gases (11 min) B&W. Sound. Purchase, \$40. Young America.

• One of the elementary school science series, introducing the concept that all matter exists in three forms, and demonstrating that a substance can be changed from one form to another depending upon the presence of absence of heat.

Steam Engine (11 min) Sound. B&W. Purchase: \$40. Young America.

 Animated sequences explain the basic principles by which the steam locomotive operates. The history of the development of the steam engine is presented.

MOTION PICTURES

Steam Turbine (8 min) B&W. Sound. Purchase: \$40. Young America.

• Explains the principles of the operation of the steam turbine and its application in today's world. Also traces history of its development.

Synthetic Fibers—Nylon and Rayon (14 min)
Sound. B&W. Rental: \$4 for 3 days. Purchase: \$70. EBFilms.

• The role of modern science and technology in making possible the development of new synthetic fibers is illustrated. A comparison is made between the scientific and similar processes in nature. The different stages of processing to obtain the final product are described.

Things Expand When Heated (11 min) B&W. Sound. Purchase: \$40. Young America.

• The movement of molecules before and after heat is applied is illustrated with animated sequences. Uses concrete examples from every day life for illustrations. Teacher's Guide included.

Transfer of Heat (10 min) Sound. B&W. Purchase: Young America.

• Establishes the concepts of conduction, convection, and radiation, illustrating them with practical examples well within the experiences of intermediate and unnor high school students.

Transmission of Rotary Motion (10 min) Sound. B&W. Purchase. Young America.

 A science film for high school students explaining how power is transmitted from one point to another by means of shafts, gears, belts and chains. Introduces the concept and meaning of gear ratio.

Water Works for Us (11 min) B&W. Sound. Purchase: \$40. Young America.

• One of the Young America Films Elementary School Science Series, planned and



A scene in the Coronet film "Winds and Their Causes"

produced under the guidance of Dr. Gerald S. Craig of Teacher's College of New York. This film points out the various ways in which water works for us in our everyday life, and explains what water pressure is.

What Is Sound? (11 min) Sound, B&W, Pur chase: \$40. Young America.

• An introduction to the theory of sound, showing nature, source and transmission of sound waves. Collaborators: Dr. Helen Warrin, Newark, N. J. Schools, and Dr. Gerald S. Craig, Teachers College.

Winds & Their Causes (10 min) Sound. Color or B&W. Rental or Purchase: Coronet.

• Gives high-school students an introduction to the study of winds and their causes by means of a story about teen-ager Pete who is determined to find out why his model airplane crashed. With Pete, the students discover the facts behind thermals, cumulus clouds, and thunderstorms, and then find explanations for the great winds of the earth—the Easterlies and Westerlies, and on and off shore breezes. Collaborator: W. A. Thurber, professor of science, State Teachers College, Cortland, N. Y.

Steady Now (10 min) B&W or Color. Sound. Purchase: B&W \$22.50 or Color \$85. Hawley-Lord.

• Shows the training of pointers and setters for hunting. The dogs are taught to point, stand steady under gunshot and to retrieve at command.

These Sporting Scots (10 min) Sound, Color or B&W. Purchase: Hawley-Lord Inc.

• Presents sequences of outdoor life in Scotland, unfamiliar to many people and difficult to film because of unfavorable weather conditions. Includes stag stalking, sheepdog trials and training, fishing and golf, with emphasis on competition in annual games. Colorful tartans and background score of lively Scottish music add interest.

If You Prefer Chess-

Chess Fundamentals (15 min) Saund. B&W. Rental or Purchase: Young America.

• Designed primarily for use in extra-curricular activity clubs sponsored by schools and local community recreation centers, this unusual production provides an introduction to the ancient game of chess. Explains the name and function of each chess piece, introduces the principles of the game, and stresses the enjoyments to be derived from it.

U. S. Government Films

• The 1949 Catalog of Government Films, available from Castle Films (see P. 39 opposite) lists nearly 2,000 audio and visual aids of thirteen different Government agencies

Included in the catalog of this contractual distributor for the U.S. agencies listed are films of the office of Education, Departments of Agriculture, Air Force, Army, Navy, State, the Coast Guard, Public Health Service, Civil Aeronautics Administration, and Fish and Wildlife Service. Subjects covered include agriculture, aviation, electricity, engineering, forestry, health, home economics, Latin America, medicine, nursing, radio, safety, science, supervision, woodworking, and history of World War II.

Other Government agencies such as the Indian Service (Dept. of the Interior): Institute of Inter-American Affairs; Bureau of Mines; Pan American Union; Tennessee Valley Authority; Veterans' Administration; tc. have films available only from head-juarters of these organizations.

A useful bulletin listing regional offices, depositories and other distributors of these Government films may be obtained from Visual Aids to Eduction, U.S. Office of Education, Washington 25, D.C. Agriculture tilms, for example, are available widely for loan through extension services in the various states. University extension libraries and commercial dealers also stock these films for low-cost loan.

SPORTS and PHYSICAL EDUCATION

Archery for Girls (10 min) Sound. B&W or Color. Purchase: B&W \$45 Color \$90. Coronet.

 Experts illustrate proper stance, nocking the arrow, the draw, the aim and the loose.
 The film stresses relaxation and practice as the secrets of arrhery skill. Collaborator, Jess Punkett, associate professor of Health and Physical Education, Jentral Washington College of Education.

An Introduction to the Art of Figure Skoting (11 minutes) Zoundoord SW. Penda of D. Purchase SM. Nat. Figure Box 1 for and a

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Basic Kicking Techniques (2 reels) Sound. B&W Purchase: \$80. Audio Film Center.

• Ken Strong illustrates the basic techniques of kicking a football.

Skating Fantasies (10 min) Sound, Color. Purchase: \$85. Hawley-Lord.

• Barbara Ann Scott, the Canadian Olympic skater champion, is featured in three skating dances: Tropical Rhythm, Alice in Wonderland, and Ave Maria.

Soccer: the Universal Game (10 min) Sound. B&W. Purchase: Horlywood-Pan-American.

Introduces Americans of all ages to soccer,
 world's most popular field game, giving
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Spinning for Steelheads (10 rm; C und. B&W or Pur nr - 2977 Julie r Octor 2865; Hawk valero

 A new type of fishing reel used to catch steelhead trout is illustrated. This new method of fishing is based on a spinning reel.

SOURCES OF MATERIALS LISTED IN THIS REVIEW

A

A. F. Films Inc., Room 1001, 1600 Broadway, New York 19 N.Y.

Abelard Educational Films, Inc., 1440 Broad way, New York 18, N.Y.

Academy Films, 844 Seward St., Hollywood 38. Calif.

Admiral Pictures Inc. 6047 Hollywood Blvd., Hollywood 28, Calif.

Africa Films, Bureau of Communication Research, Inc., 13 East 37th St., New York 16, N.Y.

American Automobile Association, Traffic Engineering and Safety Dept., Washington

Anti-Detamation League, 212 Fifth Ave., New York 10, N.Y.

Artkino Pictures, Inc., 723 Seventh Avenue, New York 19, N.Y.

Associated Film Artists, 30 N. Raymond Ave. Pasadena 1, Calif.

Association Films (YMCA Motion Picture Bureau) 347 Madison Ave., New York 17, N. Y.; 19 S. LaSalle St., Chicago 3, Ill.; 1700 Patterson Ave., Dallas 1, Texas; 351 Turk St., San Francisco 2, Calif.

Audio Film Center, 45 West 45th St., New York 19, N. Y.

Audubon Society, National Headquarters, 1000 Fifth Ave., New York 28, N. Y.

Australian News & Information Bureau, 636 Fifth Ave., New York 20, N. Y.

В

Bailey Films Inc., 2044 N. Berendo St., Hollywood 27, Calif.

Arthur Barr Productions, 1265 Bresee Ave., Pasadena 7, Calif.

Bell Telephone: contact local Bell Telephone company.

BIS: (see British Information Services)

Brandon Films Inc., 1700 Broadway, New York 19 N. Y.

Bray Studios, 729 Seventh Ave., New York 19, N. Y.

British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.; 39 S. LaSalle St. Chicago 3, Ill.; 907 15th St., N.W., Washington 5, D. C.; 310 Sansome St., San Francisco 4, Calif.

Byron, Inc., 1226 Wisconsin Ave., N.W., Washington D.C.

C

Caravel Films, 730 Fifth Ave., New York 19,

CARE Film Unit, 50 Broad St., New York 4.

Cathedral Films, 1970 N. Cahuenga Blvd., Hallywood 28, Calif.

Carl F. Mahnke Productions (see Mahnke,

Castle Films, 1445 Park Ave., New York 29, 542 So. Dearborn St., Chicago 5, Illinois, Russ Bldg., San Francisco, Calif.

(Note: Castle Films is the contractual agency for sale of U.S. Govt.-produced motion pictures. For rental or loan of these productions, apply to your local state college or university film library, or to the U.S. Department of Agriculture, Office of Motion Picture Services, Washington 25, D. C.)

Churchill-Wexler Film Productions, 1-7 North La Brea Ave., Los Angeles 38, Calif.

Coast Visual Education Co. 6058 Sunset Blv-1. Hollywood 28, Calif. (now issue all films formerly handled by Harry Grubb)

Columbia University, Public Information Of fice, New York City.

Contemporary Films Inc., 80 Fifth Ave., New York 11, N.Y.

Cooperative League, 343 South Dearborn St., Chicago 4, Illinois.

Coronet: Coronet Instructional Films, Coronet Bldg., Chicago 1, 111.

Curriculum Films, 14 17 Crescent Blvd., Long Island City 1, New York.

D

Depicto Films, 245 W. 55 St., New York, N.Y. E

Eastin Pictures Co., P. O. Box 598, Davenport, Iowa; Calorado Savings Bank Bldg., Colorado Springs, Colo.; Temple Court Bldg., Chattanooga, Tenn.

EB Films: see Encyclopaedia Britannica Films, address below.

EFLA: Educational Film Library Association, Inc. Suite 1000, 1600 Broadway, New York City 19.

Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.

Eye Gate House, Inc., 330 West 42nd St., New York 18, N.Y.

F

Family Films, Inc., 6047 Hollywood Blvd., Hollywood 28, Calif.

Films Inc., 330 W. 42nd St., New York 18, N. Y. Sales offices in Chicago, Portland and other principal cities.

Filmfax Productions, 995A First Ave., New York 22, N.Y.

Films of the Nations, 55 W. 45th St., New York 19, N. Y.

Flory Films, Inc., 303 E. 71st St., New York 21, N.Y.

Franco-American A-V Ds: Franco-American Audio Visual Distribution Center, 934 Fifth Ave., New York 21, N. Y.

Frith Films, P. O. Box 565, Hollywood 28, Calif

Gateway Productions, Inc. 40 Fremont St., San Francisco 5. Calif.

General Mators Carp., Dept. of Public Relations, Film Section, Detroit 2, Michigan.

н

Handy, Jam. Organization, 2821 E. Grand Blvd., Detroit 11, Mich. Regional offices in New York City, Washington D.C., Pittsburgh, Dayton, Chicago, and Los Angeles.

Hawley-Lord, 61 W. 56th St., New York 19, N.Y. Heidenkamp: Heidenkamp Nature Pictures. 538 Glen Arden Dr., Pittsburgh 8, Penn.

Historical Kodachromes, Box 711, Delavan, Wisconsin.

Haeller, Paul, Productions, 61212 S. Ridgley Dr., Los Angeles 36, Calif.

Hallywood-Pan-American Films, 5356 La Mirada Ave., Hollywood 27, Calif. ī

International Film Bureau, 6 North Mishigan Ave., Chicago 2, Illinois.

International Film Foundation, Inc., 1600 Broadway, New York 19, N. Y.

J

Jam Handy (see Handy, Jam)

Johnson-Hunt Productions, 113: N. Highland Ave. Hollywood 38, Calif.

К

H. A. Klein, 1213 N. La Brea, Hollywood 38, Calif.

Knowledge Builders, 625 Madison Ave., New York 19, N. Y.

Library Films Inc., 25 W. 45th St., New York 19, N. Y.

LIFE Filmstrips. Time and Life Bldg., 9 Rockefeller Plaza, New York.

Livingston, D. D., 39 E. 35th St. N.Y. city

M

Mahnke Productions, Carl F., Vocational Guidance Films, Inc., 215 East Third St., Des Moines, Iowa.

March of Time, Forum Edition, 369 Lexington Ave., New York 17, N. Y.

McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18, N. Y.

Motion Picture Association of America, 1600 Eye Street, N.W., Washington 6, D.C.

N

National Education Association, Travel Division, 1201 16th St. N.W., Washington 6,

National Film Board of Canada, 400 W. Madison St., Chicago, Ill.; 620 Fifth Ave., New York 20, N. Y.

National Highway Users Conference, 938 National Press Building, Washington 4, D.C.

National Park Films, a Division of World in Color Productions, Elmira, New York.

Nestor Productions Inc., 7904 Santa Monica Blvd., Los Angeles 46, Calif.

New York Tuberculosis and Health Association, Social Hygiene Committee, 386 Fourth Ave., New York 16, N.Y.

0

Official Films, Inc. 25 West 45th St., New York 19, N.Y.

Pennsylvania State College, Audio Visual Aids Library, State College, Penn.

Phase Films, Arthur T. Brice, P.O. Box 423, Ross, Marin County, California.

Popular Science: Popular Science Publishing Co., Inc., 353 Fourth Ave., New York 10,

Portalilms, 418 N. Glendale Ave., Glendale 6. Calif.

Past: Post Pictures Corporation, 115 W. 45th St., New York 19, N. Y.

Princeton Film Center, Princeton, New Jersey. Princeton University, Princeton, New Jersey, r local Princeton alumni offices.

R

Religious Film Association, 45 Astor Place, New York 3, N. Y.

Remington Arms Company, Inc., Peters Cartridge Division, Bridgeport 2, Conn. or local Remington Arms representative.

RKO: RKO Radia Pictures, Inc. 16mm Edurational Division, 1270 Ave. of the Amerias, New York City.

S

Sherman Plan Inc. 420-421 Victor Bldg. Washington 1, D.C.





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FREIGHTER IN PORT	3 — 7 3 — 7
STATE LEGISLATURE	7 — 12

Preview Prints sent to those interested in considering films for purchase.

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TEACHING FILM SOURCES

S

Simmel-Meservey, 321 S. Beverly Drive, Beverly Hills, Calif.

Sterling Films, 1186 Broadway, New York 1, N. Y.

SVE: Society for Visual Education Inc., 100 E. Ohio St., Chicago 11, Ill.

Teaching Film Custodians, 25 W. 43rd St., New York 18, N. Y.

Trindl-King. 123 So. Bowling Green Way, Los Angeles 24, California.

TVA: Tennessee Valley Authority, Film Services, Knoxville, Tennessee.

Tompkins Films, 1046 Edgeware Road, Los Angeles 26, Calif.

บ

United Nations. Information Center, 535 Fifth Ave., New York 17, N.Y.

United World: United World Films, Inc., 445
Park Avenue, New York 22, N. Y.

USDA: U. S. Dept. of Agriculture, Office of Motion Picture Services, Washington 25, D. C.

USDA—Castle (see Castle)

Virginia State Department of Education, Film Production Service, Richmond, Virginia.

Vocational Guidance Films Inc. (see Mahnke, Carl F.)

W

World in Color Productions, Elmira, New York.
Also see National Park.

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

Other Library Sources

• Many of the films listed in the See & Hear Fall Review are also available at the following film libraries. They will be glad to supply you with catalogs and listings on request:

Allied Film Service, 348 Maryland Ave., Dayton 4. Ohio.

American Film Registry, 28 East Jackson Blvd., Chicago 4, Illinois.

1.C.S., Institutional Cinema Service, 1560 Broadway, New York 19, N. Y.

Ideal Pictures Corporation

2408 W. 7th St., Las Angeles 5. 4247 Piedmont Ave., Oakland 11, 714 18th St., Denver 2, 1348 N. Miami Ave., Miami 36, Fla., 52 Auburn Ave., N.E., Atlanta, 28 East 8th St., Chicago 5, 1214 N. Pennsylvania St., Indianapolis 2, 1108 High St., Des Moines, 423 W. Liberty St., Louisville 2, 3218 Tulane Ave., New Orleans 19, 40 Melrose St., Boston 16, 7338 Woodward Ave., Detroit 1 301 W. Lake St., Minneapolis 8, 1402 Locust St., Kansas City 6, Mo., 207 East 37th St., N. Y. 16, 127 W. 5th St., Cincinnati, 312 N.W. Second St., Oklahoma City 3, 915 S.W. 10th Ave., Portland 5, 18 S. Third St., Memphis 3, 4000 Ross Ave. Dallas 1. 10 Post Office Place, Salt Lake City 1, 219 East Main St., Richmond 19, Va.,

1370 S. Beretania St., Honolulu, T. H.

(Continued on the next page)

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348 Maryland Ave. Dayton 4, Ohio

Religious and Holiday Films

 Religious films, many dealing with social studies problems, holidays, etc., can be obtained from the following sources:

Association Films, see page 39.

Brandon Films, see page 39.

Cathedral Films, 1970 N. Cahuenga Blvd., Hollywood 28, Cahfornia.

Catholic Visual Education, Inc., 149 Bleecker St., New York 12, N. Y.

Congregational Christian Churches, Dept. of Visual Aids, 287 Fourth Ave., New York 10, N. Y.

EBFilms, see page 39.

Family Films, see source list.

Foundation Films Corp., Citizens Bank Bldg., Pasadena 1, California.

Ideal Pictures Corp., see page 40.

International Film Bureau, see page 39.

Loyola Films, 80th and Loyola Blvd., Los Angeles 45, California.

Lutheron Church, Missouri Synod, Audio-Visual Education Service, 3558 S. [effer son, St. Louis 18, Mo.

The Protestant Film Commission, 45 Astor Place, New York 3, N. Y.

Religious Film Association, see above.

SVE, Society for Visual Education, see source list.

United World Films, see source list.

Zionist Organization of America, Education Dept., 41 E, 42nd St., New York 17, N. Y.

The News at Presstime

- ★ These items made news as final forms of this enlarged (and widely distributed) Annual Fall Review were ready to roll:
- ♦ A new and very complete catalog of the films distributed by the INTERNATIONAL FILM BUREAU, Chicago, has been received. Congratulations are due Wesley Green and staff for a long-awaited and most useful film library reference.
- ♦ FILMSTRIP DISTRIBUTIORS, under the direction of J. R. Amacker, has published a most complete new publication series entirely devoted to an "Evaluation of Filmstrips" plus a summary index and an alphabetical guide.

The mimeographed publication is a sizeable article which lists, describes and evaluates filmstrips in major subject matter areas such as art, athletics, health and safety, language arts, mathematics, science, etc. and in the vocational arts. John Hamburg is the editor.

It sells for about 98c but the sale price is credited against purchase from the company of any filmstrips listed. Write directly to 2550 University Ave., Madison 5, Wisconsin, for your copy.

♦ We've just heard about the new color and sound pupper film series to be released shortly by CORONET. Titles include King Midas; The



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- ♦ In the product field Ampro's new lightweight "Stylist" 16mm sound projector is making sales history; prices of other makers are going down-as witness the recent Bell & Howell price reduction.
- ♦ A free portfolio of audio-visual information is now available from the Victor Animatograph Corp., di-

vision of Curtiss-Wright Corp., Davenport, Iowa. Three Victor booklets, "Blue Print for an Audio-Visual Program", "Choosing and Using Educational Recordings and Transcriptions" and "Where to Get Films and Film Information," arc included along with a sketch of a classroom prepared for audio-visual aids, advice on procedure for training projectionists, instructions for getting best results in showing a film and specifications of a projector stand. The portfolio is titled "Your Treasure Chest of Audio-Visual Information."

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Mogall's, 68 West 48th St., New Vork 18, N.Y.

Visual Sciences, 5998H Suffern.

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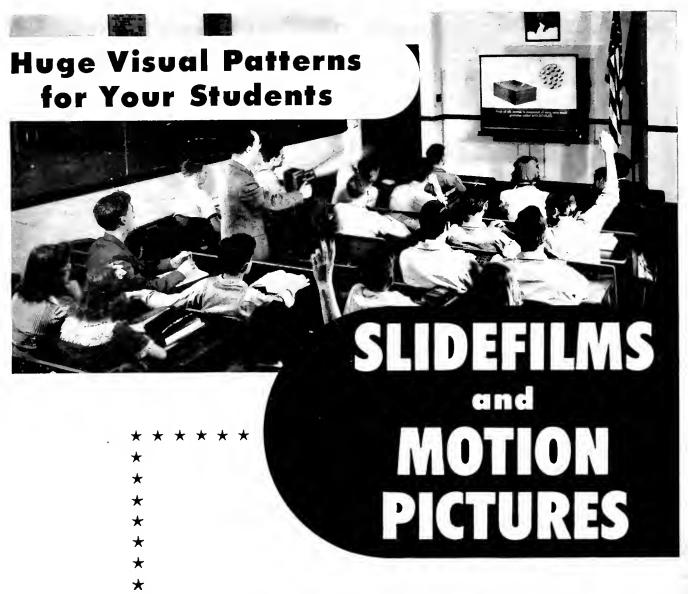
In a single, lightweight case—it weighs only 35½ lb. including built-in speaker—Filmosound is ideal for classroom use. Students can quickly and safely learn its simple, foolproof operating routine. Error-proof threading, plus "floating film" construction, makes film damage virtually impossible. The B&H pre-aligned optical system utilizes *all* the light available, gives you full picture brilliance.

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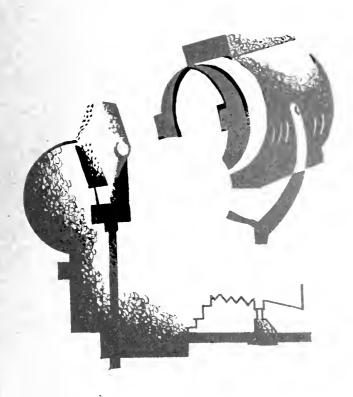
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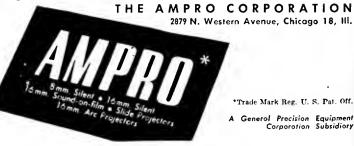
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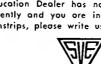






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New NATURE FILMSTRIPS FROM THE S. V. E. LIBRARY

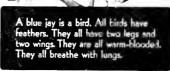
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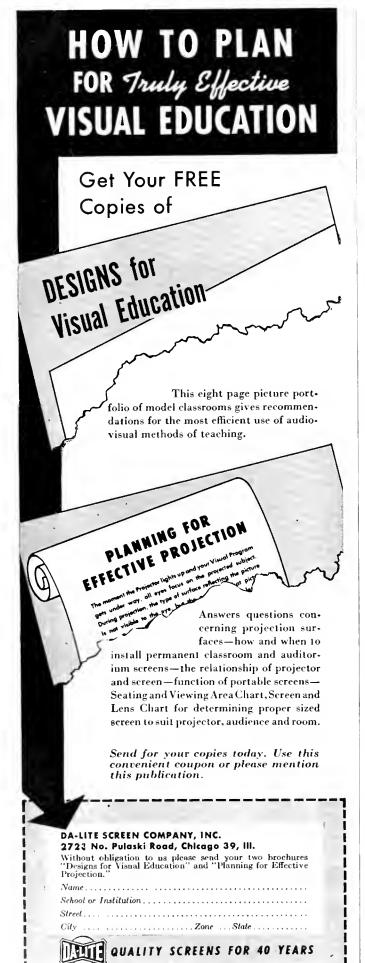
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See & Hear Magazine

THE NATIONAL AUDIO-VISUAL JOURNAL

Issue Two of Volume Five

Office of Publication

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STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24. 1912, AS AMENDED BY TILE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (39 U. S. C. 233). Of See & Hear published nine times annually at monthly intervals at Chicago, Illinois for October 1, 1949. State of Illinois, County of Cook, ss.

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Earl M. Hale, Eau Claire, Wisconsin; Editor, Walter A. Wittich, Madison. Wisconsin; Managing Editor, none; Business manager, O. H. Coelln, Jr., 812 N. Dearborn Street, Chicago, Illinois.

2. That the owner is: Audio-Visual Publications, Inc., Eau Claire, Wisconsin; Earl M. Hale, Eau Claire, Wisconsin; O. H. Coelln, Jr., 812 North Dearborn Street, Chicago, Illinois.

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ROBERT F. WHYTE, Notary Public My commission expires 10 April, 1952.

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Jam Handy Electricity Slidefilms

♦ Now available through the Jam Handy Organization is a series of 12 discussional-type slidefilms on basic electricity. Designed for use by instructors in the schoolshop, for apprentice training and for foremen's meetings, the films provide visual material in the form of photographs, drawings and diagrams.

Subjects include Magnetism (56 pictures, Static Electricity (91 pix) Current Electricity (73 pictures) The Electrical Cell (46 pictures), The Strong Battery (101 pictures), Electromagnetism (56 pictures), The Generator (80 pictures), Alternating Current (85 pictures), Electric Motors (70 pictures), Electric Meters (81 pictures) and Applications (Part 1, 63 pictures) and Applications (Part 2, 74 pictures). For details, write School Service Department, The Jam Handy Organization, 2821 E. Grand Boulevard, Detroit 11, Michigan.

Five New EB Films Released for English and History Study

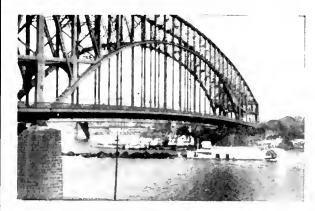
♦ Encyclopaedia Britannica Films has available five new films for English and History classes telling the stories of great Americans. Titles in the series are Washington Irving, Benjamin Franklin, James Fenimore Cooper, Henry Wadsworth Longfellow and Thomas Jefferson. Prominent authorities who collaborated in the preparation of these film biographies were Carl Van Doren, Julian P. Boyd, Howard M. Jones, Robert E. Spiller and Leon Howard.

The Living Forest, a series of three films on conservation, is now available. Individual titles are The Forest Grows, The Forest Produces, and Forest Conservation. Other new releases are A Visit with Cowboys, Care of the Skin and Save Those Teeth.

Coronet Announces 12 Pictures

♦ Twelve new films are now available for purchase from Coronet. All are available in either black and white or color sound versions and each is ten minutes in length.

In the field of Guidance are *How* to *Keep a Job*, which stresses proper work habits and getting along with co-workers, *Sharing Work at Home*, showing the importance of cooperation in family living, and *Let's Play Fair*, a film for elementary grades



Coal Barge passing under Bridge at Pittsburgh, Pa.



Navigation Locks on Ohio River at Louisville, Ky.

Geography, Transportation, Social Studies

are given real meaning as these new ACADEMY films unfold the vital commercial importance, social significance and rare beauty of the historic Ohio River and its fertile, productive valley.

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Filming starts at Pittsburgh, showing formation of the Ohia, two-level growth of the city, industrial octivity, blast furnaces, cake avens, cement plants, etc., bridges and river transportation of materials and products. Animated maps show length of river, drainage orea, tributaries and embracing states. Then on to Cincinnati, its barge and rail traffic, business and industry, pottery and piano factories, book publishing, water works, stack yards, coal distribution and a huge flood control wall.

"OHIO RIVER - Lower Valley"

Carries on to Louisville at the important falls ar rapids an the Ohio. Here are seen canals and navigation lacks, flood wall and levee being built, how they work and results af floods — industries, freight and passenger river travel, typical Ohio farms, tobacco, wheat and carn grawing, horse and cattle raising, etc. Scenes af great beauty bear aut the Indian name "Ohio" meaning beautiful river. In calor screening, impressiveness and understanding these films are unsurpassed.

"OHIO RIVER VALLEY" — Identical material is also available in a 2-reel edition, 800 feet in length, titled "Ohio River Valley" in Colar ar B&W. Grade level, 4th thru Senior High.

Preview prints sent to those interested in considering films for purchose.

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stressing the importance of rules of games, taking turns and sharing.

Why Study Foreign Languages? shows the importance of learning modern languages for commercial success, enjoyment of travel and in the field of international relations. Propaganda Techniques analyzes ways opinions are Jormed and changed and emphasizes the importance of critical attitudes. Watch That Quotation stresses the importance of proper quoting and citing of authorities. The other new film in the field of the language arts is Charles Dickens: Background for His Works, which describes the settings of Dickens' works and visits historical places connected with Dicken's life.

In the Social Studies two new films have been issued: Our Living Constitution, illustrating the principles embodied in the document and Are You a Good Citizen? which presents a check list for the average citizen so that he may test himself.

The Nature of Energy is a simple scientific explanation of the basic sources of energy. Seasonal Changes in Trees illustrates classification and seasonal changes in trees. In Your Family Budget, a well planned budget is shown in operation and the preparation is explained.

Film Talks Turkey to Teachers

♦ Available free to home economics teachers is a new 35 mm color film-strip, How To Cook Turkey, being distributed by the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois. The 51-frame, captioned filmstrip not only gives a comprehensive picture of how to cook turkey, but also how to prepare it for cooking, how to carve and serve the bird and what to do with the left-overs.

The filmstrip and an accompanying manual are sponsored jointly by the Poultry and Egg National Board, Chicago, Illinois and The National Turkey Federation, Mount Morris, Illinois.

A Special Note of Correction:

♦ In the September issue of SEE & HEAR, old addresses for several of the branch offices of Association Films were listed. Correct addresses are 35 W. 45th St., New York 19, N.Y.; 206 S. Michigan Ave., Chicago 3, Ill.; 351 Turk St., San Francisco 2, Calif.; and 3012 Maple Avenue, Dallas 4, Texas.



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A Visit with Cowboys

Care of the Skin

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ENCYCLOPAEDIA BRITANNICA FILMS INC.

WILMETTE, ILLINOIS

Washington's A-V Conference:

♦ Washington state members of the Department of Audio-Visual Instruction will attend an Instructional Materials Conference on the University of Washington campus and at the Hotel Meany in Seattle, November 4 and 5.

On the first day the program features an open house at the Instructional Materials Center of the University, followed by a banquet meeting at the Hotel Meany. The banquet meeting will feature a talk by Dennis Williams, vice-president of Encyclopaedia Britannica Films and a group discussion on films for the public schools.

The general meeting will be held the following morning in Smith Hall on the University campus and will present Floyde E. Brooker, U.S. Office of Education; Godfrey Elliott, Young America Films; and Mr. Williams. This session will be followed by a panel discussion led by William Gnaedinger, State College of Washington.

A luncheon meeting at the Hotel Meany, featuring Mrs. Pearl Wanamaker, state superintendent of public instruction, Olympia, will wind up the conference.

New Jersey Group Meets Nov. 11

♦ Guest speaker at the annual meeting of the New Jersey Visual Education Association, Atlantic City, New Jersey, November 11, will be Walter A. Wittich, SEE AND HEAR editor and director of the Bureau of Visual Instruction at the University of Wisconsin.

The meeting, to be held in Convention Hall, will be presided over by Dr. Lawrence R. Winchell, president of the association. A feature of the meeting will be a demonstration of the techniques of using audiovisual aids in classroom teaching. The state a-v group will hold its twenty-fifth anniversary breakfast at the Columbus Hotel, November 13.

Atlanta's Film Council Sets Pace With Full Year's Program

♦ The Atlanta, Georgia Film Council is sponsoring a year's series of programs designed to show the newest and most effective ways of using audio-visual materials in education and sales promotion activities.

In the first program which was held this month, color filmstrips of

Sight and Sound of the News

NOTES AND COMMENT ON PERSONALITIES AND EVENTS

the year's planned programs were shown and a panel of educators discussed the subject "Putting Vision in Education." Also Mrs. Ruth Hinman Carter of the educational division of Field Enterprises, Inc., spoke on the topic "A Parent Views the Educational Scene."

The Atlanta Film Council is a non-profit organization composed of Atlanta business leaders and educators. It is affiliated with the Film Council of America. This year programs will be held every week through May 28, except during the Christmas season.

University Film Producers Hold Annual Meeting at Penn State

♦ Pennsylvania State College was host to the third annual workshop of the University Film Producers Association which was held August 22 to 27. The program principally dealt with critical analysis of films produced at universities represented. About 27 university productions were previewed.

The new film *Princeton* was shown by Julian Bryan of International Film Foundation who also outlined the problems encountered in producing public relations films for educational institutions. One day of the program was devoted to demonstrations of new equipment by commercial companies.

New officers elected were: Don G. Williams, Syracuse, president; John Ross Winnie, University of California, vice-president; and John Mercer, University of Nebraska, secretary-treasurer. The next annual meeting of the UFPA will be held at the University of Oklahoma in August, 1950.

School Broadcast Conference Meets in Chicago for Annual Session

♦ The thirteenth annual School Broadcast Conference was held October 18, 19 and 20 at the Sherman Hotel in Chicago. Speakers and demonstrations stressed problems and techniques of the use of radio, television, transcriptions, recordings and other technological-electronic aids in the classroom at all grade levels. The role of commercial and educational radio stations and the utilization of both for school was discussed.

Indiana A-V Directors Hold Annual Meeting Elect Officers

♦ The annual meeting of the Audio-Visual Instruction Directors of Indiana was held in Elkhart September 29 to October 1. The program included observation of the use of audio-visual materials in the Elkhart Public Schools. The organization supported a measure permitting third-class operators, including students and staff, to operate low frequency radio stations.

New officers elected were: Wes Felmlee of Elkhart, president; Mc-Cabe Day of Huntington, vice-president; and Carolyn Guss of Bloomington, secretary-treasurer. The AVID also outlined plans for a pamphlet covering answers to some of the major problems in the audio-visual field.

International Convention Signed

♦ An audio-visual convention to permit the duty-free movement of films, recordings and other teaching tools, was recently signed by Warren Austin, representative for the United States. The convention was proposed by UNESCO and will become effective after ten member nations approve. Final United States action depends on approval of the convention by Congress.

NBC Stages TV Health Program

♦ The uses of television in public health education were demonstrated this month to the more than 5,000 health and medical leaders attending the annual convention of the American Public Health Association in New York.

The program, staged by NBC, included puppetry, drama, cartoon and song techniques. The dramatic portion was a one-act play titled "The Man Who Cares," produced in co-(CONTINUED ON THE NEXT PAGE)

Sight & Sound

(CONTINUED FROM PRECEDING PAGE) operation with the New York City Cancer Committee. Other features were a special film featuring "Howdy Doody" and one titled "Isotopes in the Service of Human Health." Irving Caesar acted as emcee. The

Films of the Nations Subjects Available in Eleven Cities

program was not telecast.

Films of the Nations, a non-profit organization sponsored by representative agencies of foreign countries, announces a new system of distribution has been set up to make the complete library of F.O.N. films available in New York City, St. Louis, Atlanta, Salt Lake City, Los Angeles, Chicago, Seattle, Minneapolis, Detroit, Raleigh, N. C., and Dallas.

Scheduled for release later this year are three films on Belgium, two on Czechoslovakia, two on Holland, one on Poland, two on Sweden, three on Switzerland and two on South Africa. Camera crews are also now shooting color film for productions on Austria, Italy and Turkey.

Six New Primary Field Films Are Released by Coronet

♦ Coronet has released six new films for the primary field, telling the stories of famous legends and fairy tales. All are 10 minutes in length and are available in black and white or color. Cartoon animation and puppet characters are featured. Titles are: A Visit from St. Nicholas, The Legend of the Pied Piper, King Midas and the Golden Touch. The Cow and the Sprite, The Honest Woodsman, and Rumpelstiltskin.

Copies of See & Hear Sent to Forty Lands by UNESCO

♦ By special invitation of the U.S. National Commission for UNESCO, United Nations Educational, Scientific and Gultural Organization, copies of See & Hear are being distributed to U.S. foreign posts in forty countries as part of an educational program on audio-visual materials. The U.S. National Commission is making available to teacher training institutes and groups of similar interests, a library of outstanding audio-visual materials.

Tom Brandon Announces 16mm Release of "Roosevelt Story"

♦ Thomas J. Brandon, president of Brandon Films, announces the release on 16mm film of *The Roosevelt Story*, the official film biography of Franklin D. Roosevelt. The filming was supervised by Elliott Roosevelt. The picture is the length of a regular theatrical feature and covers the public life of the ex-president over a forty year period.

Fitzwater Appraisal Scale Published by Stanford Press

♦ Stanford University Press recently published "The Fitzwater Educational Film Appraisal Scale," a set of forms that can be used by teacher or layman to record the effectiveness of a film and appraise its value for particular groups. The scale was prepared by James P. Fitzwater, director of the Division of Visual Education, Chicago Public Schools.

Price is \$.15 and copies may be obtained from the Stanford University Press, Stanford, California.

Arnspiger on London Visit

♦ Dr. V. C. Arnspiger, executive vice-president of Encyclopaedia Britannica Films, flew to London this month to examine possibilities of expanding EBFilm's production program to England and France. The plan involves setting up affiliated production facilities in both countries.

Lamberton Joins General Films

♦ H. R. Lamberton has been appointed educational Director for General Films Limited of Canada. Lamberton will be available in an advisory capacity to Canadian educators who wish to make use of audiovisual materials. He has served as educational advisor to the Northwest Territories Administration in Ottawa for several years and previously taught in elementary, high school and universities. General Films Limited is exclusive distributor in Canada for Encyclopaedia Britannica Films, Jam Handy Organization Films, Church-Craft Pictures and Victor Projectors.

Formation of National Mental Health Film Board Is Announced by Well Known Leaders in Field

♦ The formation of the Mental Health Film Board was announced by Dr. George Stevenson, medical director of the National Committee for Mental Hygiene and president of the American Psychiatric Association, at the luncheon meeting October 13 of the New York Film Council. The Board is composed of leading specialists in psychiatry and public health from 12 states and Puerto Rico and will produce pictures aimed at giving the layman insight into common mental health problems. The allotment for the program is said to involve an initial expenditure of \$250,000.

Mr. Robert Anderson, producer and director of *Feeling of Rejection* and *Feeling of Hostility* for the National Film Board of Canada, will be film officer of the new board.

A tentative schedule of seven films to be in production by late December for theatrical and non-theatrical distribution in the Spring has been set up. Possible subjects include Mental Health of the Aging, Mental Health in Education, Child Guidance Clinics, and Parent-Child Relationships, according to Mr. Anderson.

The new Board possesses as mem-

bers such nationally known figures as Dr. Kenneth Appel, chief of the Neuro-Psychiatric Clinic of Pennsylvania Hospital; Dr. Leo H. Bartmeier, president of the International Psychoanalytic Society; Dr. Leona Baumgartner of the U.S. Children's Bureau; Dr. Carl Binger, editor of "Psychosomatic Medicine"; Dr. Joseph M. Bobbitt, clinical psychologist of the Institute of Mental Health; Dr. M. Ralph Kaufman, president of the American Psychoanalytic Association; Dr. Thomas A. C. Rennie, professor of psychiatry at Cornell University Medical College; Dr. Howard P. Rome of the Mayo Clinic; and Dr. Leon Saul, head of the department of preventive psychiatry of the University of Pennsylvania School of Medicine.

The states participating are: California, North and South Carolina, Connecticut, Delaware, Illinois, Iowa, Maryland, Michigan, Nevada, Oklahoma, and Rhode Island, plus the territory of Puerto Rico. Speakers for the new Board expressed the hope that other states would follow the pattern of co-operative action in launching programs of audio-visual aids for this vital field.

The Editors of SEE & HEAR present

AUDIO-VISUAL RESOURCES for Health & Welfare





A COMPREHENSIVE GUIDE TO FILMS ON

HEALTH AND WELFARE

CLASSIFIED SUBJECT MATTER INDEX

★Waste of Human Resources 13	★Servants of Mankind26
★The Human Body	The Doctor
★Let's Live Safely	The Medical Technician 26
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Fire Safety 15	Private and Public Health
Water Safety 15	Services 27
Home Safety 15	★Preventive Medicine 27
★Keeping Healthy	★ The Fight Against Disease
Good Health Habits 16	The Common Cold 29
Care of the Eyes	Facts About TB 29
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Dental Education23	The Physically Handicapped 35
Sex Education 24	Care of the Blind 35
Mental Hygiene 24	Overcoming Deafness 35
World Health	Health Film Sources 36

How to Obtain the Useful Films in This Guide

& PRACTICAL SUGGESTIONS FOR A SUCCESSFUL FILM PRESENTATION

★ 640 MOTION PICTURES AND FILM-STRIPS are listed, with their basic production or distribution sources in this volume. Titles appear first in each individual listing in bold-face; the actual running time is next thus (17 min) and whether sound—sd.—or silent—si.—for either motion pictures or filmstrips. Sound films cannot be shown on silent projectors; they require 16mm sound equipment.

Color films are noted thus "color," or if in regular black and white as: b/w; the terms of—loan, rental or purchase—are given next. The word "loan" refers to films available on free loan from spousoring organizations such as the American Red Cross, American Cancer Society, etc. The source is then given, at the close of the first half of each listing (see Column 3 at the right).

Descriptive information on the contents of each film provides only objective factual data; no attempt has been made to evaluate these materials except through our selection of the best and most available films related to health and welfare.

National health organizations such

as the National Foundation for Infantile Paralysis, the American Red Cross, and the National Tuberculosis Association (and others) maintain local and regional chapters, volunteer affiliates, etc. who often maintain convenient film collections.

Commercial and educational film libraries are the most extensive local sources of these films however, including their regional libraries of such organizations as Association Films, Modern Talking Picture Service, British Information Services, etc. Your state extension library is another basic source for school and community showings.

In summary, we have listed some of the most valuable materials now available for school and community use. Health education workers may now assure program chairmen of continuous sources of good films with which to plan for an entire year or more. These films can help save lives, build healthy bodies for our children, and directly serve our free way of life. Use them wisely and well. This is audio-visual education at its greatest!

—OHC

THIS IS OUR CHALLENGE

★ As our good friend, Dr. Joseph Herzman of Chicago, points out "The U. S. birth rate is 10,000 per day. The death rate 4,000 per day. Education stands as a collosus holding them apart.

"Medical science alone cannot do the task, for the primary task of medicine is to attack disease. The big job is in the field of preventive medicine and this belongs to education. Prevention is better than cure; prophylactic medicine that hits at the social, spiritual, and mental as well as physical ills (and the relationship between them) can do more for Americans than therapeutic medicine. When both are dynamically teamed through education we can achieve real community and national health." This is our challenge!

Here is what the N.E.A. says:

♦ School health conditions are improving, but serious deficiencies still exist. The gap between the discovery and correction of remedial defects found in school health examinations is too wide. Improved lighting and sanitation are widespread needs. Renewed attacks upon rheumatic fever, dental caries, and the common cold should be made. Vital to the good school health program is the teacher welltrained in health education, mental hygiene, and child development. Safety education should be an integral part of the curriculum of every school. The leading cause of deaths among school-age children is accidents, half of which occur at school. Systematic day-by-day instruction is needed to reduce this dreadful record and to implant right attitudes and habits. Here is an area which calls for educational leadership and visual tools.

General Interest Films

Danger Is Your Companion (17 min) sd. b/w. loan. Amer Red Cross.

 A survey of the accidents in the United States which in five years have killed more people than there were men killed in the last two wars combined.

Wastage of Human Resources (Il min) sd. b/w. rental or purchase. EB Films.

• Reveals the tragic wastage of human resources caused by failure 10 provide healthful, safe and effective living conditions. Calls attention to wastage by disease, accidents, juvenile delinquency, unemployment, alcoholic and drug addiction, mental diseases, and crime.

Waste of Human Resources

"KNOW THYSELF" IS THE PRECEPT OF THIS EDITORIAL CONTRIBUTION TOWARD WIDER AND BETTER KNOWLEDGE OF FILMS IN HEALTH EDUCATION

THAT ARE OUR MOST IMPORTANT RE-SOURCES? Recently, this question was put to several classes of young people. The reaction?—Such answers as: coal, iron for steel, precious metals, forest reserves, and a host of similar replies.

This same question was asked groups of adults! — the same thinking resulted — though some more subtler replies were included, such as: molybdenum, uranium, tungsten, and tin.

Are these actually our most important resources? Or is it human resources?—For generations humanity has condoned a great wastage of human resource! Because of ignorance, lack of understanding and neglect, and a low level of public concern, the most important resource of this world—human life—has been lost, squandered or maimed!

In ages past, literature gives many evidences of the devastation which widespread epidemics of disease have caused—the great plagues ravaged whole countries—diseased and mentally warped individuals were to be found in increasing numbers in all strata of society.

Since the keeping of public health records in the United States, evidence of the ravages of tuberculosis, small pox, widespread tooth decay, fatal children's diseases, and mental disorders and breakdown have consumed pages. These pages also tell a story of human misery and wastage which has deprived this country of untold progress.

One of the great developments in public education both at elementary, secondary and adult levels has been on the health education front. Today in our schools we see regularly organized attention being given to understanding of health information and the practicing of health attitudes which will lift all people to higher levels of health and happiness.

In great numbers of our schools, we may witness pre-school mothers' groups considering wise methods of food preparation, sleep schedules, and play opportunities leading to the more effective "bringing-up" of their children. School nurses and doctors carry on a constant campaign of information concerning prevention of communicable disease, proper habits of per-

sonal cleanliness, wise attitudes of mental hygiene, and related health problems. Today for the first time in the history of education, information on sex and venereal disease is becoming an increasing part of public education as qualified nurses or M.D.s lend their counsel to the learning situation. And through all this health education pattern, we see new tools of instruction interwoven — the sound film and filmstrip.

Educators and adult leaders today welcome vastly increased numbers of films in the area of health education which present information which is authentic, clearly presented through visualization, and logically organized on the premise that out of adequate backgrounds of factual information the young learner or the adult may build well-conceived attitudes toward health habits through which he may enjoy a more fruitful and happy life. When authoritative information, presented visually becomes a part of a health learning situation, objective approaches to the learning are achieved whether in the case of communicable disease films, first aid, health and nursing films, or through films on the functioning of the most marvelous organism of all – the human body.

Through films, the voice of authority may be brought into the most remote meeting place of the country. The latest advance in health information may be explained through diagram, microphotography, slow motion, or "close-up." The reasons and the functions of the body mechanism as it reacts to wise care and use may be explained to the learner through the clear-cut and understandable learning medium of visualized 16mm sound film and filmstrip presentation! Always, however, in the planned use of these new materials the teacher, the nurse or the doctor lends all valuable guidance, planning and counsel.

The following list of health films evidences the degree to which information today can be brought before learners who wish assistance in the wisest use of the most marvelous and yet complex organism ever created — themselves.

- Walter A. Wittich

The Human Body

★ THE NATURE OF MAN himself is fundamental to our knowledge of health and to the conquest of disease. Basic physiology is well served by an existing library of outstanding classroom motion pictures and filmstrips and to these is being added further material each year.

Most of the films produced in this field have been expertly created by responsible educational film makers and their pictures (such as Heart and Circulation) are in most educational film libraries throughout the country.

It is in this field, particularly, that the advantages of the teaching film and its expository art are best demonstrated. For no other medium can visualize the invisible that is the intricate mechanism and processes of the human body as the technical animator, color, and the precision camera has done in these readily available films.

Filmstrips are also coming into favor, in both sound and silent versions, for elementary and secondary study of this subject.

16MM FILMS

Alimentary Tract (11 min) sd. b/w. rental or purchase. EBFilms.

· A supplement to the film Digestion of Foods.

Anatomical Models (15 min) sd. b/w. loan. Denoyer-Geppert.

 Step-by-step description of the production of a dissectible anatomical model. Collaborating: Dr. L. B. Arey of Northwestern U. Med. School.

Blood (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Blood Transfusion 1947 (17 min) sd. b/w. rental, BIS.

 The story of blood transfusion from the discovery of different blood groups in 1901. Shows how blood bank operates.

Body Framework (15 min) si. b/w. 1931. rental. EBFilms.

An examination of the structure and functions of the skeletal structure of the human body.

The Brain (75 min) si. b/w. rental or purchase. Brandon.

· Structure and functions of the brain.

Breathing (10 min) si. b/w. rental or purchase: EBFilms.

• Title self explanatory.

Circutation of the Blood (20 min) sd. b/w. rental or purchase. United World.

• Title self explanatory.

Circulation (10 min) si. b/w. rental or purchase. EBFilms.Title self explanatory.

Circulatory Control (10 min) si. b/w. rental or purchase. EBFilms.
Title self explanatory.

Control of Body Temperature (11 min) sd. b/w. rental or purchase. EBFilms.

A study of reactions of the human body to changes of temperature,

Digestion (2 parts-20 min each) sd. b/w. rental or purchase. United World.

· The first part is a study of the mechanical and muscular processes involved in digestion and the second part deals with the chemical breakdown of the three main types of foodstuffs.

Digestion (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Digestion of Foods (11 min) sd. b/w. rental or purchase. EBFilms.

· Covers the entire digestive process including mouth, stomach and small intestines.

Elimination (20 min) sd. b/w. rental or purchase. United World.

 How the skin, kidneys, lungs and colon function in the processes of elimination.

Endocrine Glands (11 min) sd. b/w. rental

or purchase EBFilms.

The improper functioning of these glands is studied using a goat for the example. Remedies and causes of faulty functioning are discussed.

Functions of the Nervous System (10 min) sd. b/w. rental or purchase. Knowledge Builders.

Shows how the nervous system regulates functions of the body.

How the Respiratory System Functions (12 min) sd. b/w. rental or purchase. Bray.

Details the complete story on how we breathe and shows the action of the lungs and diaphragm as well as pointing out health habits related to breathing.

Heart and Circulation (11 min) sd. b/w. rental or purchase. EBFilms.

 A technical study of the structure and functions of the heart and the circulation of blood.

How We Breathe (10 min) si. b/w. rental

or purchase. Bray.

• Purification of the blood by the lungs is discussed in detail and illustrated with animated drawings.

The Human Hair (11 min.) sd. b/w. rental or purchase. Bray.
A study of the hair as being a part of

the skin, illustration of its growth and an appreciation of its importance to personal appearance.

Animation scene from a Bray film



The Human Skin (12 min) sd. b/w. rental or purchase. Bray.

Emphasizes the importance of the skin in relation to general health and illustrates its structure with animated drawings and

photography.

The Human Throat (12 min) sd. b/w.

rental or purchase. Bray.

• Examines the structure and functions of the human throat.

Kidneys, Urcters and Bladder (11 min) sd. b/w. rental or purchase. Bray. An explanation of the urinary system:

how it functions and the interelation of the organs.

Living Cell (10 min) si. b/w. rental or purchase. EBFilms. Title self explanatory

Mechanism of Breathing (10 min) sd. b/w. rental or purchase. ÈBFilms.

 Depicts the respiratory organs in action; function of the phrenic nerve; gaseous exchange in lungs and body tissues.

Muscles (15 min) si. b/w. rental or purchase. EBFilms.

Animated drawings and photography illustrate the muscle structure of the human body, explaining their functions and discussing their relation to exercise and

Nervous System (11 min) sd b/w. rental or purchase. EBFilms.

· Explanation of the functions and struc-

ture of the nervous system. Nine Basic Functional Systems of the

Human Body (11 min) sd. b/w. rental or purchase. Bray.

The nine systems illustrated are the skeletal, muscular, excretory, circulatory,

nervous, sensory, digestive, lymphatic and the endocrine. Nose, Throat and Ears (10 min) sd. b/w.

purchase. McGraw-Hill. • Correlated with Diehl's "Textbook of Healthful Living." Shows structure and function of nose, throat and ears.

Osmosis: Mysterious Passage (20 min) sd. b/w. apply. TFC.

This film is experimental and has been designed to interest and inform the 15ear-old student.

Skin (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

The Spinal Chord (30 min.) si. b/w. rental and purchase. Brandon. Structure and functions illustrated.

Work of the Kidneys (11 min) sd. b/w. rental or purchase. EBFilms.

A study of the kidney structure and

an explanation of its functioning.

35MM FILMSTRIPS

The Body (filmstrips) sd. color. purchase. Castle.

Accompanied by one double face recording, 33½ rpm. Elementary Physiology Series (3 filmstrips)

b/w. purchase. SVE. Titles are (1) How We Hear (2) How

We See (3) How We Breathe. Human Biology Series (5 filmstrips) b/w. purchase. SVE.

Titles are (1) Digestive System (2) Circulatory System (3) Respiratory System (4) The Glandular System (5) The Nervous System.

The Human Body (8 film strips) purchase. EBFilms.

· Physiology for junior high school. Titles arc: (1) Heart and Circulation (2) Digestion of Foods (3) Foods for Nutrition (4) The Eyes and Their Care (5) The Teeth (6) Care of the Teeth (7) Body Defense Again Disease (8) Reproduction Among Mammals.

Mechanism of Breathing (filmstrip) b/w. purchase. EBFilms.

Correlated to film of same title.

Let's Live Safely

★ The increasing toll of deaths and injuries from traffic accidents is of extreme concern to all Americans. Both drivers and pedestrians need effective education and the role of the screen is especially important in this field.

The National Safety Council is a central agency for materials and information to assist the program planner in safety education with many helpful sound films and filmstrips available from nationwide sources, including the American Automobile Association, motor car makers, and insurance companies, etc. Other fields of safety such as fire are equally important.

In the field of safety, there is a wide selection of classroom and assembly films available. Because of space limitations we are unable to include complete descriptions but are here listing several of the best known films in the main subject areas. For a complete list of over 400 films and filmstrips with descriptions write for the National Directory of Safety Films (price 25c) available from the See & Hear, 812 North Dearborn. All films are 16mm sound unless indicated. (fs) are filmstrips.

Pedestrian Safety

The Chance of a Lifetime (fs) -SVE Are Your Feet Killing You? - (fs) Nat. Safety Council

Heedless Hurry Endless Worry - AAA

1-2-3-Go! — Association

Safety to and From School — Association

Street Safety - For Primary Grades - AAA

Safety Patrols

How Patrols Operate – AAA On Guard for Safety – AAA Safety Patrol – Gen. Motors Trained to Serve – AAA

School Bus

Priceless Cargo - AAA

Bicycle Safety

Bicycling With Complete Safety – AAA

Pedal Pushers (si) - AAA

Water Safety

Safety Ahoy — Aetna
Elementary Tactics of Lifesaving —
Association
Learn to Swim — Association



A scene in "Destination-Death"

Matt Mann's Swimming Techniques

- Coronet (2 films - one for boys
and one for girls)

Swim and Live - Association

Swimming for Beginners - Associa-

Home Safety

Four Point Safety Home – Amer. Red Cross

Home Safe Home — Amer. Rcd Cross It's Your Home — Plan It Safely (Is) — Nat. Safety Council

Safety Begins at Home – Association There's No Place Like Home – Aetna

What Price Happiness - Amer. Red Cross

General Films on Safety

Coronet Safety Education Series (8 fs) - SVE

For You and Yours - Nat. Safety Council

How to Be Safe and Happy Series (5 fs) - Popular Science Living Safely Series (8 fs) - Young

America
School Safety Series (5 fs) — SVE

Safety at Play

Play It Safe (fs) — Nat. Safety Council

Playground Safety — Coronet

Vacation Safety — EBFilms

Source List on Final Pages

• A complete listing of sources of films listed on this page appears on the closing pages of this report.

Traffic Safety

The Chance to Lose AAA
Formations Gen. Motors
Give and Gain Nat. Safety Council
Highway Mania Nat. Safety Council

Live and Let Live Actna
Once Upon a Time - Met. Life
So You Want Thrills - Chrysler
Traffic Jam Ahead (4s) - Nat. Safety
Council

Traffic With the Devil -- Association Triangle of Safety (Is) -AAA We Drivers -AAA

You're Driving 90 Horses - Bell Tel.

Driver Training Courses

Behind the Wheel – Gen. Motors Destination – Death (Is) – Zurich Teach Them to Drive – Nat. Safety Council

Fire Safety

Before the Alarm – Nat. Bd. Fire Underwriters City Fire Fighters – Coronet Fire – EBFilms The Firemen – EBFilms Friend or Foe – Actua No Time to Lose – Actua

The National Directory of Safety Films

★ A complete listing of 403 motion pictures and slidefilms, both sound and silent, for safety education within the school, business and industry, on the farm, in homes and for street and highway safety, has been prepared by the Editors of See & Hear in cooperation with the National Safety Council.

This useful guide is available at low-cost (25¢ per copy) from the publishers at 812 N. Dearborn Street in Chicago. Because of the extent of this special field, these films are only partially listed on this page. Use the NATIONAL DIRECTORY OF SAFETY FILMS as a comprehensive guide.

Safety patrols play a useful part



Keeping Healthy

Films Like These Help Us Develop Good Health Habits

★ A HEALTHY BODY is our first line of defense against disease; our best safeguard for a happy life. These films help young and old realize that body care is a first responsibility; that cleanliness, good posture, proper diet and plenty of rest help prevent illness. This is where education is vitally important.

There are many good classroom films on the building of good health liabits, especially in the field of posture, care of the eyes, and films stressing cleanliness and good grooming. Among the distributors of such films are Encyclopaedia Britannica Films, Coronet, McGraw-Hill, United World, Bray, Brandon, Young America, Flory, Instructional and Knowledge Builders.

There have also been several series of films and film strips aimed at teaching primary children good health habits. Among the producers have been Young America, SVE, Encyclopaedia Britannica Films and Johnson-Hunt.

16MM FILMS

Bathing (10 min) si. b/w. rental or purchase. EBFilms.

· Title self explanatory.

Body Care and Grooming (20 min) sd.

b/w. purchase. McGraw-Hill.

• Explains daily habits which will make for good grooming. Correlated with Diehl's "Textbook of Healthful Living,"

Care of the Skin (11 min) sd. b/w. rental or purchase. EBFilms.

· Three children are shown preparing to go to bed. Using them as examples, correct methods of washing hands and face are emphasized. Common skin ailments are illustrated.

Carriage (10 min) sd. b/w. rental or purchase. United World.

• Pictures the proper way of sitting, stand-

ing and walking.

Clean Clothes (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Clean Face and Hands (5 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Cleanliness and Health (10 min) sd. b/w. or color. purchase. Coronet.

· A microscopic study shows the many germs which are all around us and stresses the reasons for cleanliness.

Help Yourself Beat the Heat (12 min) sd. color. loan. US Steel.

• Stresses proper diet. Concerned principally with heat of blast furnaces but health suggestions applicable to all. Content approved by the American College of Surgeons.

How to Be Well Groomed (10 min) sd. b/w. or color. rental. Ideal. purchase. Coronet.

 Two students demonstrate how personal appearance can be improved through good grooming habits.

How to Avoid Muscle Strains (15 min) sd. b/w. rental or purchase. Bray.

· Painful and serious injuries are often the result of incorrect use of muscles. The film illustrates how these injuries may occur and points out proper application of leverage principles in performing body

If It's Health You're Seeking (30 min) si. b/w. rental or purchase. Nat Motion Picture.

· Deals with all the habits and procedures which make for good health and prevention of disease as good diet, medical and dental examinations, posture, exercise, sunshine, vaccination, fresh air and sleep.

In Every Day (10 min) sd. b/w. rental or

purchase. Brandon.

• An American boy is pictured showing his life through the whole day and its relation to good health habits. Emphasis on proper diet and correct attitudes to work and play.

Improving Your Posture (10 min) sd. b/w. or color, rental, Ideal, purchase, Coronet.

· Points out the areas of the body where posture is controlled and demonstrates that good posture is a balance of opposing sets of muscles. Helps the student to overcome his individual posture faults by stressing relaxation, self-diagnosis, and correction.

Judy's Diary Series (3 films-about 25 min each) si. b/w. loan. U. S. Children's Bur. tental Univ. of Wisconsin.

• These three films show phases in the life of a growing child. Titles are: (1) From Morning Until Night (2) By Experience I Learn (3) Now I Am Two.

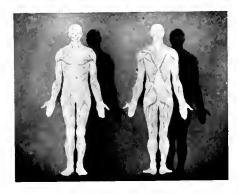
Keeping the Hair Clean (10 min) si. b/w. rental or purchase. EBFilms.

· Title self explanatory.

Kitty Cleans Up (10 min) sd. b/w. rental or purchase. Young America.

• Shows Helen and her pet cat getting up and getting ready for breakfast. Each washes herself carefully. For primary

Scene in "How to Avoid Muscle Strains"



Modern Guide to Health (10 min) sd. b/w. rental or purchase. Young Amer. • A cartoon showing common sense rules of personal hygiene including posture, suitable clothing and nervous tension.

Posture (10 min) si. b/w. rental or purchase. EBFilms.

• Title self explanatory.

Posture and Exercise (11 min) sd. b/w. rental or purchase. EBFilms. · How the muscles act in relation to

posture and exercise.

Posture for Poise (22 min) si. b/w. rental. Iowa State U.

Shows the importance of proper posture for a young woman and recommends a series of exercises.

Posture Habits (10 min) sd. b/w. or color. rental. Ideal. purchase. Coronet. · Stresses the importance of good posture in sitting, standing and walking.

Rest and Health (10 min) sd. b/w. or color rental. Ideal purchase. Coronet.

A track coach explains to his star athlete the importance of sleep and rest.

Road to Health and Happiness (10 min) sd. or si. b/w. rental or purchase. Knowledge Builders.

 Stresses proper diet and exercise as well as good personal health habits. Recommended for high school.

Scrub Game (30 min) sd. loan, Modern · The first line of defense against disease is the skin. Film illustrates proper care of the skin.

Sitting Right (9 min) sd. b/w. or color. rental or purchase. Flory.

· Best techniques from the standpoint of posture for sitting and getting up.

Spic and Span (10 min) sd. b/w. or color. purchase. Instructional Films, Inc.

• An illustration of the importance of neatness and cleanliness.

Vitamin D (15 min) si. b/w. rental.

· Shows the importance of this sunshine vitamin and the results of deficiency of vitamin D.

Ways to Good Habits (10 min) sd. b/w. or color. purchase. Coronet.

• A film illustrating how good habits can

be substituted for bad ones. The importance of habits, good and bad is stressed, and the student is encouraged to develop good habits of his own. Collaborator: William E. Young, Divisional Director, The University of the State of New York.

35MM FILMSTRIPS

Good Health Series (6 filmstrips) sd. b/w. rental or purchase. Young America.

• Titles are: (1) You and Your Clothes (2) Pesky—The Cold Bug (3) You and Your Food (4) Your Posture—Good or Bad (5) Bacteria-Good and Bad (6) Insect Pests and Disease.

Horse Sense (filmstrip) sd. loan. Zurich. · Relaxation and not overdoing recreation are the key to well balanced living.

How They Bathe, At Bedtime (30 frames) si. b/w. purchase. SVE.

One of the twelve People Are People

Series, showing the customs of people in twelve countries around the world.

Inside Information (filmstrip) sd. loan.

· Don't doctor or "dope" yourself when you are ill. It is safer to consult a doctor. Keeping Fit (filmstrip) sd. loan. Associa-

· Simple rules of health are presented.

Play In The Snow (filmstrip) sd. b/w. purchase. EBFilms.

Appropriate clothing, health habits, and

salety rules to be observed when praying in the snow,

Prescription for Trouble (filmstrip) sd. loan. Zurich.

• A warning against self doctoring and the dangers of appendicitis.

Primary Health (6 filmstrips) purchase. Young America.

Young America.

Health subjects for kindergarten to second grade. Litles are: (1) Foods for Health (2) Keeping Well (3) Straight and Tall (4) Rest and Sleep (5) Keeping Clean (6) Strong Teeth.

Primary Health Series (1' strips) color.

purchase, SVE.

Susan and Peter's everyday experiences with their family and pets stressing the basic fundamentals of healthful living. The topics presented are personal hygiene, proper nutrition, proper growth and proper dress.

Wholesome Living (18 frames) si. color. purchase. Johnson-Hunt.

 Stresses basic personal hygiene, cleanlitiess and good posture. One of the Jimmy Rabbit Series.

You Can't Beat Sleep (filmstrip) sd. Ioan. Zmich.

· Title self explanatory.

Your First Defense (filmstrip) sd. loan. Zurich.

· Function and care of the skin.

CARE OF FEET 16MM FILMS

Care of the Feet (11 min) sd. b/w, rental or purchase. EBFilms.

• Structure and care of the feet, how to fit shoes and finding defects through x-rays.

Feet (10 min) si, b/w, rental or purchase. EBFilms.

• Care and structure of the feet.

The Human Foot (12 min) sd. b/w. rental or purchase: EBFilms.

• Structure and care of the feet and the relation of proper care to general health.

On Your Feet (10 min) sd. b/w. loan. US Pub Health Serv.

 How to walk correctly with stress on comfort. Shows how ill-fitting shoes effect posture.

Our Feet (11 min) sd. b/w. rental or purchase. Bray.

• Construction of the foot and description of its function.

The Walking Machine (14 min) sd. b/w. loan. Amer Foot Care.

Foot care and prevention of pedal ailments. Importance of proper fitting shoes.

35MM FILMSTRIP

Foot Follies (filmstrip) sd. loan Zurich.
• Explains proper care of feet.

CARE OF HEARING 16MM FILMS

The Ears and Hearing (11 min) sd. b/w. rental or purchase, EBFilms.

rental or purchase. EBFilms.

The physiology of the human ear is explained by means of graphic animated drawings and closeup photography. The narrator explains how the ear operates and illustrates three common causes of impaired hearing as well as how a hearing aid helps.

How the Ear Functions (10 min) sd. b/w. rental or purchase. Knowledge Builders.

 Ear structure and an explanation of sound waves and hearing.



Scene from "Improving Your Posture"

How We Hear (6 min) si. b/w, rental or purchase. Bray.

Structure and functions of the ear.

The Right to Hear (31 min) sd. color. rental or purchase. Iowa State U.

Hearing tests followed up by therapy.
 Your Children's Ears (15 min) sd. b/w. rental or purchase. BIS.

 How hearing is impaired through carelessness or ignorance with sequence on colds and their effect on hearing.

Your Ears (10 min) sd. b/w. rental or purchase. Young America.

 How we hear and how the ear is constructed. Attention to the effects of colds on hearing.

CARE OF SIGHT 16MM FILMS

Blasting Cap! (15 min) sd. color. loan. Modern.

Designed to acquaint the public, especially children, with the dangers of blasting caps.

The Eyes (10 min) si. b/w. purchase. \$21. EBFilms.

• Two films with this title have been issued. One is for elementary grades and the other for advanced students. Both examine the anatomy of the human eye and the importance of vision protection through proper lighting glasses etc.

through proper lighting, glasses, etc.

The Eyes and Their Care (10 min) sd.
b/w. rental or purchase. EBFilms.

• Animated diagrams and closeup photography to illustrate the anatomy of the human eye and demonstrate the importance of proper care.

Eyes For Tomorrow (18 min) sd. b/w. loan. Nat Soc Prev Blind.

 Stresses good health as a prerequisite for good eye-sight and deals with proper cyccare for children with defective vision: the necessity for regular eye examinations, and eye hazards.

Eyes Right (20 min) sd. color. loan. Univis Lens.

• Describes modern optical advances made in the manufacture of eye glasses.

How the Eye Functions (15 min) sd. b/w. rental or purchase. Knowledge Builders.
Title self explanatory. Also available in

silent versions.

How You See (8 min) si. b/w, rental or purchase. Bray.

• Animated diagrams used to illustrate theories of sight.

How the Eye Functions (10 min) sd. b/w. rental or purchase. Knowledge Builders.

Anatomical analysis of the eye and illustrations of accommodation, focal adjustment.

Light Is What You Make It (10 min) sd. color. rental. Penn College for Women.

This Dispey color cartoon treats of the

• This Disney color cartoon treats of the importance of light and its effect on the human eye. Film shows how eye strain occurs from (1) insufficient light. (2) glare. (3) sharp contrasts and shadows.

Preventing Blindness And Saving Sight (30 mm) Ioan, Nat Soc Blind,

 Covers visual defects and their correction, ever diseases and their prevention, rules for ever health through correct lighting of the schoolroom, and care of the eves in industry.

Then Came July 5 (40 min) loan. Barley.

• Presents the case against unrestrated sale and use of dangerous types of line works and also offers a sale and sane solution for celebrating Independence Day.

To Live in Darkness (15 min) sd. b. w. purchase. Castle.

purchase. Castle.

• reatines ever protection in industry Winner of the National Safety Council Award for 1917.

Your Eyes (10 min) sd. b/w, purchase. Young America.

• Construction of the human eve and explanation of sight correction and function of eye's parts.

Your Children's Eyes (20 min) sd. b. w. rental or purchase. BIS.

 A magician and chalkboard actist provide entertainment and instruction in function and care of the eyes. Available in ten minute version with an American commentator under the title Your Eyes.

Your Richest Gift (10 min) sd. color. loan. Owens-Illinois.

• Lye protection in industry.

Your Eyes (10 min) sd. b/w. rental or purchase. Young America.

• Structure and function of the human eye and methods of eye correction.

35MM FILMSTRIPS

Eyes of the World (filmstrip) sd. color purchase. Commercial.

Value, care, and protection of the eyes.
 Dr. Roy Chapman Andrews takes two children on a tour of the American Museum of Natural History, and explains fascinating facts about the eyes of various fish, birds, and animals.

The Eyes Have It (filmstrip) sd. b/w. loan or purchase. Nat Soc Blind.

 A filming of true incidents stressing eye protection in industry.

House of Vision (filmstrip) sd. b/w and part in color, loan or purchase, Better Vision.

 A science instructor explains vision to two boys using a camera to illustrate his points.

The Magic Camera (filmstrip) sd. loan. Westinghouse.

• A production for children comparing the mechanisms of the human optical system to the parts of a camera. Teaches proper care of the eyes and the value of good artificial light.

Marvel of Vision (filmstrip) sd. purchase. Better Vision.

• The story of the human eye, its function, its value, and its proper care. Narrated by Floyd Gibbons. Sponsored by the Better Vision Institute, Inc.

See for Yourself (himstrip) sd. b/w. loan or purchase. Nat Better Lighting.

 Stresses proper illumination for study and reading.

Two Precious Pilots (filmstrip) sd. loan. Westinghouse.

Care and protection of the eyes, and why
they must have good artificial light when
natural sources are not available. Shows
how good and bad artificial lighting affects
eye health.

Your Future Is in Sight (filmstrip) sd. loan. Zurich.

• Care and protection of the eyes.

Nutrition and Health

★ FOOD IS ENERGY and the proper, balanced diet is essential to our good health. The subject of nutrition is especially well served by motion pictures and filmstrips, beginning with elementary education for children in the volinger grades to facts for adults. Such noteworthy recent examples as The School That Learned to Eat, sponsored by General Mills, and basic teaching films especially produced for classroom use should be previewed; both

sponsors and educational film producers have made notable contributions in this field since the war.

Understanding the importance of the seven major food groups is one objective; learning about the nutritional qualities of individual foods is another. Sources of all films listed here are given in the closing pages of this report.

NUTRITION AND HEALTH 16MM FILMS

And So They Learn (13 min) sd. b/w. loan. Gen Mills.

· Experiments in nutrition conducted by Mankato State Teachers College in Minnesota showing day-to-day operation of a workshop for diet in the elementary grades.

Balanced Way (20 min) sd. b/w. loan.

· Emphasizes dairy products in a discussion of nutritional needs in daily diet.

Beauty From Within (20 min) sd. color. loan. Princeton Film Center.

The bloodstream and its relation to

Candy and Nutrition (20 min) sd. b/w. loan. Modern.

An explanation of the needs for an adequate diet. Shows candy as a source of quick energy.

Crystal of Energy (17 min) sd. b/w. loan. Sugar Research.

A condensed story of the part sugar plays as a pure carbohydrate in human nutrition. Sugar is shown to be an important world-wide commodity. Also, its role in the economy of many sections of our country is stressed. Sponsored by Sugar Research Foundation.

. Scene in "The School That Learned to Eat"



Enough to Eat (20 min) sd. b/w. rental. Museum Modern Art.

· Julian Huxley is narrater in this discussion of nutrition in the diet and the causes of malnutrition.

Food and Growth (10 min) si. b/w. rental or purchase. EBFilms.

· Value of nutrition and proper diet as related to growth.

Foods and Nutrition (10 min) sd. b/w. rental or purchase. EBFilms.

· An explanation of the dietary requirements of humans using animated drawings to explain the importance of carbohydrates, fats, proteins, minerals, vitamins and water.

For Health and Happiness (11 min) sd. or si. color. loan. USDA. purchase. Castle. Brandon.

• Emphasizes the importance of good nutrition to human health and happiness. Outlines food requirements for various age levels, and illustrates the basic food groups that contribute to all-round development.

Fun in Food (10 min) sd. color. purchase. Gateway.

· Selection of foods for a balanced diet on varying budget levels.

Fundamentals of Diet (11 min) sd. b/w. rental or purchase. EBFilms.

· Shows diet in relation to man and to animals.

Get Your Vitamins (4 min) sd. b/w. rental. Brandon.

• The letters of the various vitamins perform little dances in front of the foods which contain them.

A Guide to Good Eating (10 min) sd. color. purchase. Nat Dairy Council. The National Nutrition Program is

broken down into a guide chart for proper selection of foods.

Hidden Hunger (30 min) sd. loan. Swift. Hollywood actor Walter Brennan plays the part of a farmer who sets out on a one-man, one-month, campaign to reform the eating habits of America by pleading with everyone he meets to eat the right kind and variety of foods.

Home Cookery Of Fish (10 min) sd. b/w. rental or purchase. EBFilms.

The nutritional values of fish are

stressed, and the proper methods of se-lecting and cooking the best varieties

Husky and Skinny (12 min) sd. b/w. purchase. Nat. Dairy Council.

A comparison of two boys pointing out the value of milk in the diet.

Kids Must Eat (18 min) sd. b/w. rental.

Princeton Film Center. Association.

• Joe Kelly and the famous Quiz Kids examine the possibilities for school lunch programs.

Life in the Balance (18 min) sd. b/w. loan. NY State Dept Commerce.

· Discusses the need for planned nutritional diets with stress on the value of Magic Alphabet (10 min) sd. b/w. apply. TFC. rental. Association.

· How a cure for beri-beri was discovered through experiments with brown rice in the diet of chickens. Also discusses the discovery of vitamins.

Magic Food (10 min) sd. b/w. or color. purchase. General Pictures.

A study of foods and nutrition and the planning of meals using the technique of a magician who performs tricks involving the foods.

Making Ends Meet (12 min) sd. color. loan or purchase. Dairy Council St. Louis.

• The importance of proper diet for the school cafeteria and for the mother planning meals for her children.

Meat & Romance (30 min) sd. b/w and color. loan. Castle.

Weaves educational material on the selection, preparation and nutritive values of meat into a story about a young bride who hasn't yet learned to cook.

Menacing Shadows (20 min) sd. b/w. loan. Westinghouse.

• Malnutrition and the importance of a planned diet based on the "basic seven" food groups.

Modest Miracle (20 min) sd. b/w. loan. Bakery Engineers.

The history of the science of nutrition. dramatically, portrayed. Sponsored by Standard Brands.

More Life in Living (12 min) sd. b/w. loan or purchase. Nat Dairy Council.

· The importance of dairy products in a balanced diet.

More Power To You (30 min) sd. color. loan. Association.

 How Polly Rogers hecame a crack reporter for the Daily Chronicle by scooping a great nutrition story on bread. Sponsored by Great Atlantic & Pacific Tea Co.

Precious Ingredient (25 min) sd. loan. Westinghouse.

· How to cook so that the vitamins are still preserved in the food.

Proof Of The Pudding (10 min) sd. color. loan. Association. Met Life.

 (NY & Chi Exchanges only.) Importance of good nutrition; how scientific knowledge is applied in the preparation of meals. Sponsored by Metropolitan Life Insurance Co.

Quicker Than You Think (25 min) sd. loan. Modern.

· How to select, prepare and serve appetizing, balanced meals in a matter of minutes, with suggestions for preparing quick attractive meals for various occasions with minimum effort. Sponsored by Armour & Co.

The School That Learned to Eat (22 min) sd. color, loan. Gen Mills. USDA.

 Groups working together for a better nutrition campaign and school lunch room program. The authoritative quality of this excellent film is not marred by intrusive and discursive asides about prod-

Something You Didn't Eat (9 min) sd. color, Ioan, USDA, Purchase, Castle.

Cartoons by Walt Disney combine en-

tertainment with basic instruction in the seven major food groups necessary to good health. Flash-back sequences show early discoveries that lack of one or more of these essential foods cause what are now called "deficiency" diseases.

Stanley Takes a Trip (10 min) sd. color. rental or purchase. NFB Canada.

• A cartoon story of a little boy and his

animal friends who teach him the importance of natrition.

Story of Human Energy (10 min) sd. color. loan. Princeton Film Center.

• Shows how dextrose is an important part of nutrition and how sugar is a source of energy. Sponsored by Corn Products.

Strange Hunger (33 min) sd. loan, Modern.
The importance of vitamins, Sponsored by the National Vitamin Foundation.

Two Little Rats and How They Grew (11 min) sd. b/w. loan or purchase. Dairy Council St. Louis.

 School children learn about nutrition through experiments with white rats.

V-Men (17 min) sd. loan. Westinghouse.
Compares two methods of cooking with emphasis on preserving vitamins.

Vim, Vigor and Vitamins (t0 min) sd b/w. rental or purchase. Bailey. Brandon.

• Outlines a day's menu that is rich in vitamins.

Vitamins A, B, C, and D (15 min) sd. b/w. rental or purchase. NFB Canada.

A group of four film shorts each dealing with one of the vitamins.

Vitamin Bt (15 min) si, rental or purchase. EBFilms.

 Illustrates sources of the vitamin and humans and animals who are deficient and their improvement when given the proper foods containing this vitamin.

Vitamin Wise (18 min) sd. b/w. rental or purchase. NFB Canada.

• Shows how to cook common vegetables to preserve their vitamin content.

Way to a Man's Heart (30 min) sd. b/w. loan. Castle.

• Demonstrates how low temperature cooking of meat preserves the vitamins.

What Makes Us Grow (11 min) sd. b/w. rental or purchase. NFB Canada.

 Experiments in rats are used to explain to students the values of nutrition in the growing process.

Whenever You Eat (12 min) sd. color. loan. Association.

• How nutrition in diet is related to health.

35MM FILMSTRIPS

Canned Vegetables, Fruits and Juices (48 frames) purchase. SVE.

· Nutrition and Food Preparation.

Food From the Sun (50 frames) si. color. loan. Sugar Research.

• Describes the process of photosynthesis; illustrates the part carbohydrates play in sound nutrition; and concludes with a brief outline of the non-food uses of sugar.

Food Keeps You Fit (filmstrip) sd. loan. Employers Mutual.

The food and dietary habits every worker needs to keep physically fit.

Foods and Nutrition (5 filmstrips) color. purchase. Popular Science.

Eat Well and Live Well (3) The Nutrients in Food (4) How Food Is Digested (5) Consumer Problems in Nutrition.

Nutrition Series (3 filmstrips, approx. 50 frames each) b/w and color, purchase. SVE or NFB Canada.

• Titles are: (1) Canning Step by Step (2) Freezing Fruits and Vegetables (3) The Eternal Triangle, basic foods in diet.

You Can't Eat Tohacco (14 min) sd. color. purchase. EFLA.

• A case study of a southern "one crop" community. Illustrates the low standards of health with emphasis on poor housing and diet.

Your Children and You

★ OUR CHILDREN are the nation's most precious heritage. Knowing them is a mutual responsibility of mother and teacher. Films can help us understand child care from infancy to school age and a knowledge of child psychology is a "must" for parents and teachers alike. In the complexities of modern living, the expectant mother can learn a great deal from well-conducted clinics and the film has a useful role to play in such educational efforts. Teacher education will certainly include many of these valuable films and filmstrips.

The increase of babies born during the war years has added impetus to the research in child care and family life. Modern parents feel a responsibility to know and learn and turn to authorities in child psychology. Film makers have done likewise.

As far back as 1934, the forerunner of the present Encyclopaedia Britannica Films, joined Dr. Arnold Gesell in his now famous experiments in child development.

The early films were necessarily silent but they are classics still in demand. Later films of the series were in sound and Encyclopaedia Britannica has combined several of them into one film with sound.

Other valuable film contributions have been many and have come from producers of classroom films as well as commercial sponsored and government organizations.

Popular Science in collaboration with Childcraft magazine and the United Parents Association released All Children Need Guidance. Educational collaborator was Dr. Ernest Osburn, professor of Childhood Education at Columbia University.

Knowledge Builders has produced several films on child training including Baby's First Year, The Child Grows Up and Life of a Healthy Child. Among the other distributors of child care classroom

A scene from "Proof of the Pudding"





"Child Development Series" (EBFilms)

films are EFLA, Association, Brandon, United World, International Film Bureau, Coronet, McGraw-Hill, the Harmon Foundation, March of Time Forum, Frith, SVE and Simmel-Meservey. Young America has made another valuable contribution with recent filmstrip production.

Several good foreign films are available from British Information Service and the National Film Board of Canada. Government departments sponsoring child care films are the U. S. Children's Bureau and the Department of Agriculture. Many universities have produced films in this field but they are not listed here because they are not available nationally.

16MM FILMS

Baby Care-Feeding (23 min) sd. b/w. purchase. EFLA.

• Discusses feeding of babies by breast and bottle. Illustrates suggested preparation of formulas and sterilization and storing of equipment and food.

Baby Meets His Parents (11 min) sd. b/w. rental or purchase. EBFilms.

• Personality differences are traced to environmental conditions of the first years of the baby's life. Stresses the importance of feeding, elimination and love in relation the baby's personality.

Baby's Day at Forty-Eight Weeks (11 min) sd. b/w. rental or purchase. EBFilms.

• Dr. Gesell of Yale is collaborator on this film of child care at forty-eight weeks, showing the haby feeding, bathing, sleeping and playing.

(OVER)

Your Children and You

(CONTINUED FROM THE PRECEDING PAGE) Baby's Day at Twelve Weeks (11 min) sd. b/w. rental or purchase. EBFilms.

· A study of the child from awakening at 6 a.m. until the final breast feeding at 10 p.m. Collaborator on the film was Dr. Gesell of Yale.

Baby's First Year (10 min) sd or si. b/w. rental or purchase. Knowledge Builders.

 Stresses deanliness and the value of proper diet and exercise. Covers baby's formulas as well as breast feeding.

Bathing the Infant (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Bathing Time for Baby (20 min) sd. color. loan. Association.

· The techniques of just how baby should be bathed are given instructive yet entertaining treatment by Walt Disney from factual information gathered by experts in the field of baby care. Sponsored by Johnson & Johnson.

Before They Are Six (15 min) sd. b/w. purchase. NFB Canada.

An examination of nursery schools which operated during the war for childien of mothers that worked.

Behavior Patterns at One Year (11 min)

sd. b/w. rental or purchase. EBFilms.

• Shows baby playing with cubes, bottle and a cup and interprets his reactions. One of the series made in collaboration with Dr. Gesell of Yale.

Care of the Newborn Baby (35 min) sd. b/w. loan. US Children's Bur.

· A nurse demonstrates for expectant mothers the care of the newborn baby stressing feeding and bathing.

The Child Grows Up (10 min) sd. or si. b/w. rental or purchase. Knowledge Builders.

- Stresses the necessity of play for a ϵ hild plus the training for good health habits and yearly medical and dental exams.

A Child Went Forth (20 min) sd. b/w. purchase. Brandon.

• Study of nursery school training en-couraging children in self reliance.

Children Growing Up With Other People (30 min) sd. b/w. rental or purchase. United World. BIS.

· The emotional adjustments of children as they grow up from four years old through adolescence.

Children Learning by Experience (22 min) rental or purchase. United World, BIS, Int. Film Bur.

 An observation of children with an attempt to understand their relationship to their own small world. Some problems

Scene in "Your Children's Meals"

discussed are when should the adult give guidance and when should the child be left to his own devices and how do childien learn from the world around them.

Day in the Life of a Live Year Old (20 min) sd. b/w. rental. Columbia U

Shows a typical day in a well-organized kindergarten with emphasis upon principles of psychology and method being illustrated. Shows way of building confidence, good work habits, social attitudes, and responsibility in various kindergarten activities for the five-year-old.

Early Social Behavior (10 min) sd. b/w. rental or purchase. EBFilms.

An analysis of the baby's relationships with patents and brothers and sisters. Mađe in collaboration with Dr. Gesell of Yale.

Emergence of Personality (30 min) sd. b/w. rental or purchase. EBFilms.

A combined version of three films in the Personality Development series: (1) Baby Meets His Parents (2) Helping the Child to Face the Don'ts (3) Helping the Child to Accept the Do's.

Families First (17 min) sd. rental. NY State Youth Comm.

• Illustrates how the family is the primary group which molds the character of the child.

Family Life (10 min) sd. b/w. or color. purchase. Coronet.

An illustration of how proper home management of schedules, responsibilities, privileges and finances contribute to a happy home life for all members of the family. Collaborator: Florence M. King, professor of Home Economics, Univ. of Illinois.

Feeding the Infant (10 min) si. b/w. rental or purchase. EBFilms.
Title self explanatory.

For Health and Happiness (11 min) sd.

color. Ioan. USDA. purchase. Castle.

• Pictures well adjusted, healthy children who have received proper training and affection from their parents.

Friendship Begins At Home (15 min) sd. b/w. color. purchase. Coronet.

· This is a discussion of the adolescent's relationship with the family, stressing the fun of doing things in a family group, and treating parents, brothers and sisters with respect and affection. Collaborator: William E. Voung, divisional director, University of the State of New York.

From Creeping to Walking (11 min) sd. b/w. rental or purchase. EBFilms.

A continuation of the study which began in Posture and Locomotion.

"Your Children and You" (next page)

Growth of Infant Behavior (2 films-10 min each) sd. b/w. rental or purchase. EBFilms.

The first film illustrates early stages illustrating typical and natural behavior of infants. The second film shows the child in the later stage when he learns to use his hands to help himself.

Growth: A Study of Johnny and Jimmy (42 min) si. b/w. rental. Inter Film Bur. · A college edition of the comparative behavior of twins at the Babies Hospital.

Guidance Problem for School and Home (18 min) sd. purchase. Columbia U. A study of child behavior as in the

classroom as it is related to the conditions at home. Concerns second grade pupil.

Helping the Child to Accept the Do's (11 min) sd. b/w. rental or purchase. EBFilms.

• Shows how to guide a child in the acceptance of the mandates of politeness and personal living.

Helping the Child to Accept the Don'ts (H min) sd. rental or purchase. EBFilms.

Illustrates some of the "Don'ts" every child is confronted with while learning to protect himself and to adjust to society, and analyzes their contribution to the emerging personality.

How a Baby Grows Series (9 films) si. b/w. rental or purchase. EBFilms.

Each film is one reel in length. Titles are: (1) How Behavior Grows (2) The Growth of Motor Behavior (3) The Growth of Adaptive Behavior (4) Infants Are Individuals (5) The Baby's Bath (6) Bottle and Cup Feeding (7) The Conquest of the Spoon (8) Self-Discovery in a Mirror (9) Early Play. All films made in collaboration with Dr. Arnold Gessell of Yale University.

Know Your Baby (11 min) sd. color. rental or purchase. NFB Canada.

• Simple rules for care of the new baby.

Learning and Growth (10 min) sd. b/w. rental or purchase. EBFilms.

Analyzes the learning process of the

child from twenty-four to forty-eight weeks. Made in collaboration with Dr. Gesell of Yale.

Learning to Understand Children (2 parts 21 min each(sd. b/w. purchase. McGraw-Hill.

The study of the social problems of a 15 year old girl. The first film analyzes her problems and the second shows remedial treatment.

Let Us Grow in Human Understanding (30 min) si. b/w. or color, rental or purchase. Harmon.

• A filming of the program study of children's needs which was held at the Vassar Summer Institute in 1945.

Scene in "Your Children's Sleep"



Life Begins (60 min) sd. b (w. rental or purchase. EBFilms.

A condensation of several other child development films giving an overall presentation of the work of Dr. Arnold Gesell, Ph.D., of Vale University.

Life of a Healthy Child (10 min) sd. or si, b/w, rental or purchase. Knowledge Builders.

Stresses habits of deanliness, correct diet and medical and dental examinations. For elementary grades,

Life With Baby (18 min) sd. b/w. rental. March of Time Forum.

· Directed by Dr. Arnold Gesell of Yale Univ. Non-technical explanation of how children grow physically and mentally.

Lucky Junior (10 min) sd. baw. apply. Mich. State Medical.

 An overall review of Michigan's progress in the battle against childhood diseases in the past thirty years.

Nobody's Children (17 min) sd. b/w. rental or purchase. March of Time Forum.

An explanation of how to go about' adopting a baby with a sequence on the black market in babies operating today and danger of lax adoption procedures.

Patty Garmao, Little Helper (11 min) sd. rental. Frith.

 An illustration of a little girl's family responsibilities.

Postural Adjustments of the Infant (18 min) si. b/w. rental. Inter Film Bur.
• A study of a child during his first 2½ years. Collaborator was Prof. Myrtle McGraw of Columbia University.

Posture and Locomotion (11 min) sd. b/w. iental or purchase. EBFilms.

Scenes of the child from 8 to 80 weeks. showing the development from helpless wriggling to the stage where he has control of his movements and posture.

Problem Child (20 min) sd. loan. Pet Milk.

· Emphasis on importance of the baby being wanted in the home. No mention of product names in film.

Problem Solving in Infants (28 min) si.

b/w. rental. purchase. Int Film But.

• A study of the development of child intelligence by Professor Myrtle McGraw of Columbia University.

Reaching-Prehensile Behavior of the Human Infant (15 min) si. b/w. rental. Inter Film Bur.

A Columbia University study of children developing the ability and coordination to reach for objects.

Reactions of the Infant to Pinprick (13 min) si. b/w. purchase. Inter Film Bur.
• A study made by Professor Myrtle
McGraw of Columbia University.

Reflex Behavior of the Newborn Infant

(7 min) si. purchase. Inter Film Bur.

• A study by Professor Myrtle McGraw of Columbia University.

Sharing Work at Home (10 min) b/w. or color, purchase, Coronet.

· Cooperation between members of the family for the common good is stressed. Collaborator: Wendell W. Wright, Dean of the school of education, Indiana Univ.

A Start in Life (22 min) b/w, rental. BIS, · How British Health Centers furnish pre-natal and post-natal care for children. Scenes of planning dict, care of the teeth and eyes and rehabilitation of delicate and handicapped children.



Watchful care keeps us healthy. Scene from "Lucky Junior"

That Babies May Live (20 min) sd. b/w. loan. Carnation

 Illustrates how infant mortality has been reduced through increased use of milk and stresses the controlling of purity, the safety and digestibility of evaporated milk.

Thirty-Six Weeks Behavior Day (10 min) sd. b/w, rental or purchase. EBFilms.
• Pictures the child trying to reach for

a ball and analyzes his actions. One of the child development films made in collaboration with Dr. Gesell of Vale.

Tommy's Day (15 min) sd. b/w. rental or purchase. Young America.

· A film to help guide youngsters in desirable behavior patterns of health and social living.

Understanding Children's Play (10 min) b/w. purchase. EFLA.

This is the first of a series of films designed to help parents and teachers understand children better by observing their use of toys and play materials. Scenes of children using blocks, poster paint, crayons, clay, work bench materials, finger paint, miniature life toys and housekeeping equipment are used to show how the child expresses ideas and feelings that he can't put into words. Produced by Caroline Zachry Institute of Human Development.

Why Won't Tommy Eat? (19 min) sd. color, rental or purchase, NFB Canada. How to solve the problem of children who won't eat.

You and Your Family (8 min) sd. b/w. rental. Association.

· Average famiy problems with teen-

Your Children and You (30 min) sd. b/w. rental or purchase. BIS.

Suggestions to parents on the care of children from the first months to the age of four or five years.

Note: The film above and two following are part of a series; see "Keeping Healthy". "Dental Education" and "Nutrition" pages.

Your Children's Meals (11 min) sd. b/w. rental. B1S.

· A lively and imaginative attempt to make parents understand the thyme and reason of good eating habits. An effort is made to get parents to see mealtime from the child's point of view as well as their own.

Your Children's Sleep (23 min) sd. b/w. rental. B1S.

· Importance of sleep for children.

Your Family (10 min) sd. b/w. or color. rental. Ideal. purchase. Coronet. A portrayal of desirable family relation-

ships at work and during leisure time.

55MM_THANSTRIPS

All Children Need Guidance (2 blinstrips)

color purchase, Popular Science,

• These strips were planned for use in
teacher training and parent organization
work. The role of guidance in the home is treated in the first strip and the role of the teacher is stressed in the second Collaborators: Ernest Osburn, professor of Childhood Education, Columbia Univ., Childcraft, United Parents Association. Litles are: (1) Child Needs and Guidance (2) The Why and How of Guidance.

Child Cooperation and Self Discipline Series (6 filmstrips) b, w. purchase SVI • Litles are (1) Jimmy Didn't Listen,

importance of neatness and orderliness, (2) The New Book, care of books, (3) School Ground Discoverer, neat play grounds (1) Share the Ball (5) Share the Sandpile (6) Working Together.

Child Training (filmstrip) by w. purchase. SVF.

· Three and four-year olds at play, showing common situations that arise.

David and His Family (30 frames) purchase. Young America.

A discussion for primary grade students of the advent of a new baby in the family and the necessary adjustments that are made by a four-year-old boy.

David's Bad Day (36 frames) purchase. Young America.

 A discussion for parents and teachers of the adjustment of a four-year-old boy to a new baby in the family.

A Day With Bobby and Helen (5 filmstrips) b/w. purchase. Popular Science. · Fitles of this Primary Grades Health Series are: (1) Getting Ready for Bed (2) Getting Ready for School (3) A Day in School (4) After School Hours (5) At Home in the Evening.

Nursery School (31 frames) b/w. purchase. BIS.

· This is a view of typical British nursery schools set up by local education authorities wherever there is a demand.

Planning Our Family Life (59 frames) si. loan. TSDA.

· Makes the point that in situations where each member of a family group has a share in planning for the farm. home, and family activity, the problems of everyday living are solved cooperatively and children learn the true meaning of their relationship. A USDA production. Teacher Observations of School Children (filmstrip) sd. color. loan. Met Life.

 How the school teacher can detect signs of illness in her classroom.

What Would You Do? (30 frames) b/w. purchase. Simmel-Meservey.

· Discusses temper in children without moralizing, and shows how to handle the problem.

RECORDINGS

The Inquiring Parent (11 recordings 12 min. 3312 rpm), rental. Nat Com for Mental Hygiene.

Litles are as follows: (1) Humor in the Home (2) Moral Training of Children (3) Children's Allowances and the Family Money (1) What About the Comics? (5) Parents Through the Eves of Teen Agers (6) Junior Has His Troubles (7) What Can Father Do? (8) When Illness Strikes (9) Sex Education in the Home (10) When the New Baby Comes (11) Dealing With Prejudice (12) When Children Are Different (13) Dealing With Destructiveness (14) Popular and Unpopular Children.

Juvenile Delinquency

★ One vital facet of the problem of juvenile delinquency is poor housing and the conditions prevalent in the slums. Therefore under this section we have included several films on this subject including one which deals with city planning, The City, made by American Documentary Films, Inc., in 1939, and available from Brandon.

Other films as Youth in Crisis by the March of Time and Children in Trouble which is distributed by the New York State Department of Commerce portray the problem of Juvenile delinquency as it exists citing facts and statistics. These and other films of this type fill an important function in underlining and emphasizing the seriousness of the prob-

The rest of the films listed here deal with some corrective work being done to reduce juvenile deliquency. TFC has available for classroom use only, City of Little Men, a section from the MGM picture Boys' Town about the work of Father Flanagan. Other pictures of this type are Children's Village by RKO about the work at Dobbs Ferry, New York, No Place to Go by the Associated Boys Clubs, and Building Better Boys from the Harmon Foundation.

Films showing positive community action are The Child Explores His World by the Harmon Foundation, Lessons in Living distributed by Brandon, and Make Way for Youth produced by the youth division of the National Social Welfare Assembly and distributed by Association.

16 MM FILMS

Building Better Boys (20 min) si. color. rental. Harmon.

A presentation of the program for juvenile delinquents at the Berkshire Farm school stressing also the main causes for delinquency in boys.

The Child Explores His World (20 min) si. b/w. rental. Harmon.

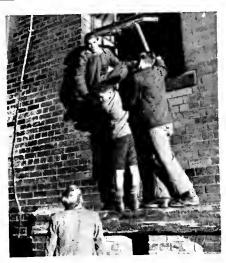
 A community planned program for youth is presented. Scenes are from Brooklyn Children's Museum.

Children of the City (30 min) sd. b/w. rental or purchase. BIS.

· How a juvenile court in Great Britain operates to decrease juvenile delinquency.

Children in Trouble (10 min) sd. b/w. rental. NY. State Dept Comm.

· Points out the seriousness of the problem of juvenile delinquency and also the cost to the community.



A scene from "Children on Trial"

Children on Trial (62 min) sd. b/w. rental or purchase. B1S.

· The story of two boys and a girl, constant oftenders, who are sent to a British approved school for correction.

Children's Village (19 min) sd. b/w. rental. RKO.

· Story of the children's village for delinquent boys at Dobbs Ferry, New York.

The City (31 min) sd. rental or purchase. Brandon.

 City planning is illustrated to show how the health, safety and happiness of the people are improved when intelligent foresight goes into the planning of the community.

City of Little Men (11 min) sd. b/w. apply. TFC.

• A sequence from the MGM picture "Boys Town" illustrating the work of Father Flanagan with delinquent boys.

The House 1 Live In (10 min) sd. b/w. rental or purchase. Young America.

· Frank Sinatra talks to a group of boys who are thoughtlessly persecuting a boy because of his religion.

Lessons in Living (22 min) sd. b/w. rental. Brandon.

 A study of a project to give the children a more important part in the affairs of the community. Filmed in Lantzville, British Columbia.

Make Way for Youth (22 min) sd. b/w. rental. Association.

One city bands together to create a youth program for all the teen-agers in

No Place To Go (20 min) sd. loan or purchase. Assoc Boys Clubs.

The story of the founding of the Association of Boy's Clubs in Scattle.

A Place to Live (18 min) sd. b/w. rental or purchase. Brandon.

A family living in the slums of Philadelphia tries to carry on a normal life.

Problems of Housing (10 min) sd. rental. Association, purchase, EBFilms,

 How pleasant and healthful housing contributes to the wellbeing of the nation.

Youth in Crisis (18 min) sd. b/w. rental. March of Time Forum.

 Special problems of youth during the war stressing juvenile delinquency.

Films About Alcohol

★ Alcoнol is a valuable servant of industry and science; it is also one of mankind's deadliest enemies. Films help us understand the perils of its abuse; the tragic cost in human life and happiness of over-indulgence and the case of the problem drinker.

16MM FILMS

Alcohol and the Human Body (10 min) sd. b/w. rental or purchase. EBFilms.

· Shows the effect of alcohol on the human body. Scenes of the problem drinker and treatment for him.

The Beneficent Reprobate (40 min) sd. b/w. loan. Association.

Picture is concerned with effects of alcobol on man, and only indirectly with its effects upon his driving ability. The effects of alcohol are shown in a prolonged series of tests given at Northwestern University. Sponsored by WCTU.

Clear to The Top (32 min) sd. loan. Calvert.

Stresses moderation in use of alcohol through story of a beginning dance team whose future was wrecked through over-

Drunk Driving (20 min) sd. b/w. rental, Association.

· Thesis: "If you drink, don't drive." Shows how a tragic accident ruins a young husband's career.

A Family Affair (10 min) sd. b/w. loan.

· A study of poisons. Dr. Robert V. Seliger, of Johns Hopkins University, explains the destructive effect on every living thing which comes in contact with alcohol. Sponsored by WCTU.

I Am an Alcoholic (18 min) sd. b/w.

purchase. RKO.
The story of Alcoholics Anonymous showing how an alcoholic is brought back to his rightful place in society.

It's the Brain that Counts (20 min) sd. b/w. loan. Association.

 A doctor shows two young people how a few beers caused the traffic accident of their friend. Sponsored by WCTU.

Pay Off (20 min) sd. b/w. rental. Association.

· A film sponsored by the WCTU showing the social and physical harm done by alcohol.

Problem Drinkers (19 min) sd. b/w. purchase. March of Time Forum.

 The story of a man who changes from a "moderate drinker" to an alcoholic. He is brought back to normal life again through Alcoholics Anonymous.

Where Does It Get You? (16 min) sd. b/w. rental or purchase. Association.

A presentation for teen-agers on physical and social effects of alcohol.

35MM FILMSTRIPS

Temperance (7 filmstrips) b/w. purchase.

• Titles of these WCTU films are: (1) The Chance of a Lifetime (2) A Tower of Strength (3) Dollars and Sense (4) He Ran a Race (5) He Went Straight Home (6) Ceiling Unlimited (7) Smoking-Something to Think About.

Testing The Drinking Driver (filmstrip) sd. loan. Nat Safety Council.

· A dramatic story of how scientific tests are being used in drunk driving cases.

★ According to statistics released by the Southern California Dental Association, a constituent of the American Dental Association, "effective dental health education, leading to an awakened public interest, can result in a reduction of 80 to 90% of all dental disease."

There is a real need for good films stressing proper dental care for children and several distributors have such films available. Among them are Encyclopaedia Britannica Films, Brandon, Bailey, Knowledge Builders, British Information Services, Coronet, Young America and SVE.

The American Dental Association has available five films and two filmstrips of interest to the layman and several for the dental profession. About Faces, It's Your Health, and Winky the Watchman are films for the classroom emphasizing proper care of the teeth. Your Child's First Visit to the Dentist has been prepared for parents. The History of the American Dental Association is a general presentation for laymen to explain how the Association functions.

Control of Tooth Decay, a filmstrip, is aimed at high school and adult groups. The American Dental Association Slide Set has material suitable for both elementary and high school use.

The U.S. Public Health Service has several dental care films available and several dental films have been sponsored by industrial concerns.

16MM FILMS

About Faces (2 versions-10 and 25 min) sd. color. loan. US Pub Health Serv. rental. Amer Dental Assn.

Lowell Thomas narrates the story of Tommy who's teeth are in good condition.

Behind the Smile (10 min) sd b/w, loan. US Children's Bur. Dairy Council St. Louis.

· Emphasizes the importance of dental care as related to appearance.

Care of the Teeth (10 min) si. b/w, rental or purchase. EBFilms.

Structure of teeth and proper dental

habits explained.

Forms and Uses of Teeth (15 min) si. b/w. rental or purchase. EBFilms.

· lilustrates how teeth are adapted to the diet of an animal. Illustrates the importance of teeth to the health of humans.

How Teeth Grow (15 min) si. b/w. rental or purchase. EBFilms.

A study of the growth of teeth from the baby to the adult showing how they are arranged in the mouth and their relationship to the nerves and blood

How to Brush Your Teeth (18 min) si b/w. rental or purchase. EBFilms.

· Title self explanatory.

Dental Education

color, rental, Ideal, purchase, Coronet, · Shows the results of neglect of teeth

and illustrates correct dental care. It's Your Health (18 min) sd. b/w. pur-

chase. South Calif Dental, rental. Amer Dental Assn.

 How effective dental education can reduce from 80 to 90% of all dental disease. Produced for classroom use in junior and senior high.

Judy's Smile (9 min) sd. color, rental, Avis Show Judy's fine, big smile and how her good care of her teeth helps make it so

Open Wider Please (11 min) sd. b/w. apply. McCrum.

 A boy and girl examine their own teeth in the mirror and see that they need dental attention. Care and structure of the teeth is illustrated.

Oral Hygiene (10 min) sd. b/w. purchase. Castle.

· A US Navy film showing tecliniques in the proper care of teeth.

Our Teeth (12 min) sd. rental or purchase. Knowledge Builders.

· Discusses care and structure of teeth as well as emphasizing reasons for proper dental care.

Save Those Teeth (11 min) sd. b/w. rental or purchase. EBFilms.

• Proper cleansing in the care of the teeth is stressed. Illustrations of how excessive use of refined sugar affects the teeth are explained as well as use of sodium fluoride solution in the prevention of tooth decay. Specific rules for care of the teeth are prescribed.

The Smiles Have It (10 min) sd. b/w. rental or purchase. Brandon.

· A dentist explains proper brushing of teeth and the theory of tooth decay to a boy and girl.

Story of the American Dental Association (20 min) sd. b/w. rental. Amer Dental Assn.

· The story of the growth of the American Dental Association and a review of the services the group provides.

Tceth (Development and Care) (10 min)

sd. b/w. rental or purchase. EBFilms.
• Illustrates structure and care of the teeth. One sequence shows a community dental program in operation.

The Teeth (1 min) sd. b/w. rental or purchase. EBFilms.

• Illustrates four parts of a dental hygiene program: proper diet, brushing of teeth, exercise of teeth and gums and visits to the dentist.

The Value of a Smile (10 min) sd. b/w. rental or purchase. Brandon. Bailey.

 Two children are assigned to write a theme on oral hygiene. They visit their dentist and he explains to them the correct methods of brushing teeth and the importance of diet to dental health.

Winky the Watchman (2 versions-8 and ·20 min) sd. color. loan. Pub Health Serv. rental. Amer Dental Assn.

A cartoon stressing proper dental care.

Your Children's Teeth (14 min) sd b/w. rental or purchase. B1S.

· Shows growth of first baby teeth and the importance of pre-natal care.

min) si, color, rental or purchase, lowa-

Hustrates the importance of brushing teeth and proper dict in growing children.

Your Own Teeth (10 min) sd. color, loan

· The importance of correct daily mouth care and regular dental attention. A set of accompanying slides is available. The film must be introduced by a dentist or registered dental hygienist.

Your Teeth (10 min) sd. b/w. rental or purchase. Young America.

· Illustrates structure, growth and care of teeth.

Your Child's First Visit to the Dentist (10) min) sd. b/w. rental purchase. Amer Dental Assn.

• Designed for presentation to adult groups to help bring about a satisfactory relationship between the child and dentist on the first visit,

FILMSTRIPS

American Dental Association Slide Sets (for lay groups) si. b/w. rental. Amer Dental Assn.

Titles are: (1) Appearance (2) History of Dentistry (3) Care of Teeth (4) Tommy's First Visit to the Dentist (5) Teeth, Health and Appearance (6) Your Teeth and Your Health (7) Dental Health for Grade School Child (8) Care of Children's Teeth (9) Teeth and Personal Appearance.

Before It's Too Late (filmstrip) sd. loan. Zurich.

· Dental hygiene with emphasis on early care of the teeth.

Control of Tooth Decay (32 slides) si. b/w.

rental. Amer Dental Assn.
A presentation for lay groups with lecture material provided to accompany slides.

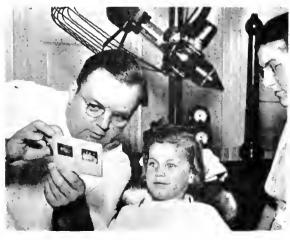
Dental Health for Young America (filmstrip) b/w. purchase. SVE.
The latest developments in the field of

dental education are explained and the child's responsibility for practicing good dental care is stressed.

Your Teeth and Your Health (filmstrip) purchase. SVE.
Proper care of the teeth and its rela-

tion to health designed for presentation to elementary grade level.

The dentist shows how decay begins.



Sex Education

★ Good JUDGMENT and wise, responsible leadership are fundamental in any program on this widely debated subject. The film has emerged as a highly useful means of group education in this field, with noteworthy success in the case Human Growth sponsored by the University of Oregon, the McGraw-Hill film Human Reproduction, and the widely acclaimed sponsored motion picture The Story of Menstruation.

Community sentiments in regard to sex education within the school vary greatly, however, and social and religious scruples often prevail in favor of family instruction. Adult education, particularly under the guidance of a physician, is of unquestioned value in the community and the growing attendance of parents at such recent community forums is a most hopeful sign.

For pre-medical and biology class use, several outstanding films are also listed on this page.

Parental education in the vital field of pre-natal care is of extreme importance and it is gratifying to note that films are available to serve this purpose. Filmstrips include the valuable series produced by the National Film Board of Canada and recently distributed in the United States by the Society for Visual Education, Inc.

16 MM FILMS

Before the Baby Comes (12 min) sd. b/w. rental or punchase. Knowledge Builders.

Correct practices for the expectant mother.

Heredity (11 min) sd. b/w. purchase, EBFilms.

 An explanation of the theory of genes and reproduction, and an examination of Mendel's laws of heredity.

Human Development (15 min) si. b/w. purchase. Bray.

• Tells the story of human reproduction from fertilization of the ovum to development of the embryo and fetus. Diagrams are used for illustration.

Human Growth (20 min) sd. color. purchase. I of Oregon.

• The Eddie Albert production showing a group of seventh graders discussing a film on the human organism from mating through birth.

Human Reproduction (20 min) sd. b. w. purchase. McGraw-Hill.

 Models and animated drawings used to explain the process of reproduction and the anatomy and reproductive organs of men and women. Correlated to Diehl's "Textbook for Healthful Living.".

In the Beginning (18 min) sd. b. w. Ioan. USDA, purchase. Castle. • Using the lemale rabbit and the cow, reproduction is explained with emphasis on the similarity to human reproduction. Reproduction Among Mammals (11 min) sd. b/w. purchase. EBFilms.

Reproduction among mammals is illustrated by the female pig.

The Story of Menstruation (10 min) sd. color. loan. Association.

• A Walt Disney production sponsored by International Cellucotton. Treatment simple, direct and scientific.

Wise Parents—Healthy Babies (11 min) sd. color. purchase. Inst. of Inter-Amer Affairs.

• Illustrates pre-natal services to safeguard the mother and child.

35MM FILMSTRIPS

Human Growth (slides) sd. color. purchase. U. of Oregon.

 Accompanies film of the same title.
 Human Reproduction (filmstrip) b/w. purchase. McGraw-Hill.

Correlated with film of same title.



A scene from "Human Reproduction"

Maternal & Child Welfare Series (3 Strips) color, purchase, NFB Canada, SVE.

• These filmstrips prepared for post adolescent girls and women may be adapted for use in health and hygiene classes for senior high school. They present traditionally "difficult" subject matter in an accurate, scientific, and wholesome manner. Individual titles: (1) Feminine Hygiene (34 frames (2) Nine to Get Ready—Pregnancy (51 frames (3) Introducing Baby (58 frames).

Mental Hygiene

 \bigstar As our mental hospitals fill to overflowing with the helpless victims of war and postwar tensions, Americans are looking to the basic causes of the

the instability and unbalance which lead to confinement. The frightful cost in our loss of these useful citizens (and of their care) adds to the burden upon the community which can only be eleminated at the source — through knowledge of causes and skilful treatment.

Here again, the educational film enters a new field, literally unexplored less than a decade ago and requiring utmost care in its application, either in the classroom or at the community forum. Professional counsel and assistance will be wisely sought for such presentations; thorough preparation through real knowledge and previewing of subject matter to be used and of the group to be audience involved are basic essentials.

A scene from "The Feeling of Hostility"



16MM FILMS

Are Vou Popular? (11 min) sd. b/w. or color. rental. Ideal. purchase. Coronet.
An illustration of the social problems of teen-agers and guides for their solution.

Attitudes and Health (10 min) sd. b/w. or color. rental. Ideal. purchase. Coronet

• The story of two high school students who are disappointed: the boy who fails to make the team and the girl who fails to get an expected promotion. The film illustrates how wrong attitudes can prevent one from doing his best and how right attitudes and self confidence are vital to good health.

Emotional Health (20 min) sd. b/w. purchase. McGraw-Hill.

 An illustration of emotional upsets and some treatments of psychiatric conditions. Correlated with Diehl's "Textbook of Healthful Living."

The Feeling of Hostility (31 min) sd. b/w. rental or purchase. NFB Canada.

 The story of a little girl who strives hard to excel so that she can gain approval. Shows her growing up analyzing the causes for her hostility and how this feeling can be guided into constructive channels.

The Feeling of Rejection (21 min) sd. b/w. rental or purchase. NFB Canada.

• The story of a girl who has not been feeling well. Trouble is traced to mental health. Psychiatrist helps her face and examine her problem.

Nurses Day With the Mentally III (22 min) sd. b/w. rental or purchase. Penn State.

· Lechniques of psychiatric nursing.

Over Dependency (32 min) sd. b/w. rental or purchase. NFB Canada.

 We find a young man Jimmy who is sick in bed and we find that his illness seems to have no physical cause. In tracing his history, it is pointed out that he often takes refuge in comforting of his mother, sister and wife. Through talks with a doctor his illness and fear which have caused his over dependency on others are explained to Jimmy and he begins living again with a new confidence.

Psychiatry in Action (62 min) sd. b (w.

iental or purchase. BIS.

• A description of the treatment and rehabilitation of British servicemen.

Search for Happiness (17 min) sd. b/w. purchase. March of Time Forum.

An examination of the charlatans who prey on Americans in search of "peace of

Shy Guy (12 min) sd. b w. or color.

rental. Ideal. purchase. Coronet.

The story of a shy teen-age boy who learns to adjust to his classmates by making friends.

Social Guidance Films (10 min cach) sd. b/w. loan, NY TB and Health Assn.

· Is it ever permissible to break a date? What time should highschool students get home on week day nights? These and other questions are discussed. Titles of the films are: Your Family and You; Your Friends and You.

What's On Your Mind (10 min) sd. b/w. rental or purchase. NFB Canada.

Describes progress of scientists in curing

some mental disorders. Various techniques illustrated.

You and Your Friends (10 min) sd. b/w. rental. Association.

· Teen-agers rate each other on the basis of whether the person rated makes a good friend or not.

35MM FILMSTRIPS

Keep Your Head (filmstrip) sd. loan. Zurich.

• Deals with the danger of uncontrolled emotions. Shows the relationship between emotional stability and safety.

Meet Your Mind (filmstrip) sd. purchase. Lewellen.

· A discussion of mental hygiene and mental illness, narrated by Dr. Will Menninger, world-famous authority on the subject. Dr. Menninger puts special emphasis on the mechanisms we all use in maintaining our own mental health. (Additional printed material for adult discussion group use available at \$2.00 per

Two Futures (filmstrip) sd. loan. Zurich.
• Establishes the relationship between sound safe thinking, and future success in work achievement and personal living,

Weathering the Storms (filmstrip) sd. loan. Zurich.

· Mental hygiene, explaining neuroses and how they can be avoided.

Scene Irom "The Feeling of Rejection"



World Health

★ In areas of Europe and Asia the devastation caused by the war added to the lack of food have increased immeasurably the problems of health. Some of these countries are solving their own problems and others are being aided by private as well as government organizations.

An understanding of these problems for the student is presented in such films as Encyclopaedia Britannica's Consumption of Foods, the Films of the Nation's Seeds of Destiny and Brandon's The Pale Horseman, and others.

These films also can be used for community discussion forums and Parent-Teacher groups.

Community groups can make excellent use of films like these to build discussion forums and to present the basic causes of other world problems. United Nations programs can include selected titles.

35MM FILMSTRIPS

America Helps Europe Series (3 strips) b w purchase. SVE.

 A current events and social studies series produced in cooperation with the American Friends Service Committee. Summarizes present needs in Europe and shows how voluntary aid from America has brought a measure of help to many groups abroad who might otherwise have been overlooked in broad over-all relief projccts. Titles: (1) Story of Clothing in Enrope (2) Story of Hunger in Europe (3) European Youth Asks a Chance

16MM SOUND FILMS

Battle for Bread (23 min) sd. b/w. rental or purchase. March of Time-Forum.

Half the people in the world are stary-

• Half the people in the world are stany-ing. This film deals with the efforts of The Food and Agriculture Organization of the United Nations who are trying to double the world's food output. The film was produced under the supervision of the United Nations with the cooperation of the F.A.O.

Common Concern (10 min) sd. b/w. rental or purchase. NFB Canada.

· The problem of food distribution in the world and the work being done by the F.A.O. of the United Nations.

Consumption of Foods (11 min) sd. b/w. purchase. EBFilms.

• A study of the food problem of the world with an analysis of the standard caloric intake necessary for health and how adequate diet can be provided for all.

Food for Asia (10 min) sd. b/w, rental or

purchase. BIS.

• Pictures the severe food shortage in the Far East and shows the efforts being made to solve the problem by increased acreage.

The Forgotten Village (60 min) sd. b/w. rental or purchase. Brandon.
John Steinbeck's story of a Mexican vil-

lage which has an epidemic because of



The plight of Europe's children is told in "Seeds of Destiny" and other films.

contaminated water supply. Contrast between old superstitions and modern medi-

Freedom and Famine (10 min) sd. b/w. loan. USDA. purchase. Castle.

• A European family is pictured attemption of the company of the company

ing to get enough of the necessities of life.

A Friend for Supper (10 min) sd. b/w. rental or purchase. Brandon, NFB Canada.

· Scenes of children in other lands who are starving are presented to American children to remind them of the importance of cleaning their plates and not wasting food.

A Letter of Thanks (2 reels) 35 or 16mm sd. b/w. Loan: CARE

· The history of CARE and its work. Scenes of people who receive CARE packages, how they live and work and what the packages mean to them.

The Pale Horseman (19 min) sd. b/w. rental or purchase. Brandon.

 Pictures the suffering of people in war devastated lands, showing the work UN-RRA and other health agencies are doing.

Penny's Worth of Happiness (15 min) rental or purchase, A. I. Films.

• A vacation in Switzerland is given to a number of displaced children and the film sympathetically portrays how medical aid and humane treatment can restore these children to a normal happy life.

Sceds of Destiny (19 min) sd. b/w. purchase. Films of the Nations.
Pictures the tragedy of Europe's children

stressing the relationship between starvation and disease.

The World Is Rich (40 min) sd. b/w. rental or purchase. Brandon.

A documentary telling the story of UN-RRA helping the starving and homeless people of the world. Film states that one in three people on the earth today faces starvation.

This is Their Story (30 min) sd. by w. For distribution details write to: United Nations.

An international relations social-studies subject, sponsored by the World Student Service Fund and UNESCO for distribu tion to school and community forum audiences. Dramatizes the reconstruction of student life in Europe and Asia.

ervants of Manking

★ Our growing need for more doctors, nurses and laboratory technicians in urban and rural areas is emphasized by the impending new census figures on our sharply increased population.

But we also need true appreciation of the work and problems of these servants of mankind. The duties of the country doctor, of the industrial physician, and of specializing fields such as pediatrics are described in recent films, as is the arduous but rewarding path of the medical student from training to graduation (see Men of Medicine).

The call to nursing as a career for young women is heard in such pictures as Nursing, R.N. Serving All Mankind, and This Way to Nursing. All these films are especially suitable for secondary school vocational classes.

That other unsung hero, the pharmacist, has his day in Bill Proctor's Choice and the vocational guidance film The Pharmacist. Here again, a critical need exists for trained men and women. The special requirements of this profession are adequately described.

Finally, the great fields of volunteer service and of public health work are visualized in 16mm sound films on those subjects. Sources of these films are at the end of this special report.

THE DOCTOR 16MM FILMS

The Doctor (10 min) sd. b/w. rental or purchase. EBFilms.

Story of a child specialist.

Doctor in Industry (60 min) sd. b/w. loan. Gen Motors.

· Scenes of the Doctor in industry from 1900 to the present. Journey into Medicine (36 min) sd. b/w.

apply. US Dept of State.

· Story of a doctor at Columbia Presbyterian medical center in New York and at Johns Hopkins.

chase. March of Time Forum.

Follows a doctor through his training to his graduation.

Modern Surgery (18 min) sd. b/w. rental or purchase. March of Time Forum. A survey of modern medical practices in

the field of surgery.

There Were Two Doctors (20 min) sd. color or b/w. purchase. Simmel-Meser-

A documentary of 20th Century peasant life in the Mexican village of Zinacanton, designed for social studies, geography, and general science classes. Relates the true story of a young Mexican doctor who served his internship in this village, and of the problems he faced trying to bring the benefits of modern medical science to the people, most of whom trusted only the local "witch doctor" whose knowledge consisted chiefly of ancient superstitions and prejudices.

35 MM FILMSTRIPS

The Country Doctor (63 frames) h/w. purchase. Creative Arts.

Seven days in the life of a country doc-

The Doctor (75 frames) si. b/w. purchase. EBFilms.

Scenes of a doctor caring for children. Stresses his human qualities of friendliness as well as his medical help.

Your Doctor and You (filmstrip) sd. loan. Zurich.

· Points out the progress in medicine but stresses that doctor can only help you if he is called in time and if you follow his advice exactly.

THE NURSE 16MM FILMS

Beyond the Line of Duty (10 min) sd. b/w. loan. Amer Red Cross.

· A filming for adults of the work of nurses enrolled under the Red Cross illustrating such activities as Home Nursing Instruction, Disaster Nursing. The National Blood Program and Training of Nurses Aides.

Nurse (10 min) sd. b/w. rental or purchase. EBFilms.

A picture of the life of a hospital nurse showing typical scenes in emergency and maternity wards and in care of children.

Nurses in the Making (20 min) si. b/w. rental. Harmon,

A study of the modern techniques of training for nurses, showing also the opportunities for graduate nurses

Nursing (11 min) sd. b/w. rental. Association. purchase. Mahnke.

 One of the Your Life Work vocational guidance films showing nurses in training and at work.

R. N. Serving All Mankind (20 min) sd. h/w. rental. Amer College of Surg.

• Scenes in a typical nursing school illustrate what the life of a student nurse is like. Also the opportunities and the work of graduate nurses is explained.

This Way to Nursing (20 min) sd. b/w. purchase. Yorke Emerson.

Outlines typical course in a school of nursing.

White Angel (17 min) sd. b/w. apply. TFC.

· Story of Florence Nightingale.

35MM FILMSTRIPS

Nursing Is A Grand Career (filmstrip) si. b/w. purchase. Harmon.

The story of nursing showing the qualitics necessary to be a nurse. Made in cooperation with the American Nurses Association.

Your Friend, the Public Health Nurse (filmstrip) sd. on record. b/w. loan. Met

· Title self explanatory.

MEDICAL TECHNICIAN 16MM FILM

Medical Technology As A Career (40 min) si. color. loan. Franklin School.

· Opportunities, responsibilities, and duties of medical technicians.

THE PHARMACIST 16MM FILMS

Bill Proctor's Choice (30 min) sd. b/w. loan. Modern.

A survey of the field of pharmacy showing the opportunities for both men and women. Points out the critical need for trained pharmacists.

The Pharmacist (11 min) sd. b/w. rental.

Association. purchase. Mahnke.

• One of Your Life Work vocational guidance films showing how pharmacy is a vocation suited to both men and women.

PRIVATE AND PUBLIC HEALTH WORK 16MM FILMS

All Together (10 min) sd. b/w. purchase. Amer Red Cross.

The story of the American Junior Red Cross in small one room school houses and in large schools. Scenes of special projects of the group.

Capital Story (20 min) sd. b/w. purchase. Ĉastle.

· The work of the US Public Health Service in locating the cause of pulmonary anemia among welders.

Charley's March of Time (9 min) sd. color, rental or purchase. BIS.

An explanation of the benefits of the National Insurance Act which covers every Briton and gives him security from fear of sickness, unemployment and old age.

Below: these scenes are typical of the 16mm sound picture "This Way to Nursing"







Defending the City's Health (11 min) sd.

b w. rental or purchase. EBFilms.
How a Public Health Department operates is explained and film shows how the work of such organizations has reduced the number of cases of communicable diseases. Disaster Strikes (17 min) sd. b/w. loan. Amer Red Cross.

Scenes of the disaster work of the Red Cross in times of storm, fire and flood

For Us the Living (20 min) sd. color. loan. Inst. Vis Trng.

Shows how the drug industry and U.S. Food and Drug Administration cooperate to protect the public.

Health for Defense (9 min) sd. b/w, apply.

Uses the Gallup Poll to show the time lost in industry by illness and then explains the work of the US Public Health Service and the National Health Institute.

Highland Doctor (21 min) sd. b/w. purchase. B1S.

An examination of the subsidized medical program which has operated in Scotland since 1913 so that patients now have the advantages of community hospitals and specialists.

It Can Be You (17 min) sd. b, w. loan. Amer Red Cross.

· An outline of nine Red Cross Volunteer Services: Arts and Skills, Canteen, Entertainment and Instruction, Gray Lady, Motor, Volunteer Nurses Aide, Production and Supply, Social Welfare Aide, and Staff Aide Services.

Medical Service Second to None (29 min) sd. b/w. loan. USDA. purchase. Castle.

· A description of the work of the Veteran's Administration.

Public Health Service (12 min) sd. b/w. rental or purchase. EBFilms.

· Shows how a municipal health center operates in checking food and water for contamination and in improving the health standards in the community.

Red Cross News (10 min) sd. b/w. loan. Amer Red Cross.

Each of these newsreels cover six scenes of the Red Cross in action. The latest available are Numbers 14 and 15.

Report to the People (15 min) sd. color.

loan. Dairy Council.

Shows how the health department in a large community operates. Produced in cooperation with the Health Department of St. Louis county, Missouri.

Rural Health (17 min) sd. b/w. rental. NFB Canada.

Shows the work in a rural community of the public health officer, the district nurses, the sanitary inspector and the clinics.

The Sydenham Plan (10 min) sd. b/w. rental. Association.

Scenes that tell the story of America's first inter-racial hospital where white and Negro doctors work side by side to treat patients from both races.

Your Health Center (8 min) sd. color. purchase. Inst Inter Amer Affairs,

• Describes the services available at a health center and how the health center operates.

Your Health Department (20 min) sd. or si. b/w. rental or purchase. Nat Mot Pictures.

The functioning of a modern health department.

Your Health Department in Action (20 min) sd. b/w. rental or purchase. Orleans

An illustration of a well rounded public health program for a community.

Your Very Good Health (10 min) sd. color. rental or purchase. BIS.

· A cartoon showing how the National

Health Services Act sponsored by the La bor government will affect the average worker and his family.

35MM FILMSTRIPS

British Health Services (66 frames) si. b/w. purchase. BIS.

An explanation of the Health Act passed by the Labor government in Britain showing how it works.

Health Center (35 frames) b/w. purchase.

The film describes the work of an existing Health Center to illustrate the national network of Centers which will be created under the provisions of the Na tional Service Act of the Labor govern

Human Resources (filmstrip) si. b/w. purchase. Eve. Gate.

How the government and private agencies are working to protect the health of the people.

My Father Is A Garbage Man (filmstrip) purchase. Instructional.

· Explains how the sanitation department large city operates. Treatment is simple and dignified. One of a set of filmstrips. Others in a series deal with policemen, firemen, postmen and bus drivers. Must be purchased as a unit.

Workers for Health (filmstrip) si. b/w. purchase. Eve Gate.

Pictures the health services in an average community.

PREVENTIVE **MEDICINE**

★ Champions of our health are the unsung physicians and laboratory workers who serve the vital field of preventive medicine. In public health services, both urban and rural, they fight pollution and the other causes of epidemics. Films also help us understand the carriers of contagion such as rats, flies, etc. and how to fight them.

16MM FILMS

Anesthesia (10 min) sd. b/w. rental. Association. Apply TFC.

How anesthesia was discovered and its application to surgery

Antu, Modern Pied Piper (10 min) rental or purchase: Fair Deal.

· Illustrates how antu kills rats. Describes damage done by rats on farms,

Bacteria (12 min.) si. b/w. purchase. EBFilms.

• Illustrates the preparing of a culture and explains cell division that takes place during growth.

Body Defenses Against Disease (11 min) sd. b/w. rental or purchase. EBFilms.

· Emphasizes three types of defense against disease: the skin, mucous membrane and lymphatic system as well as scenes on immunization.

The Body Fights Bacteria (17 min) sd. b/w. purchase. McGraw-Hill.

Illustrates the body's own defenses against germs as well as immunization and good health habits which aid in this defense. Correlation with Diehl's "Textbook of Healthful Living."

City Water Supply (10 min) sd. b/w. rental or purchase. EBFilms.

An examination of the water resources of a modern city with an explanation of purification procedures.

Clean Waters (21 min) sd. color. loan. Gen Elec.

· Pollution of water through sewerage and its danger to health:

Cleaning Equipment and Containers (25 min) sd. b/w. loan. Public Health Serv. purchase. Castle.

• How milk equipment is cleaned to protect against disease.

The Danger Point (10 min) sd. color. loan. Association.

The Health Department guards community health. Shows the dangers in the use of public drinking cups and recommends paper cups.

Defense Against Invasion (10 min) sd. b/w. rental. Princeton Film Center.

· A combination of regular photography



with Walt Disney animation showing the importance of vaccination.

Environmental Sanitation (10 min) sd. color, purchase. Inst. Inter Amer Af-

A study of sanitation in a large city. Forty Billion Enemies (25 min) sd. b/w. loan. Westinghouse.

 Describes bacteria in perishable foods and discusses proper methods of refrigera-

Get Rid of Rats (10 min) sd. b/w. rental or purchase. NFB Canada.

· How rats contaminate food and spread disease.

Housefly (10 min) sd. b/w. rental or putchase. EBFilms.

Explains the life cycle of the housefly and illustrates methods of control and the shows how the fly is a carrier of disease. Immunization (11 min) sd. b/w. rental or purchase. EBFilms.

How disease germs attack the body through the blood stream and how vaccination builds up a resistance

Insects as Carriers of Disease (10 min) sd. color, purchase, Inst. Inter Amer Af-

· How the fly, mosquito and louse are, carriers of dysentery, malaria and typhus, A Walt Disney Production.

Keep 'Em Out (10 min) sd. b/w. loan. Pub. Health Serv.

· How rats destroy food and spread dis-

Let's Look at Water (21 min) sd. b/w. rental or purchase. NFB Canada.

 How a city's water supply is purified.
 A Life in Your Hands (10 min) sd. b/w. loan. Amer Red Cross.

The National Blood Bank Program which is sponsored by the Red Cross is explained in detail in this March of Time production. Scenes show how blood plasma is saving lives.

PREVENTIVE MEDICINE:

CONTINUED FROM THE PRICEDING PAGE) Man Against Microbes (10 min) sd. b/w. Ioan. Met. Life., Association.

· The history of man's fight against germs using pastnerization, vaccines and anti-

Meats With Approval (35 min) sd. b/w. Ioan, USDA, purchase, Castle, A study of federal meat inspection show-

ing how the consumer benefits.

Microscopic Plant Life in the Bakeshop (30 min) si. b w. loan. Bakery Engi-

Mold: how it spreads, destroys valuable foods, grows and reproduces. Yeast: how it increases the food value of bread, makes bread more digestible.

Murder in the Milk Can (5 min) rental purchase: Brandon, Int Film Bur.

 Illustration of sanitary milk handling and production.

New Frontiers of Medicine (17 min) sd. b/w. March of Time Forum.
The story of the new "miracle drugs"

and modern medical techniques. Reviews use of sulfa drugs, penicillin and streptomycin as well as research in RH factor.

Passport to Health (25 min) sd. b/w. loan. Modern.

· Illustrates how childhood diseases are controlled through preventive medicine techniques with emphasis on immuniza-tion. Produced for Sharp & Dohme, Inc.

Public Enemy Number One (20 min) sd. h/w. rental. State Washington.

· Shows how the fly transmits disease and how the fly can be controlled using insecticides. A Standard Oil film.

Purifying Water (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Sentinels of Milk (26 min) sd. color. loan.

Illustrates the many operations involved in the production of clean milk, covering the entire process from dairy barns to consumer. Produced at the University of Michigan (Lansing), sponsored by Babson,

Sewerage Disposal (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Story of DDT (25 min) sd. b/w. rental or purchase. BIS.

 Shows the use of DDT in climinating flies, lice and mosquitoes as well as laboratory tests to evaluate relative strengths required. Also a history of DDT from its discovery in 1870 to present.

Story of Radium (10 min) sd. b/w. rental. Association.

· How radium was discovered and its application in medicine.

Triumph Without Drums (10 min) sd.

h. w. apply. TFC. The story of Dr. Harvey W. Wiley and the passage of the Pure Food and Drug Bill in the early nineteen-hundred's.

Vandals of the Night (25 min) sd. color. loan. Fish and Wildlife.

· Rats: hablts, destructiveness, and con-

Water-Friend or Enemy (10 min) sd. color. rental. Princeton Film Center.

• A Walt Disney production showing the dangers in water contamination.

FILMSTRIPS

Colonial Empire: Battle Against Disease

(42 frames) purchase. BIS. A filming of the research, preventive and curative treatment of native diseases in Great Britain's tropical colonies. A study guide accompanying the strip describes how the jungle heat, stagnant swamps and primitive living conditions all combine to create ideal breeding grounds for disease.

Colonial Empire: Battle Against Poverty (29 frames) b/w. purchase. BIS.

Shows how Britain is cooperating with her colonies to stamp out disease and poverty.

Health Hero Series (filmstrips) si. b/w. loan. Met Life.

· Biographies of famous health heroes. Titles are: (1) Madame Curie and the Story of Radium (2) Edward Jenner and the Story of Smallpox Vaccination (3) Robert Koch (4) Florence Nightingale (5) Walter Reed (6) Edward Livingston Tradeau.

The Housefly and Its Control (34 frames) si. loan. USDA.

Outlines methods of reducing the abundance of houseflies by a) climination of their breeding places; and b) destroying larvae and adult insects, loan, USDA.

Tonimy Fork and His Fountaineers (10 min; plus silent quiz) sd. Variety Merchandiser.

Shocked by the untidy appearance and sloppy habits of the new soda fountain girl, an animated set of silverware teaches her the proper appearance, service, health, and safety rules to be observed.

PRACTICAL SUGGESTIONS FOR A SUCCESSFUL FILM PRESENTATION

- * THE GREAT MAJORITY OF films listed in this Health & Welfare resource guide are either 16mm sound motion pictures or 35mm filmstrips, silent and with sound. These suggestions will prove helpful in assuring a good presentation, either in the classroom or at your community film forum.
- 1. Check Your Equipment: make sure that your projector is in good operating order before the showing. Always maintain a replacement projection lamp and an extra exciter lamp (in the case of sound equipment). Check the projector for smooth operating performance; keep it oiled and cleaned.
- 2. Check the Film: make sure that it is ready for immediate use, properly rewound. Thread it into the projector before the time of the showing so you can begin on schedule.
- 3. Check the Room: locate 100m light switches; test the nearest outlet for the projector as soon as possible and make sure that current is independent of room lights. Ar-

range to have an assistant turn off the lights when you are ready to show. Draw window shades if necessary and eliminate all outside light possible for daytime showings. Do not overlook an adequate supply of fresh air, however, for good ventilation is equally important for

4. Place Your Screen and check to see that it is properly filled at the right distance from the projector when setting up your equipment for the showing. Seat the audience so that the front row is well back from the screen, wherever possible. Make sure that seating arrangements do not interfere with the projection "throw". Keep all speak-

a lair-sized audience.

er cables and power line cords clear of audience as much as possible.

- 5. Start Smoothly: get off to a smooth start for every film showing through careful preliminary planning. Warm up the amplifier so that sound is instantaneous with the first picture on the screen; begin the picture at the title, not during the protective leader. Do not leave the projector during the show and watch your focus and sound volume at all times.
- **6. End Smoothly:** cut off the sound and picture cleanly as an assistant turns on the room lights. A wellplanned and professionally presented film showing adds immeasurably to the value of the film. With practice, these steps will become a regular routine.

Notes on this page were adapted from the comprehensive and colorful guide to all types of projection "The Audio-Visual Projectionist's Handbook" published by Business Screen, 812 N. Dearborn Street, hicago 10, and available at \$1.00 per copy. Well worth regular use.

THE FIGHT AGAINST DISEASE

★ This UNENDING BYFILE against the enemies of all mankind is waged by medicine but its most powerful ally is knowledge of the layman. Knowledge dispels fear. The fear which keeps men, women and children from an early visit to the lamily physician takes a heavy and often needless toll of human life.

Early diagnosis is the strongest weapon against many forms of disease. Here the film serves to acquaint us with familiar symptons, the warning signs of danger. Adult education is the main challenge of the screen in the fight against disease and most films in this section will best serve that purpose.

For elementary education, however, films on that lowly but most costly of all ailments, the common cold, will be most valuable. Beyond that age level, for advanced secondary and college groups and for all types of adult meetings, excellent films help us understand and fight the battle against tuberculosis, heart disease, cancer, V. D., and lesser known yet equally deadly forms of disease.

THE COMMON COLD 16MM FILMS

The Common Cold (11 min) Sound, B&W, rental or purchase, EBFilms,

• The story of a boy with a severe cold who pays a visit to the doctor serves as an illustrated explanation of care and the prevention of colds. The secondary infections that may grow out of a cold, if untreated, are explained.

1 Never Catch a Cold (10 min) sd. h/w. or color. rental. Ideal. purchase. Coronet.

 A young hoy catches a cold because he disregards the advice of his teacher and his mother. Shows proper care of colds.

Joan Avoids a Cold (10 min) sd. b/w. or color. rental. Ideal. purchase. Coronet.Precautions for avoiding colds.

35MM FILMSTRIPS

The Cold Bug (filmstrip) sd. loan. Employers Mutual.

 How to prevent colds, and how to take care of them.

Escape the Cold Wave (filmstrip) sd. loan. Zurich.

Precautions to avoid colds,

Ka-choo (film strip) sd. loan. Zurich.
• Precautions which will help you to



These scenes are typical of the National Tuberculosis film "You Can Help"

Facts About T.B.

The Educational Work of the National Tuberculosis Association

★ Educational motion pictures produced by the National Tuberculosis Association are intended primarily to tell the American public how to prevent and how to cure tuberculosis. A broader aspect of the Association's motion picture production program—and, indeed, of its entire health education program—is to promote good health habits and thus to improve the nation's health by increasing its people's resistance to disease.

The motion picture program was started early in the 1930's when The Story of My Life by Tee Bee was produced in the form of an animated cartoon. This was one of the first public health pictures to be filmed. Its animated cartoon sequence was later revised and used in a black and white sound picture, Goodbye, Mr. Germ, which remains one of the most popular and most useful cinematic presentations of educational materials for tuberculosis control.

The first utilization of the motion picture for education in combating tuberculosis was intended as an appeal to the general public. Late in the '30's, however, films were used to appeal specifically to the different population groups among which the disease was prevalent. By 1941, a sound film had been made especially to appeal to the Negro population of the South, another to the Spanishspeaking people of the Southwest, and still another to the American Indian group.

Each of these films appeal forcefully to its intended group, in sympathetic and understandable terms, in behalf of adequate health services and improved treatment of tuberculosis. These pictures found ready recognition from the general public as well as from the groups to which they were specifically directed, and all of them have been shown widely throughout the United States.

During the past decade, the story of the fight against tuberculosis has been told in varied types of film—the documentary, as in *This is TB* and *The Role of the Public Health* (CONTINUED ON THE NEXT PAGE)

avoid colds.

Nurse, the dramatic, as in Lease on Life and Time Out!; the musical narrative, as in A Message from Dorothy Maynor; and the animated cartoon, as in Goodbye, Mr. Germ.

The newest TB film, Coming Home - now in production - will combine dramatic treatment with animated sequence in presenting a narrative that deals with all aspects of TB control. It will show how TB is contracted, how it can damage the body, how it may affect a family's economic status, how it can be cured, and how the patient can be restored to productive and comfortable living.

The continuous decrease in the tuberculosis death rate in the United States provides graphic testimony for the eventual success of the fight which education is waging against disease in this country. The educational sound film, with its potentialities for forceful presentation and wide appeal, is becoming an increasingly more important medium in teaching good health.

Other Contributions

Because of the easy availability, and high quality of the productions of the National Tuberculosis Society, there are not a wide variety of other films available. The Zurich Insurance Company has one filmstrip on the subject in its Safety Zone Series and Encyclopaedia Britannica and Lederle Laboratories have both released films on tuberculosis.

16MM FILMS

Another to Conquer (22 min) sd. b/w. Ioan, Nat. TB Assn.

· The story of the tragedy and sorrow caused among the Navajo indians by tuberculosis.

Behind the Shadows (15 min) sd. b/w. loan. Nat TB Assn.

An explanation for a group of high school students by a doctor on what tuberculosis is.

Cloud in the Sky (18 min) sd. b/w. loan. Nat TB Assn.

 The story of a Mexican family and how they are cured of tuberculosis by modern treatment. Available in Spanish version also.

Diagnostic Procedures in Tuberculosis (15 min) sd. b/w. loan. Nat TB Assn.

Four specialists demonstrate the staining of sputum, tuberculin test and X-ray

Goodbye Mr. Germ (14 min) sd. b/w. loan. Nat TB Assn.

· Using animated cartoons tells the story of this disease and preventive measures to combat it.

Lease on Life (20 min) sd. b/w. loau. Nat TB Assn.

· How the average American family plans and acts to avoid unnecessary illness.

Let My People Live (15 min) sd. b/w.

loan. Nat TB Assn.

• The Tuskegee choir furnishes background music to this story of a southern Negro family and the dangers of tuberculosis.

Mass Radiography (10 min) sd. b/w. loan. Nat TB Assn.

The importance of mass x-ray projects. Filmed in Britain.

Message From Dorothy Maynor (10 min) sd. b/w. loan. Nat TB Assn.

· Miss Maynor tells the story of x-ray projects and their importance as well as singing several songs with the famous Hall Johnson choir.

On the Firing Line (20 min) sd. b/w. loan. Nat TB Assn.

• A survey of the ways tuberculosis is being fought in the United States.

Role of the Public Health Nurse (20 min) sd. b/w. loan. Nat TB Assn.

· Because of crowded conditions in sanitariums, many patients must be treated at home. Illustrates approved home treat-

They Do Come Back (17 min) sd. b/w. loan. Nat TB Assn.

The story of a couple about to be married when tuberculosis disrupts their plans. Shows how community health facilities go into action to help.

This Is TB (10 min) sd. b/w. loan. Nat TB Assn.

· The story of tuberculosis, how it begins. symptoms, and treatment. Available in Spanish version also.

Time Out (25 min) sd. b/w. loan. Nat TB Assn.

· How a young man overcomes the disease and returns to a normal life.

Tuberculosis (11 min) sd. b/w. rental or purchase. EBFilms.

A summary of the main facts about the disease, its prevention and treatment.

You Can Help (10 min) sd. b/w. loan. Nat TB Assn.

· The story of the Tuberculosis Association and how cooperative action is winning the battle against this disease.

35MM FILMSTRIPS

Check Up on Your Chest (35 frames) si.

b/w. loan. Nat TB Assn.
All negro cast. Title self explanatory. Design for Health (50 frames) si. b/w. loan. Nat TB Assn.

 Emphasis on prevention of tuberculosis. Finding Tuberculosis (filmstrip) si. b/w. loan. Lederle.

An explanation of the Vollmer tuberculin patch test for detecting tuberculosis.

K.O. TB (filmstrip) sd. loan. Zurich. · The facts about tuberculosis, symptoms and treatment.

Me vs TB (37 frames) si. b/w. loan. Nat TB Assn.

A story of a young man's fight with tuberculosis from time of discovery to arrest of the disease.

TB Facts (50 frames) si. b/w. Ioan. Nat 1 B. Assn.

· Main facts about the disease and its treatment.

Tuberculosis-What It Is and What to Do About It (20 frames) color. loan. Nat. TB Assn.

· Urtle self explanatory. Suggested script for use with filmstrip is provided.

Sources Listed at End of Section

Sources of all films in these pages will be found in the alphabetical listing at the end of this special report. Note abbreviations at end of first paragraph of each

Heart Uisease

★ Among the greatest killers of mankind is heart disease. Publications and educational material are available from The American Heart Association. The films presented here stress frequent physical examinations and avoidance of strenuous physical exercise and emotional strain or excitement for the person with heart disease. Some of the films are especialy suited for presentation to adult audiences. The American Heart Association is planning to make available a library of educational film material within the next

Here are three sound motion pictures and a 35mm sound filmstrip to help us understand this costly disease.

16MM FILMS

Be Your Age (12 min) sd. b/w. loan. Met. Life; also Association.

A middle aged man's adjustment to the discovery that he has heart disease. Sponsored by Metropolitan Life Insur-

Care of the Cardiac Patient (33 min) sd. b/w. purchase. Castle.

 The case history of a typical cardiac patient from discovery of the condition through return to normal living.

Human Heart (11 min) sd. b/w. rental. Amer Heart Assn.

• A March of Time presentation of the problem of heart disease in our civilization. Stresses frequent physical examinations.

35MM FILMSTRIP

A Heart to Heart Talk (filmstrip) sd. loan. Zurich.

· Care of the heart with stress on sleep, diet, recreation and avoiding emotional excitement.

Below: A scene from "Be Your Age" also available from the sponsor: Metropolitan Life Insurance Co.



★ The American Cancer Society's film program in the field of public education consists of eight motion pictures from two-and-a-half to twenty-two minutes in length. Two are in color and one is in animation. Their common purpose is to teach the seven danger signals of cancer and the importance of regular physical examinations.

It is known that approximately half the lives lost to cancer each year could be saved by early treatment. But, to accomplish this, people must be taught to go to their physicians regularly for routine examinations and immediately should any of cancer's warning signs appear.

That the program is moving toward success is contained in the fact that physicians from all parts of the country report they are seeing more cases of early cancer than ever before.

Within the coming year, the public education department, under the direction of Robert B. Thorpe, will release two more films; one for high school audiences on the biology of cancer and the other a training piece for the Society's volunteers.

In general the films are for adult audiences and they are designed to introduce discussion meetings on cancer. Many are available from the Society's state and local offices.

Care must be used in selecting the proper film to be shown to specific audiences. The Doctor Speaks His Mind is a serious, documentary approach to cancer, designed to pave the way for a medical speaker. It is particularly effective where the doctor is not an accomplished public speaker, for it smooths the way to the question and answer period.

A Question in Time is designed to take the place of a medical speaker when none is available. This film answers the questions about cancer commonly asked a medical speaker by a general audience.

The Traitor Within is uses color animation and is best suited to those who want to be "painlessly" educated. You Time and Cancer was originally produced as a campaign film but its usage is not limited to that purpose. In it is a vital plea for "early action" when cancer appears. Time Is Life is particularly effective with women's groups since it makes a strong plea for enlisting their help in fighting cancer.

The American Cancer Society has

Education vs. Cancer

also released a trailer for theatrical audiences, available in 35mm version only. It's title is A Message From the American Cancer Society.

Within the past year the Society has produced the first films in its series for doctors and nurses. The first medical film *Gancer: the Problem of Early Diagnosis* will be followed by five diagnostic site films. What Is Cancer? is the first of a series of films for nurses.

The Zurich Insurance Company Safety Zone Series contains two filmstrips on the subject of cancer detection. Also the U.S. Department of Agriculture has produced *Choose to Live*, designed to explain the salient facts about cancer for lay audiences. Teaching Film Custodians and Princeton Film Center also have films available in this field.

16MM FILMS

Choose to Live (11 min) sd. b/w. loan. USDA. purchase. Castle.

• Thomas Parran, former Surgeon General, introduces this study of one woman's fight against cancer.

The Doctor Speaks His Mind (22 min) sd. b/w. loan. Amer Cancer Soc.

 An average general practioner tells the story of patients who came to him too late. Enemy X (14 min) sd. b/w rental. Princeton Film Center

 The story of cancer is presented in the form of a detective mystery with cancer being the mysterious killer. Explanation of cancer symptoms.

Mirade Money (22 min) sd. b/w, apply. TFC.

 Shows the exposure of a quack doctor who advertised a cure for cancer.

A Question of Time (20 min) sd. b/w. loan or purchase, Amer Cancer Soc.

 This film is an attempt to answer all of the questions usually asked of a doctor by lay audiences. The treatment is simple and non-technical.

Time Is Life (19 min) sd. b w. loan Amer Cancer Soc.

• Illustrates the work of the field army and research for a cure of cancer as well as stressing early treatment.

Traiter Within (11 min) sd. color. loan. Amer Cancer Soc.

• Explains how cancer attacks the body and shows how the disease is controlled sometimes by radium and x-ray treatment.

You, Time and Cancer (16 min) sd. color. loan. Amer Cancer Soc.

• Emphasizes physical examinations and the early detection of cancer.

the early detection of cancer.

Recently Withdrawn: Battle Against Cancer, On Guard.

35MM FILMSTRIPS

The Enemy in Our Midst (filmstrip) sd. loan. Zurich.

• Symptoms of cancer.

Search Everyone (filmstrip) sd. loan. Zurich.

• Cancer is curable if discovered early. Symptoms illustrated.

Venereal Disease

The American Social Hygiene Association Reports

♦ Use of films is nothing new for the American Social Hygiene Association, sole national voluntary agency in the field of venereal disease control and a pioneer leader in family life education. During the first world war the Association produced lecture films for the doughboys. Many prominent figures of the day helped in producing these first social hygiene films, now historic mementoes in the national archives at Washington.

Stage and screen stars Richard Bennett, Raymond McKeen and Alice Brady played leading characters. For one series John D. Rockefeller Jr., opened the grounds of his estate as "location." The films were directed by Edward H. Griffith at that time an army captain.

Since 1917 the Association has

made and sponsored nineteen motion pictures and filmstrips both for the general public and for professional and student groups.

The Association, organized in 1914 with a broad program ranging from the purely medical and legal attack on the venereal diseases to the educational effort in support of family life through better training of youth for marriage, turned to films so long ago for two principal reasons. One was that newspapers and magazines barred mention of venereal disease although then as now syphilis and gonorrhea claimed more victims in this country then any other communicable disease except for measles and the common cold. The other reason was the awareness of the officers of the As-(CONTINUED ON THE FOLLOWING PAGE)



A scene from "Feeling All Right"

VENEREAL DISEASE:

(CONTINUED FROM THE PRECEDING PAGE) sociation of the usefulness of films as an educational medium.

Five of the Association's recent films were used widely during World War II in the United States and in loreign language versions around the world. Since then because of the introduction of penicillin therapy the Association has been revising its sound films. Health Is Victory and Plain Facts have been revised and on the schedule for revision are With These Weapons and In Defense of the Nation.

Under consideration is a short talking film on family life education, similar to the Association's successful silent film The Gift of Life.

All Association films are suitable for showing to audiences of high school age and up. Prints are available through many state and city health departments and from many state and community social hygiene societies, for educational showings to selected groups on a non-commercial basis.

16 MM FILMS

The Big Fight sd. b, w. rental or purchase. Columbia Univ.

· Picture opens with Joe Louis writing a V mail about the fight against venereal diseases. Picture shows scenes from fights and Joe Louis in the army.

Feeling All Right sd. b/w. rental or purchase. Columbia Univ.

• A documentary produced by Southern Educational Film Production Service for the State of Mississippi, Story is of Negro couple who take the pre-marital VD test, the boy is found to have syphilis and pictures show how he is cured.

Fight Syphilis (20 min) sd. b/w. loan. US Pub Health Serv.

Twenty minute version also available. From Sixteen to Twenty-Six (18 min) sd. b. w. tental or purchase. NFB Canada.

Symptoms and treatment of Gonorrhoea and syphilis, for female audiences only,

Health Is Victory (11 min) sd. b/w. rental or purchase. Amer Social Hygiene.

Scientific presentation of facts about venereal discases. War production brought up to date with new sequences.

Know For Sure (22 min) sd. b/w. loan. US Public Health Serv.

· For male audiences only. Deals with prophylaxis, symptoms and treatment of syphilis

Magic Bullets (30 min) sd. b/w. loan. Pub Health Serv.

A sequence from the commercial picture about Dr. Paul Ehrlich and the discovery of a cure for syphilis.

Message to Women (20 min) sd. color. loan. US Pub Health Serv.

· How syphilis and gonorrhea affect

Our Job to Know (18 min) sd. b/w. rent-Amer Social Hygiene.

 Facts of causes and dangers of venereal diseases. For mixed audiences.

Plain Facts (11 min) sd. b/w. rental or purchase. Amer Social Hygiene.

 Clinical material illustrates the effects of venereal diseases on society. Three Counties Against Syphilis (17 min)

sd. b/w. loan. Pub. Health Serv.

 Documentary of a public health program in rural Georgia.

To the People of the United States (24 min) sd. b/w. loan. US Pub Health Serv.

Ican Hearsholt is starred in this frank discussion of the venereal disease problem in the United States, Urges blood tests and discussion of the problem.

Very Dangerous (18 min) sd. color, rental or purchase. NFB Canada.

· Symptoms and treatment of Gonorrhoea and syphilis, for male audiences only.

With These Weapons (II min) sd. b/w. rental or purchase. Amer Social Hy-

giene.

The story of Paul Ehrlich and his discovery of a cure for syphilis plus facts about treatment of venereal diseases.

35 MM FILMSTRIPS

Enemy of Youth (filmstrip) sd. Commercial.

A court room drama in which Society is convicted of neglect in warning and protecting Youth against Public Enemy No. 1 -Syphilis. Shows what can and should be done toward banishing the disease.

For All Our Sakes (filmstrip) sd. Commercial.

· A presentation of the public health aspects of syphilis, showing how the disease can be beaten through public enlighten-ment and direct action of the right sort.

Uther **Uiseases**

★ Diabetes, diphtheria, malaria and other diseases still take heavy toll in human life and suffering despite mankind's progress in abating them. Knowledge is our primary power in combatting these diseases and films like these can help in school and group education. Progress in anti-toxin research is also reported in some films available in these groups. Because only a few titles are available in each classification, they have been grouped here for convenient reference. Sources of all films appear on final pages of report.

These diseases, some represented by only one or two films in the listings below, have also taken a tragic toll in human lives. Some of this material may profitably be worked into specialized studies as the films on smallpox in relation to school vaccinations. Other films such as Rocky Mountain Spotted Fever Vaccine by the U.S. Public Health Scrvice, or films on malaria, may be found valuable in special areas where the diseases are prevalent,

Child Bed Fever

That Mothers Might Live (10 min) sd. h/w. apply. TFC.

A young doctor's research into child bed fever and the story of the eventual acceptance of his theories by Pasteur and Lister after his death.

Diabetes

Purity Squad (20 min) sd. h/w. apply. TFĊ.

· The Federal Pure Food and Drug Administration is shown stopping the manufacture of a poisonous drug for an alleged cure of diabetes.

They Live Again (II min) sd. b/w. apply. TFC.
The story of Fred Banting and Joe

Gilchrist and their discovery of a relief from diabetes.

Diphtheria

Diphtheria (15 min) si. b/w. rental or purchase. EBFilms.

An explanation of the disease and the immunity treatment using anti-toxins.

Invisible Armour (20 min) sd. h/w. rent-al or purchase. NFB Canada.

· How a community organized to combat a diphtheria epidemic threat.

Epilepsy

How Big a Handicap? (45 frames) si. b/w. purchase. Pub Affairs Comm.

A film presentation based on the Public Alfairs pamphlet "Epilepsy—the Ghost Is Out of the Closet." Sound version also available.

Hookworm

Hookworm (11 min) sd. color. purchase. Inst Inter Amer Affairs.

· The story of a family reduced to poverty because of hookworm. How they were cured is illustrated.

Malaria & Yellow Fever
Life History of the Yellow Fever Mosquito
(10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Malaria (30 min) sd. b/w. purchase. BIS. · Explains how the mosquito spreads the disease and examines the disease and its effect on humans.

Malaria Control in the Tennessee Valley (10 min) sd. color. loan. TVA Health Dept.

 Methods used by TVA to control ma-Jaria.

Mosquito (10 min) sd. b/w. rental or purchase. EBFilms.

A study of the structure and breeding habits of the mosquito showing how it is a carrier of disease and illustrating methods to control it.

Mosquito: Public Enemy (14 min) sd. b/w. loan. USDA. Purchase: Castle.

• Identifies the species of mosquitoes that cause malaria and yellow fever, and shows development of their larvae and pupae into missure insects; their breeding places; and methods of control.

Mosquitoes (33 min) si, loan: USDA, pur-

chase. Castle.

· Life history of malaria and yellow-fever bearing mosquitoes, and methods of control used in New Jersey, Florida, and Panama. Includes flushing stagnant pools, draining and filling swamps, and spraying with oil. A USDA production.
Winged Scourge (10 min) sd. color. rental.

Princeton Film Center.

• A Walt Disney presentation featuring the seven dwarfs, illustrating the danger of mosquitoes in spreading malaria.

Malaria (58 frames) b/w. purchase: \$1.

· Shows Britain's persistent fight against malaria in her colonies, a disease that has ruined the health of millions.

Pellagra Way in the Wilderness (11 min) sd. b/w.

apply. TFC. · The story of the research by Dr. Goldberger of the US Public Health Service on the cause and cure of pellagra. Rabies

Man's Greatest Friend (10 min) sd. b/w.

rental Association. Apply TFC. The work of Pastcur and the study of rabies in dogs. A Pete Smith Short sub-

Story of Louis Pasteur (17 min) sd. b/w. apply. TFC.

· Hydrophobia sequence from famous Warner Brothers film.

Respiratory Diseases

New Day (10 min) sd. b/w. loan. Met.

• The modern techniques in the treat-

ment of pneumonia are illustrated.

Pneumonia (11 min) sd. b/w. rental or purchase. EBFilms.

A summary of the principal facts about the cause and treatment of pneumonia.

Respiratory Diseases (3 filmstrips) pur-

chase. NFB Canada. • Titles are: (1) Control of Respiratory Disease (2) Acute Respiratory Diseases (3) Isolation Techniques.

Rheumatic Fever

Jimmy Beats Rheumatic Fever (filmstrip) sd. b/w. loan. Met Life.

· An eight year old boy recovers from an attack of rheumatic fever.

Rocky Mt. Spotted Fever

Rocky Mt. Spotted Fever Vaccine (10 min) si. color. Pub. Health Serv

• Life cycle of the tick and illustration of preparation and use of the vaccine.

Sleeping Sickness

Tracking the Sleeping Death (10 min) sd. b/w. apply. TFC.

· How David and Mary Bruce discover that the tsetse fly is the carrier of African sleeping sickness.

Smallpox

Smallpox: The Ever-Present Manace (10 min) sd. b/w. rental. Brandon.

• Illustrates the importance of vaccination against small pox with emphasis on how easy it is to receive vaccinations today. Story of Dr. Jenner (10 min) sd. b/w.

apply, TFC.
The development of the vaccine for

smallpox.

Infantile Paralysis

The Fight Against Polio Is a National Problem

★ The Health Education Service of the National Foundation for Infantile Paralysis, which the public supports through the March of Dimes, assumes these three responsibilities: to provide information about infantile paralysis, to furnish reassurance and guidance to parents, and to develop a confident and helpful attitude when the disease strikes.

Publications may be obtained from main or local offices and eight exhibits, loaned without charge, are in constant circulation. 222 deposits of free loan Foundation films have been made in 70 film libraries.

Through these media the Health Education Service is furthering the purpose for which the National Foundation for Infantile Paralysis was founded; to assist polio patients to obtain the best available medical care and treatment. To accomplish this aim it is essential that the public, as well as professional workers know the symptoms of infantile paralysis and the importance of prompt and complete care.

Because of the impact of polio on the community, disturbing fears and unfounded rumors can interfere with health procedures in handling an epidemic. Panic has often been averted by establishing in people's minds the facts that the disease does not always cripple and that aid, when needed, is available close to home through chapters of the National Foundation.

16MM FILMS

Accent on Use (20 min) sd. b/w. loan. National Foundation Infantile Paralysis.

· How physical therapy techniques are used to restore patients back to health.

In Daily Battle (26 min) sd. b/w. loan. National Foundation Infantile Paralysis.

 How one chapter operated in helping patients fight infantile paralysis. Not suitable for children.

A Note to Film Users

• All sources of films listed in these pages appear at end of this section. Note abbreviations of either pro-ducer or principal distributor at end of first paragraph of each listing and refer accordingly in Source pages.

Vour Fight Against Infantile Paralysis (15 min) sd. b/w. Ioan. National Foundation Infantile Paralysis.

Basil O'Conner, national president of the National Foundation for Infantile Paralysis, explains how the dimes are spent in research and care of patients.

FILMSTRIP

Poliomyelitis (39 frames) color. Ioan. National Foundation Infantile Paralysis.

· How poliomyelitis virus attacks nerve cells. Part of a high school unit containing source book, teachers guide, book-mark, poster and literature.

Sister Kenny Films

★ The Sister Elizabeth Kenny Foundation has available for school and public use two films showing the history and the techniques of the Sister Kenny method for treating infantile paralysis. The Foundation has established clinics specializing in the Sister Kenny method and is making available to nurses, scholarships for the study of the Sister Kenny method.

The Foundation is associated with the Elizabeth Kenny Institute which is located in Minneapolis, Minnesota. The institute is a training center for registered nurses and physiotherapists and offers a course requiring two and a half years of study.

16MM FILMS

So They May Walk (15 min) sd. color. loan, Sister Kenny.

· An explanation of the Sister Kenny method of treating infantile paralysis.

The Value of a Life (11 min) sd. b/w. loan. Sister Kenny.

• Documentary showing treatment of polio cases using the Sister Kenny method.

A scene in "So They May Walk"



First Aid • Home Care

★ Knowing what to do before the doctor comes is an important part of every person's practical education. Carelessness or ignorance in the handling of an accident victim may cause more serious injury or even death.

Films are an excellent way of clearly demonstrating correct techniques, and films and filmstrips are available on all phases of first aid.

Home nursing films have been produced by the federal government and are available for purchase through Castle Films. Also the American Red Cross has released a filmstrip Home Care of the Sick.

FIRST AID 16MM FILMS

Artificial Respiration (10 min) si. rental or purchase, Amer Film Registry.

• The proper technique of applying artificial respiration to individuals unconscious either from long immersion in water or from electric shock.

Artificial Respiration (9 min) sd. color. purchase. Častle.

• A US Navy production.

Back To Life (6 min) sd. color. loan. Aetna.

· Shows approved methods of applying artificial respiration, emphasizing that prompt application of this treatment can help in preventing much of the yearly loss of life due to drowning, gas poisoning and electric shock.

Before The Doctor Comes (37 min) sd. or si, Ioan, Central Washington College.

· Reel 1: A chart of the arteries, drawn on a man's body, indicates the major pressure points. Shows how to control bleeding, how to stop bleeding with tourniquet, bandage, compress; how to keep shock victim warm; use of stimulants; position of head, feet. Reel 2: Artificial respiration and how to

care for burns.

Reel 3: Leg fractures; how to apply halfring, and improvised splints.

Reel 4: Arm fractures; how to apply Murray-Jones, improvised splints. Transporting victims.

Care of Minor Wounds (3 min) si. b/w. rental or purchase. EBFilms.

· Title self explanatory.

Carrying the Injured (3 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Control of Bleeding (8 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Danger Is Your Companion (18 min) sd. loan. Amer Red Gioss.

· Stresses a knowledge of First Aid as an important factor in saving lives when an emergency arises.

Emergency Splinting For Fractures Of Lower Extremity (12 min) si. loan. Dr. Kellogg Speed. Shows in detail contents and use of

doctor's automobile fracture kit.

Emergency Traction For Safe Transportation Of Fractures Of The Long Bones si, rental, purchase, Mass Gen Hosp.

Two attendants demonstrate application of the Kellar-Blake and Murray-Jones splints to the lower leg and upper extrem-

Essentials Of First Aid (32 min) sd. purchase. Castle.

· Describes some of the medical facilities alloat, methods of transporting and protecting injured men, rescuing and reviving men overcome by smoke, contents of Navy first aid kits, and steps in the examination and treatment of the wounded.

First Aid (13 min) sd. b/w. apply. TFC. Red Cross first aid techniques

First Aid-Care Of Minor Wounds (4 min) si, b/w, rental, EBFilms,

Stresses importance of immediate care for minor wounds. Shows proper method of applying sterile bandages.

First Aid—Carrying The Injured (4 min) si. b/w. rental. EBFilms.

 Shows methods of making and using stretchers in emergencies and how to carry injured persons without stretchers.

First Aid-Control Of Bleeding (10 min) si. rental. EBFilms.

 Shows accepted methods of control of arterial and venous hemorrhage in various areas of the body.

First Aid For Wounds And Fractures (10 min) sd. b/w. (16 mm and 35 mm sd. motion) 10 min, rental or purchase. **EBFilms**

Title self explanatory.

First Aid-Life Saving And Resuscitation (14 min) si. b/w. rental. EBFilms.

• Shows various approaches and holds used in rescuing endangered swimmers. Resuscitation methods shown include use of inhalator.

First Aid In Transportation Of Back Injuries (8 min) si. rental or purchase. Drs. Thomson, Ferciot and Bartels.

· A short presentation on the handling of possible back injuries. Incorrect and correct techniques in transporting victims.

First Aid In Transportation Of Fractures Of Leg, Spine And Arm (22 min) si. rental. purchase. Mass Gen Hosp. Demonstrates substitute methods when

Murray-Jones and Kellar-Blake Splints are not available.

First Aid in Transporting Fractures (15 min) si. b/w. loan. Employers Mutual. The film shows how to improvise splints and the safe way to carry the sufferer.

A scene from "Help Wanted" (Col. 3)



First Aid—Injuries And Accidents (26 min) sd. 1ental. New York Univ.

• Various types of accidents and how they

are treated in the Army are shown.

First Steps in First Aid (31 min) sd. b/w. loan. Modern.

· Gives basic information contained in standard first aid courses for beginners.

Fundamentals of First Aid (18 min) sd. color. purchase. Castle.

US Navy film showing fundamentals of first aid, wounds, burns, fractures, and artificial respiration.

Handle With Care (24 min) sd. b/w. loan, Aetna.

Shows how improper first aid can make injuries more serious, and gives specific "do's" and "don'ts" for handling accident victims in an emergency.

Help Wanted (31 min) sd. loan. Associa-

• For beginners in first aid. Shows techniques of first aid in first aid station. Sponsored by Johnson & Johnson.

The Human Body In First Aid (20 min) loan, Central Washington Collège.

· This film uses anatomical and human models, animation, dissecting lab, and other resources to give comprehensive introduction.

Learn And Live (15 min) si. rental. Univ. of Illinois.

· A dangerous trip by automobile to a mine and a first aid class are the framework for showing right and wrong methods of administering first aid.

Minutes That Count sd. color. loan. Standard Oil (Calif.)

· Comprehensive treatment of several aspecis of first aid: (1) Stop Arterial Bleeding (15 min.) (2) Dress Open Wounds (15 min.) (3) Artificial Respiration, Fractures and Dislocations (30 min.).

Open for Infection (25 min) sd. b/w. loan.

Am Soc Bakery Eng.

• Pictures what happens when minor wounds are neglected.

Penalty of Neglect (15 min) si. loan.

Am Soc Bakery Eng.
• Failure to have a wound properly treated immediately after an accident may result in infection.

Work Of The Rescue Unit (20 min) sd. loan. Univ. of Indiana.

· Details the work of a rescue unit; equipment, methods of removing people from the wreckage, etc.

Wounds (20 min) sd. color. purchase. Castle.

· Shows how to treat head and chest wounds and explains application of sulfa drugs.

35MM FILMSTRIPS

First Aid (filmstrip) sd. loan. Zurich.

· Procedures advocated by the American Red Cross in rendering first aid treatment. Film Aid To First Aid Series (filmstrip). purchase. SVE.

A visualized course in emergency first aid treatment. Titles: (1) Artificial Respiration And Its Uses (25 frames) (2) Bandaging-Part I (23 frames) (3) Bandaging -Part II (41 frames) (4) Control Of Bleeding (30 frames) Locates main pressure points in the body, explains how pressure should be applied, and tells how to use and apply various types of bandages and tourniquets to control excess bleeding. (5) Fractures (34 frames) Symptoms and treatment of fractures with use of various types of splint demonstrated. (6) Wounds (30 frames) Describes various types of wounds and treatment for each type. (7) Transportation Of The Injured (46 frames).

(SOURCES LISTED AT END OF SECTION)

First Aid Series (16 hlmstrips-8 double face 33 1 3 rpm records) b/w. pur-

chase. Jam Handy.

Litles are: (1) Purpose of First Aid (2) Shock (3) Unconsciousness (4) Common Emergencies (5) Minor Injuries (6) Wounds: Part I (7) Wounds: Part II (8) Dressings and Bandages: Part I (9) Dressings and Bandages: Part II (10) Burns (11) Fractures: Parts I-II-III (1-1) Moving the Injured: Part 1-II (16) Poison.

Keep Out Infection (filmstrip) sd. loan.

· Deals with the source and prevention of infections, with one section devoted to care of injuries.

Life Savers Of The Highway (filmstrip) sd. (18 min) loan. AAA.

· Made primarily for demonstrating proper highway first aid methods to police officers. Describes the great dangers involved in mis-handling accident victims.

Poison Ivy (filmstrip) sd. apply AT&T. · The menace of poison ivy to all who work or play outdoors, explaining the plant, its habits, and its similarities to and differences from other plants.

HOME NURSING 16MM FILMS

Bathing the Bed Patient (20 min) sd. purchase. Castle.

· How to make bed properly and also washing the patient.

Bathing the Patient (Home Care) (24 min) sd. purchase. Castle.

How to bathe the arms, legs, and body; back massage and alcohol rub; and how to brush the patient's teeth and shave him are also illustrated.

Feeding the Patient (15 min) sd. purchase.

· Stresses mental and physical comfort of patient while eating.

Fundamentals of Massage (12 min) sd.

purchase. Castle.Title self explanatory.

Home Nursing (11 min) sd. b/w. rental or purchase. EBFilms.

• Shows important procedures of home nursing demonstrated by a nurse includ-ing taking temperature, making bed, bathing, etc.

Home Nursing (10 min) si. b/w. rental or purchase. EBFilms.

Title self explanatory.

Temperature, Pulse And Respiration (15 min) sd. purchase. Castle.

· Demonstrates how to take the pulse, temperature and respiration count.

35MM FILMSTRIP

Home Care of the Sick (50 frames) si. b/w. loan. Amer Red Cross.

 Application for this filmstrip should be made directly through your local Red Cross Chapter only.

Note to Film Users

• Sources of all films listed in these pages appear at the end of this special section. Write for address of distributor nearest vou. SEE & HEAR dsitributes no films.

Please note that 16mm sound films will not operate on silent movie projectors. All filmstrips listed are 35mm without sound, unless specifically noted as sound filmstrips.

The Handicapped

★ Here are the films to help meet the special problems of the handicapped. See other films on care of the eyes, care of feet, etc. in the "Keeping Healthy" pages.

PHYSICALLY HANDICAPPED

A Day in the Life of a Cerebral Palsied Child (30 min) sd. color, rental, Nat Soc Crippled.

• You'll see the training and treatment given these children at the Children's Rehabilitation Institute at Cockeysville. Md. on an average day.

Diary of a Sergeant (20 min) sd. b/w. rental. Princeton Film Center.

The story of the rehabilitation of an American serviceman who lost both hands. First Steps (10 min) sd. b/w. purchase. Film Program Serv.

The role of the social worker in the care of young victims of cerebral palsy.

Milwaukee Curative Workshop - Adult Programs (35 min) si. color. rental. Nat Soc Crippled.

Shows vocational training and counseling procedures.

Milwaukee Curative Workshop - Children's Program (35 min) si. color. rental. Nat Soc Crippled.

 Shows how cerebral palsied children improve under a well organized program of treatments.

Pioncering for America's Children (30 min) sd. color. rental. Nat Soc Crip-

Various types of treatment at the Buffalo Children's Hospital.

Life Begins Again (21 min) sd. b/w. rental or purchase. BIS.

How men injured in the British armed forces and in industry are being cared for and rehabilitated to jobs in civilian life.

Rehabilitation of Cerebral Palsied Children (35 min) si. color. rental. Nat Soc Crippled.

The program at Springfield, Illinois. School of Another Chance (25 min) sd. b/w. rental. Nat Soc Crippled.

• Scenes of the work done by the Institute for the Crippled and Disabled in New York. Lowell Thomas is commentator.

Speech Training for the Handicapped Child (30 min) sd. color. rental. Nat Soc Crippled.

A survey of programs in Illinois.

Teaching Crutch Walking (13 min) sd. b/w. purchase. Castle.

· A physical therapist teaches the patient techniques and exercises. Accompanying filmstrip of the same title also available.

A Visit in Pictures to the Crippled Children's School, Jamestown, N.D. (30 min) si. color. rental. Nat Soc Crippled.

Title self explanatory.

Winning Against Odds (12 min) sd. b/w. loan. Caterpillar.

• A filming of the Caterpillar Tractor Company's "Peoria Plan for Human Rehabilitation" showing how physically handicapped persons have trained to work suited to their abilities.

35 MM FILMSTRIP

Ability to Work (filmstrip) sd. loan. Zurich.

· Physical disability need not bar one from a job if he protects and uses his remaining ability wisely.



Films can help us to help him.

CARE OF THE BLIND

Conquering Darkness (20 min) sd. loan or purchase, N.J. Comm.

How special training can help the blind take their place as active and productive members of society.

Friend Indeed (10 min) sd. b/w. apply

· A Pete Smith short showing how the seeing eye dog guides his master.

Out of the Night (11 min) b/w. purchase, BIS.

A documentary of the work done in England with blind children. Stresses the importance of preventive medicine and immediate treatment after an accident.

The Seeing Eye (11 min) sd. b/w. apply. TFC.

· Illustrates how German shepherd dogs are trained at Morristown, New Jersey to guide the blind.

Life of Helen Keller (filmstrip) sd. b/w. loan. Better Vision.

Title self explanatory.

Story of Glaucoma (slides) si. loan. N.J.

· Explanation of this disease of the eyes.

OVERCOMING DEAFNESS

Education for the Deaf (51 min) sd. b/w. rental or purchase. BÌS.

Illustrates teaching of deaf children.

Eyes That Hear (15 min) sd. b/w. loan. Lexington School.

Shows teaching of deaf children with final scenes stressing vocational training.

Life Begins Again (15 min) sd. b/w. loan. Association. Scenes showing the use of hearing aids,

(using Western Electric Audiphones). Pay Attention: Problems of Hard of

Hearing Children (30 min) sd. b/w. rental or purchase. \$110. NY Univ.

 How parents and teachers can help those children who are hard of hearing but not deaf.

Triumph Over Deafness (20 min.) sd. b/w. rental. BIS.

· Deaf children in Britain are taught to speak in special schools which handle their training from two years old until they are

35 MM FILMSTRIP

Adventure In Hearing (filmstrip) sd. loan. Sonotone.

· In simple graphic terms explains the complete hearing process and gives important facts concerning the human ear. Sponsored by Sonotone Corporation.





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AAA: American Automobile Association, 17th St. at Pennsylvania Ave., N.W., Washington, D.C.

Aetna Life Affiliated Companies, Public Education Dept., Hartford 15, Conn. A.F. Films, 1600 Broadway, New York 19,

N.Y.

American Cancer Society, 47 Beaver St., New York 4, N.Y.

American College of Surgeons, 40 E. Erie St., Chicago, Ill.

Amer Dental Assn: American Dental Association, 222 East Superior St., Chicago

Amer Film Registry: American Film Registry, 28 East Jackson Blvd., Chicago 4, 111.

American Foot Care Institute, 1775 Broadway, New York 19, N.Y. Amer Heart Assn: American Heart Asso-

ciation, 1775 Broadway, New York 19, N.Y.

Amer Red Cross, American Red Cross, 30

Rockefeller Plaza, New York 20, N.Y. American Social Hygiene Association, 1790

American Social Hygiene Association, 1790 Broadway, New York 19, N.Y. Association Films, 35 West 45th St., New York 19, N.Y.; 206 South Michigan Ave., Chicago 3, Illinois; 351 Turk St., San Francisco 2, Calif., 3012 Maple Ave., Dallas 4, Texas.

Associated Boys Clubs, Seattle, Washington.

A.T.&T. apply local Bell Telephone branch office.

Avis Films, Inc., 932 N. LaBrea, Hollywood 38, California.

-B-

Babson Bros., 2843 W. 19th St., Chicago, 23, 111. Bailey Films, 2044 North Berendo, Holly-

wood, 24, Calif.
Bakery Engineers: American Society of Bakery Engineers, Dept. of Visual Education, 208 Third Ave., Southeast, Minneapolis 14, Minn.

Bell Tel: Apply to local Bell Telephone Company branch office.

ctter Vision Institute, 630 Fifth Ave., New York 20, N.Y.

BIS: British Information Services, 30 Rockefeller Plaza, New York 20; 39 S. LaSalle St., Chicago 3, Ill.; 907 - 15th St., N.W., Washington 5, D. C.: 310 Sansome St. Francisco 4, Calif.

Brandon: Brandon Films Inc., 1700 Broadway, New York, N. Y.

Bray Studios Inc., 729 Seventh Ave., New York 19, N.Y.

- C -

Calvert Distillers, Chrysler Bldg., New York

CARE Film Unit, 50 Broad St., New York

Carnation Co. Film Dept., 1 N. Pulaski, Chicago, Illinois; or 5045 Wilshire Blvd., Los Angeles, California; or local Carnation offices

Castle Films Div., United World Films, Inc 1445 Park Ave., N.Y. 22; 542 S. Dearborn, Chicago 5, Ill., Russ Bldg., San Francisco Cal.

Caterpillar: Caterpillar Tractor Co., Peoria 8, Illinois.

Central Washington College of Education, Ellensburg, Washington.

Chrysler Corp., Dodge Div., 7900 Joseph Campau Ave., Detroit 11, Mich.

Columbia University, Public Information Office, New York City.

Commercial Films, Inc., P.O. Box 7, Cleveland 21, Ohio.

Coronet: Coronet Instructional Films, Cor-

onet Bldg., Chicago 1, Ill. Creative Arts Studios, 1223 Connecticut Ave., N.W., Washington 6, D.C. – D –

Dairy Council of St. Louis, 4030 Chouteau, St. Louis, Missouri.

Denoyer-Geppert Co., 5235 Ravenswood

Ave., Chicago 40, Ill.

Dr. Kellogg Speed, 122 South Michigan,
Chicago 3, Ill.

Drs. Thomson, Ferciot and Bartels, 1108 Sharp Bldg., Lincoln 8, Nebr. $-\mathbf{E}$

EBFilms: Encyclopaedia Britannica Films, 207 South Green St., Chicago 7, Illinois

or Wilmette, Illinois. EFLA: Educational Film Library Association, 1600 Broadway, New York City. Employers Mutual Liability Insurance Co.

of Wisconsin, Engineering Dept., Wausau, Wisconsin.

Eye Gate House, Inc., 330 West 42nd St., New York 18, N.Y. - F -

Fair Deal Motion Picture Service, 2040 Chatterton Avenue, New York, N.Y.

Film Program Services, 1173 Avenue of the Americas, New York 19, N.Y. Films of the Nations, 55 W. 45th St., New

York 19, N. Y. Fish and Wildlife Service, U.S. Dept. of

the Interior, Washington 25, D.C. Flory Films, Inc., 303 E. 71st St., New York

91 N.Y.

Franklin School of Science and Arts, % Dr. 1. Zamost, 251 S. 22nd St., Philadelphia, Penna.

Frith Films, P. O. Box 565, Hollywood 28, Calif.

– G –

Gateway Productions Inc., 40 Fremont St., San Francisco 5, Calif. General Electric Co., Distribution Section,

Advertising & Sales Promotion Dept., 1 River Road, Schenectady 5, N. Y. (Films also available from GE regional offices in principal cities).

General Mills Film Library, 400 Second Ave. S., Minneapolis 1, Minn.

General Motors Corp., Dept. of Public Relations, Film Section, Detroit 2, Michigan

General Pictures Productions, Inc., 621 Sixth Avc., Des Moines 9, Iowa

-H-

Harmon Foundation, Inc., 140 Nassau St., New York 7, N.Y.

Ideal Pictures Corp., 28 E. Eighth St., Chicago 5 and branch offices.

Institute of Inter-American Affairs, 499

Pennsylvania Ave., NW, Washington 25 D. C.

Institute of Visual Training, 40 East 49th St., New York, N.Y.

Instructional Films, Inc. Division of Films, Inc., 330 West 42nd St., New York 16,

International Film Bureau, 6 N. Michigan Ave., Chicago 2, Ill.

Iowa State U.: State University of Iowa, Bureau of Visual Instruction, Extension Div., Iowa City, Iowa.

Jam Handy Organization, 2821 East Grand Blvd., Detroit 11, Michigan.

Johnson-Hunt Productions, 1113 N. Highland Ave., Hollywood 38, Calif.

- K -

Knowledge Builders, 625 Madison Ave., New York 19, N. Y.

- I. -

Lactona, Inc. St. Paul 1, Minn. Lederle Laboratories Div., American Cyanamid Co., Film Library, 30 Rockefeller Plaza, New York 20, N.Y.

Lewellen's Productions, 8 S. Michigan Ave., Chicago 3, 111.

Lexington School for the Deaf, 901 Lexington Ave., New York 21, N.Y.

-M-

Malinke: Carl F. Malinke Productions, 215 East 3rd St., Des Moines 3, Iowa.

March of Time, Forum Edition, 369 Lexington Ave., New York 17, N. Y. Massachusetts General Hospital, Fracture

Clinic, Boston 14, Mass. McCrum: Thomas B. McCrum, 4141 Char-

lotte, Kansas City 4, Missouri.

McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18, N. Y. Metropolitan Life Insurance Co., 1 Madison Ave., New York 10, N.Y., 600 Stockton St., San Francisco 20, Calif., or 180 Wellington St., Ottawa, Ont., Canada.

Michigan State Medical Society, 2020 Olds Tower Bldg., Lansing 8, Michigan.

Modern: Modern Talking Picture Service Inc., Rockefeller Plaza, New York 20, New York. (Branch offices in principle cities-consult local Redbook for nearest regional outlet.)

Museum of Modern Art, Film Library, 11 West 53rd St., New York 19, N. Y.

-N-

National Better Light-Better Sight Bureau, 420 Lexington Avc., New York 17, N.Y. National Board of Fire Underwriters, Film Library, Bureau of Communications Research, Inc., 13 E. 37th St., New York

National Committee for Mental Hygiene, 1790 Broadway, New York 19, N.Y National Dairy Council, 111 North Canal

St., Chicago 6, Illinois.

The National Foundation for Infantile Paralysis, 120 Broadway, New York 5.

National Motion Picture Co., W. Main St., Mooresville, Ind.

National Safety Council, Film Dept., 20 N.

Wacker Drive, Chicago 6, Ill. National Society for Crippled Children and Adults, Inc., 11 So. LaSalle St., Chicago 3, 111.

Nat Soc Blind: National Society for the Prevention of Blindness, Inc., 1790 Broadway, New York 19, N.Y.

NFB Canada: National Film Board of Canada, 400 West Madison St., Chicago 6, Illinois; Suite 2307, RKO Bldg., 1270 Ave. of the Americas, N.Y. 20.

N.J. Comm: State of New Jersey Commission for the Blind, 1060 Broad St., Newark 2, N.J. Loan films available only in New Jersey.

N Y State Dept of Commerce, Film Library, 40 Howard St., Albany 1, N.Y.

New York State Youth Commission, 30 Lodge St., Albany 7, N.Y.

N.Y. Tuberculosis and Health Association, Social Hygiene Committee, 386 Fourth

Ave., New York 16, N.Y.
NY Univ: New York University Film Library, 26 Washington Place, New York 3, N.Y.

Orleans: Samuel P. Orleans & Associates, Inc., 211 W. Cumberland Ave., Knoxville 15, Tenn.

Owens-Illinois Glass Co., Toledo, Ohio.

– P –

Pennsylvania College for Women, Film Service, Pittsburgh 6, Penna.

Penn State College, Audio-Visual Aids Library, State College, Penna.

Pet Milk Co., Film Library, St. Louis, Missouri.

Popular Science: Popular Science Publishing Co., Inc., 353 Fourth Ave., New York 10. N. Y.

Princeton Film Center, Princeton, New

Jersey. Public Affairs Films, 1600 Broadway, New York 19, N.Y.

- R -

RKO-Radio: RKO Radio Pictures, 16mm Educational Div., 1270 Avenue of the Americas, New York 20, New York.

-s-

Simmel-Meservey, 321 S. Bevcily Drive, Beverly Hills, Calif.

Sister Elizabeth Kenny Foundation, 537 South Dearborn St., Chicago 5, Ill.

Sonotone, Educational Dept., Elmsford,

Southern California Dental Association, 903 Crenshaw Blvd., Los Angeles 6,

Standard Oil (Calif.) 225 Bush St., San Francisco, Cal.

State College of Washington, Division of General College Extension, Bureau of Visual Teaching, Pullman, Washington. SVE: Society for Visual Education Inc., 100

E. Ohio St., Chicago 11, Ill. Sugar Research: Sugar Research Foundation, Inc., 52 Wall St., New York 5, New York.

Swift & Company, Union Stock Yards. Chicago 9, 111.

_ T _

TFC: Teaching Film Custodians, 25 W. 43rd St., New York 18, N. Y.

TVA: Tennessee Valley Authority, Div. of Health and Safety, Chattanooga, Tenn. -U-

U.S. Children's Bureau, Federal Security Agency, Social Security Administration, Washington 25, D. C.

USDA: U. S. Dept. of Agriculture, Office of Motion Picture Services, Washington

U. S. Department of State, Office of Information & Educational Exchange, 35 W. 45th St., New York 19, N. Y.

U. S. Public Health Service, Federal Security Agency, Washington 25, D. C.

U. S. Steel Corp., Film Dept., 71 Broadway, New York 6. N. Y.

United Nations, Information Center, 535 Fifth Ave., New York 17, N. Y United World: United World Films, Inc.,

1445 Park Avenue, New York 22, N. Y. Univ. of Illinois, Div. of University Ex-

tension, Champaign, III.
Univ. of Indiana, A-V center, Bloomington,

University of Oregon, Medical School,

Portland 1, Ore. University of Wisconsin, Bureau of Visual Instruction, Univ. Extension Div. 1312 W. Johnson St., Madison 6, Wisc.

Unives Lens Co., Box 824, Dayton, Ohio.

- V -

Variety Merchandiser, 79 Madison Ave.. New York 16, N. Y.

- W -

Westinghouse Electric Corp., 306 Fourth Ave., P.O. Box 1017, Pittsburgh 30, Penna.

- Y -

Yorke, Emerson Studio, 35 W. 45th St., New York, N. Y.

Young America: Young America Films Inc., 18 E. 41st St., New York 17, N. Y. -Z-

Zurich Insurance Companies, Salety Zone Films, 135 S. La Salle St., Chicago 3, Ill.



A New Safety Film Entitled

HOW TO AVOID **MUSCLE STRAIN**

16 mm Sound - 11/2 reels in length - running time 15 min.

A Sound motion picture explaining by use of animated drawings and live action photography — WHAT CAUSES MUSCLE STRAINS AND HOW TO AVOID THEM. Correct and incorrect application of leverage principles as regards body movements in performing various tasks are demonstrated by animated drawings and live action. How bad posture and incorrect and careless use of the muscles may result in painful and serious injuries is also demonstrated.

Other Outstanding Films

THE HUMAN SKIN

THE NINE BASIC FUNCTIONAL SYSTEMS OF THE HUMAN BODY

THE HUMAN HAIR

KIDNEYS, URETERS AND BLADDER THE HUMAN THROAT

OUR FEET

HOW THE RESPIRATORY SYSTEM **FUNCTIONS**

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THESE USEFUL FILMS FROM BRITAIN SERVE THE SCHOOL AND COMMUNITY

Children's Charter

17 minutes

• A picturization of what is being done to fulfill the promise given to every English child by the Education Act of 1944. In spite of the tremendous physical and financial strains imposed by the war, the British people are establishing new schools to provide children with new opportunities in many fields

Children Growing Up With Other People 23 minutes

• The story of children's development towards that balance between individualism and co-operativeness which is the achievement of the truly mature adult.

Children Learning by Experience

32 minutes

• This film, designed primarily for teachers and parents, is a study of children as they go about absorbed in their own affairs, learning their own way to achieve maturity.

Children of the City 30 minutes

• A frank discussion of the problems of juvenile delinquency illustrating the practice of the Scottish courts under a recent Act of Parliament. By following the story of three boys accused of petty thievery, the film shows how overcrowding and a shortage of recreation facilities breed delinquency, and how educational, social and civic authorities unite in treating the delinquents.

Children on Trial

62 minutes

• This feature-length documentary depicts dramatically tragic situations and the resultant problems which confront two young people. A surly, unmanagable 14 year old boy, who falls into petty thievery, and a 15 year old girl, who consorts with men, are taken from their slum environments and placed in schools of correction. Their gradual rehabilitation through sympathetic guidance is traced step by step until they are finally able to leave their respective institutions to take jobs and become good citizens. The film is done with good taste and sensitivity and the detail is obviously authentic.

Lessons From the Air 14 minutes

• Every day, educational programs are radioed to schools all over Britain by the British Broadcasting Corporation. Vivid lessons in history, geography, architecture, music, are broadcast right into the schoolroom. The film shows how these programs are planned, executed and received.

Near Home 25 minutes

• This is a film about good teaching. To illustrate several principles that are basic to good teaching, a class and teacher study the community in which they live. In the study of the community, the pupils and the teacher can be observed in a learning process that takes advantage of an inherent interest in things nearby.

School in Cologne

15 minutes

• German children are going back to school. Despite overcrowding and lack of equipment and teachers, the schools in the British Occupation Zone are open and doing as good a job as possible. Conditions depicted here are typical of both British and U. S. Zones in Germany. In this film a young German child tells what is being done to help under such apparent difficulties.

Three "A's"

20 minutes

• Age, Ability and Aptitude are carefully considered by England's new modern Schools to insure that each student receives the education most suited to his needs. Classroom studies are co-ordinated with practical experience, so that the children learn to apply their knowledge to the demands of everyday life.

Triumph Over Deafness 20 minutes

• A presentation of the methods by which deaf children are taught to speak. Two-year-olds are accepted by the special schools and many stay until they are twenty. Their classroom progress is slower than that of other children, but when they leave school they are fully qualified to take their place in the world.

Young Housewife

10 minute

• The training of teen-age girls in the domestic sciences is the theme of this short film. It shows how pupils at a Scottish school learn to plan the housewife's day, and to carry out her tasks.

★ OUTSTANDING CHILD BEHAVIOR FILMS

This group of six useful films has been designed to help parents to better understand their children and meet their needs. The use of sound psychological principles plus a common sense approach to children's health and emotional problems enable these films to make their points effectively. Titles include: Your Children and You (31 min-

utes); Your Children's Ears (15 minutes); Your Children's Eyes (20 minutes); Your Children's Meals (14 minutes); Your Children's Sleep (23 minutes) and Your Children's Teeth (14 minutes). All films are also recommended for teacher training classes, parent-teacher groups, as well as other school and community programs.

Films from Britain may be obtained on application to

BRITISH INFORMATION SERVICES

30 Rockefeller Plaza, New York 20

or from conveniently located B.I.S. or British Consulate offices in Boston, Chicago, Detroit, Houston, Los Angeles, San Francisco, Seattle, and Washington, D. C. and from numerous educational and commercial film libraries

Training Directors Evaluate Scope of Audio-Visual Aids

by Victor W. Eimicke, City College of New York

★ Leading training directors and audio-visual experts, from as far northeast as Montreal and as far southwest as Texas, met earlier this year for a one-week conference on Audio-Visual Aids in Training at the Intensive Business Training Program of the Evening & Extension Division, City College of New York. The plan to keep the group small gave members an opportunity to lay their problems on the table and work out solutions.

There was unanimous agreement that two important problems facing the training director regarding training aids are, (1) the definition of audio-visual aids, and (2) methods for evaluating the use of audio-visual aids within a training program. Let us glance at these problems.

MORE THAN FILMS INCLUDED

Unfortunately, the term audiovisual aid is often taken to mean a motion picture or a set of lantern slides. The term is much more inclusive. Dr. W. Julian King defines a teaching aid to include laboratory machinery, apparatus, models, charts, drawings, prints, photographs, catalogs, instruction books, technical journals, reprints, posters, house organs, lantern slides, films, disc or wire recordings, non-resident lectures (including field trips), etc. While it is not intended to equate the term audio-visual aid with teaching aid, it is intended to indicate that much of what Dr. King has included under teaching aid might well be included under the term audio-visual aid. This concept is not new in the field of audio-visual education; it has been advanced by such authorities as Dale. Dent, Hoban, and others.

APPLY BROADER PRINCIPLES

The second over sight is to place little if any emphasis on the fact that an audio-visual aid is essentially an aid and should be considered as such. Training is a problem in the psychol-

¹ King, W. Julian. "Incustry College Cooperation in Developing Teaching Aids." Journal of Engineering Education, Octo. cr. 1948

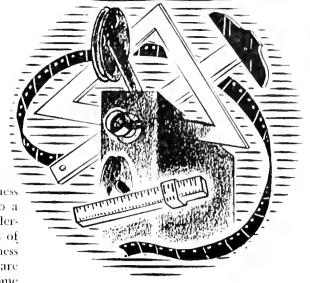
ogy of learning, and the effectiveness of a training director depends to a large degree on how well he understands and applies the principles of learning to industrial and business situations. If audio-visual aids are used to assist a trainee overcome obstacles more effectively (in less time, with fewer false moves, or both) they will support the training process. Audio-visual aids assist a trainee in learning by creating more vivid impressions, appealing to more sense modalities, presenting more direct experiences, getting and holding attention, overcoming physical obstacles, etc. In summary the term audio-visual aid includes many types of aids; furthermore, emphasis should be placed on the fact that an audiovisual aid is an aid. Increasing understanding and utilization of many types of audio-visual aids will undoubtedly facilitate the training process.

OUTLINE VALUE OF MATERIALS

The problem of ascertaining the value of audio-visual aids within a training program is exceedingly complex, and we can hope only to outline it here. Two general methods for handling this problem exist. In both it is essential that the training program be an answer to needs of the company (in terms of what is wrong, lacking, or to be improved). Objectives of the training program should be set up to satisfy determined needs.

Méthod A: (Trainer's evaluation) The training director reviews the training course blue-print; and wherever he feels an aid will get an idea across more effectively, he indicates





the aid (commercially available or to be constructed). This is somewhat subjective in that the training director decides whether an aid will be of value and the nature of the aid.

LINDQUIST STUDY IS CITED

Method B: (Experimental) Several possible methods may be used. In general, the complexity of the experimental design will depend upon the scientific sophistication of the training director. Lindquist has given us the excellent treatise on experimental design, Statistics in Educational Research.

Our hope is that this outline presentation will stimulate additional thinking on these problems.

Audio-Visual Field Mourns Passing of J. C. Heck

★ The audio-visual field, in which he was a pioneer figure, mourned the passing last month of Mr. J. C. Heck, president of the DaLite Screen Company, Chicago. Mr. Heck was an active supporter of many phases of audio-visual activity and research. Largely inactive for some time, his executive post has been filled by Mr. Chester Cooley, president of the concern.

Films of the Nations' Catalog

★ Maurice Groen, head of Films of the Nations, Inc., announces the publication of a new fall catalog listing more than 80 films on 20 foreign lands, many in color. Copies of the new catalog can be obtained from the company at 55 W. 15th Street, New York City 19.

This distributor has also recently announced new regional library outlets in ten U.S. cities, as well as New York.

South Bend Meets Teacher Needs With Central Office Film Library

by Garret R. Weathers, Director of Visual Education School City of South Bend, Indiana

TEACHER, HOWEVER WELL-TRAINED in the techniques of utilizing audio-visual materials, is still limited by availability. So quite naturally one of the important phases of an audio-visual program is that of distribution.

In establishing a central-office film library for the South Bend schools, film distribution procedures were planned to attain four objectives:

- 1. Mechanical demands of the teacher should be as limited as practicable.
- 2. Central office operations should be kept at a minimum.
- 3. Records of usage should provide any worthwhile information.
- 4. Cost should be as low as is consistent with good service.

A plan meeting these objectives which incorporates suggestions from several persons in our schools has been in operation in South Bend since September, 1947.

EACH SCHOOL HAS CATALOG

Administration of the program within the building is left to the principal and teachers. Each school has been furnished two or more copies of a card catalogue listing all films and filmstrips in our library. One card file is located in the library. Mimcographed alphabetical lists of films are provided each teacher.

This "example" booking, originating in one of our elementary schools will be used to illustrate how a teacher requests a film for her use:

Teacher originates request: On the Franklin School office bulletin board and on a table placed below it, are various materials and film lists for teacher reference.

A box contains 3" x 5" forms for film bookings. When filled out, these are placed in a second box to be picked up by two seventh-grade girls at the end of the day. (These girls handled the bookings last year while in the sixth grade.) The booking is then entered on the projector

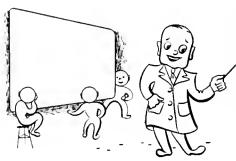
schedule and the film booking form sent to the school film library.

· Booking in the film library: Upon arrival at the library, the film use control card in question is checked to see if the date is open. The date and the name of the school are recorded. A quadruplicate confirmation of booking form is then typed. If an alternate date is used, it is clearly shown by the position on the card. The hours of usage are indicated and the date for return to the library. The school may expect the film to be picked up at any time after the last indicated usage depending upon delivery service, routing and additional bookings. Two copies of this form are then returned to the school.

FORMS RETURNED FOR ACTION

Building routine concluded: When these confirmation forms are returned to the building, they are placed in the coordinator's box where they are picked up by the girls. The projector schedule is confirmed or corrected depending upon whether or not the original date was available. In case of conflict on an alternate date, a telephone call effects a satisfactory booking.

One confirmation notice is placed in the coordinator's file under the name of the teacher. The other is delivered to the teacher to be filed, thus completing the confirmation. Some teachers include these notices with their lesson plans for future reference as to exact usage or for benefit of substitute teachers,



Film library procedure continued: The third copy of the confirmation notice is placed in an "out" file and the fourth one in an "in" file. When the film is due to be sent to the school (one day prior to scheduled date if demand permits) these "out" forms from a tickler file are used to remove films from racks. The end of the confirmation notice is caught under the can lid which routes the film to the teacher without the necessity of the school office checking any booking schedules. Pickup for return to the library is controlled by the fourth copy.

USE LOCAL TAX1 SERVICE

Films are transmitted to the schools in bags made of plastic covered cloth of sizes to accommodate three 400' cans, three 800' cans or three 1600' cans. Strap handles, much like the familiar shopping bag, and a window on the side for the name of the school make handling easy and destination sure.

A contract on a mileage basis with a taxi company has proven extremely satisfactory. Radio used by the company makes it possible to change routing if necessary. The cost of delivery and pickup was slightly below 12 cents per operation last year.

EASY TO STUDY SCHOOL USE

Usage Records: The original requests from teachers are filed by schools. It is a simple matter to determine usage by schools, by individual teachers, or the system as a whole. The card for each film provides information on usage by titles.

Filmstrips and records in albums are distributed by the same delivery service.

Persons interested in securing copies of forms used in South Bend, Indiana may contact Mr. Garret R. Weathers, Director of Visual Education, School City of South Bend, Indiana.

Life Filmstrips are \$4.50

★ Many requests for the LIFE filmstrip The Middle Ages are noted by Mariam Eames of that organization. Our Fall Review listing cited the price at \$4 however. The correct price is \$4.50 for this 50-frame color filmstrip. Among the other LIFE Filmstrips available is Heritage of the Maya, a 50-frame color subject, also listed at \$4.50.

Akron's Library Film Loans Increased 68%

12,229 FILM SHOWINGS REACH 349,874 PERSONS

♦ The Akron Public Library filmlending department announces that last year there were 12,229 showings of films and filmstrips—a 68 per cent increase over the year before. The total attendance of 349,874 people at library film showings represented a 50 per cent increase.

CHURCHES REGULAR USERS

Churches have generally been the greatest users of films. Interested in the appeal of visual education and entertainment, they have cooperated with the library in conducting workshops to learn the technique of using films and filmstrips. The Akron Ministerial Association has set up a joint visual aids committee to help the library evaluate films and provide funds for good film showings at church programs.

The biggest increase in the use of films in the last year was in young people's organizations. The library

works closely with social and youth-serving agencies.

Realizing that adults, too, need help in planning the use of films and filmstrips as part of their programs, the library asked the cooperation of the Council on Human Relations. The result was a 12-page manual listing selected books, pamphlets, films and filmstrips related to the President's committee report, "To Secure These Rights." One section of the manual contained suggestions for discussion topics; another, information on various types of programs – how to arrange them and obtain good speakers. Akron and Kent Universities have used the manual in connection with class projects.

OTHER DEPARTMENTS AIDED

In addition to this work with outside groups, the film lending department collaborated with other departments in the library. The business and labor service department

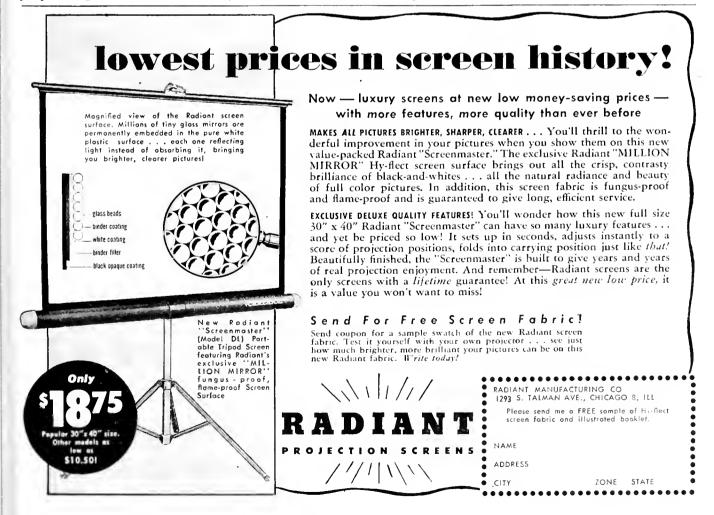
planned and conducted a discussion on the use of films in presenting economics problems. Twenty faculty members from Akron and Kent Universities were invited to attend and they have since made use of suggested films in their classes.

In conjunction with the children's department, Christmas films and records were "packaged" for the public. A coordinated list of records and films on Christmas themes was prepared for church and other children's leaders to use. Also planned were a listing of paired records and films which can be used in recreation centers, nursery and church schools, or at home.

FAMILY USE IS DOUBLED

Family use of films was doubled last year, reflecting a new interest among individuals as well as groups.

Special previews are held twice a month at the library auditorium, to acquaint borrowers, such as program chairman and discussion leaders, with new and important films. The second preview of each month is devoted to the showing of films requested by the public.





See 16 mm sound film, 28 minutes in full color

THINGS HAPPEN OVER

A new film, "GOOD THINGS HAPPEN OVER COFEE," that fosters understanding of our Lotin-American neighbors.

See Latin Americans wark and play in picturesque surroundings; breath-taking scenic views; the coffee story fram seed la cup — the faundation of our Latin-American trade — the cup af friendship amang Gaod Neighbors.

The largest and best list of FREE FILMS with educational and popular interest.

Wide choice of MUSIC FILMS — opero and classical selections for music appreciation graups. Recently added: "Inside Opera," with Grace Moore, and "The Great Waltz."

New **HISTORY FILMS:** "Jahnson and Reconstruction," and "Winning Our Independence," (fram Teaching Film Custadians).

Over 1300 titles available, including excellent features, cartaans, and comedies.

Write far our new, 1949-1950 Calalog of SELECTED MOTION PICTURES

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NEW YORK 19 35 West 45th St. SAN FRANCISCO 2 351 Turk St.

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For teaching partsof-the-whole, fractions, decimals, percentage, angles, sectors. DOUBLE DISC

tors. DOUBLE DISC shows instantly any part-of-the-whole from zero to unity. Set includes teacher DOUBLE DISC, 24 student DOUBLE DISCS, two wall charts and instructions. Allows tull pupil participation wholly controllable by teacher. New audio-visual answer to a major teaching problem. Send \$2.00 to

EXTON AIDS, Box S. H. Millbrook, N. Y.

Write for Extra Copies of Health Film Report

• Extra copies of the Health & Welfare Report, listing 640 films and sources, may be obtained at cost of 50c per copy postpaid; lots of 10 or more at 25c each. Order while limited supply lasts from:

See & Hear

812 N. DEARBORN, CHICAGO 10

BIS Release "Voice of Ulster"

♦ British Information Services announces the release of a sound black and white film *Voice of Ulster*. The film is 18 minutes in length and available for rental. The story of the farmers and workers in Northern Ireland is simply told with scenes of the country's cities and industries presented.

Australian Filmstrips Reduced

♦ The Australian News and Information Bureau announces a reduction in the purchase price of filmstrips from \$2.50 to \$1.50. Filmstrips are available from this distributor on a purchase basis only.

Dayton Subject of New Film

♦ Gem City, a 16 mm silent film visualizing the story of Dayton, Ohio, is available through the Allied Film Service of Dayton. This 20-minute film, which shows the early history of Dayton, its industries, cultural institutions, buildings and other points of interest, may be rented for \$3 per day, \$7 per week or purchased for \$67.50.

Film on N. Y. Children's Clinic

♦ A Visit with the Children, a fifteen-minute sound film, is available on a free loan basis from the Memorial Cancer Center of New York City. The film is a fund raising effort, describing a typical day in the Children's Clinic and Ward of the Center. Narrator is Raymond Massey. Part of the film is in color and part black and white.

Aids Cause of U.S. Education

♦ The National School Service Institute has released two films for loan or purchase on the subject of education and its contributions to the community. In *Pop Rings the Bell*, 20 minutes, black and white, sound, the nation's schools are presented as an investment that pays off large dividends for the community. Emphasis is placed on how the taxpayers who support the schools each personally profit from their investment.

The Sixth Chair is an 18 minute, black and white, sound film which stresses the importance of modernization of school buildings, classrooms and use of modern classroom tools.

For further information write National School Service Institute, Shop 307, Palmer House, Chicago 3, Illinois.

"The Information Film" Is Published by Columbia Press

♦ A survey of the importance of nontheatrical films in modern civilization has just been completed by the Twentieth Century Fund and the Public Library Inquiry through the Columbia University Press. Findings indicate that the 16mm film is the most powerful method of communication open to educational agencies today with the possible exception of television.

Directing the survey was Gloria Waldron of the Twentieth Century Fund's education staff. The survey reports that the problem confronting the non-theatrical field in the United States is threefold. First, more good documentary, training, information and art films must be produced. Second, distribution must be improved. Third, a greater audience must be secured.

As a solution of the problem the survey suggests three lines of action. First, the creation of a national film center to finance and encourage the production of needed films. Second, the building of networks of local film-lending libraries through the public, school, university and state libraries. Third, the establishment of more local community film councils under the Film Council of America, which now has over a hundred active councils on a local level in operation.

A study of the value of film as a media for educational agencies brings out these points: (1) films make the information felt and add conviction to the learning process (2) many subjects can best be illustrated using films (3) many people will watch films who do not feel able or inclined to read or listen to lectures on the subject (4) the film focuses group attention with adults more effectively than other techniques do.

The Twentieth Century Fund is a foundation for scientific research and education endowed by the late Edward A. Feline. The Public Library Inquiry was financed by a grant from the Carnegie Corporation of New York to the Social Science Research Council and was undertaken at the suggestion of the American Library Association. Director of the Inquiry was Robert D. Leigh.

REFERENCE SHELF

Andio-Visual Handbook by Ellsworth C. Dent, 220 pages, price \$3.50, Society for Visual Education, 100 East Ohio St., Chicago 11, Illinois.

♦ The material for this sixth edition of the "Audio Visual Handbook" has been revised and enlarged to contain new information accumulated during the past three years. Sections of the book are devoted to the status of audio-visual education, types of visual materials and their uses, types of sound equipment and materials, types of audio-visual materials and equipment, organizing the audio-visual service and sources of information, and materials and equipment.

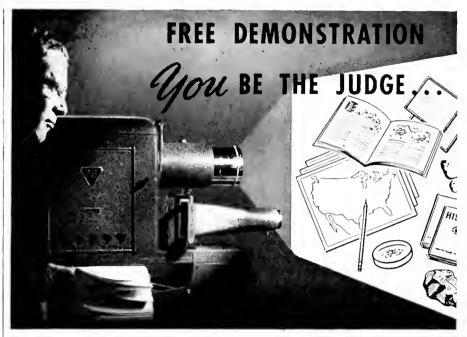
Dent was formerly secretary of the Bureau of Visual Education at the University of Kansas: special consultant in visual instruction, Brigham Young University; director of the Division of Motion Pictures, Department of the Interior; motion picture consultant, Department of the Interior, director of the educational department, RCA Manufacturing Company; general manager, Society of Visual Education, Inc., and is now director of distribution, Coronet Instructional Films.

Motion Picture Copyright Catalog, January to June 1949, price \$.50 Library of Congress.

♦ The Library of Congress has released the latest semi-annual number of the Motion Picture Catalog, which lists and describes all theatrical and non-theatrical films registered for copyright from January to June 1949. The latest catalog contains two new features. Films that have had their copyright renewed are now listed in this publication instead of in a separate pamphlet. Also the films are listed in sections such as classroom films, industrial films, television films and others. Producing companies and releasing agents are listed as well as copyright claimants, sponsors and authors of literary works used as story sources. Price is \$.50 per number or one dollar per year. Write Library of Congress, Washington 25, D.C.

New EBFilms Catalog Out

♦ A new catalog listing 323 sound films with descriptions has been is-



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sued by Encyclopaedia Britannica Films. The 44-page booklet contains a twelve-page section showing what subject areas and levels the films are correlated to. Also listed are 70 EBFilms Filmstrips and 413 different foreign language versions of EBFilms, which includes translations in 13 languages. Copies may be obtained by writing Encyclopaedia Britannica Films, Wilmette, Illinois.

Bureau of Mines Film Catalog

♦ The U.S. Bureau of Mines announces the release of a new motion picture catalog. Copies may be se-

cured by writing Louis F. Perry, Graphic Services Section, Bureau of Mines Experiment Station, 4800 Forbes St., Pittsburgh 13, Penna.

Westinghouse Lists Free Films

♦ A 46-page booklet describing the motion pictures and slide films available for classroom and entertainment use has been issued by the Westinghouse Electric Corporation. All films listed are available for free loan. For a copy of the booklet, write Westinghouse Electric Corporation, Box 868, Pittsburgh 30, Pennsylvania.

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NEWS ABOUT FILMS

Filmstrip Series on Accounting

♦ A new filmstrip series on accounting which is correlated with "Accounting Fundamentals," a textbook by MacFarland and Ayars, has recently been released by McGraw-Hill. The first showings of the film were at the American Accounting Association's recent annual meeting at Ann Arbor, Michigan.

Each filmstrip gives special attention to material which has given students of accounting difficulty. Every filmstrip covers material that may be presented in either one or two lectures. Titles of the series are: Books of Original Entry, The Work Sheet, Adjusting the Books, The Accounting Cycle, General and Subsidiary Ledgers, Columnar Journals and Analysis and Interpretation of Financial Statements. The series may be purchased from the McGraw-Hill Book Company, Textfilm Dept.

New Filmstrips for Children

♦ Latest Popular Science filmstrips are the *Flica*, *Ricka*, *Dicka Series*, and the *Snipp*, *Snapp*, *Snurr Series*. Both scries are in color and made in cooperation with Whitman and Co. publishers of the children's stories by Maj. Lindman of those titles.

The first series contains six filmstrips and the second seven. Illusstrations are by the Swedish authorillustrator. The filmstrips tell the stories of everyday experiences of children. Both are available for purchase from Popular Science, 353 Fourth Avenne, New York 10, N. Y.

Miami Makes a Student Film

♦ The University of Miami of Miami, Florida is preparing a 20-minute color documentary of the story of student life on the campus. Scenes will show recreational activities unique to southern Florida students as well as illustratious of teaching methods, courses and school buildings. The film is being produced under the supervision of Sydney W.

Head, chairman of the Radio and Television Department. Direction will be by Professor Grant Shepard who teaches a course in film making in that department. Script was prepared by Malcolm Ross, university publications editor. The film will be available for non-theatrical and television use.

Two New USDA Motion Pictures

♦ The U.S. Department of Agriculture announces that two new films are available. *Smokejumpers* is the story of the U.S. Forest Service parachute fire fighters. The film is 10 minutes in length and sound, color.

Outbreak replaces an older film Suppressing Foot-and-Mouth Disease, which has now been withdrawn from circulation. The film is 29 minutes in length, sound, color. It tells the story of the foot-and-mouth disease in this country, showing how the disease was brought under control through the cooperation of local, state, and federal agencies during the outbreak in California in 1929.

Mayan Film in Color Ready

♦ The Maya of Ancient and Modern Yucatan, a twenty-minute film in color, is now available for purchase from Simmel-Meservey. Aspects of the ancient Maya civilization, thought by many scholars to have been the greatest of American cultures before 1492, is contrasted with the modern Maya Indian.

The Advantages of the Army

♦ The U.S. Department of Defense announces the release of *Take Time* for *Tomorrow*, a 12-minute black and white film showing what educational opportunities are available to military personnel. Scenes of classes for illiterates as well as presentation of courses on a college level are shown. Prints of the film are available on a loan basis from local Army Central Film Libraries, Naval District Headquarters and Air Force Area Headquarters. Castle Films, 1445 Park Avenue, New York city is handling sale of the film.

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Math-O-Blocks Help Youngsters Learn Figures:

♦ Math-o-Block, a colored set of twenty-three different sized blocks, are available from D. T. Davis Co., 178 Walnut St., Lexington 34, Ky. The blocks are designed to teach children by a simple visual method how to add, subtract, divide and multiply.

The height of each block progressively increases in direct ratio to its numerical value. Blocks range in size from $\frac{14}{4}$ to $\frac{214}{4}$ inches in height and are $\frac{134}{4}$ inches square.

The Feltboard is a Handy New Teaching Device:

♦ The Feltboard, developed as a new teaching device under the direction of Dr. Arthur C. Stenius, professor of education, Wayne University, is a board covered with specially treated felt on which colorful felt cutouts will adhere until removed. No thumb tacks, tape or pins are needed.

The Feltboard has been found very effective in teaching the primary and elementary grades especially in the field of arithmetic. It is also being used by handicapped children who find it difficult to use pencil or chalk.

The wide variety of cutouts include the alphabet, numbers, fractional parts, arithmetic signs, art patterns, names of animals and others. Cutouts may be made in class from felt available by the yard. For descriptive booklet write Visual Specialities Company, 7645 E. Jefferson, Detroit 14, Michigan.

"Feeling All Right" Negro V.D. Film Attracts Adult Groups

♦ Feeling All Right, 30 minutes, black & white, available from state and city health departments, or direct from the Communications Materials Center of Columbia University Press. \$6 rental.

This is a most unusual picture documenting the venereal disease educational campaign currently being conducted by various cities and states in cooperation with the U.S. Public Health Service. It was filmed in the Delta region of Mississippi where 75% of the population are Negroes and a high percentage are afflicted with venereal disease.

Although the film is extremely frank and produced (by the Southern Educational Film Production Service) originally for southern Negro audiences only, because of its excellent qualities as an authentic screenplay of Negro life in the rural south and as an extraordinarily well produced and acted film, it is now being shown to adult audiences of all types all over the country.

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Slidecraft Co., South Orange, N. J.

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Association Films, Inc. (formerly Y.M.C.A. Motion Picture Bureau) 35 West 45th St., New York 19.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Jam Handy Organization, Inc., 1775 Broadway, New York, N. Y.

Mogull's, 68 West 48th St., New York 18, N.Y.

Visual Sciences, 599SH Suffern.

• PENNSYLVANIA •

Harry M. Reed, P. O. Box No. 447, Lancaster.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.

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L. C. Vath, Visual Education Suplies, Sharpsville, Route 18.

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Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

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SOUTH CAROLINA

Palmetto Pictures, Inc., 719 Saluda Ave. at 5 Points, Columbus 11.

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Sam Orleans and Associates, Inc., 211 W. Cumberland Ave., Knoxville 15.

Southern Visual Films, 686-689 Shrine Bldg., Memphis.

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· INDIANA ·

Indiana Visual Aids Co., Inc., 726 N. Illinois St., Indianapolis 6.

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Ryan Visual Aids Service, 409-11 Harrison St., Davenport.

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Select Motion Pictures, 1326-A Oak St., Kansas City 6, Mo.

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Cosmopolitan Films, 3248 Gratiot Ave., Detroit 7.

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11. Locke Films, Inc., 120 W. Lovell St., Kalamazoo 8.

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Midwest Audio-Visual Company, 1504 Hennepin Ave., Minneapolis 3. 26 N. First Ave., East Duluth.

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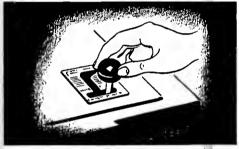
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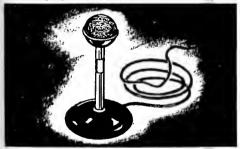
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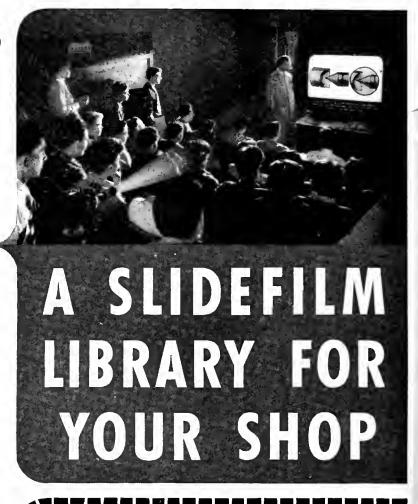
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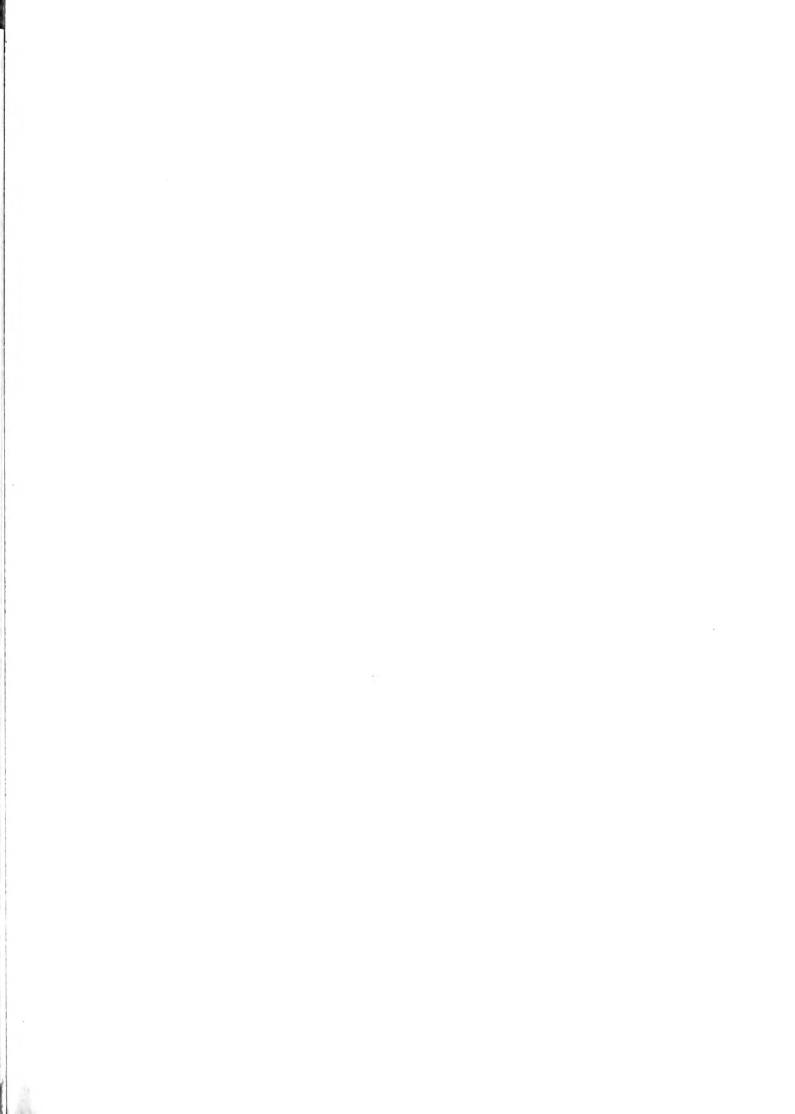
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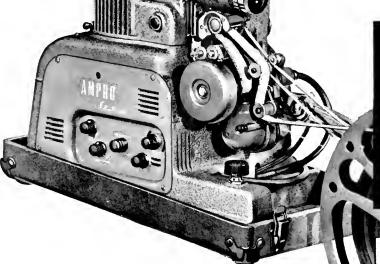


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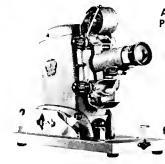
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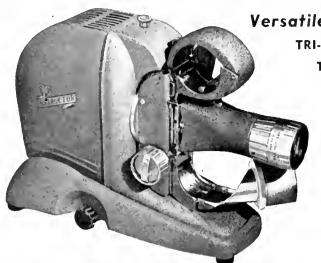
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NEW HORIZONS-II

A STATEMENT OF PROGRESS

THIS PRIMARY GRADE REVIEW issue ▲ of Set & Hear is the third in the new series of special reports promised by this magazine since the regular Fall Inventory of Materials published in September. It follows the trailblazing Health & Welfare issue of October and the equally successful Sports & Physical Education number published in November.

Like to know how we're doing? Well, a single organization purchased 1,000 copies of our Physical Education book within 24 hours of first publication; the chairman of the National Audio-Visual Committee of the American Association of Health, Physical Education and Recreation (NEA) requested 120 copies for professional friends; thousands of pieces of publicity and enthusiastic recommendations are in the mails to high school and college physical education leaders throughout the nation. All this in addition to an everincreasing subscriber family. Principals, for example, now realize that a single subscription to See & Hear buys a complete reference library which can be distributed month by month to the school departments benefited by each special report.

All this is truly widening New Horizons for the audio-visual medium. It is worth noting that the single order of 1,000 copies noted abové is one-third of the entire circulation of one of our contemporaries; is more than the entire religious circulation claimed by another!

The editorial response by authorities in each field has been equally tremendous. To this end we must apologize to numerous curriculum experts in the primary field whose articles are being carried over into a second installment section of this issue to be published in the spring

What's ahead? The first Mid-Century Report on the Progress of Audio-Visual Education comes out in mid-January; leaders like Alexander J. Stoddard, Los Angeles' famed Superintendent of Schools; Nikolaus Engelhardt, noted curriculum expert from New York City; and many others have written especially for this issue. Budget reports, a nationwide summary of progress and problems, and a "Principal's Guide to Audio-Visual Utilization" will round out the Mid-Century Report.

We conclude this summary with the pertinent observation that SEE & HEAR has already printed more school articles and useful guides to available materials than all other audio-visual journals combined. The schools are a big and literally unopened market, in the classroom sense, and we intend to serve their interests exclusively in this publication. Only in this way can we keep faith with our readers and with those producers and manufacturers who realize that an undivided editorial program is the only sure path to real marketing success. -OHC

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New York Bureau Robert Seymour, Jr., in Charge 489 Fifth Avenue

Los Angeles Bureau Edmund Kerr, in Charge 6605 Hollywood Boulevard

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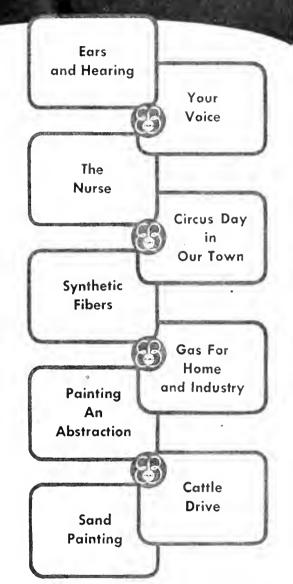
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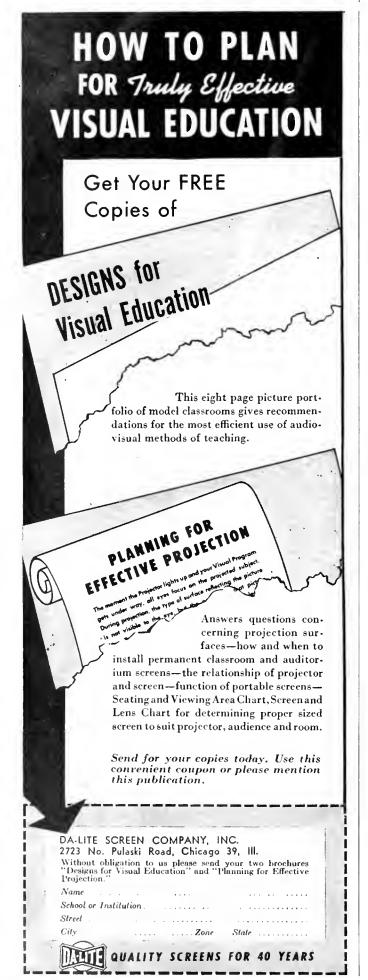
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So Children May Learn

THE SEE & HEAR EDITORIAL

THO IS THE CHILD in the kindergarten who speaks well, distinctly, and with purpose? Who is that child in the first grade who quickly grasps the meaning of word symbols? Who are the children in the second grade who draw those fascinating pictures of community helpers and describe them in such a vivid, enthusiastic manner? And, who are the children in the third grade who begin to write their ideas with facility, with understanding, and with great interest?

It matters not what form of expression we describe, children do not express themselves creatively through some magical inner force. While this occasionally may be the case, the usual child, well-adjusted, normal in his growth development and intellectual ability, is able to find means of expression largely in terms of his backgrounds of experience, in terms of his breadth and variety of experience. Psychologists tell us that creative ability is not so much a matter of genius as it is something which springs from a deep reservoir of experience with things, with people, and places.

How do our smallest learners—kindergarten and primary-grade children—gain these wide backgrounds of experience? True, the child who comes from a home environment of books, interested parents and travel opportunity may have a head start toward such an advantage.

Today, those who are responsible for the wise organization of kindergarten and primary-grade learning environments are not willing to leave things to the chance of home environment, but instead, carefully organize learning experiences and learning opportunities which will allow every child the opportunity of experiencing widely, so that his chances for creative expression may be guaranteed him to an extent not thought possible years ago.

But just how can this be done? First, let's examine how the young child does learn! How does the child who begins his formal school experience learn about his environment? As he comes to school, he looks about him. He observes

the objects of nature. He unconsciously listens to the environmental sounds which identify the objects in nature. He hears the rush and clang of traffic. He observes the motor vehicles, the buses and the trucks. Walking through the park, he observes the trees, the crown of leaves, the small flowers, the leaves of grass. He listens to the rush of the wind through the branches and the song of the bird who nests among them. As he meets his friends, he observes their clothes, their facial expressions, their mannerisms and attitudes; and at the same time, he associates all of these with their voices and their conversation. He learns in the way which nature intended-through the ear and through the eye-the natural avenue for becoming aware of his environment.

And now let's follow him into the classroom. In yesteryear his classroom may have been a bare environment of seats screwed to the floor, of blackboards methodically covered with symbols, of bare curtained windows. In this environment which violated most of the laws of natural learning, he was expected to find out about the world about him, a world which was virtually shut away from his intensely curious mind, giving him little opportunity to see it, to listen to it, to understand it.

But today, forward-looking teachers and administrators have sought to imitate the natural way of learning—learning through the avenues of the eye and ear. In the classrooms of the kindergarten and primary level, there have now been evolved ways of bringing the world about him to the attention of a young learner. Through excursions into the community, through opportunities for bringing specimens of that field-trip

experience into the classroom, a beginning was made. Through well illustrated books, through vividly colored pictures and designs, the walls of these classrooms have become transformed into interesting things. But beyond this those things which administrators and teachers feel are important in the world outside, nature, community helpers, textile processes, are capable of being brought into these primary classrooms from any portion of this world environment through the miraculous medium of filmstrip and film so the child may see—hear, and learn for himself!

Fortunate today indeed is the child who enters the learning environment which is complete with learning tools—the sound motion-picture film, the slide and filmstrip, the radio and transcriptions—all communicating ideas which become his "deep well of information" from which will spring the child's individual, creative expression. From these deep wells of background experiences, the child today has something about which to express himself. He now has experiences about which to draw, ideas to express through creative dramatics, backgrounds of experience which bring meaning to the printed word—to oral and written communication.

In order to suggest a selected series of audiovisual materials, which today are available to any kindergarten and primary-grade child, the following list of films and filmstrips are included. Here is the hope for an intriguing, better, fascinating, more efficient school environment which will make the world understandable and exciting to our youngest learners—the kindergarten and primary children.

-W. A. Whileh



BEHIND THE SCREEN

Rural Health Film Program Brings a Sharp Increase in Projector Sales in Wisconsin Experimental Program

♦ "So successful has been the cooperation of school and community in using and recognizing the place of filins in the field of health education in Rock County, Wisc., that 12 out of 24 one-room rural schools, participating in a county-wide experiment, have purchased their own 16mm sound projectors," William Dewey, supervisor of visual aids, Wisconsin State Board of Health, announced recently.

Through the cooperation of Donald Upson, county school superintendent, the program was set up for use of sound films in health education in one-room rural schools. This year 24 new schools in another district of the same county are experimenting with projection equipment in health education. Mr. Dewey looks forward optimistically to seeing the purchase and use of more projectors in the county.

Racine School Teachers Register for 1950 Audio-Visual Workshops

♦ An audio-visual workshop for teachers, sponsored by Racine Public Schools, will be held evenings in Racine, Wisc., in the fall of 1950. The workshop will consist of 16 two-hour meetings and will count for two semester hours of college work toward summer school requirements. Objectives of the course will be to give teachers an understanding of the scope of the audio-visual field and an appreciation of its possibilities in improving teaching and learning; to teach the most effective methods of using audio-visual materials; to acquaint teachers with sources of materials and to develop standards of evaluating teaching aids, and to teach the operation of several types of projection equipment.

Already in progress at the Racine School of Vocational and Adult Education is an audio-visual In-Service Training Course for teachers. Objectives of this course are to secure a better knowledge of sources and types of audio-visual equipment and materials with emphasis on effective

methods of use in the teaching process.

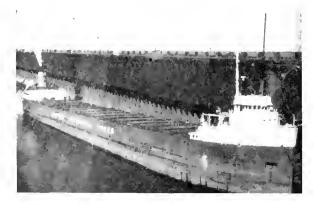
"The Quiet One" Soon Due in16mm!

♦ Athena Films, Inc. announces that it will soon release for 16mm projection the 67-minute. prize-winning documentary film, The Quiet One. Produced by Film Documents, Inc., this film about the emotional disturbance of an unloved child was filmed in the streets and homes of Harlem and at the Wiltwyck School, a correction institution for problem children. It pictures a little Negro boy as he drifts into delinquenéy because he is neglected and rejected by his parents and forced to live in an atmosphere of hate with an unsympathetic grandmother. At Wiltwyck he is nursed back to mental health under the guidance of trained psychiatrists.

An authentic portrayal of modern psychiatric methods, *The Quiet One* is endorsed by the Group for the Advancement of Psychiatry. It was chosen "best picture of the year" by the New York Newspaper Guild and acclaimed as outstanding film at the Edinburgh Film Festival.



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Preview Prints sent to those inverested in film purchase-write for Catalogl

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★ The first two months of 1950 will see three important audio-visual education conferences in widely scattered sections of the nation. They are an Audio-Visual Conference on the Bradley University campus, Peoria, Ill., January 10; the Annual Conference of the California Audio-Visual Education Association in San Francisco, January 13 and 11; and the annual section meetings of the Department of Audio-Visual Instruction, N.E.A., to be held in Atlantic City, N. J., during the A.A.S.A. Conference in February.

Bradley's Audio-Visual Conference Features State Leadership Panel

♦ The Bradley University conference will take place in Bradley Hall Auditorium and Dr. E. Van Allen, director of the University's Audio-Visual Center, will be chairman. Major speakers will include Dr. Van Allen: Miss Bertha Landers, head of the Andio-Visual Department of the Peoria Public Library: Lewis V. Peterson, director of Visual Aids Service, University of Illinois; Dr. John H. Harris, assistant superintendent of Peoria Public Schools; S. E. Alkire, director, audio-visual education, State of Illinois: Dr. Wilfred Harris. professor of education at Bradley: and O. D. Maddox, community relations representative of the Caterpillar Tractor Company.

California's A-V Directors Meet With School Supervisors Jan. 13-14

♦ The California association's meeting will coincide with the winter meeting of the Bay Area Section of the California School Supervisors Association in a joint program. The first morning of the conference, at the High School of Commerce, will include a discussion of "The Technique of Over-All Staff Planning for Improvement of Instruction." Dr. Jay Conner will preside. Afternoon workshops will include a series of planning sessions in various instructional areas and a discussion of the selection and utilization of appropriate audio-visual instructional materials. Dr. Herbert C. Clish will be principal speaker at a banquet at the Hotel Whitcomb, that evening. The second day will consist of classroom demonstrations and discussions including demonstration of the use of a standard school broadcast. Conference headquarters will be at the Hotel Whitcomb.

Sight and Sound of the News

NOTES AND COMMENT ON PERSONALITIES AND EVENTS



GIORGIA'S DR. RACHEL SUTTON
... her challenging statement on the responsibility of elementary principals appears on page 11 of this issue.

Broad Program of Administrative Topics to Be Discussed at DAVI

♦ D.A.V.I. meetings in February will cover administrative problems in organization and maintenance of audio-visual education services in schools, teacher education and intracollege audio-visual education service problems, and a review of significant new materials and developments in the field of audio-visual education. The New Jersey Visual Education Association will be hosts at the meetings.

Newly-elected officers of the D.A.V.I. are Francis W. Noel, president; James W. Brown, first vice-president; Lelia Trolinger, second vice-president; and delegates at large Leslie Frye, Irene F. Cipher and Winifred Crawford.

Second Annual College Conference to Be Held at Stephens College

♦ Plans are now being made for the second audio-visual conference on "The Effective Utilization of Audio-Visual Materials in College Teaching," at Stephens College, Columbia. Mo. in 1950. Additions will be made to last year's invitation list and institutions invited will be asked to send two representatives: a specialist in

audio visual materials and a representative of the instructional program.

Representatives of more than 30 colleges are expected to attend the Stephens' conference, according to latest word received from Dr. Robert deKieffer at press time.

Encyclopaedia Britannica Observes 20th Anniversary in Holiday Mood

♦ Encyclopaedia Britannica Films, producers of educational sound motion pictures, celebrated its 20th anniversary December 16. Since it was founded in the fall of 1929, the company has increased its library of 16mm films for classroom use to more than 320 different subjects. Covering the curriculum from kindergarten to college, EBF has subjects relating to primary science, chemistry, physics, human and animal biology, health and hygiene. social studies, history, arithmetic, athletics, home economics, arts and crafts, music, teacher training and child development, in its film library.

Three men launched ERPI films two decades ago. When ERPI films became a part of EBF, so did these three. They have supervised production of every sound film in the EBF library. Dr. V. C. Arnspiger, executive vice-president of EBF, was appointed to ERPI in the fall of 1929. to do research in development of standards of production for classroom films. Dr. Melvin Brodshaug, vice-president in charge of product development for EBF, and James A. Brill, vice-president in charge of creative design for EBF, joined ERPI shortly after Dr. Arnspiger and, together, the trio pioneered the production of educational films.

Iowa State Holds First Television License Among Educational Groups

♦ Iowa State College, Ames, Iowa. terms itself the first educational institution in the United States to obtain a television permit. The college station will operate on its own chan-

Sight & Sound:

(CONTINUED FROM PRECEDING PAGE) nef and supplement its existing AM and EM facilities. Itowa State has a five-kilowatt transmitter, film camera, 16mm projectors, slide projectors and other equipment associated with the television of real or film subjects.

See & Hear's Editor Gives Class Demonstration to 5,000 Teachers

♦ Dr. Walter A. Wittich, director of the Bureau of Visual Instruction, University of Wisconsin, and editor of \$11 % HrAR, last month gave a demonstration of classroom teaching with audio-visual aids before an audience of 5,000 teachers attending the annual convention of the New Jersey Education Association in Vilantic Gity.

Dr. Wittich's presentation was one of the highlights of the main program of the general session. The program was sponsored by the New Jersey Visual Education Association, an affiliate of the N.J.E.A. and the Department of Audio-Visual Instruction of the National Education Association.

The demonstration emphasized classroom teaching with audio-visual aids so that the classroom teacher night see the correct method of use of such teaching aids. A sixth-grade class was assembled on the stage of the Grand Ballroom of Convention Hall for purposes of the demonstration. Many forms of audio-visual aids were used to introduce the subject to the pupils. Then the motion picture, *Sahara*, produced by United World Films, was shown the class, after which a class discussion of the film was held. The demonstration

was enthusiastically received by the teacher audience.

Membership of the New Jersey visual-aid association reached an alltime high of 8,680 this year. Newly elected officers in the organization are Mrs. Margaret J. Burt, principal of Central School, Glen Rock, N.J., president; Lyola C. Pedrick of Camden High School, Camden, N.J., southern vice-president; Dr. Arnold W. Reitze, principal of P.S. 12, Jersey City, northern vice-president; and Mrs. Jean Parnes Medes of Burnett Street School, Newark, N.J., secretary. Dr. Reitze will continue as editor of Visual News, the N.J.V.E. A. publication.

Illinois Audio-Visual Directors Form Association, Elect Officers

♦ A meeting of Illinois audio-visual directors, sponsored by the office of the Superintendent of Public Instruction, was held on November 30 and December 1 in the Centennial Building, Springfield, Illinois. Discussions centered on the role of the audio-visual director in curriculum development.

Part of the meeting was spent in the discussion of the formation of an Association of Audio-Visual Ditectors in Hlfnois. It was decided by the group to elect officers for this year, whose duties it would be to conduct organizational plans. James P. Fitzwater, Chicago Public Schools, was elected president. Alvin B. Roberts, Western Illinois State College, was chosen as vice-president, and S. E. Alkire, office of the Superintendent of Public Instruction, was elected executive secretary.

Mr. Fitzwater appointed a program committee consisting of Donald

A. Ingli, chairman, F. W. Nevosad, E. J. Bambrick, Blanche Quigley, and L. V. Peterson, to plan for a spring meeting. A constitution committee composed of A. B. Roberts, chairman; John H. Griffith, Charles J. Moore, T. H. Boardman, and Mrs. Violet Auwarter, was also appointed to study suggestions concerning policies, membership, meetings, etc., and to present these at the next meeting for action.

New Coronet "Dental Health" Film for Classroom Use Receives Seal of the American Dental Association

♦ Coronet Instructional Films' recent production, *Dental Health—How and Why*, has been awarded the seal of approval of the American Dental Association. The 10-minute, color or black and white film brings to the screen a timely report on such vital subjects as diet and its relation to the growth and decay of teeth, new sodium fluoride applications and brushing and cleaning methods.

Producers were ably assisted in production by such authorities as Dr. Maury Massler of the College of Dentistry, University of Illinois, and Dr. John C. Bergmann, chief of the Division of Dental Hygiene, Chicago Department of Health. The final script and footage were reviewed and approved by the American Dental Association's Council on Dental Health. Prints may be purchased from Coronet Instructional Films, 65 E. South Water St., Chicago 1, Ill. and are available for temporary use from principal film rental libraries. Some dental associations and individual dentists are reported planming to donate prints to their local schools.

BITOW: DR. WALTER A WILLICH (left) presents classroom audiovisual demonstration to 5,000 teachers and administrators attending New Jersey Education. Issue, session, (Photo by Harold Hamfeld), see $\varepsilon \in Hear's$ editor used many forms of audio visual aids to develop subject matter, for the class.

BITOW: SCHOOL OITHAMS MPROVE "DENIM HEMIR" (l. to r.) A. H. Pritzlaff, Realth & Physical Lducation Director, Chicago Schools; Ellsworth C. Dent, Coropet's Director of Distribution; Dr. L. Roy Blayney, University of Chicago; and Dr. Charles W. Freeman, Dean, Northwestern University Dental School,





The Elementary Principal's Responsibility for an Audio-Visual Program

by Rachel Sibley Sutton

Professor of Education, University of Georgia, College of Education

HE TIME IS PAST when an elementary school limits its instructional materials to books. Emphasis on the experience curriculum, adaptation of instruction to the individual, and the adjustment of the child within his culture, have forced the elementary school to search for and examine critically many media for learning. The experience curriculum employs all teaching methods and techniques in vital creative combinations. The contribution of one method is situational, depending upon the time, place, teacher and pupil, all persons concerned with it, their attitudes and backgrounds. The learning process is greatly facilitated by the use of a variety of visual and objective aids.

The library of an elementary school is considered inadequate if it houses only books; if it has no place for pictures, films, film strips, slides, recordings, and many samples of children's work. The library in the modern elementary school has annexed a materials bureau that contains audio-visual aids such as slides, filmstrips, motion pictures, flat pictures, projectors, stereopticans, records, radios, and magnetic recorders. In addition there are scientific exhibits, models of airplanes, habitats, towns, buildings, costumes, mounted animals, flower and rock collections, and other recordings of the schools' activities.

The principal of the elementary school has a threefold responsibility in the audio-visual program: 1) the collection of instructional materials, 2) the organization of the materials, and 3) use of the materials. The manner in which he discharges this responsibility reflects his understanding of the child and the curriculum, as well as his energy, initiative and administrative ability.

THREE BASIC STEPS FOR AUDIO-VISUAL SERVICE

The principal's responsibility of collection is continuous whether he starts from the beginning or has an established department of audio-visual aids. The modern curriculum is a live, dynamic, vital succession of experiences unpredictable in detail. Mechanically organized courses of study have proven inadequate, and frozen collections of book and non-book materials are inadequate to meet the needs of today's elementary school.

A common complaint of teachers is that the audiovisual aids, particularly films and film strips, used in their schools are unrelated to classroom activities. The time given to a film is largely wasted and results in little more than a major interruption in the day's program. Another complaint is that the selection of

instructional aids is too narrow. A limited number of subjects has been used and the types of audio-visual aids restricted. A third complaint is that the contributions children can make to the audio-visual collection have been ignored. Materials created in the classroom, books, pictures, buildings, costumes, films, and recordings should be encouraged and given a special place in the school's storehouse of learning aids.

Other Useful Suggestions to Aid Principals

The principal should encourage teachers to spend time during the planning week before school opens and at other specified times during the year in an appraisal of aids owned by the school. A committee of teachers and parents may be appointed to preview newer films. The entire staff should be encouraged to make recommendations to this committee for the purchase of audiovisual aids.

The principal should make available to teachers catalogues from audio-visual libraries in various state departments and universities, and lists of free and inexpensive materials from industrial and commercial firms. The principal should be familiar with the research on the use of instructional aids.

Each teacher should understand the operation of machines owned by the school and should have developed skill in handling them, such as projectors, wire recorders, public address systems, and record players. Many teacher education institutions give instruction in service courses to enable their graduates to develop the necessary skills. It is the principal's responsibility, however, to ascertain if the teachers possess the skills and to see that they have an opportunity to develop them. The projector that stays in the principal's office has little value to the school, and the principal who is afraid to trust the equipment to the teachers restricts its use.

Physical Facilities Should Be Adequate

It is the principal's responsibility to see that the audiovisual materials are organized and made easily available to teachers through a satisfactory cataloging and distributing service. Older children in a school have assumed some responsibility for distribution and operation under the guidance of the central office. A suitable place for using and storing the equipment should be provided.

The principal may become a member of a community film committee to procure better films for children shown at local theaters. Special community groups may look to the principal for help in a wider use of audio-

(CONTINUED ON THE FOLLOWING PAGE)

visual materials. Films on child development are aids to discussion in parent groups.

The audio-visual program does not grow from a mere abundance of material, just as the curriculum of a school does not grow from the stone and steel in its structure. The principal and teachers through the arrangements of bulletin boards, blackboards, discovery tables, museums, collection shelves, through field trips, pictures, slides, books, films, and recordings may foster for each child a growth climate in the classroom.

Can We Afford Audio-Visuals?

HERE IS A PLAN TO HELP YOU INITIATE A PROGRAM IN YOUR SCHOOL SYSTEM

by R. E. Turley. Audio-Visual Director, McKees Rocks, Pennsylvania

sums of money." With this ultimatum many schoolmen dismiss one of the greatest opportunities that science has made available to implement the educational growth of boys and girls. The problem is not whether we can afford to embark on such a venture but rather whether we can alford not to utilize facilities which add measurably to educational achievement.

It is our purpose to set forth in this article a plan by which an audio-visual program may be inaugurated regardless of the linancial status of the district.

Select a Leader for Your Committee

I. Select from your teaching force that individual who has shown interest in the field or who possesses those characteristics of leadership which will enable him to chair a committee charged with the responsibility of outlining a method of procedure. It is suggested that the committee represent all fields and gradelevels of the curriculum.

Survey Available Audio-Visual Materials

11. Have the committee survey the system tabulating all equipment possessed by the schools and noting carefully the levels at which it can be utilized. This survey may include maps, charts, globes, still pictures, photographs, recordings, microscopes, hand lenses, etc. The material already at your disposal will be a revelation.



We have found that teachers frequently defeat their own purpose by failing to use available materials. We are prone to criticize the administration for not buying new equipment while that which has been acquired accumulates dust in obscure cupboards and cloakrooms.

List the Minimum Essentials Required

III. Prepare a list of minimum essentials for the introduction of a program. One new projector may be your goal for the first school year. By providing one room for the projection of pictures, the program can be arranged to give all classes an opportunity to schedule its use. If a special room can not be arranged, it is quite feasible to provide dark shades for most rooms and to move any small projector to the desired classroom. After the minimum essentials have been determined, a long-range program should be established with definite goals set to be reached at specific periods.

Make a Plan to Secure These Needs

IV. Formulate a plan to secure equipment and stimulate initiative to uncover new avenues to help realize your objective. Many schools have raised funds by presenting plays, by selling needed articles in the school and community, or by securing the cooperation of the P.-T. A. in the venture. Local civic organizations may also be interested in the provision of equipment. Sell them on the idea by demonstrating its advantages in cooperation with any projection-equipment company.

Select the Appropriate Type of Equipment

V. Select equipment only after many types have been demonstrated. Secure the advice of some respected authority in the field, visit other systems whose programs are functioning successfully, and finally, weigh carefully the type suitable for your requirements. A large expenditure does not guarantee successful performance nor does a small investment climinate the possibility of complete satisfaction.

Provide for In-Service Training of Staff

VI. Formulate a thoughtfully worked-out plan to familiarize the instructional stall with the materials available and the techniques necessary to realize the greatest educational benefit from their use. Literature which describes the content of films and tabulates

See and Hear

grade placement is the first step, provided, of course, that the entire staff is sold on the value of the program.

Instructional films depicting the progressive steps in utilizing films in the classroom should constitute your first booking. Such subjects may be obtained from the full list of educational film producers frequently listed in the materials source pages of SEE & HEAR. Acquire their catalogs and build a reference card file from such sources in alphabetical order, ranging through Academy Films, Bray, Brandon Films, Bailey, Barr, Coronet Instructional Films, Encyclopaedia Britannica Films, the Jam Handy Organization, International Film Bureau, Films of the Nations, British Information Services, Society for Visual Education, Inc., through to Young America Films. Many more should be listed, of course, and a careful card file will help avoid any oversight among either 16mm film or filmstrip producers.

Thus you begin to prepare for classroom utilization. Emphasize the necessity for careful preparation, showing, and followup. The purpose of the entire program may be defeated if the teacher objective is merely entertainment. A simple mimeographed requisition form may be filled out and submitted to the director of the program, who will schedule the films on or near the desired dates. Upon receipt of booking confirmations, his schedule for the entire school can be set up and each instructor notified by means of a mimeographed form listing the specific play-dates. It is highly desirable that some form of film evaluation be required with the use

of each new film. This eliminates rescheduling materials of questionable value.

These Are Other Sources of Materials

VII. Have the committee secure information as to the sources of free educational films. Educational films are available from General Electric, General Motors, Westinghouse Electric, Bureau of Wines, Modern Talking Pictures, Association Films, Department of Interior, and the extension divisions of colleges and universities, to mention a very few. Secure catalogues and make them available to all members of the staft. There are also several guides to films, free and rental, being published, which you may wish to consult.

Balance Your Demands to Your Program

VIII. Be careful that the number of films requested for use in any given field does not exceed the bounds of common sense. It may be wise to allocate the number of bookings per staff member until the effectiveness of the procedure has been evaluated.

Of course, these suggestions will not solve all the problems encountered in the establishment of an audio visual program, but it is hoped that they may help simplify what often seems to be a complex problem. Can we afford it? A defeatist attitude will not serve to surmount obstacles. Feachers whose hearts are wrapped up in the interests of boys and girls can't afford not to afford it. They will find ways and means.

Learning to Read Through Films

by Herbert T. Olander, School of Education, University of Pittsburgh

Teacher is Seldom More Gratified with the progress of young learners than in the first, second, and third grades. Particularly in the first grade does the evidence of learned information really make itself evident in everything that the children say, do and accomplish. Thus it is so important when introducing young learners to the world about them that they have the advantage of a room learning environment which really lives, which gives them an opportunity to examine, to observe, and to grasp the meaning of things they are investigating through first-hand experiencing.

This experiencing may take place in the classroom through a variety of materials which are provided for them: good picture books, models, sandtables, toys, opportunities for dramatic play, and even beyond that, the opportunity to get outside the classroom and investigate the community, to visit the homes of friends in the same class, to walk down main street and stop in at the grocery store, the florist's, the filling station; to inquire at the police station, post office; to ask the milk man on his route where he has come from and where he is going.

All these lead up to one thing. Let's take, for example, the simple sentence, "The horse walked down the street." A child must be able to draw upon imagery

associated with horse, down, and street. In short, unless he knows of things that are four-footed, large, that whinny, and are capable of pulling a four-wheeled milk wagon, and can associate this animal with this work.

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The Primary Edition



(CONTINUED FROM THE PRECEDING PAGE)

there is little chance that the true imagery which the word "horse" should conjure up, will be the same imagery in the mind of the teacher as in the mind of the pupil.

Hence it is with "down" and "street" and most other vocabulary items which the learner is first going to distinguish as a working part of his oral vocabulary and later as a functioning part of his reading experience.

In combining all the elements of a rich learning experience, what will we want in this classroom? We mentioned a few-books, bulletin-board displays, sandtables, models, good toys-toys which find likenesses in everyday life, wagons, automobiles, airplanes, boats, building blocks, but beyond this, what about the motion picture film, filmstrips and, of course, the opportunity to get out into the community through field trips?

THE SCREEN CAN ENRICH OUR ENVIRONMENT

With the present emphasis upon meaning in the teaching of reading-meaning which is drawn from rich background experiences, more attention is being given today to the materials of instruction, to the building of a rich environment for learning.

Audio-visual material can be instrumental in encouraging pupils to read with comprehension, providing these materials reveal to him experiences in the topic or subject matter which is later dealt with as simple stories in the pre-primer, the primer or the first reader. One of the most effective ways of bringing this world of environmental experiences into the primary classroom is through the motion picture film.

TIME IS JUST ONE LEARNING HANDICAP

Picture yourself in the place of a first grader who is now just beginning to acquire experiences which are related to colonial children. What are some of his handicaps? He must overcome time, must he not? He lives today and for today and what happened 150 years ago has no meaning to him, nor has the term, "150 years ago." He knows nothing about the costumes, the habits, the attitudes of children toward their parents, about their responsibilities around the house except

through the magic of the motion picture film, Colonial Children¹, for example.

RECAPTURING THE PAST WITH TRUE REALISM

Let's ask ourselves what new experiences in learning are made available to the children so that as they begin to read simple stories about these experiences, meaning will be accomplished. Consider then the film, Colonial Children, which depicts in authentic setting, a self-sufficient home in colonial times, a home in the wilderness, yet complete with furnishings, clothing, the means by which a living might be wrested from the wilderness environment. The children of today can hear the children of yesterday talk, act, perform their household responsibilities, and watch their attitude toward their parents. After the children see such a film, then let's ask ourselves, "Are we now in a better position to talk about life in that time, or better yet, to read meaningfully the stories which relate to that time in our country's past?"

SPACE IS NO DETERRENT TO OUR TEACHERS

Now, let's consider another problem, that of attempting to understand people who live far away. Here we encounter the problem of distance. What experience have primary-grade children with distance? They know only of their own environment, their own homes, their own community, possibly their own state if they have had the opportunity to go on trips. But, suddenly to whisk them 2,000 miles away-this is asking too much. And what can we do about it? We could use a film such as Heidi². Through Heidi, the youngster of today has an opportunity actually to be with this little Swiss girl who suddenly finds herself the unwanted guest of her rather unleeling grandfather. The opportunity to live her experience as she keeps goats, works the garden, and lives among the scenic alps, develops relationships with villagers and finally wins her way into the affections of her grandfather is truly a background experience with reality. Now what will happen when this same child reads a book by that name? Ask any librarian. Your judgment will coincide with her's, I'm sure.

FILMS ALSO BROADEN OUR VOCABULARIES

Thus it is with other films which we find of use in the primary and intermediate grades where problems of time, distance, and remoteness are successfully overcome by the magic of the teaching film—the teaching film which lives-which recreates segments of reality in our own classrooms and builds these inherent fundamental backgrounds of reality upon which all learning must be based in order to be effective.

Films also present experiences which help the child more easily and more fully to understand new words not encountered in every day conversation. Take, for example, the film, Navajo Indians3, which reveals the geographic environment, activities, and customs of the Navajo Indians. Cooking, weaving, gardening, silversmithing, bartering, home building, and a native dance are depicted, along with reproductions of conversation

¹Colonial Children, (10 min) sd. purchase. \$45, EBFilms.

²Heidi, (45 min) sd. apply, Teaching Film Custodians. Inc., 25 West 43rd St., New York, New York. ³Navajo Indians, (11 min) sd. purchase. EBFilms.

and music. Perhaps for the first time, the child hears the words such as "arrow," "silver-smith," "barter," "corral," "monument," etc. He watches the Indians at work shearing the sheep, weaving blankets, trading, and participating in colorful festivals. He does not have to depend on long complicated descriptions of what these new words mean—he can see for himself and when he comes across these same words again in reading or conversation, they will bring a definite image to mind.

Bring a New Appreciation of the Classics

As the child grows in experience so too will his range of subjects and materials grow. He begins to read not only about people around the world today, but also about life in foreign countries more than a hundred years ago. He begins to become acquainted with the great classics of literature. This calls for new experiences if he is to fully appreciate his reading. The film, England, Background for Literature1, for example. brings students a new appreciation of our classics, a share in the inspiration of our literary immortals. By means of the film, they're off to England. They see great sprawling London come to life. They wander across the charming English countryside. They see the majesty of the all-surrounding sea; and, all the while they hear the undying words of Shakespeare, Keats, Wordsworth, Masefield and other "greats" this storied land has inspired. In this dynamic, beautifully woven film lies the secret of literary understanding every teacher wants to unlock in her classroom. It is a literary journey that will never be forgotten-scenes that will be recalled a thousand times as the students' study of literature progresses.

NEW FILMS IMPROVE THE ART OF READING

Not only do films provide background experiences for new places, people and ideas, new words, but many actually go beyond this and are instrumental in pointing out suggestions on how to read, the use of the library, lints for choosing books, and tips on how to get more out of your reading.

How to Read a Book² does much to answer some of the questions that arise in a child's mind when he is selecting a book. What information is needed? . . . What questions are to be answered? . . . What does the book offer? . . . and others. The film also suggests the author's attitude, where to look for key ideas and how to use them in rapid reading, when to read quickly and when to read with greater care.

REALIZING THE TREASURES WHICH BOOKS HOLD

Choosing Books to Read is the story of books—books to provide a fund of knowledge—books whose pages provide tears or laughter—the great books of man's ideas and hopes, and the technical volumes filled with charts and diagrams—each with a message awaiting the reader. Just as Peter's quest for information on photography leads him from a beginner's volume to books on composition to a novel, and finally a work on art, so does this film lead students to a greater realization of the treasures which books hold for them.

It is much less frightening to a child if he is first introduced and made acquainted with such things as dictionaries and libraries before he is handed a dictionary or suddenly set down in the middle of a library without any previous introduction. One of the most effective means of showing the child the advantages and workings of the dictionary and the library is by means of film.

ONCE AGAIN: BOOKS ALONE ARE NOT ENOUGH

We Discover the Dictionary¹ is based on a careful study of dictionary problems, teaches dictionary skills, including use of guide words and distinguishing many kinds of dictionaries.

It's Your Library² introduces the library as a source of rich adventure to a nine-year-old. It shows the variety of material sufficient to satisfy every child's interests, and the many ways in which librarians help children make the best use of their library.

And so the list of advantages in using the teaching film grows and grows until today teachers are finding out that the film is as necessary a part of classroom equipment as books—necessary for first-hand experience and understanding.

²We Discover The Dictionary, (10 min) sd. purchase. \$45, Coronet. ²It's Your Library, (10 min) sd. purchase, \$45, Vocational Guidance Films, Inc. 215 Fast Third St., Des Moines 8, Jowa.



¹England, Background for Literature, (10 min) sd. purchase. \$45, b/w.; \$90, Color. Coronet Instructional Films, Chicago 1, Ill. Also "How to Read a Book, Choosing Books to Read, (10 min) purchase. \$45, also Coronet Films.



As fascinating as a treasure hunt was our search for specimens of the animals we had seen in the films.

O TR STUDY OF ANIMALS took us around the world—we traveled laster than the fastest airplane—we traveled by means of film.

Few second-graders have had the opportunity to travel. But, their curiosity having been aroused by stories, pictures and conversation, they begin to wonder about the rest of the world and what part it will and does play in their lives. Second-grade teachers in Glencoe, Illinois, have helped their children develop the theme. "Can we live alone and independently in Glencoe?" for social studies work in an attempt to make the children aware of their place in the world setting.

The children and I called a "council" meeting, and we discussed all the things we could study to help us understand more about the problem. We could have started activity in a great number of interesting fields, but one of the ideas that especially attracted the children was the animals of the world. And interest in the idea gained momentum through conversation and guided suggestions.

THERE WERE MANY THINGS WE WANTED TO KNOW

The children discussed the things they would like to find out about the animals of the world. How many different kinds of animals were there? . . . Where did they all live and what were their homes like? . . . How did they get their food, especially baby animals? . . . How did they protect themselves? . . . Animals differ, some live in water, some fly and some just stay on land! To tie in more more directly with our theme about living and things we are dependent upon, we also wanted to find out if the people in other parts of the world were as dependent on animals as we were.

"Now, what can we do to find out all these things that we want to know?" the children were asked. They offered to bring animal books from home and pictures from papers and magazines.

"There are movies, too, aren't there?" was more a statement than a question, and this was no surprise. Already by the time they had reached the second grade, these children had become acquainted with films and had found them a satisfying source of information and enjoyment.

Many animal films were previewed and the four that

Animals, Films and Second-Graders

THE WHOLE WIDE WORLD WAS OPEN TO US

• by Gertrude K. Schmahl Primary Teacher, Glencoe (Illinois) Schools

were selected, best seemed to fit our particular needs—they were direct and simple in presentation and the contents informative.

Baby Animals* showed baby geese, deer, pelicans, skunks, raccoons and opossums in the processes of eating, moving about and being cared for. The likenesses and differences between the young animals and their mothers were pointed out, and the concept of how nature has adapted animals to their environment was introduced.

THESE FILMS BROUGHT NATURE INTO CLASS

How animals are equipped to move about in search of food or protection was illustrated in *How Animals Move**. Pets, the spider monkey, deer, panther, elephant, insects, snail, snake, fish, starfish, and squid were shown moving about on land, in the water, and in the air, or by a combination of these. We could see from this how nature has equipped them for movement in their natural environment.

How various animals get their food and how nature particularly adapted them for this purpose was interestingly told in *How Animals Eat**. We observed animals such as the eagle, road runner, pelican, garden spider, praying mantis, anteater and raccoon.

We saw the deer, octopus, blowfish, alligator, armadillo, box turtle, porcupine, polar bear, flounder, scorpion, and the rattlesnake defend themselves in real action shots. Animals defend themselves by means of escape, protective armor, protective coloration, or poison fangs and stings. These were all illustrated in the film, How Animals Defend Themselves*.

NEW IDEAS AND INTERESTS WERE STIMULATED

The films not only made informational materials like books, pamphlets, pictures and specimens take on new meaning, but now we actually had the feeling that we had been there watching them. The films also stimulated original ideas for group and individual interests and activities.

Some of the children, who had been on trips or had seen particular animals around home and at the zoo, gave descriptions of the animals they had seen. Interest in this "speech-making" was stimulated by what we call the "Sharp-Eyes Club," and youngsters who gave talks were reminded of the qualifications of a good member of the club.

We were also interested in bringing specimens to school where we could study them more closely. At

^{*}Baby Animals, How Animals Move, How Animals Eat, How Animals Defend Themselves. (8 min each) sd. purchase. Voung America Films, Inc., 18 E. 41st St., New York 17, NX.

various times throughout the year a horned toad, two lizards, two salamanders, a baby alligator, a chameleon, three baby ducks, a Cocker spaniel, a rabbit, three turtles, two goldfish, four tadpoles, a hampster, a Banty hen and two white mice answered roll call in our classroom. We also kept specimens of insects.

Children were motivated to talking about their pets at home and telling the class what they learned about them. They were also interested in finding good homes

for stray pets.

OUR ACTIVITIES PROGRAM WAS VERY EXTENSIVE

Extensive activity was centered around displays and scrapbooks. Pictures of animals found in magazines, papers, and other sources at home were pinned to the bulletin board. After everyone had a chance to look at them, they were pasted into scrapbooks. One group was interested in making an animal alphabet book and another developed a book for recording information about animals that lived in or on certain elements, such as land, water or both.

The children coupled some of the facts they had learned with creative work and painted and sketched animals in their natural habitats. Many modeled animals of clay and after painting them, made panoramas.

We took time off from some of the more strenuous activities to discuss the usefulness of animals to men, especially farm animals. We didn't overlook the pleasure derived from owning and caring for a pet, nor how much enjoyment the animals at the circus and zoo offer people.

INTEREST IN GEOGRAPHY WAS ANOTHER RESULT

Our study of animals gave us an opportunity to learn more about geography, too. We wanted to know where we could find all these animals and where the places were that we had seen in the films. We hung maps of the United States and the world up on the bulletin board and marked the places we wanted to remember with miniature figures.

After seeing foreign animals in their natural settings, we became more aware of the animals around us. We made trips which we called "nature walks" in order to observe at first-hand, bird nests, squirrels and the homes of other animals we see every day. We even listened to hear how many animal and bird calls we could identify.

WE THINK THE FILMS WERE MOST USEFUL

A trip to the zoo and highlights of animals by way of a radio quiz program are only two more of the numerous activities which grew out of this study of animals—a study which caught and held the interest of the children largely by use of films. The 16mm film made it possible for them to become acquainted with the animals of the world and gave them a feeling of familiarity with creatures they may never see. Thus the newest aid to teaching—the 16mm film—takes even second graders "beyond the horizon" to a better understanding and appreciation of the world they live in.

Following the filmstrip showing, children conducted their own research and developed followup projects ranging from artwork, map investigation, to animal games.

'Round the World With Filmstrips

ANIMAL STUDY LEADS TO MANY ACTIVITIES

• by Mrs. R. O. Linder and Miss Marie Frederickson, Monroe Elementary School, Mason City, Iowa

UR FOURTH GRADE YEAR in school was passing all too quickly. The results of some testing we had been doing revealed that the children had mastered the art of using simple "research" materials. Work study skills were really fairly well established. Then the filmstrip cutitled Animals Around the World came to my thoughts. The children would enjoy delving into it. I previewed the film after school. I was thrilled with what I saw in the filmstrip and noted all the possibilities for research that it included.

The very next day we completed the "research" table and bulletin board we had been assembling. However, many additional materials were added as our research progressed.

THE RANGE OF MATERIALS WAS VERY BROAD

Such an array! The materials represented a correlation of subjects the filmstrip content made possible: Reading, Science, Geography, History, and Literature. Among our materials were maps-good maps, a world and physical, political, several national geographic maps, and globes-a graphic project globe, a Cartograft globe, and a desk globe; and books: the "Webster's Elementary Dictionary," an atlas, all in our room library-the "World Almanac" the "Book of Facts," "Nature Library," "Readers." our own texts, "Exploring in Science": and magazines-many magazines about geography. The Des Moines Register, the weekly reader and a carefully selected group of literature books-"Rainbow in the Sky," "Singing World," "Animals Everywhere," "The Animal Book"-to mention a few, became our reading resources. We were ready to begin.

We spent several days with the filmstrip and our (CONTINUED ON THE FOLLOWING PAGE)



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research. Recently we saw the Popular Science film A Visit to Catalina Island and Yellowstone National Park.

As we looked at and discussed the filmstrip, Animals Round the World* it seemed as if a real live buffalo had come into our room. Then a white-tailed deer sprang forth with nimble grace. A huge grizzly bear lumbered on. Wolves bared their fangs for an Arctic battle. A ribbon seal glistened on the Arctic ice. A tiger crouched in the jungle. The majestic lion brought forth this exclamation—"The King of the Beasts!" This atmosphere captured imaginations and charged the room with an eagerness for expression. In the soft light, with attention focused on the scenes, even the most self-conscious became voluble.

NEW IDEAS LEAD TO FERTHER ACTIVITIES

The pictures opened avenues of thought that demanded further information. Possible sources for more information were discussed and though no definite assignments were made, contributions made on the days following revealed that all the children, whose insatiable curiosity had been whetted by the realistic pictures, had been alert and busy.

They discovered that their local newspaper leatured a picture and a story about the panic that overtook a herd of buffalo on Catalina Island during the recent snow storms there. Magazines yielded excellent pictures for an animal album. Encyclopacdias opened rich veins of information, and research techniques speedily improved. Geography texts were viewed in retrospect with new insight. The land of story books opened new vistas for further exploration of good literature. The dictionary proved itself a trusty aid for pronunciation and clarification. The trophy room of a neighbor contributed a genuine deer skin. One classmate is the owner of a pair of deerskin mittens.

THE FILMSTRIP HILPED IN OTHER STUDIES

The discussions and research brought to light the fact that some erroneous opinions had developed as weaker readers had groped about in the new vocabularies of science and of geography with maps and globes. Our work with this filmstrip helped clarify our work in geography and science, and as the children sought to prove their statements, the dictionary and encyclopaedia proved their true value. This was not only an opportunity to plant the seeds of yearning to seek out the truth but also to develop the off-neglected pride in an ability to say, "I was mistaken, my information was not authentic."

Fourth Graders, just barely out of the primary department where concentration leans heavily toward development of the fundamental tools of learning and the use of texts of simple arrangements, particularly need stimulating experiences that will induce them to try their wings, so to speak, in the more complicated areas of reference materials. This filmstrip proved to be an excellent experience for that need.

Good Foods Party

SECOND-GRADERS STUDY FOODS ON SLIDES

by Mrs. Cecil Brickner of the Lincoln School, Peoria. Illinois

A CLIMAX TO OUR STUDY OF FOODS and health, we decided to have a "Good Foods Party" for second graders and mothers.

What to do at the party!

The children suggested many things: talks, scrapbooks, murals and modeled clay fruit—and then someone asked, "Can't we make some slides?"

"Of what?" "Of the foods that make us strong-vegetables, fruit and milk."

"Yes, and to show the good table manners we talked about."

This was our solution!

The children eagerly offered more suggestions for the use of slides and we were off on a new adventure—* planning a party at which we would have slides to show the ideas we had learned.

WE DREW PICTURES-AND COLORED SLIDES

We were soon busy choosing the health ideas we wanted to show our mothers. Sometimes a pupil found the picture he wanted to use for his part in the program and drew the picture on a slide and then colored it.

After we had finished our slides, we wrote invitations to the mothers, asking them to come to the Friday afternoon party—our health party where we planned and served sliced carrots, spread with peanut butter; apples cut in half; graham crackers; and milk.

The day before the party, we discussed some rules for proper behavior at a party. A boy was chosen to stand at the door to receive the guests and to escort them to their seats. Other members of the class were selected to prepare and serve the food.

On the day of the party, after our guests had arrived, the program began. And the highlight of the program: the showing of the slides, of course, to show what we had learned. Each child inserted the slide he had made the projector and told about it. The slides and talks almost completely summarized everything we had learned about food and brought in other units of study as well.

IN THIS WAY WE VISUALIZED HEALTH IDEAS

One boy showed a picture of beets and lettuce and emphasized that we need vegetables every day to keep us healthy and to make our bones and teeth strong.

Another slide pictured a bottle of milk—milk being one of the best foods we have. Accompanying a picture of a bowl of fruit was a commentary on how necessary fruit is to our health and well-being. The importance of butter and bread in our diet was also shown and discussed. The children were showing their visualized health ideas.

Arithmetic gained prominence with the slide showing six eggs. Not satisfied with stressing the value of eggs in our diet alone, the young narrator was also much

concerned with the fact that there are twelve eggs in one dozen and that six eggs are one half dozen.

Table manners were illustrated on a slide picturing a boy with nicely combed hair, and another showing a girl eating with one hand, holding the other in her lap. A picture of a girl passing some bread to a boy was followed with the comment that we should not reach for food but ask someone to please pass it and then say, "Thank you."

Another boy told about the film we had seen, Fundamentals of Diet*. The film, he explained, told of some of the experiments that had been carried on with rats and guinea pigs. Those which had not received the right kind of food were smaller, their fur was rough, and their eyes sore; the rats and guinea pigs that had been properly fed were larger, their fur was smooth and glossy, and their eyes bright and shiny.

The mothers examined with interest the large mural with the colorful fruit, vegetables, cereals, and milk products, all neatly labeled. The fruits we had modeled out of clay received their share of attention too.

After the program, each child went to his assigned task in preparation for the lunch.

Many of Our Class Objectives Benefitto

The pupils displayed enthusiasm in this project from the very beginning. Reading, writing, and spelling were correlated in making the booklets, writing the invitations, and in labeling the mural. Arithmetic was helpful in figuring out how many apples to buy. The scrapbook, mural, and clay articles were purposeful art activities carried on in connection with the study of food. More than that, however, the slides gave the children a chance to summarize the information they had learned and in presenting the slides with short talks, they had a chance to evaluate, organize and apply this newly acquired knowledge.

In this study, the pupils learned much about good food, they were stimulated to form better ideals of strong, clean, healthy bodies, and learned how to attain them, they were encouraged to form good eating habits, and more than that, they found in the slides a vital means of self-expression.

And so our unit on food was brought to a satisfyingly successful close—due to a great extent to the use of glass slides as a forceful summary, slides which are inexpensive (they can be used again and again)—slides which place complete responsibility on the learner and enthuse him with a zest for learning.

Below: "Good Foods Party" lunches were nutritious and delicious; our own handmade slides and talks helped make the party instructive, too.



Projecting Themes

OPAQUE PROJECTION AIDS IN COMPOSITION

 by Dr. Elizabeth Pilant, English Department Ball State Teachers' College, Muncie, Indiana

★ "WE DON'T HAVE TO WAIT a week to get our papers back. They're llashed on the screen the day we write them and we correct them right then and there. Sometimes we miss a point and the teacher is right there to say something."

"Lots of times we'd forget what we wrote about before we got our themes back. By that time we didn't care . . . it was all ancient history to us."

"I like the idea of reading my own theme from the screen. That way I can tell whether the other fellows get what I'm driving at. Then I know whether or not I have done a good job of making them see things my way. Of course, sometimes I make mistakes in reading aloud that I wouldn't have been called for if I had just handed in a written comp."

"When the lights go out and the comp goes on that little screen up front, we all seem to strain ourselves to see and hear everything. The class period's over before you know it and we really learn!"

"When I see what the others are doing and how my work stands up with theirs, I have a better idea of what kind of a grade I am going to make. Sometimes it helps me figure out how I can make my work better."

"The only thing I don't like about having my comp put on the screen for everybody to read is that it takes me so long to fix one up. I don't want everybody to find out how little I know about spelling words right and getting my grammar straight. It's a lot more work. Besides I don't have a typewriter and I have to write so carefully so everybody can read it if you're going to put it on the screen."

There you have student opinion on our experiment with projecting themes for class grading. I think they have hit most of the high spots. Although these students were college freshmen, my prior experience in the elementary and secondary schools leads me to believe like results can be obtained at almost any grade level by a careful teacher.

All of these comments have grown out of the systematic use of the opaque projector in an English composition situation, a use which (quite obvious by this time) results in a good deal of immediate group criticism. The great advantage is, of course, that no longer does one pupil and the teacher talk over opportunity for improvement—now the whole group is in on it. Often the weight of group opinion in a question of grammar, style, or punctuation is a great force! We use the opaque projector effectively to learn!

^{*}Fundamentals of Diet, (10 min) sd. purchase. \$45, EBFilms.

"Books Alone Are Not Enough"

A PANEL OF CHILDREN'S LIBRARIANS BRINGS US EXPERIENCES IN THE USE OF FILMS, FILMSTRIPS AND RECORDINGS FOR "THE STORY HOUR"

California Story Hour

by Mrs. Gene Hutchinson of the Santa Monica (Cal.) Public Library

HILE TAKING my library science course at the University of Southern California, 1 included work in audio-visual education. The result—our film program has not been successful by chance, but is the result of study and planning.

The programs are scheduled and arranged by the film librarian, and the children's librarian acts as mistress of ceremonies the day of the program.

In arranging a program, I select a subject, such as the circus, cowboys, trains or boats. Two ten-minute educational films are carefully selected which deal with the topic. We rent all films for the shows because frequently we wish to add to the many children's films in our own collection. This enables us to select from far and wide.

On the day of the film-book program, the children's librarian arranges a special display of books on the same subjects covered in the films being shown.

We "break" the film showings with a chance to stretch; the very young children in the audience just can't sit still too long sometimes.

Before the program begins, the children's librarian asks how many have their library cards with them and tells those who do not have cards, how and where to get them. She also announces the story hours and any other activities in the room.

Between each hlm, while the projector is being re-

Below: Don't be surplised if from 125 to 300 children show up after your program has been going a few months.



threaded, the librarian gives book-talks on choice books from the special display. In her talks, she draws out of the films that have been shown, illustrations, objects, characters and places that appear in the books that she is talking about, thus correlating the books with the films. Needless to say, these books are practically fought over and the books on display vanish.

We dare not publicize the programs too widely because we cannot handle too large a crowd in the Boys and Girls Room. We have packed 350 children in this room but prefer a modest 125.

Last year films played an active part in our summer reading programs. Being the first year of California's three centennial years, the theme chosen was "Days of '49." The opening program was held the last school week of June and the films shown were Mission Life,1 and Placer Gold2. We do not sacrifice a good longer film for the preferable ten-minute films. Throughout the summer, the films shown were about western cities and state parks. The final program was given the first week of school in September and the film shown was the Centennial Commission film, California's Golden Beginnings. At this program the children were given as keep-sakes, the "'49'er" booklet in which they had kept a record of the books read during the summer. If 20 books were read, the child had reached "Eureka"gold had been found. The thought behind it all being the gold that is found in any good book.

Films are never used as a treat or reward, but are used with three definite points in mind.

- 1. To bring new children to the library.
- 2. To vitalize the children's reading.
- 3. To widen reading interests.

The emphasis is on reading good books.

The results have been interesting. New children have come to the library; many of the very young have been brought to see their very first motion picture. We know that when the youngsters read their books, the mental pictures formed are clarified because of the films they have seen. But to librarians that are looking for nice, large, circulation figures, a note of warning must be included. The circulation figures for the day of the show will drop because multitude and excitement do not encourage browsing. But the reading interest will

See and Hear

¹ Mission Life (20 min) color, Arthur Barr Productions, 1265 Bresce Ave., Pasadena 7, California. **Placer Gold** (10 min) b/w. Arthur Barr Productions.



Scene from one of Academy Films' "Circus" films

remain, for the children will return for a book on boats just like the ones they saw in the movies.

The film-book programs are given once a month during the school year and twice a month during the summer, and are scheduled so that the same program is given on consecutive days at the main library and at branches, thus cutting down rental charges.

Among the most popular programs which we have had was the circus show using Circus People¹, and Circus Animals¹. The cowboy show was equally as popular when we used The Cowboy2, Cattlemen3 and Pony Ex-

We also have film programs in the Young People's Room of the Ocean Park Branch library. Here we encourage discussion and dispense with the book-talk idea. The films that we show are chosen to help the teen-ager in social adjustment. To mention a few; Dinner Party⁵ on table manners: Junior Prom⁶, the fine art of dating; Shy Guy7, Are You Popular?8 and Introductions?9. These are the films that the adolescent wants to see and in the informal friendly atmosphere of the "Y" room, they really get into some heated discussions. calling on the librarian to help solve their problems.

The Santa Monica Public Library opened its audiovisual department in November, 1947; however, we had already begun working with films in our children's department and at branches.

Our experimentation has resulted in a very successful film-book program which the children love.

Films in Public Libraries and Schools

♦ Fifty or more public libraries now house useful film collections to serve both young people and adults in our communities: the technique of the "story hour" is being applied by many of these and it should also be carried out in schools where audio-visual resources are available to our primary teachers. Librarian experiences can help guide us.

¹ Circus People, Circus Animals (10 min each) color. Academy Films.
² The Cowboy (10 min) color. Arthur Barr Productions.
³ Cattlemen (12 min) b/w. EBFilms.
⁴ Pony Express (10 min) b/w. Arthur Barr Productions.
⁶ Dinner Party (20 min) color. Simmel-Meservey, 321 S. Beverly Dr., Beverly Hills, Calif. ⁶ Junior Prom (22 min) color, Simmel-Meservey, ⁵ Shy Guy (12 min) color. Coronet Instructional Films, Chicago 1, Illinois. ⁶ Are You Popular? (10 min) color. Coronet Instructional Films, Inc. ⁶ Introductions (10 min) b w. Simmel-Meservey.

Our World Neighbors

by Adchine Corrigan of the Cleveland (Olno) Public Library

III CHILDREN'S DEPAREMENT IN COOPERATION WITH the Film Burcan of the Cleveland Public Library has recently presented a film-book program called, "Children of Other Lands," for the education and enjoyment of boys and girls in selected branch

The objective of this program is the promotion of international understanding through the media of films and books.

Countries chosen for the first series of programs, each presented on an exchange basis in four neighborhood branches, were China. Poland, Ireland and Norway.

The China program featured the film, A Peiping Family. This film was decided upon as fulfilling many of the requirements of a good film for children-interesting Chinese lamily lile, action, wide interest range, fascinating scenes and good photography. As an accompaniment to the film, Marjorie Flack's "The Story of Ping" was told. A few other books on Chinese life and customs were also recommended.

The program on Polish life and customs highlighted the film, Mary Visits Poland, and also featured a firsthand account of the experiences of a 15-year-old Polish boy who lived in Europe during World War II.

The children's librarian, who chose Ireland for her theme, centered her program around the short film, Irish Children, an attractive picture of life in County Clare. Irish folk music played on a harp and an Irish narrator lend charm and authenticity to the film. In preparation, a story from Hilda Van Stockum's "Cottage at Bantry Bay" was told. Other books with Irish settings were also mentioned.

The Norway program featured the excellent film, Farmer-Fisherman, on the subject of a Norwegian family. It shows how these people combine farming and fishing as sources of livelihood. The story told was the old folktale, "Gudbrand-on-the-Hillside," which is a harmonious accompaniment to the film.

In all these programs, bookmarks on the countries visited were prepared for the children as well as related book exhibits. Art objects and handicrafts were borrowed from the Art Museum and private collectors to give further atmosphere to the presentations.

All of the children's librarians concerned in the filmbook program exchanges agrees that they provide vivid portraits of life in other lands which the children can readily understand. The children are stimulated to greater appreciation of the cultures of other people. Children's librarians feel definitely that the film is taking its place beside the story in helping achieve wider reading, and more important, concern and understanding for our world neighbors.

^{*}Peiping Family (International Film Foundation); Irish Children (FB Films). See Primary I thus listings in this issue for sources of other films noted in those pages as well as many titles especially suitable for primary grade utilization.



Good Films Awaken Their Young Minds

• by Mrs. Hallie Loomis Craytor The Chagrin Falls (Ohio) Public Library

READING TOGETHER develops a feeling of being close and living with someone. A well-chosen film visualizes the situation and completes understanding

Some children do not have good imaginative ability; or sometimes they have grown up where they have been overpowered by the commonplaceness of life. They cannot pretend or transport themselves to another clime. As in the case of books well chosen, the right movie, produced in good taste, with subject matter and scenery within the child's comprehension, will appeal to them and achieve comprehension of people, places, or things heretofore unknown to the child.

In Chagrin Falls, Ohio, the parents conduct an annual summer recreation project. The Chagrin Falls branch of the Cuyahoga County Library assists with a weekly Story-Hour-Movie. It is publicized throughout the community. During registration both parents and children are told, "The story will precede the film, or projected illustrations. No one will be admitted to see the film after the story begins." Sometimes the stories are told under the trees and the children come into the Recreation building for the films.

For five years in the Chagrin Valley Recreation Center, four things have been attempted in the experiment with stories and 16mm films:

- 1. To stimulate and meet appropriately the child's native and instinctive interests and tastes.
 - 2. To cultivate and direct these.
- 3. To awaken in him new and missing interests and desires.
- 4. To encourage reading because of this interest. Therefore, films are carefully previewed and selected to intercept any definite harm, and to enable the librarian to select suitable books for use with the audience.

Also, the room, the projector, the physical surroundings have been made adequate for satisfactory reception.

The Valley program includes three age levels and is given three times each week for nine weeks. Any child in the community is permitted to come to this library feature without being a paid member of the Recreation Center.

The content of the story hour varies according to age groups. Repetitive and cumulative, nonsense and animal stories are told to the smallest children. Folk literature and realistic stories are heard by the middle-aged group. One story for each of the epic, or hero tales, of eight countries was told to older boys and girls last year: King Arthur (England), Ilya (Russia), The Magic Spear (a variant of the King Arthur sword motif-China), Roland (France), Joseph (Holy Land), Polyphemus (from the Odyssey-Greece), Baldur, the Beautiful (God of Peace-Norway.)

Films portraying modern life in these countries are used because the number of suitable films for boys and girls is limited. After viewing the film, annotated book lists are distributed. Books are on exhibit to direct the aroused interest into reading, and are circulated to the story-hour group.

It is recommended for such films as the Hare and the Tortoise that the story be told first. Then the film of the same title shown as a silent. The opaque projector is effectively used with pre-school boys and girls. Art museums, as a rule, will loan slides. Local artists may be asked to make colored slides for such books as Leslie Brooke's "Golden Goose," DuBose Heyward's "Country Bunny" and "The Little Gold Shoes," and LeFevre Felicite's "Cock Mouse" and "Little Red Hen." These should be used only for a library program. Here again the mental image made by quietly telling the story first is best. Retell it as the slides are projected on the screen. Then give copies of the books to the children to carry home for further delight in story and picture as parents read aloud to them.

During the last week of the 1948 program, a trip to the zoo was enjoyed. Rudyard Kipling's "Elephant Child," "How the Rhinoceros Got His Skin," and Audrey Chalmer's "Hundreds and Hundreds of Pancakes" were told before showing the film. Animals of the Zoo.

At the close of the season, the children and the

Children Walch Wein Fascination as story-book tales unfold on the screen and awaken their interest in reading. A wide variety of films and filmstrips (see listings in this issue) are available for "story hour" showings.





Above: A scene from "Live Teddy Bears" an appropriate E. B. Film for the "story hour" program.

See and Hear

librarian were invited to show the parents the type of work done, and to tell a story.

Our purpose in combining books and movies was founded upon these concepts: visual education should be based upon a child's interests. Films would create a desire to learn more about the subject, combining deeper thinking and intelligent discussion and decision. Films can enrich activities in the daily recreational program. They interest the essentially visual-minded child; make a definite link between visual and oral impressions; broaden a child's horizon, and give him vicarious, visual experiences, as he eagerly seeks information on the processes of living. Vocabularies are enriched in a silent reel with printed script if a wise operator helps to pronounce difficult words.

So, reading before seeing films, results in education in such areas as science, sport, handicraft, art, music, and literature, and synthesizes into a knowledge and

-PRIMARY BOOK ART FEATURES-

Flannel Board Fun

by Geraldine Westaby

ROM PLIER RABBIT to foot-ball practice plays, from number concepts to foreign language vocabulary building, from inusic staffs to menu planning, uses of the flannel board were explored by committees in the classes of Elizabeth Goudy Noel at the College of the Pacific, Stockton, California. An audio-visual aid which is inexpensive, readily available, and adaptable to many areas, the flannel board is designed to add variety to teaching and to motivate interest.

Looking like a fuzzy bulletin board, the flannel board may be used on as easel or propped up in the blackboard chalk trough. It's a piece of board covered with flannel on which pictures backed with flannel stick when smoothed on. It's the nap on the flannel that holds the figures to the board.

You can buy a flannel board. If you are budgetminded, it is easy to make one for your class-room. A two foot by three foot size is convenient to handle. It may be made of Masonite (12c per sq. ft.), Celotex (8c per sq. ft.), plywood, (121/2c per sq. ft), or you may use heavy cardboard. After the board has been cut to size, round off the corners with a file so they won't break through the covering.

You"ll need two pieces of flannel the same size as the board. Machine-stitch them together pillow-case fashion, leaving one end open. Turn the case inside out and slip it over the board. It should fit tightly. The ends may be tucked in, basted shut, or snapped together. Such a cover is easily removed for washing.

Other materials than flamel may be used to back the pictures you use on a flannel board. Coarse sandpaper, pieces of felt, suede, and velvet, corn plasters, or flocking serve the same purpose. Be sure a sufficiently large piece of backing material is glued into place to (CONTINUED ON THE FOLLOWING PAGE)

understanding of life. Films and books take their place as another educator to enlighten children. It is understanding, rather than acquisition of facts, that we are striving to attain in education.

This two-fold influence results in the re-creation of other periods and places. Realistic scenes showing costumes, dwelling places and people; local scenes with animals, homes, other children, as actors, delight children with their familiarity and intimacy, or their surprise. When people and lands far away, as well as those near at home, are used as media, then a broader social vision results in the understanding of one's fellowman. There comes a realization that children "out yonder" are not too different. In fact, children are a good bit the same the world over. Combined story and film of warm, friendly human relationships, projected in emotional dimensions universally comprehensible to boys and girls, furthers wholesome international points of view.

RIGHT: Flannel boards work well in the classroom. Pictures properly backed stick on the board until picked off.

BELOW: In the Hannel board technique, teacher may tell the story progressively and add pictures at the proper



Right: Number concepts are another illustration of the flannel board advantages in your classroom teaching program. (CONTINUED FROM THE PRECEDING PAGE)

hold the picture on the board when it is smoothed on.

If you want to tell a story with pictures on the flannel board, get two copies of the book from which you'll cut the pictures. Dime stores have many fine books for this purpose. If you don't know the story well, maybe you'd better get a third copy to read from. Cut out the illustrations, paste or glue on the backing you have chosen, and you are ready. As you read or tell the story, your helper places the proper illustration on the board, smooths it down, and it will cling there until it is "picked off." If the pictures you are using are especially flimsy, mount them first on construction paper before applying the backing.

Then let the children tell the story and move the figures to illustrate it. Some will want to make up their own stories to go with the illustrations. A few will want to create both their own stories and their own illustra-

Number concepts may be taught using the flannel board as one teaching device. Cut numerals from felt (these will not need backing) and let the children match them with corresponding pictures. The 1 is placed next to one fish, 2 next to two trees, 3 next to three leaves. Good groups for such pictures may be clipped from number game books. Felt may be bought in 4" strips, and you may make many numerals and other objects for playing number games.

We Mold Character

By Vergil A. Winn

Audio-Visual Director, Sidney (Neb.) Public Schools

Y means of molding plaster which has a high percentage of plaster of paris, a casting project was initiated at the fourth and fifth grade levels in our elementary schools. This project consisted of pouring suitable plaster mud into rubber molds in one case and into celluloid plaque molds in the other.

The rubber molds were made by coating about seven coats of liquid rubber over a slightly greased model of a small object such as a bunny rabbit model found at the dime store. Such a mold when properly supported in a cut-out cardboard holder, will yield a fair imitation of original. This bunny rabbit statue was our special Easter project.

The molding plaster, which may be purchased at a lumber supply store at a very nominal price, is mixed with water to about the consistency of melted icecream at about the time the lumps of icecream have disap-

One matching game involves using colors, shapes, and sizes. A large red heart has a small red heart cut from the center of it; a pink square has a small pink square cut out from it; a green triangle has a smaller triangle cut out. The teacher places the larger shape on the flannel board and the student selects the correct "answer" in the right shape, color, and size to fit the opening in the larger figure.

Music teachers use it with a permanent staff pinned on made of strips of felt, and with musical symbols of felt added for the song studied. Notes in quarter, half, and whole note values are cut from felt and placed in the proper places on the staff.

Foreign languages teachers use it in teaching new vocabularies. Mathematics teachers use it to teach concepts of wholes, halves, and quarters, while circles can be divided into pie-like sections for the teaching of fractions. One foot-ball coach plans skull-practice with a flannel board, moving the figures of the players about as he explains plays.

Student participation is possible in all stages of flannel-board work. They like making the figures and manipulating them in the games they make up.

So all you need for this audio-visual aid is a board, two pieces of flannel, and a little imagination. You'll find the imagination working overtime, with the students suggesting many new ways to use this aid that even your room can afford.

peared. This mushy white mud is poured into the mold and the mold is manipulated so as to drive out all air bubbles from the small spaces of the mold. The remains of the plaster left in the mixing bowl must be washed out immediately lest it harden in the bowl and be difficult to dispose of.

In about a half hour the chemical reaction takes place and heat is given up, enough to make the mold feel warm. Allow about 45 minutes to complete. Then soap the fingers and skin the rubber mold back off the plaster cast. Clean the mold by rinsing in water and turn right side out. The mold may be used many times in this manner.

The white plaster cast may be left white or be decorated with quick-drying lacquer. The lacquer comes in colors. Lacquer brushes may be cleaned in fuel oil or kerosene. Use ordinary water color brushes. One coat put on rapidly will give a desirable dull coating but more coats or slow application of first coat will result in a glossy finish which is desirable in some cases.

Another plaque cast was used to produce a wall decoration of tulips. This item made a nice gift to Mother. A paper clip placed in the plaster before it hardens makes a good hanger. Again bright colors

may be used in decoration.

Finally, this project may result in some very beautiful gifts and again it may result in some messy and less desirable objects. However, if concentrated and careful effort is expended and serious thought given to the project it is still worth while. As one Boy Scout leader has said, speaking of carving on a stick, "It isn't what the boy does to the stick so much as what the stick does to the boy that counts."

See and Hear

Coronet Marks a Decade

· NEARLY 300 CLASSROOM FILMS PRODUCED IN 10 YEARS ·

♦ HE VISION of a restless, dy namic national magazine publisher, who foresaw the growing needs of education more than a decade ago, gave impetus to the founding of a new educattional film production and distribution organization back in 1939. Even while the storm clouds of war were gathering over Europe. Esquire publisher David A. Smart began the construction of an ultra-modern studio at Glenview, Illinois. Today that company, Coronet Instructional Films, observes its 10th anniversary with the solid accomplishment of nearly 300. classroom motion picture titles to its credit.

Today, Coronet does a complete classroom film production job from preliminary research to final print distribution—and has the modern equipment and the skilled creative hands to implement its far ranging responsibilities. But in 1938 it had begun efforts with a modest grant to Indiana University's audio-visual center to survey the needs of America's schools. That need established, the studio was built and was soon to house a complete staff capable of the most extensive production schedule of any film maker in America.

A recent tour of these facilities and of Coronet's towering skyscraper

headquarters in downtown Chicago gives convincing evidence of creative and technical abundance. Sound motion pictures, the majority of them produced in full color, are now being turned out at the rate of *eighty furtished films a year*. The aim is to provide a Coronet produced film to meet teaching needs in every subject, at every grade level.

Yet, according to Coronet executives, this goal must and will be achieved without limited or superheial treatment. Some Coronet films may be in production for as long as two years before release; because of the extent of the shooting schedules, as many as 40 films are usually in shooting stages at any given time.

In the postwar organization of this enterprise (lollowing Coronet's almost complete conversion to military training films for the Navy during the war) a new executive board took shape under Mr. Smart's direction. John M. Abraham, an experienced executive from commercial and entertainment film production, assumed the post of General Manager; to his general staff Mr. Smart added Ellsworth C. Dent, as educational consultant and director of distribution: Frank Grover, as director of research; and Richard P. Crevke, as (CONTINUED ON THE NIXT PAGE)



Above: Firming vi Cobonel studios, a camera crew "dollies in" for a closerip during production of Global Concept in Maps" as the mucrophone overhead records dialogue by the youthful actors.



Above A Director Cheeks the composition of a scene during the plining of "Your Lamily" at Coronet studios. After OK, the cameraman will close sound proofed "blimp" and take will begin.

Birow: Mobile sound truck is used at an outdoor location during plining of "Choosing Your Occupation" – a sym sound take is "in production."



Below: This modern studio building houses the extensive production facilities of Coronel Instructional Films at Glenview, Illinois.



The Primary Edition



DAVID A. SMART President of Coronet Films

(CONTINUED FROM PRICIDING PAGE) producer. Ralph J. Sherry, is Coronet's laboratory chiel, to oversee the processing of the thousands of 16mm color and black-and-white prints in Coronet's own modern film labora-

FILMS GROUNDED IN CLASS NEEDS

In the very beginning, it was established that teachers, principals and instructors would determine what subjects were to be treated on the scliedule of production and the manner of treatment. From this policy, Coronet developed its technique of "subject determination" and "research collaboration."

Thus each film is born of academic surveys, nurtured by Coronet researchers who compile sources of ma-

FRANK H. GROVER ... Director of Research for Coronet

terial and study curricula from scores of schools; and then begins the prepparation for actual shooting. In this phase, Coronet enlists the assistance of nationally recognized educational authorities in the particular subjects to be treated. These official collaborators oversee every step in production, with final authority over every scene. The film must also be reviewed by the collaborator before being authorized for release.

The present Coronet library in-



ELISWORTH C. DENT ... Coronet's Director of Distribution

cludes films under 13 headings which match general curriculum areas.

TECHNICAL FACILITIES COMPLETE

As technical facilities continue to expand, such items as a \$75,000 mobile truck unit (for location work); ultra-modern cameras equipped with

RICHARD P. CREYKL ... he is Producer of Coronet's Films



... General Manager, Coronet Films

every possible type of lens, including the new Zoomar; animation equipment and a very complete sound recording setup assure adequate physical arrangements for good produc-

Satisfied with these extensive facilities, Coronet's business and creative heads now concern themselves with the great untouched markets and the unsatisfied needs of all types of edu-

cation groups.

"There remains a whole world of untouched material," notes Mr. Smart. "Our production has developed to a stage where the number of films completed each year can continue to grow. We begin a new decade with quality production and academic accuracy as always our prime objectives."

RALPH J. SHERRY ...Lab. Chief of Coronet Films







Checklist of 16mm Films for Primary Grades

THESE USEFUL SOUND MOTION PICTURES ARE AVAILABLE FOR YOUR CLASSROOM USE

Arithmetic	= DOCTOR + 1111k): ∃0 minutes (Encyclopaedia Bri
□ ADDITION IS EASY: 10 minutes (Coronet)	tannica Edms)
□ BORROWING IN SUBTRACTION: 17 minutes	= _ GRAY SQUIRRIL: H minutes (Encyclopaedia Bri-
(Feaching Film Custodians)	tannica Films)
☐ LET'S COUNT: (Color) 10 minutes (Coronet)	GREY OWL'S LITTLE BROTHER: II minutes
□ SUBTRACTION IS EASY: 10 minutes (Coronet)	(Teaching Film Custodians)
☐ "TEEN NUMBERS: 10 minutes (Young America)	HARF AND THE TORTOISE: 10 minutes (Ency-
□ WHAT IS FOUR?: 18 minutes (Young America)	clopaedia Britannica Films)
Art	THEID1: 15 minutes (Teaching Film Custodians)
☐ FINGER PAINTING: (Color) 6 minutes (Inter-	OHNNY LEARNS HIS MANNERS: 20 minutes
national Film Bureau)	(Pictorial Films)
☐ MODEL HOUSES: (Color) 6 minutes (International	□ JUDY LEARNS ABOUT MH.K: 10 minutes (Young
Film Bureau)	America) LET'S PLAY SAFE: (Color) 10 minutes (Portafilms)
□ PAPER SCULPTURE: (Color) 6 minutes (Inter-	☐ LET'S TILAT SAFE. (Color) to humiles (Fortamins) ☐ LET'S STOP AND GO SAFELY: 18 minutes (Porta-
national Film Burcau)	hlms)
Health	2 LIVE TEDDY BEARS (KOALA): 11 minutes (Ency-
	dopaedia Britannica Films)
□ CLEANLINESS AND HEALTH: 10 minutes (Coro-	☐ MAILMAN: 10 minutes (Encyclopaedia Britannica
net)	Films)
DOCTOR (THE): 10 minutes (Encyclopaedia Bri-	☐ MAKING BRICKS FOR HOUSES: 10 minutes
tannica Films) I NEVER CATCH COLD: (Color) 11 minutes	(Encyclopaedia Britannica Films)
(Coronet)	☐ MEXICAN CHILDREN: 11 minutes (Encyclopaedia
☐ IT DOESN'T HURT: 10 minutes (Coronet)	Britannica Films)
☐ IOAN AVOIDS A COLD: 9 minutes (Coronet)*	☐ MOTHER GOOSE STORIES: (Color) 11 minutes
□ JUDY'S SMILE: (Color) 9 minutes (Avis)	(Bailey)
□ POSTURE HABITS: 10 minutes (Coronet)	□ PATTY GARMAN, LIFTLE HELPER: (Color)
□ SAFETY TO AND FROM SCHOOL: 10 minutes	10 minutes (Frith)
(Young America)	☐ PLAY IN THE SNOW: 11 minutes (Encyclopaedia
	•
☐ SAFE USE OF TOOLS: 5 minutes (Coronet)	Britannica Films)
	Britannica Films) POLICEMAN (THE): H minutes (Encyclopaedia
☐ SAFE USE OF TOOLS: 5 minutes (Coronet) ☐ STANLEY TAKES A TRIP: (Color) 10 minutes	Britannica Films) POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films)
□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board)	Britannica Films) POLICEMAN (THE): 11 minutes (Encyclopaedia
□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l, Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes	Britannica Films) □ POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films) □ POULTRY ON THE FARM: 11 minutes (Encyclo-
□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) Language Arts	Britannica Films) POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films)
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□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) Language Arts □ ADVENTURING PUPS: 8 minutes (Young America) □ AIRPORT: 10 minutes (Encyclopaedia Britannica Films) □ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders)	Britannica Films) POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films) PUPPET RY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films) RED HEN: (Color) 10 minutes (Barr) RIKKI—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films) SAFETY TO AND FROM SCHOOL: 10 minutes (Young America)
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□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) Language Arts □ ADVENTURING PUPS: 8 minutes (Young America) □ AIRPORT: 10 minutes (Encyclopaedia Britannica Films) □ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders) □ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) □ BABY ANIMALS: 8 minutes (Young America) □ BUILDING A HIGHWAY: 10 minutes (Encyclopaedia Britannica Films) □ BUILDING A HOUSE: 10 minutes (Encyclopaedia Britannica Films) □ CHUCKY LOU: (Color) 10 minutes (University of Indiana)	Britannica Films) POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films) PUPPETRY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films) RED HEN: (Color) 10 minutes (Barr) RIKK1—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films) SAFETY TO AND FROM SCHOOL: 10 minutes (Young America) SANDY STEPS OUT: 9 minutes (Sterling) SEVEN LITTLE DUCKS: (Color) 11 minutes (Bailey) SHEP, THE FARM DOG: 11 minutes (Encyclopaedia Britannica Films) SPRING ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) STANLEY TAKES A TRIP: (Color) 10 minutes (National Film Board of Canada)
□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) Language Arts □ ADVENTURING PUPS: 8 minutes (Young America) □ AIRPORT: 10 minutes (Encyclopaedia Britannica Films) □ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders) □ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) □ BABY ANIMALS: 8 minutes (Young America) □ BUILDING A HIGHWAY: 10 minutes (Encyclopaedia Britannica Films) □ BUILDING A HOU'SE: 10 minutes (Encyclopaedia Britannica Films) □ CHUCKY LOU: (Color) 10 minutes (University of Indiana) □ CIRCUS ANIMALS: (Color) 10 minutes (Academy	Britannica Films) POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films) PUPPET RY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films) RED HEN: (Color) 10 minutes (Barr) RIKK1—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films) SAFETY TO AND FROM SCHOOL: 10 minutes (Young America) SANDY STEPS OUT: 9 minutes (Sterling) SEVEN LITTLE DUCKS: (Color) 11 minutes (Bailey) SHEP, THE FARM DOG: 11 minutes (Encyclopaedia Britannica Films) SPRING ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) STANLEY TAKES A TRIP: (Color) 10 minutes (National Film Board of Canada)
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□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) Language Arts □ ADVENTURING PUPS: 8 minutes (Young America) □ AIRPORT: 10 minutes (Encyclopaedia Britannica Films) □ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders) □ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) □ BABY ANIMALS: 8 minutes (Young America) □ BUILDING A HIGHWAY: 10 minutes (Encyclopaedia Britannica Films) □ BUILDING A HOUSE: 10 minutes (Encyclopaedia Britannica Films) □ CHUCKY LOU: (Color) 10 minutes (University of Indiana) □ CIRCUS ANIMALS: (Color) 10 minutes (Academy Films) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 22 minutes (Barr)	Britannica Films) POLICEMAN (111E): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films) PUPPETRY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films) RED HEN: (Color) 10 minutes (Barr) RIKK1—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films) SAFETY TO AND FROM SCHOOL: 10 minutes (Young America) SANDY STEPS OUT: 9 minutes (Sterling) SEVEN LITTLE DUCKS: (Color) 11 minutes (Bailey) SHEP, THE FARM DOG: 11 minutes (Encyclopaedia Britannica Films) SPRING ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) STANLEY TAKES A TRIP: (Color) 10 minutes (National Film Board of Cauada) SUMMER ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)
□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) Language Arts □ ADVENTURING PUPS: 8 minutes (Young America) □ AIRPORT: 10 minutes (Encyclopaedia Britannica Films) □ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders) □ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) □ BABY ANIMALS: 8 minutes (Young America) □ BUILDING A HIGHWAY: 10 minutes (Encyclopaedia Britannica Films) □ BUILDING A HOU'SE: 10 minutes (Encyclopaedia Britannica Films) □ CHUCKY LOU: (Color) 10 minutes (University of Indiana) □ CIRCUS ANIMALS: (Color) 10 minutes (Academy Films) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 24 minutes (Barr)	Britannica Films) POLICEMAN (111E): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films) PUPPETRY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films) RED HEN: (Color) 10 minutes (Barr) RIKK1—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films) SAFETY TO AND FROM SCHOOL: 10 minutes (Young America) SANDY STEPS OUT: 9 minutes (Sterling) SEVEN LITTLE DUCKS: (Color) 11 minutes (Bailey) SHEP, THE FARM DOG: 11 minutes (Encyclopaedia Britannica Films) SPRING ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) STANLEY TAKES A TRIP: (Color) 10 minutes (National Film Board of Canada) SUMMER ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)
□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) ■ Language Arts □ ADVENTURING PUPS: 8 minutes (Young America) □ AIRPORT: 10 minutes (Encyclopaedia Britannica Films) □ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders) □ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) □ BABY ANIMALS: 8 minutes (Young America) □ BUILDING A HIGHWAY: 10 minutes (Encyclopaedia Britannica Films) □ BUILDING A HOU'SE: 10 minutes (Encyclopaedia Britannica Films) □ CHUCKY LOU: (Color) 10 minutes (University of Indiana) □ CIRCUS ANIMALS: (Color) 10 minutes (Academy Films) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 10 minutes.) (Encyclopaedia Britannica Films) □ CIRCUS PEOPLE: (Color) 10 minutes. (Academy	Britannica Films) POLICEMAN (THE): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films) PUPPET RY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films) RED HEN: (Color) 10 minutes (Barr) RIKK1—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films) SAFETY TO AND FROM SCHOOL: 10 minutes (Young America) SANDY STEPS OUT: 9 minutes (Sterling) SEVEN LITTLE DUCKS: (Color) 11 minutes (Bailey) SHEP, THE FARM DOG: 11 minutes (Encyclopaedia Britannica Films) SPRING ON THE FARM: (Color) 40 minutes (Encyclopaedia Britannica Films) STANLEY TAKES A TRIP: (Color) 10 minutes (National Film Board of Cauada) SUMMER ON THE FARM: (Color) 40 minutes (Encyclopaedia Britannica Films) TEDDY BEARS AT PLAY: 7 minutes (United World) THREE LITTLE KITTENS: 11 minutes (Encyclo-
□ SAFE USE OF TOOLS: 5 minutes (Coronet) □ STANLEY TAKES A TRIP: (Color) 10 minutes (Nat'l. Film Board) □ WINKY THE WATCHMAN: (Color) 9 minutes (Pictorial Films) Language Arts □ ADVENTURING PUPS: 8 minutes (Young America) □ AIRPORT: 10 minutes (Encyclopaedia Britannica Films) □ ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders) □ AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) □ BABY ANIMALS: 8 minutes (Young America) □ BUILDING A HIGHWAY: 10 minutes (Encyclopaedia Britannica Films) □ BUILDING A HOUSE: 10 minutes (Encyclopaedia Britannica Films) □ CHUCKY LOU: (Color) 10 minutes (University of Indiana) □ CIRCUS ANIMALS: (Color) 10 minutes (Academy Films) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 22 minutes (Barr) □ CIRCUS DAY: (Color) 22 minutes (Barr)	Britannica Films) POLICEMAN (111E): 11 minutes (Encyclopaedia Britannica Films) POULTRY ON THE FARM: 11 minutes (Encyclopaedia Britannica Films) PUPPETRY—STRING MARIONETTES: 10 minutes (Encyclopaedia Britannica Films) RED HEN: (Color) 10 minutes (Barr) RIKK1—THE BABY MONKEY: 10 minutes (Encyclopaedia Britannica Films) SAFETY TO AND FROM SCHOOL: 10 minutes (Young America) SANDY STEPS OUT: 9 minutes (Sterling) SEVEN LITTLE DUCKS: (Color) 11 minutes (Bailey) SHEP, THE FARM DOG: 11 minutes (Encyclopaedia Britannica Films) SPRING ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films) STANLEY TAKES A TRIP: (Color) 10 minutes (National Film Board of Cauada) SUMMER ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)

	TUGBOATS: 10 minutes (Encyclopaedia Britannica		WHAT MAKES RAIN:: (Sound) 10 minutes (Young
	Films) WE DISCOVER THE DICTIONARY: 10 minutes		America) WINTER ON THE FARM: (Sound) (Color) 10
	(Coronet) WE GO TO SCHOOL: 10 minutes (Coronet)		minutes (Encyclopaedia Britannica Films) WONDERS IN YOUR OWN BACKYARD: (Sound
	WHAT IS A MAP?: 10 minutes (Teaching Films) WHAT MAKES RAIN: 10 minutes (Young America)		(Color) 10 minutes (Churchill) WONDERS IN A COUNTRY STREAM: b/w o
	WINTER ON THE FARM: (Color) 10 minutes		color.) 10 minutes. (Churchill-Wexler)
	(Encyclopaedia Britannica Films) WOOL: 10 minutes (Encyclopaedia Britannica Films)		WOOD THRUSH: (Sound) (Color) 10 minute (Heidenkamp)
	YOUR FAMILY: 10 minutes (Coronet) ZOO (THE): (Color) 11 minutes (Encyclopaedia		WOOL: (Sound) 10 minutes (Encyclopaedia Britan nica Films)
	Britannica Films)		ZOO (THÉ): (Sound) (Color) 11 minutes (Encyclo paedia Britannica Films)
	Music		pactia Diriamica Timo,
	FIDDLE-DE-DEE: (Color) 5 minutes (National Film Board of Canada)		Reading Readiness
	HOW TO TWIRL A BATON: 10 minutes (Young America)		ADVENTURES OF BUNNY RABBIT: (Sound) 1: minutes (Encyclopacdia Britannica Films)
	RHYTHM IS EVERYWHERE: 10 minutes (Teaching Films)		ADVENTURES OF PETER: (Silent) 16 minute (Encyclopaedia Britannica Films)
	Natural Science		ADVENTURING PUPS: (Sound) 8 minutes (Young
	ADVENTURES OF JUNIOR RAINDROP: (Color)	П	America) AIRPLANE TRIP: (Sound) 12 minutes (Encyclo
	10 minutes (United States Department of Agriculture)		paedia Britannica Films)
Ш	ADVENTURING PUPS: 8 minutes (Young America)		ANIMAL NEIGHBORS: (Sound) 10 minute (Knowledge Builders)
	ANIMAL NEIGHBORS: (Color) 10 minutes (Knowledge Builders)		ANIMALS OF THE ZOO: (Sound) 11 minutes (Encyclopaedia Britannica Films)
	AUTUMN ON THE FARM: (Color) 10 minutes (Encyclopaedia Britannica Films)		AUTUMN ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)
	BABY ANIMALS: 8 minutes (Young America)		BABY ANIMALS: (Sound) 8 minutes (Young
	BEAR AND ITS RELATIVES: 10 minutes (Coronet) BLUEBIRD (THE): (Color) 10 minutes (Heiden-		America) BLACK BEAR TWINS: (Sound) 10 minutes (Ency
	kamp)		clopaedia Britannica Films)
U	BUILDING A HIGHWAY-ROADWAY: 10 min- utes (Encyclopaedia Britannica Films)		BOATS: (Sound) 11 minutes (Encyclopaedia Britan nica Films)
	CHUCKY LOU: (Color) 10 minutes (University of Indiana)		BUS DRIVER: (Sound) 10 minutes (Encyclopaedia Britannica Films)
	CIRCUS DAY: (Color) 22 minutes (Barr)		CARE OF PETS: (Sound) 11 minutes (Encyclopaedia
L	DEER AND 1TS RELATIVES: 10 minutes (Coronet)		Britannica Films) CIRCUS ANIMALS: (Sound) (Color) 10 minutes
	COMMON ANIMALS OF THE WOODS: 11 min-	~	(Academy)
	utes (Encyclopaedia Britannica Films) · CURIOUS COATI: 8 minutes (Young America)		CIRCUS DAY: (Sound) (Color) 22 minutes (Barry CIRCUS PEOPLE: (Sound) (Color) 10 minutes
	HARE AND THE TORTOISE: (Sound) 10 minutes		(Academy)
	(Encyclopaedia Britannica Films)		CIRCUS WAKES UP (A): (Sound) 8 minutes (Ster
	LET'S VISIT A POULTRY FARM: (Sound) (Color)		CITY FIRE FIGHTERS: (Sound) 10 minutes
	(Coronet) LIVE TEDDY BEARS: (Sound) 11 minutes (Encyclo-	LJ	CITY FIRE FIGHTERS: (Sound) 10 minutes (Coronet)
	paedia Britannica Films)		COLONIAL CHILDREN: (Sound) 10 minutes (En
	PIGS AND ELEPHANTS: (Sound) 10 minutes (Coronet)		cyclopaedia Britannica Films) COWBOY (THE): (Sound) (Color) 9 minutes (Barr)
	RIKKI-THE BABY MONKEY: (Sound) 10 minutes		DAIRY FARM: (Sound) (Color) 14 minutes (Coro
	(Encyclopaedia Britannica Films) SEASONAL CHANGES IN TREES: (Sound) (Color)		DOCTOR (THE): (Sound) 10 minutes (Encyclopae
	11 minutes (Coronet) SEVEN LITTLE DUCKS: (Sound) (Color) 11 min-		dia Britannica Films) DOWN ON THE FARM: (Sound) 11 minutes
	utes (Bailey)		(Teaching Film Custodians)
	SPRING ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films)		ELEPHANTS: (Sound) II minutes (Encyclopaedia Britannica Films)
	SUMMER ON THE FARM: (Sound) (Color) 10		FARM ANIMALS: (Sound) 11 minutes (Encyclo-
	minutes (Encyclopaedia Britannica Films) THREE FOX FABLES: (Sound) 11 minutes (Ency-		paedia Britannica) FIREMAN: (Sound) 11 minutes (Encyclopaedia
	clopaedia Britannica Films)		Britannica Films) (CONTINUED)

Primary Film Checklist:

	rnmary rilin Checklist:	ica)
	- ·	□ WHAT MAKES RAIN?: (Sound) 10 minutes (Young
ĺ	□ FOOD STORE: (Sound) 10 minutes (Encyclopaedia	America)
,	Britannica Films)	WINTER ON THE FARM: (Sound) (Color) 10
l	☐ FRENCH CHILDREN: (Sound) 10 minutes (Ency-	minutes (Encyclopaedia Britannica Films)
,	clopaedia Britannica Films)	☐ WONDERS IN YOUR OWN BACKYARD: (Sound)
ı	GOATS: (Sound) 11 minutes (Encyclopaedia Britan-	(Color) 10 minutes (Churchill-Wexler)
١.	nica Films)	☐ ZOO (THE): (Sound) (Color) 11 minutes (Encyclo-
ĺ	☐ GRAY SQUIRREL: (Sound) 11 minutes (Encyclo-	pacdia Britannica Films)
	paedia Britannica Films)	Safety
[GREY OWL'S LITTLE BROTHER: (Sound) II	,
	minutes (Teaching Film Custodians)	☐ JUDY'S SMILE: (Sound) (Color) 9 minutes (Avis)
1	☐ HARE AND THE TORTOISE: (Sound) 10 minutes	☐ LET'S BE SAFE AT HOME: (Sound) (Color) 10
	(Encyclopaedia Britannica Films)	minutes (Portafilms)
1	☐ HERE COMES THE CIRCUS: (Sound) 11 minutes	☐ LET'S PLAY SAFE: (Sound) (Color) 10 minutes
	(Teaching Film Custodians)	(Portafilms)
[JUDY LEARNS ABOUT MILK: (Sound) 10	☐ LET'S STOP AND GO SAFELY: (Sound) 18 min-
	minutes (Young America)	utes (Portafilms)
	JUDY'S SMILE: (Sound) (Color) 9 minutes (Avis)	☐ SAFE LIVING AT SCHOOL: (Sound) 10 minutes
(☐ LET'S GO TO THE CIRCUS: (Sound) 9 minutes	(National Film Board of Canada)
	(Encyclopaedia Britannica Films)	☐ SAFETY TO AND FROM SCHOOL: (Sound) 10
[☐ LET'S PLAY SAFE: (Sound) (Color) 10 minutes	minutes (Young America)
	(Portafilms)	Social Studies
[☐ LETTER TO GRANDMOTHER: (Sound) 20	
	minutes (Coronet)	☐ AIRPORT: (Sound) II minutes (Encyclopaedia Bri-
[☐ LIVE TEDDY BEARS (KOALA): (Sound) 11 min-	tannica Films)
	utes (Encyclopaedia Britannica Films)	AUTUMN ON THE FARM: (Sound) (Color) 10
ł	□ MAILMAN: (Sound) 10 minutes (Encyclopaedia	minutes (Encyclopaedia Britannica Films)
	Britannica Films)	☐ BUILDING A HOUSE: (Sound) 10 minutes (Ency-
[☐ MEXICAN CHILDREN: (Sound) 11 minutes (En-	clopaedia Britannica Films)
	cyclopaedia Britannica Films)	☐ CHILDREN OF FRANCE: (Sound) 12 minutes
[☐ MOTHER GOOSE STORIES: (Sound) (Color) 11	(Encyclopaedia Britannica Films)
	minutes (Bailey)	☐ CIRCUS ANIMALS: (Sound) (Color) 10 minutes
[□ PATTY GARMAN, LITTLE HELPER: (Sound)	(Academy Films)
	(Color) 10 minutes (Frith)	☐ CIRCUS DAY: (Sound) (Color) 22 minutes (Barr)
	☐ PIG TALES: (Sound) (Color) 11 minutes (Frith)	☐ CIRCUS PEOPLE: (Sound) (Color) 10 minutes
1	□ PLAY IN SNOW: (Sound) II minutes (Encyclopae-	(Academy)
	dia Britannica Films)	☐ CITY FIRE FIGHTERS: (Sound) 10 minutes
1	□ POLICEMAN (THE): (Sound) 11 minutes (Ency-	(Coronet)
	elopaedia Britannica Films)	☐ DAIRY FARM: (Sound) (Color) 10 minutes (Coro-
(☐ PUDGE (COCKER SPANIEL): (Sound) (Color)	net)
	9 minutes (Children's Films)	☐ DAY AT THE FAIR: (Sound) 11 minutes (Encyclo-
	□ RED HEN: (Sound) 10 minutes (Barr)	paedia Britannica Films)
(☐ RIKKI—THE BABY MONKEY: (Sound) 10 minutes	☐ DEVELOPING RESPONSIBILITY: (Sound) 10
	(Encyclopaedia Britannica Films)	minutes (Coronet)
1	□ ROBIN RED BREAST: (Sound) II minutes (En-	□ DOCTOR (THE): (Sound) 10 minutes (Encyclo-
	cyclopaedia Britannica Films)	paedia Britannica Films)
	SANDY STEPS OUT: (Sound) 9 minutes (Sterling)	☐ FOOD STORE: (Sound) 10 minutes (Encyclopae-
	SEVEN LITTLE DUCKS: (Sound) 11 minutes	dia Britannica Films)
	(Bailey)	☐ FUN ON THE PLAYGROUND: (Sound) II min-
	SPRING ON THE FARM: (Sound) (Color) 10	utes (Encyclopaedia Britannica Films)
	minutes (Encyclopaedia Britannica Films)	☐ HARE AND THE TORTOISE: (Sound) 10 minutes
	□ STANLEY TAKES A TRIP: (Sound) (Color) 10	(Encyclopaedia Britannica Films)
	minutes (National Film Board of Canada)	☐ JUDY LEARNS ABOUT MILK: (Sound) 10 min-
	□ SUMMER ON THE FARM: (Sound) (Color) 10	utes (Young America)
	minutes (Encyclopaedia Britannica Films)	☐ LETTER TO GRANDMOTHER: (Sound) 10
	☐ TEDDY BEARS AT PLAY: (Sound) 7 minutes	minutes (Coronet)
	(United World)	LET'S PLAY FAIR: (Sound) 10 minutes (Coronet)
	THREE FOX FABLES: (Sound) 11 minutes (En-	☐ LET'S VISIT A POULTRY FARM: (Sound) 10
	cyclopaedia Britannica Films)	minutes (Coronet)
	THREE LITTLE BRUINS IN THE WOODS:	☐ MAILMAN: (Sound) 10 minutes (Encyclopaedia
	(Sound) 11 minutes (United World)	Britannica Films)
	THREE LITTLE KITTENS: (Sound) 11 minutes	MAKING BRICKS FOR HOUSES: (Sound) 10
	(Encyclopaedia Britannica Films)	minutes (Encyclopaedia Britannica Films)

[FOMMVS DAY (Sound) 15 minutes (Young Amer-

 MOTHER GOOSE STORIES: (Sound) (Color) 11 minutes (Bailey) PATTY GARMAN, LITTLE HELPER: (Sound) 10 minutes (Frith) PIONEER HOME: (Sound) 10 minutes (Coronet) SPRING ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films) SUMMER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films) THREE FOX FABLES: (Sound) 11 minutes (Encyclopaedia Britannica Films) TOMMY'S DAY: (Sound) 15 minutes (Young America) 	 □ 1 UGBOATS: (Sound) 10 minutes (Encyclopaedia Britannica Films) □ WAYS TO GOOD HABITS: (Sound) 11 minutes (Coronet) □ WE GO TO SCHOOL: (Sound) 11 minutes (Coronet) □ WINTER ON THE FARM: (Sound) (Color) 10 minutes (Encyclopaedia Britannica Films) □ WONDERS IN A COUNTRY STREAM: (Sound) (b, w) or color) 10 minutes. (Churchill-Wexler) □ WOOL: (Sound) 10 minutes (Encyclopaedia Britannica Films) □ YOUR FAMILY: (Sound) 10 minutes (Coronet)
Selected Filmstrips	•
A CONVENIENT CHECKLIST FOR THE TEAC	CHER AND THE CURRICULUM SUPERVISOR
Animal Stories ANIMALS AND THEIR YOUNG: (36 frames) Pop-Sci.	HOOTIE TOOTS OF HOLLOW TREE, LITTLE BLACK BEAR, PETER RABBIT, PETER RABBIT'S EASTER, PUSS IN BOOTS, THREE PIGS.
☐ ANIMAL FRIENDS SERIES: (8 filmstrips) EB Films.	☐ SONNY AND HIS BARNYARD FRIENDS: (color) Depicto.
THE HORSE, THREE LITTLE KITTENS, BLACK BEAR TWINS, GOATS, GRAY SQUIR-REL, SHEP THE FARM DOG, ELEPHANTS, COMMON ANIMALS OF THE WOODS. ANIMAL HOMES: (33 frames) Pop Sci. CAT WHO LOST HIS TAIL: (52 frames) Young Amer. CHICKEN LITTLE: (35 frames) Young Amer. CIRCUS: (36 frames) Creative Arts. DEE DEE CHOU AND HIS DOG: (37 frames) Young Amer.	□ STORY-TIME PICTURE TALES (15 filmstrips) color. Curriculum. THE UGLY DUCKLING, THE ANIMAL MUSICIANS, CINDERELLA. THE FISHERMAN'S WIFE, THE GINGERBREAD BOY, JACK AND THE BEANSTALK, LAZY JACK, MR. VINEGAR, PETER RABBIT, THE PIED PIPER, PUSS IN BOOTS, RUMPELSTILTSKIN. THE THREE BILLY GOATS GRUFF, THUMBELINA, CHANGEABOUT. □ STRAW OX (48 frames) Young Amer.
□ DOG AND THE CAT: (47 frames) Young Amer.	Other Stories
 □ DRAKESTAIL: (49 frames) Young Amer. □ FARM ANIMALS AT THE FAIR: (25 frames) Curriculum. □ FLICKA, RICKA, DICKA STORIES: (6 filmstrips) Pop Sci. □ FRIENDSHIP FABLES: (4 filmstrips) SVE, Filmfax. THE COUNTRY MOUSE AND THE CITY MOUSE, THE FOX AND THE STORK, THE RABBIT AND THE TURTLE, THE CROW AND THE PITCHER. □ THE HORSE: (36 frames) Creative Arts. □ HOW BIRDS GOT THEIR COLOR: (26 frames) Cathedral. SVE. □ LION AND THE MOUSE: (38 frames) Young Amer. □ LITTLE RED HEN: (48 frames) Young Amer. □ LOST DOG: (30 frames) Pop Sci. □ NATURE STUDY STORIES (6 filmstrips) color. Curriculum. ANIMALS OF THE POND, ANN VISITS THE ZOO, BIRDS OF THE ZOO, LOW TIDE AT THE BEACH, THE TURTLES, A WALK IN THE WOODS. □ NOAH AND HIS ARK: (41 frames) Young Amer. 	AMERICAN FOLK TALES (10 filmstrips) color. Curriculum. BR'ER RABBIT AND THE TAR BABY, GIFT OF ST. NICHOLAS, KNEE-HIGH MAN, MULE HUMANS, PECOS BILL BECOMES A COWBOY, RABBIT WHO WANTED RED WINGS. SHINGE-BISS, STORMALONG, THEFT OF FIRE, WILD WHITE HORSE. □ BOY WHO WENT TO THE NORTH WIND (45 frames) Young Amer. □ FUN WITH MITZIE (11 frames) Young Amer. □ LITTLE CLOUD (32 frames) Cathedral, SVE. □ LITTLE STAR THAT GOT LOST (33 frames) SVE, Cathedral. □ MIGHTY HUNTERS (28 frames) SVE, Cathedral. □ PRIMARY READING SERIES (22 filmstrips) SVE. ADVENTURES OF A BROWNIE, ALICE IN WONDERLAND, BEAUTY AND THE BEAST, BROTHER AND SISTER, CINDERELLA, EAST OF THE SUN AND WEST OF THE MOON, THE FLYING SHIP, GOLDILOCKS AND THE THREE BEARS, INDIAN CHILD LIFE, JACK
☐ PRIMARY READING SERIES: (H filmstrips) SVE. CHICKEN LITTLE. DRAKESTAIL, FLAPSY FLOPPER OF THE FARMY ARD, THE FOX AND	AND THE BEANSTALK, KING THRUSH- BEARD, LAD WHO WENT TO THE NORTH- WIND, LITTLE BLACK SAMBO, LITTLE RED

Primary Grade Filmstrips:

SKIN, SCRAPEFOOT AND THE THREE BEARS. SLEEPING BEAUTY, THE TIN SOLDIER, TOM THUMB, WATER BABIES, WYNKEN, BLANKEN AND NOD.

Health and Salety

BACTERIA, GOOD AND BAD (12 frames) Young ☐ BIKE BEHAVIOUR (32 frames) SVE, Cathedral. ☐ DEX LAL HEALTH SERIES (2 filmstrips) SVE. YOUR TEETH AND YOUR HEALTH, DENTAL HEALTH FOR YOUNG AMERICA. ☐ FOODS FOR HEALTHI (II Itamics) Young Amer. ☐ FUN ON THE SLIDE (29 frames) Simuel-Meservey. ☐ INSECT PESTS AND DISEASE (16 Irames) Young ☐ KEEPING CLEAN (37 frames) Young Amer. □ A LOAF OF BRFAD (color) SVE. ☐ THE MILK WE DRINK (color) SVE. □ PESKY, A COLD BUG (46 frames) Young Amer. □ PRIMARY HEALTH SERIES (4 filmstrips) SVE. A SURPRISE FOR SUSAN AND PETER, SUSAN AND PETER GO TO MARKET, SUSAN AND PETER VISIT GRANDFATHER'S FARM, SUSAN AND PETER DRESS TO MATCH THE WEATHER. ☐ REST AND SLEEP (35 frames) Young Amer. ☐ SAFETY SERIES (4 filmstrips) SVE. HOME SAFETY, IN CASE OF FIRE, PLAY SAFE, SAFETY ON TWO WHEELS, TOM JOINS THE SAFETY PATROL. ☐ SONG ON SAFETY (4 lilmstrips) Pop Sci. ☐ STRAIGHT AND TALL (29 Irames) Young Amer. ☐ STRONG TEETH (36 frames) Young Amer. ☐ YOU AND YOUR CLOTHES (41 frames) Young ☐ YOU AND YOUR FOOD (11 Irames) Young Amer. ☐ YOUR POSTURE, GOOD OR BAD (46 frames) Young Amer. Children in Other Lands □ CHILDREN IN MANY LANDS SERIES (7 filmstrips) EB Films. ESKIMO CHILDREN, NAVAJO CHILDREN, FRENCH CANADIAN CHILDREN, COLONIAL CHILDREN, MEXICAN CHILDREN, CHIL-

Lessons in Living

☐ ESKIMOS OF ALASKA (filmstrip) Curriculum.

□ BOBBY AND ELLEN SERIES (5 filmstrips) Pop Sci.

□ KOFI, AN AFRICAN BOY (39 frames) Young

DREN OF HOLLAND, CHILDREN OF CHINA.

A DAY IN SCHOOL, AFTER SCHOOL HOURS, AT HOME IN THE EVENING, GETTING READY FOR SECTION READY FOR

SCHOOL.

☐ CHILD COOPERATION AND SELF DISCIPLINE SERIES (8 filmstrips) SVE.
JIMMY DIDN'T LISTEN, THE NEW BOOK, SCHOOLGROUND DISCOVERER, SHARE THE BALL, SHARE THE SANDPILE, THE SLIDE,

WHAT WOLLD, YOU DOY, WORKING TO GETHER.

 COOPFRATIATE TIVING STRIES (5 Idinstrips) SVE.

DAY BEGINS, CHILDREN HAVE A BUSY DAY, FATHER WORKS FOR THE FAMILY, MOTHER CARES FOR THE FAMILY, HOLLDAY.

COUNTRY SCHOOL (26 frames) Curriculum.
 DAVID SERIES (2 filmstrips) Young Amer.
 DAVID AND HIS FAMILY, DAVID'S BAD DAY.
 GOLDEN SECRET (50 frames) Creative Arts.

PLAY AND REGREATION (53 frames) Pop Sci.

■ WORK AND PLAY WITH JANET (6 filmstrips) color. Curriculum.
TANET HELPS MOTHER FUX ON A PICNIC.

JANET HELPS MOTHER, FUN ON A PICNIC, JANET VISITS A DAIRY FARM, JANETS BIRTHDAY CART, JANETS DUCKS AND GEESE, MAKING GINGERBREAD BOYS.

Exploring Our Environment

- ☐ ALICE AND JERRY PRE-PRIMER SERIES (1) filmstrips) SVE.

 OPEN THE DOOR, SKIP ALONG, UNDER THE SKY, HIGH ON THE HILL.

 □ BILL'S SCOOTER (21 frames) Curriculum.
- ☐ CITY ADVENTURES SERIÉS (1 filmstrips) Curriculum.

 ON THE ROAD TO THE COUNTRY THE

ON THE ROAD TO THE COUNTRY, THE LAKE IN THE PARK, VACATION IN THE CITY, VISITING GRANDMA.

☐ COMMUNICATIONS IN OUR COUNTRY (16 frames) Pop Sci.

☐ COMMUNITY ACTIVITIES SERIES (2 filmstrips) SVE.

JACK SEES THE NEWS MADE, JACK BANKS HIS SAVINGS.

☐ COMMUNITY HELPERS SERIES (5 filmstrips) SVE.

THE FIREMAN, THE POSTMAN, THE POLICEMAN, THE GROCER, THE BAKER.

☐ COMMUNITY LIFE (33 frames) Informative Classroom Pictures.

☐ COUNTRY COMMUNITY SERIES (9 filmstrips) Curriculum.

BOB OSBORNE, FARM BOY: BROOK; COUNTY FAIR: FARM ANIMALS AT THE FAIR: FIELD DAY AT SCHOOL; GIRLS 4-H CLUB; GRASS AND HAY; PET PARADE; VEGETABLES FOR CITY.

☐ FIELD TRIP (34 frames) SVE.

☐ FIREMAN (40 Irames) Pop Sci.

☐ FROM FARM TO TABLE (13 frames) Pop Sci.

☐ HOME AND COMMUNITIES (46 frames) Pop Sci.

☐ HOW MESSAGES ARE CARRIED (48 frames) Pop-Sci.

☐ HOW PLANTS LIVE AND GROW (31 frames) Pop Sci.

□ HOW WE ARE CLOTHED (15 frames) Pop Sci. □ INDUSTRIAL GEOGRAPHY SERIES (2 film-

strips) SVE.

FISHERMEN OF GLOUGESTER—AT HOME.

FISHERMEN OF GLOUCESTER—AT SEA.

□ JUNIOR TRAVEL SERIES (1 filmstrips)

JACK TAKES A TRIP BY BUS; MARY TAKES

A TRIP BY AIR; MARY TAKES A TRIP BY TRAIN; MARY VISITS THE GRAND CANYON AND THE INDIANS. LET'S MAKE A POST OFFICE (38 frames) Pop Sci. POLICEMAN (63 frames) Pop Sci. PRIMARY READING TEXTFILMS (6 filmstrips) SVE. WE GO TO SCHOOL, WE LEARN TO READ, UP THE READING ROAD, ON THE WAY TO STORYLAND, MAKING STORYBOOK FRIENDS, READING READINESS SKILL DEVELOPMENT. READING READINESS SERIES (4 filmstrips) SVE. I LIVE IN THE CITY, I LIVE IN THE COUNTRY, AWAY WE GO, ANIMALS TO KNOW. SHOPPING IN OUR NEIGHBORHOOD (39 frames) Pop Sci.		RESOURCES AND WORKERS (50 frames) Pop Sci. TOOLS AND SIMPLE MACHINES (42 frames) Pop Sci. TRAVEL IS FUN (2 filmstrips) Pop Sci. TRANSPORTATION IN OUR COUNTRY (42 frames) Pop Sci. VISITING THE FARM (42 frames) Pop Sci. Special Skills ELEMENTS OF ART (8 filmstrips) color. Curriculum. LINES, SHAPES, MORE SHAPES, SOLID SHAPES, PROPORTION, COLOR, USING COLOR, PAINTING A PICTURE. WRITE SOON SERIES (4 filmstrips) SVE, GOOD PENMANSHIP, CORRECT WRITING POSITION, SMALL LETTERS AND NUMERALS, CAPITAL LETTERS.
Selected Recordings	fo	r Primary Graders
Animal Stories		Lessons in Living
□ ANIMAL PICTURES FOR CHILDREN (Cesare		MANNERS CAN BE FUN (Munro Leaf-Frank
Sodero and the Little Sympliony) Decca.		Luther) Decca.
☐ THE CIRCUS (Tom Glazer), Young People's Rec-	. 🗆	SONGS OF SAFETY (Irving Caeser-Frank Luther)
ords. □ DUMBO (original Walt Disney cast) RCA Victor.		Decca. The Holidays
☐ LITTLE RED HEN (Gene Kelly) Columbia.		BABES IN TOYLAND (Victor Herbert-Crane
□ PETER AND THE WOLF (Milton Cross) Musi-	(-)	Calder) Allegro Junior.
craft.	ب	HAPPY BIRTHDAY (Margaret Wise Brown-Gilbert Mack) Young People's Records.
☐ WINNIE THE POOH (A. A. Milne-Frank Luther) Decca.		NUTCRACKER SUITE (Tchaikovsky-Fred War-
□ WHOA! LITTLE HORSES LIE DOWN. Young		ing) Decca.
People's Records.		PETER RABBIT AND OTHER TALES (Frank
Other Stories		Luther) Decca. RUDOLPH THE RED NOSED REINDEER (Rob-
□ AŁADDIN AND HIS WONDERFUL LAMP (Tur-		ert L. May-Paul Wing) RCA Victor.
han Bey) RCA Victor.		VISIT FROM ST. NICHOLAS (Fred Waring)
☐ ALICE IN WONDERLAND (Ginger Rogers) Decca.		Decca. Enjoying Music
□ CINDERELLA (Jeanette MacDonald) RCA Vic-		MUSIC LISTENING GAME (Norman Rose) Young
tor.		People's Records.
□ CINDERELLA (Let's Pretend—Nila Mack) Colum-		SAID THE PIANO TO THE HARPSICHORD (Professor Douglas Moore, head Columbia Univer-
bia. □ CINDERELLA (Edna Best) Decca.		sity Dept. of Music) Young People's Records.
☐ FAVORITE FAIRY TALES (Margaret O'Brien)		TOY SYMPHONY (Joseph Haydn-Max Goberman)
Capitol.		Young People's Records.
☐ HAPPY PRINCE (Oscar Wilde-Orson Welles, Bing Crosby) Decca.		Exploring Our Environment AROUND THE WORLD (Ton: Glazer) Young
☐ JACK AND THE BEAN STALK (Let's Pretend—		People's Records.
Nila Mack) Columbia.		BUILDING A CITY (community helpers) Young
☐ LITTLE ORLY (Uncle Lumpy-Fred Waring)		People's Records.
Decca. ☐ LADY IN BLUE MUSIC BOX (June Winters) May-		THE LITTLE COWBOY. Young People's Records. THE LITTLE FIREMAN (Margaret Wise Brown-
fair.		Martin Wolfson) Young People's Records.
☐ MOTHER GOOSE SONGS (Frank Luther) Decca.		LITTLE INDIAN DRUM. Young People's Records.
 □ NURSERY RHYMES (Frank Luther) Decca. □ PIED PIPER OF HAMLIN (Alec Templeton) 		RAINY DAY. Young People's Records.
RCA Victor.	_	WHEN THE SUN SHINES. Young People's.
□ PUSS IN BOOTS (Let's Pretend—Nila Mack)		ote: These recordings (and many others) are available
Columbia.		om your audio-visual dealer or local record shop.
☐ RUMPELSTHATSKIN (Let's Pretend, Nila Mack)—Columbia.		you can't obtain them write See & Hear, Chicago, for a complete source list.
	_ 0	·

PRODUCT PARADE

Jam Handy Shop Slidefilms

♦ Safe Practices in Metal Working Engine Lathe, a series of 11 discussional-type slidefilms, is available at the Jam Handy Organization. Special photography, charts, drawings and other visualized treatments are included in the 761 illuminated teaching pictures. The slidefilms are designed for basic instruction in school-shops, trade-schools and industrial metal working organizations. They show engine-lathe operations with special emphasis on the safety factor.

Subjects are: (1) Kinds, Parts, Safety (2) Operating Speeds (3) Carriage Tools, Feeds (4) Turning Tools (5) Chucks, Chucking (6) Centers, Setting Tools, Facing (7) Center Holes, Mounting Work, Facing Between Centers (8) Turning Between Centers, Shouldering (9) Recessing, Chamfering, Filing, Polishing, Knurling (10) Taper Turning Threading (11) Collets, Faceplates, Rests. For details, write The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11, Mich.

Ideal Opens 24th Office

♦ Ideal Pictures Corporation announced this month that it has severed its affiliation with the Kansas City Sound Service Company and changed the address of its Kansas City office from 1402 Locust Street to 932 Oak Street. M. N. Hillyer will be in charge of Ideal's new office, under the direction of Hoover Brothers.

Controlled by Esquire, Inc., Ideal now has 24 offices located in major cities across the nation compared to 18 a year ago. The firm expects to

Write to See & Hear for Primary Source List

• The usual source lists for primary films and decordings in this issue will be supplied readers *free* on your school letterhead request. Lists include many sources for your audiovisual library additions.

have 30 offices for the safe and rental of 16mm films and equipment to cated in key cities by 1950.

Neumade Combines Offices

♦ Neumade Products Corporation has moved its offices to the McGraw-Hill building, 330 W. 42nd St., New York City. The firm formerly main tained offices at 427 W. 42nd St. This move makes possible the consolidation of all home office activities to gether with increased engineering facilities, the organization announced. Manufacturing facilities of the firm have also been enlarged and new precision machinery installed, it was added.

Church-Craft Stori-Viewer

♦ Church-Craft's has available a new adaptation of the old stere-opticon idea: a tiny, light-weight, precision-lensed "Stori-Viewer" designed especially for children. The designers obviated the need for fragile moving parts or springs by a simple construction, permitting the insertion of only one pair of transparencies at a time. The transparencies are securely fixed, pair by pair, in individual Stori-View cards, which in turn are stored in colorful albums.

Each Stori-View frame, in addition to the pair of full-color transparencies, is imprinted with a brief story or description connected with the picture. Some of the cards available are The Christmas Story, A Visit to the Zoo, Great Cities and The Parables of Jesus.

Full information is available from

Church Craft Pictures, Inc., Lindell and Locust Blyds, St. Louis 3, Missouri.

Tots-Aid Speller Board

♦ The Lots Aid Speller Board was designed for children from three to seven years of age, and consists of a composition board frame into which the letter-bearing hardwood blocks are fitted by the child. An illustrated card is first slipped into a slot in the frame by the teacher, and a row of patterns and colors on the card lines up with the spaces into which the correspondingly figured letter blocks are to be placed. The simply-designed device thus assists the young child in alphabet identilication, color and pattern association, and recognition and spelling of words. The complete description may be had from the Tots-Aid Corp., Dept. 55, 9036 Commercial Ave., Chicago 17, Illinois.

Colonial Williamsburg

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Jam Handy Organization, Inc., Transportation Bldg., Washington 6.

· MASSACHUSETTS ·

Staoley-Winthrops, Inc., 90 Washington St., Quincy 69 and 20 Shawmut St., Boston 16.

· NEW HAMPSHIRE ·

 H. Rice Co., Inc., 78 West Central Street, Manchester.

· NEW JERSEY ·

Slidecraft Co., South Orange, N. J.

NEW YORK →

Association Films, Inc. (formerly Y.M.C.A. Motion Picture Bureau) 35 West 45th St., New York 19.

Institutional Cinema Service, Inc., 1560 Broadway, New York 19.

Jam Handy Organization, Inc., 1775 Broadway, New York, N. Y.

Mogull's, 68 West 48th St., New York 18, N.Y.

Visual Sciences, 599SH Suffern.

PENNSYLVANIA

Harry M. Reed, P. O. Box No. 447, Lancaster.

Jam Handy Organization, Inc., 917 Liberty Ave., Pittsburgh 22.

Karel Sound Film Library, 410 Third Ave., Pittsburgh 19.

Clem Williams Films, 311 Market Street, Pittsburgh 22.

L. C. Vath, Visual Education Suplies, Sharpsville, Route 18.

SOUTHERN STATES

FLORIDA

Norman Laboratories & Studio, Arlington Suburb, Jacksonville, 7.

· LOUISIANA ·

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

· MISSISSIPPI ·

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

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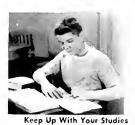
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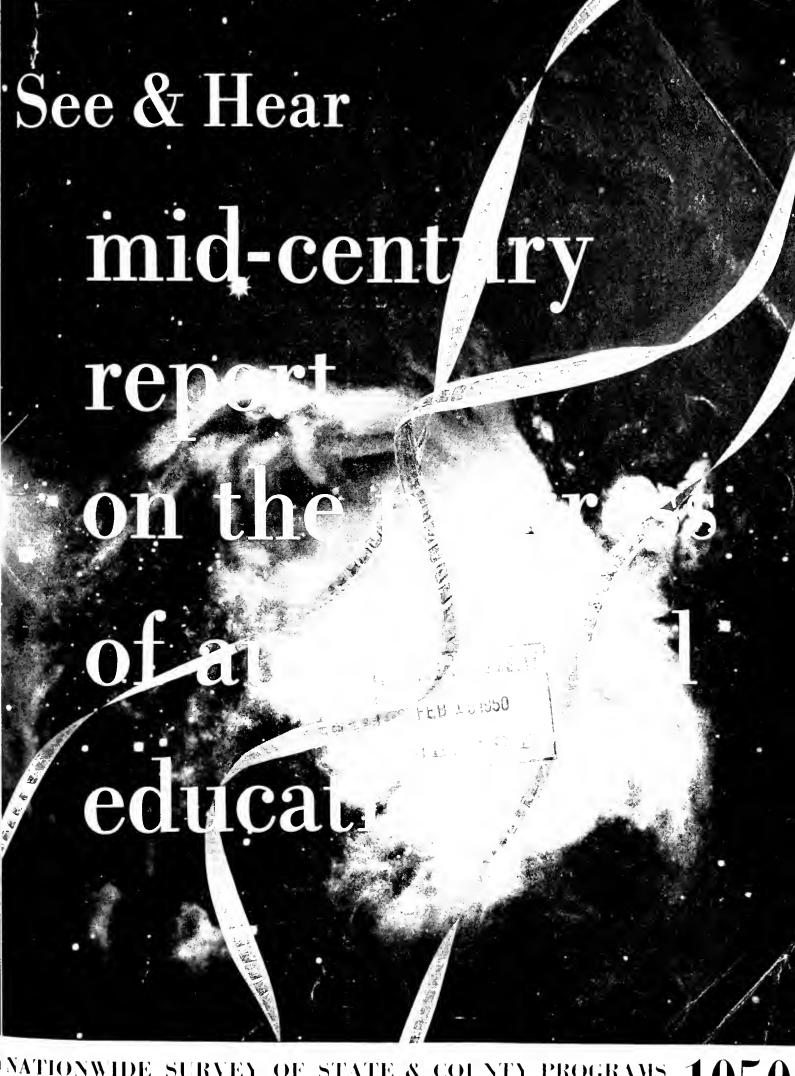


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1949



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See & Hear

A Mid-Century Report on the Progress of Audio-Visual Education

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California Shows the Way

Statewide progress in all phases of audio-visual education has made California a notable example for the nation. See & Hear takes great pride in presenting the testimony of a leading political figure in that state, chairman of the California legislature's committee on education, who tells some of the significant facts behind the popular interest in audio-visual elucation in that state.

by Francis Dunn, Jr.

Member, California Legislature, 13th District and Chairman, State Committee on Education

HE PRINTED WORD and the teacher's voice—traditional methods of audio-visual education—must be abundantly supplemented by the use of the instructional methods and materials made possible by modern industrial and technological development.

The "techniques of perfection" used in the preparation of commercial motion pictures, slide, and recordings, can be adapted and used to make available to students of all ages audio-visual materials — faultlessly prepared — and bringing the best of teaching methods into the most remote classrooms in the country.

The shortage of competent teachers, the cost of employing needed teachers even if they were available, the billions of dollars required now for immediate construction of new school buildings—all these factors point to the imperative necessity of making full use of every means in our power to offer to the huge present and potential enrollment in our public schools, colleges, and universities an educational program geared to the complexities of modern living. Without the vastly increased use of modern technological aids the classroom teacher cannot succeed in this task.

Full-scale use of motion pictures, filmstrips and slides, recordings, and other modern instructional materials offers the taxpayer an opportunity to improve the quality of public education despite the increased costs for current operation and for new construction.

School board members, administrators, teachers, parents, and all who believe that the future of America is bound up in the kind of educational opportunity offered to America's future citizens, should not be satisfied until the projection screen is as much an accepted part of our classroom furniture as is the blackboard. When the classroom teacher can turn to a motion picture, a slide, or a recording as casually as picking up a piece of chalk to illustrate her lesson then it can be said that education is actually taking full advantage of modern methods.

The general public believes in the expansion of audiovisual services. In a public opinion survey conducted for the Education Committee of the California State Assembly in February, 1949, 83.8% of those interviewed approved of the use of motion pictures and slides as a method of teaching. The reasons given: pictures and slides teach MORE — hold more attention — retention of the subject is better, the method is faster. 56.6% believed that it would be possible for a teacher to handle larger classes with satisfactory results.

Polls of course are not conclusive (The writer is Sec-

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Newly-Trained Teachers

SEE & HEAR SURVEY REPORT

LL ANSWERS to the See & Hear Mid-Century Survey question of the quality of incoming teachers reflected in terms of their knowledge of the materials and utilization techniques of audio-visual instruction were characterized by grave concern, and outspoken dissatisfaction.

The implication of the responses has been analyzed in terms of reactions in the eastern half of the United States, the middle-west and the west. As one might naturally expect, the degree of dissatisfaction, or satisfaction, over the ability of the teacher newly or recently graduated from a teacher's training institution in terms of her ability to use materials intelligently and on the basis of a wide acquaintance with the field of filmstrips, slides, transcriptions, recordings, maps, etc. varies in terms of the attention currently being given the role of audio-visual aids by the teacher-training institutions.

In the eastern part of the United States, responses reflect two to three times as many adverse reactions as positive. In the middle-west every reporting group was outspoken in its hope that those responsible for teacher training would seriously investigate the use of audiovisual materials of instruction, first in their own training institutions and then, equal in importance, in terms of professional education courses, with emphasis on the revaluation of existing materials to teachers as they looked at their several subject major fields and prepared themselves in those methods courses so as to most efficiently take their places in new teaching opportunities once they were graduated.

In the west, the State of California reported a pleasing degree of satisfaction with the preparation being given teachers in-training. Nevertheless, hope was expressed that in the future the primary emphasis would be on wide-spread firsthand acquaintance with the ever-widening array of newly produced materials, so that as the teacher walked into her first classroom assignment she would have at her fingertips, relatively speaking, a knowledge of the materials most efficiently to be used in the accomplishment of her teaching responsibilities.

Responses coming in from the west gave great credit to the program of teacher training currently in operation in the State of California. Several recommended, with reservations, that this course was one which well could be emulated by other States.

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Halfway Up: Another Half to Go

THE MID-CENTURY POINT of any 100-year period is the time to look back—to fondly recollect the things which were typical of the yesteryear—the time to look ahead, to make glowing prophecies of what lies ahead and to what glamorous heights we may climb!

Let us look back and recollect. Fifty years ago the American school was attracting less than one-tenth of its high school age youth to the schoolroom. It was a day when the common aim of high school education was preparation for entrance into college or professional training school. It was a time when the elementary school was placing stress on reading, writing, spelling and arithmetic.

New Tools to Help Face New Problems

In the rural community, the paraphernalia of the schoolroom included the slate, the kerosene lamp, the dog-cared textbook, the lunch pail, the water bucket, the wood stove, and the hickory stick. It was a time of memoriter learning—a day when the most commonly recognized goal of the school was to pass on the accumulated information of the past.

During the fifty-year period which has intervened, man has attained heights in communication skills which no era of the past has ever dreamed possible. It has been the fulfillment of first, the entertainment motionpicture film, then the 16mm version of the same with the emphasis on adaptation to the schoolroom-to educational work. It has been the era of the development of the basic filmstrip, of the 2" x 2" slide, and the perfection of the opaque projector! The same period saw the development of the radio, and today, of television. It has seen the perfection of the transcription, the recording, and today's battle for micro-groove leadership. It has seen the development of the sound-recording device, of the flexible and high fidelity recording tape, and 16mm film stock. It is the period during which magazine, newspaper and book printing records have outstripped any volume of paper pulp to printed word medium ever attained. It is the era of glamorous format, of Iull color illustration, of larger, thicker school texts probing on ever widening spheres of information.

These Are the Visions of Tomorrow

And what may tomorrow bring? In reading through several mid-century reports written by eminent school men of the country, very dazzling educational attainments are envisioned: field trips by air, television in every classroom, recording devices which will allow assignments to be submitted orally, techniques of communication which will put administrators, supervisor, teacher and pupil in instantaneous touch whether on

the playground, in the classroom, at the terminus of a remote field trip, or in any other department of the school's activities, facsimile textbooks, illustrated by wireless dispatch from all points of the globe, into every classroom in the land, television field trips into inaccessible corners of the earth's surface. These, and a host of other dreamed of accomplishments with the end in view of making learning graphic, vivid, realistic, and entirely understandable have been forecast for the 1900-2000 era.

But while it is intriguing to contemplate the changes which have occurred an dthe prophecies which are being made, there are those of us who steadily wish to pull ourselves back into the reality of the current school problems and ask ourselves: Are we sure that we are using those opportunities for the improvement of instruction which a modern technology has made available to us? For, as some point out, current surveys of the field of audio-visual instruction reveal that less than 25 per cent efficiency is made by our current school systems of the array of audio-visual teaching materials, equipment and techniques which are currently available but not well used in the schools of America.

... and These the Realities of Today!

Therefore, let us contemplate the problem as it exists. We are today attracting over 75 per cent of high school age youth to our schools, and well over 90 per cent of our possible elementary age school population. Schools everywhere demand that this group remain in school until 18 years of age, that they investigate an increasing world environment not even contemplated by their grandparents, that they prepare themselvés for a complicated world of tomorrow which none of us completely envisions. In order to do this today, we need to bring reality, realism, vividness, objectivity, understanding, and high interest into our classroom techniques. All of us must ask ourselves this question: Are we sure that, as we pause in the midst of our "backward" look-as we pause in our conversations envisioning the glamorous future-are we sure that we are making the best of the advantages which today audio-visual instructional materials, equipment and techniques hold?

After we have listened attentively to the prophets let each one of us apply himself diligently to an orderly examination of the degree to which we are currently and efficiently applying the knowledge of today to the improvement of our local school teaching techniques. In this spirit we submit the following brief check list, an adaptation of a list by Clyde K. Miller, Supervisor of Audio-Visual Education, Gary Public Schools, Gary, Indiana. Check it! Be guided by it for the further improvement of audio-visual instructional techniques

in your school systems:

A CHECK-LIST FOR AUDIO-VISUAL PROGRESS

I. ARE WE USING THE SCHOOL JOURNEY? Yes___ No___

The school journey or class excursion is an activity that involves conducting pupils to places where the subject matter of instruction may be studied to the greatest advantage.

II. Do WE HAVE A SCHOOL MUSEUM? Yes____ No___

In a school museum the pupils will do the major part of the work required in collecting and preparing museum materials. Desirable exhibit materials may be secured from many: sources and at little or no cost.

III. Are We Using Objects, Specimens, Models, Mockups? Yes___ No___

We can bring the *object* to the school for study. *Specimens*, which are samples, *models*, which are small size representations, and *mock-ups*, which are models built to scale, allow objective examination.

IV. Are We Using Blackboard Illustrations? Yes___No___

A simple blackboard drawing or diagram is very often the most helpful means for effective communication with the student.

V. Are We Using Bulletin Board Displays? Yes___No___

Teachers may collect pictures to comprise a file that includes illustrative material for each unit studied during the course of the year.

VI. Are We Using Charts, Maps and Globes? Yes___No___

In teaching the various phases of history and geography, only up-to-date editions are valid.

VII. Are We Using 16mm Motion Pictures? Yes___No___

The 16mm motion picture is one of the most popular and widely used types of visual aids. Thousands of films are available and many can be considered excellent classroom teaching films. Though we are discriminating, as we should be in selecting all teaching materials, we can find many excellent teaching films suitable for students of all grade levels and for nearly all subject matter fields.

VIII. Are We Using Opaque Projection Materials? Yes... No....

Opaque projection material: photographs, prints, diagrams, books, magazines, post cards, travel bulletins, catalogues may be projected onto a screen for study.

1X. Art WE Using 35MM FILMSTRIPS? Yes___No__ Increasing numbers of filmstrips have become available for the lower grade and kindergarten children in recent months, not to mention thousands being used in upper grades.

X. Are We Using 2" x 2" Slides? Yes. No

The 2" x 2" slides, which are frames of 35mm film mounted in cardboard or between cover glasses, should become a permanent part of the audio-visual library. Over 20,000 subjects are available at the present time.

XI. Are We Using Microfilm? Yes__ No_

Microfilm is the name generally given to small photographs of the printed page of a newspaper, magazine or book. Usually 16mm or 35mm filmstrip is used—particularly useful for school library work.

XII. Are We Using 31/4" x 4" Glass Lantern Slides? Yes___ No___

The 31/4" x 4" slide is the older type of lantern slide, but that does not mean that it is outdated as an excellent type of visual aid. Wide-awake primary, elementary, high school teachers, and their classes make and use their own sets.

XIII. Are We Using the Micro-projector? Yes___No___

The micro-projectof is replacing the conventional laboratory method of furnishing a microscope to each student. With the micro-projector (or attachment), the materials are magnified to an image of adequate size for *all* to see clearly.

XIV. ARE WE USING CLASSROOM PHONOGRAPH EQUIPMENT? Yes___ No___

The phonograph record has many educational values in the classroom: teaching rhythms, studying vocal or instrumental music appreciation, studying pronunciation and enunciation of foreign languages, etc.

XV. Are We Using Instantaneous Recording Equipment? Yes__ No__

The recording is an objective means of making a comparison of progress in speech and voice training, and to give a student an opportunity to hear how he really sounds.

XVI. Are We Using Radio Programs? Yes___ No___ The use of the radio in schools for instructional purposes is receiving increasing attention.

W. A. Wittich, Editor



16 Nations Sign UNESCO Audio-Visual Agreement

♦ The United States National Commission for UNESCO recently noted the signing, by representatives of 16 nations, of the UNESCO-sponsored audio-visual agreement designed to facilitate international transmission of educational materials. The signing was hailed as an important step in the effort to remove obstacles to the free flow of information.

Legislative action to put teeth into the agreement must still be obtained, and a still more comprehensive agreement will be sought at a meeting of experts to be held in Geneva next March, for UNESCO wants to achieve its goal of easier international dissemination of a wider range of educational, scientific and cultural materials.

The first day of 1950 brought the deadline for signing the agreement which will permit duty-free passage of educational films, recordings and



other specified teaching materials, but other nations may still become parties to it by acceding to it. The agreement will take effect after 10 nations formally accede.

The U. S. delegation to the 1948 General Conference of UNESCO (the United Nations Educational, Scientific and Cultural Organization) strongly supported the audiovisual pact which will operate only among those nations which agree to come under it. The United States was the first nation to sign, but will not be able to notify acceptance until after the agreement has been approved by Congress. Once accepted, the act should result in an increase in the import and export of educa-

tional and scientific films and other audio-visual materials.

As a checkmate to propaganda, materials being imported must first be certified by the producing government to be of an educational, scientific or cultural character. The importing government must then be willing to accept the certificate, and has the privilege of limiting the material's use to non-profit purposes.

Other nations signing the agreement were Afghanistan, Brazil, Canada, Denmark, Dominican Republic, El Salvador, Equador, Greece, Haiti, Iran, Lebanon, the Netherlands, Norway, the Philippines and Uruguay.

The desire of the United States for a broader agreement to cover publications as well as audio-visual materials was expressed at the time of the signing by U.S. Representative Warren R. Austin.

The next meeting of the U.S. National Commission for UNESCO, which is composed of 100 leaders in UNESCO fields and has the major responsibility for the UNESCO program in this country, will be held at Washington, D.C., April 13, 14, 15.

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Education in Omaha at the Turn of the Century

by Mary Dale Steele



TELLOWING REPORTS of school board action over the past fifty years in Omaha constitute a monument to the early custodians of public education. In this crossroads city which had seen "half the people going West and all the others going back," education nosed forward at its own risk at century's turn. There was too much else for the populace to think about. Moreover, education as the majority saw it definitely signified the white collar, and men pressing for quick prosperity from street, soil and river had little time for such. The 3 R's came in mighty handy at times, they said, but this was a dirt state and Omaha a cow town and you stood just as good a chance to win without as with a lot of expensive schooling. For that reason few people despaired because two-thirds of the high school enrollees dropped out by the second year and of those who graduated only a fourth were boys. But a lusty germ was present-brought westward by people who had lived comfortably with the arts and traditions. In the next fifty years it was to manifest itself in schools aplenty, choirs, symphony orchestras, art centers, good homes, and, more important, in the zeal to think for and of the needs of every man's child.

It is one of the great satisfactions at this mid-century point to look back and see the faint surface bubblings of what was to issue later and be called — with a hint of smugness — modern education.

Gentlemen and Scholars of Distinction

At the century's turn every item of enrichment to the lean elementary curriculum of the 3 R's had to struggle for a toe-hold. In the high schools every enrollee, apparently, was expected to become "a gentleman and a scholar" for the administration was concerned more about making French and German available to their customers along with Latin and Greek than they were about preparation for living in the environment they were creating at the same time. We were about to acquire Spanish territory and Germany was fast becoming a rival. So what could be more practical, they argued, than a reading and speaking knowledge of those languages. The fact that only 3.3% of the pupils eligible for high school were in attendance with little intention of going on to college had little bearing on curriculum planning.

While this discussion went on, Manual Training entered almost unnoticed through the back door of the high school and was huddling over its benches in a basement room unsuitable for classroom use. At intervals its

sponsors sent up modest requests for support of that part of the program.

A pep talk championing music was always held ready for delivery to wavering members of the Board who were often put to it to justify such a superfluity to a taxpayer. Wrote one teacher of music in cestatic support of her subject: "The interest manifested in this delightful study is remarkable. Pupils read exercises and songs with the greatest of ease changing from key to key without difficulty from the first grade on. The careful drill of fifteen minutes daily makes it a certainty that Omaha's children will be able to read most difficult part music at sight in competition with any school in the country."

Physical Education Had Its Difficulties

Physical Training required the full treatment of persuasion to preserve it for coming generations. Support was hastened, however, when it became known that the German System of Physical Culture had been adopted by the high school. This system began with the "simplest toe movements in calisthenics and by gradual evolution brought the pupil to a remarkable state of muscular grace and functional development — both mental and physical."

Scarcely had the words been spoken than mind and body were forced to go their separate ways, however. The records state than on "December last (1900) Physical Training came to an end by resolution of the Board on account of the noise and confusion created by all the running and vaulting" in the room assigned to Physical Training.

In another area, penmanship, the vertical system had swept the field clean of "slant hands." Perhaps there had been too much to-do about writing, as some people said, but on the other hand there were many justifications for it. Not the least of these, explained the superintendent artfully, was the fact that by writing "straight up and down" and by decreasing the height of "loop, stem and capitals" you could get more writing to the page and thus save paper.

The Book-Centered School Was in Flower

Commercial subjects and courses in the "arts of house-wifery" bowed in and out of the curriculum by whim of board and budget. But in January, 1900, a more resolute course was taken and the two subjects were ushered in on a more adequate basis than heretofore.

The book-centered school was in flower in the early (CONTINUED ON THE FOLLOWING PAGE)

Education in Omaha: 1900

(CONTINUED FROM THE PRECEDING PAGE)

1900's. The child was warped to fit its system of uniformity by means of failure, demotion, promotion or drop-out. It is recorded in this period that at last "absolute uniformity in Literature has been secured". Not so in the history courses. Out of the ten teachers in that department of the high school "only three had made any preparation for teaching history, so uniformity was out of the question."

The new century saw the beginning of the school lunch program which today serves planned lunches to thousands of Omaha youngsters as a part of a total health and nutrition program. Building space was offered by the Woman's Christian Temperance Union for the first lunch service to selected pupils and to teachers.

Interest in Science Was Being Developed

Science teaching was a desultory, fragmentary, nameless process in which children collected articles of interest and talked about them at off periods. Since none of the teachers was schooled in science, an instructor from Nebraska State University was obtained for a series of science lectures for teachers.

Discipline was rigid; corporal punishment was permissible. A "delightful relationship" existed, reportedly, between pupils and teachers in most places and teachers were urged to maintain this happy condition by a minimum of motion in the classroom.

Epidemics-smallpox, diphtheria etc.—ran rampant in these decades before immunization and inoculation had called a halt. A count of but 57 deaths from diphtheria among Omaha's children placed the city among the more fortunate ones in a single year. Measles, however, was so virulent in the same year that the Board of Health excluded all children from school in affected families for ten days after the recovery of the last case. This virtually wrecked attendance and progress for most of that year.

These Were the "Materials for Instruction"

Audio-visual instruction? That was a term in embryo as was the machinery which brought it to birth. There was talk about the usefulness of blackboards. The high school had its casts and models and its inheritance of ancient maps and charts. Bright-hued "systems of the body" were obtainable in chart form; but pictures were both scarce and unattractive. Special mention was made of the "molding board and sand pile so much in vogue in eastern cities." Both were considered a waste of time. The field trip, too, was termed a "vacation from learning" by teachers as well as parents.

Omaha's Budget Was Sixth in the Nation

If the reader sees in this review of the educational climate in Omaha a situation unique on this continent let him consult the record. At the turn of the century the only cities having a larger daily per capita expenditure for education were Marysville, California; Aspen, Colorado Springs and Leadville, Colorado; St. Paul, Minnesota and El Paso, Texas. Omaha was next, spending 19.2 cents per pupil per day.

Educational Sound Films Reach Maturity

by N. L. Engelhardt

▼WENTY YEARS AGO new emphasis was given educational talking pictures. The snowballing momentum in this field today had its beginnings in the formation two decades ago of ERPI Educational Talking Pictures, designed with the purpose of "bringing the world to the classroom." The initiators of the undertaking were Colonel Frederick L. Devereux of the Electrical Research Products, Inc. and Dr. Alexander J. Stoddard, formerly superintendent of schools in Bronxville, N. Y., (and way stations) before recently assuming that responsibility in Los Angeles, California. In their Bronxville homes, Devereux and Stoddard held frequent discussions of the problems associated with moving from the amusement field to the educational field in motion pictures and decided to launch a program with the formation of an educational research committee. Professors Paul R. Mort and N. L. Engelhardt of Teachers College, Columbia University, were invited to join the committee and the work got under-

A review of the minutes of the hundreds of hours spent by this committee in its early days would be illuminating. Emphasis upon the improvement of children's learning and the expansion of the curriculum carried the work into all phases of teaching, curriculum analysis, measurement of results, school building, adaptation, teacher training and general administrative procedures and policies. There was early realization that a full time research staff would be needed, that mechanical difficulties connected with the size and character of the projectors must be resolved and that long time financing should be assured.

Full credit falls to Colonel Devereux for carrying the brunt of budget burdens. When reporting on finances to the Electrical Research Products Co. and its parent organization, the American Telephone and Telegraph Company, the film enterprise could only appear "in the red." But he and his committee had great faith in this new educational medium. Prophecy after prophecy stressed the fact that the day would come when text-books and talking pictures would play equally important and non-competitive roles in the classroom educational processes. The realities of today have borne out the prophecies.

The imperative need was for a full-time research director, a man with vision, with proven administrative

ability and with the willingness and comage to explore and produce in a new educational realm. Out of the large group of ambitious young administrators attending courses in school administration at Teachers College, Columbia University, the youthful superintendent of schools of Drunnight, Oklahoma was chosen and invited into service. (V. Clyde Arnspiger) Soon added were the "Voice of ERPI" (James Brill) and the calm, omniscient scholar (Melvin Brodshaug) who has gained the respect of educators the country over.

Thus the powerful triumvirate in the production of educational talking pictures was formed, V. Clyde Arnspiger, James Brill, and Melvin Brodshaug. Others have come and gone but these three pionecred, produced and proved their output to the committee and to the educational world in general. They made exacting and detailed surveys of the curriculum of the nation, they fitted talking pictures to curriculum needs. They prepared countless checklists and review devices for all stages of production, from the initial rough word-outline of a picture to its final display as a finished product. The thoroughness of their work is reflected in today's heavy sales of some of their carliest pictures.

To insure complete accuracy the highest experts in colleges and universities throughout the country were invited to participate in preparation and review of the pictures. All phases of photography and reproduction were studied with only the most acceptable used for particularized purposes. Competent photographers were sent throughout the world to secure the pictures required to fit the educational theme. The counsel of school executives was listened to attentively in many a conference, and lesson reviews as well as picture reviews brought out the judgments and professional criticisms of thousands of educators of all ranks.

Educational sound pictures have now come to maturity. During the depression and war years, production continued in a steady forward movement. The early standards and production aims have undergone constant improvement.

The initial staff, with its constantly growing additions, are still augmenting their skills and knowledge of how to make the educational sound picture. The educators' needs today far outrun the possibilities of production.

The pioneering is over. Encyclopaedia Britannica Films, Inc. have assumed the responsibilities undertaken by ERPI two decades ago.



A Mid-Century Review

LOOKING AHEAD

A Noted Educator Calls for Dynamic Tools to Help Win the Battle for Man's Freedom

THERE isn't time—even if we would—to teach the democratic processes and principles by the old, slow, painful methods of yesterday. Too many interests crowd the sands of time through the hour glass.

With every great crisis, great men and great tools are available. The present race between totalitarian and self-government is no exception.

Dynamic educational tools—the entire audio-visual chest, in fact—are readily accessible to city and country schools, alike. There are many services these co-teachers can offer in this great task. May I enumerate five:

- 1. The mechanics of democracy are clearly and dramatically explained.
- 2. Life in a democracy is vividly portrayed; here is a field for home and foreign consumption.
- 3. Life under other systems of government is vividly portrayed. Comparisons and contrasts often greatly assist even the doubtful in casting his vote for the democratic way.
- 4. Safeguarding democracy by assisting other nations to raise their own standards of living is being successfully done by the audio-visual technique.
- 5. Strengthening democracy by bringing about a better understanding of the other peoples of the earth is the successful goal of many productions.

Alexander J. Stoddard Superintendent of Schools

Los Angeles, California

The Next Decade: A Responsibility We Share

by Edgar Dale*

- 1. We must develop audio-visual programs.
- ★ To have a program means to have clear objectives and well organized materials. We must learn to team up the various audio-visual materials, learn how to get them properly harnessed, hooked up together, pulling in the same direction.

We must have more effective organization of the workers in the field. You cannot have organic programs unless you have good organizations. You cannot have good organizations unless people are in communication with each other. You cannot have people in communication with each other unless there is some kind of central nervous system, a central telephone exchange.

This means that we must improve the Film Council of America, the Educational Film Library Association, the Department of Audio-Visual Instruction of the National Education Association. Sometimes when I am critical of organizations to which I belong and ask the carping question: "What am I getting out of it?" I always hear the disturbing echo: "Well, what am I putting into it?"

Not only must we have these national organizations, but we must have good state organizations as well. The test of a good state organization is whether or not the workers in the audio-visual field communicate with each other through it. They can communicate by regular meetings, by a newsletter, by personal letters, by exchange of ideas in many forms. This means we must learn to be good members of organizations, good participants, good associates.

Audio-Visuals: an Unrealized Potential

★ It is not too much to say that audio-visual media of instruction make it possible for the first time to educate for citizenship in the world community. By themselves words are poor substitutes for direct observation of the social process. Audio-visual media open the doors of experience on the globe as a whole and upon all of human history. The potentialities are so far but poorly realized in practice.

HAROLD D. LASSWELL
Yale University

- 2. We must have greater concern about the meaning of teaching and learning.
- ★ What does it mean to teach and what does it mean to learn? It is excellent to clarify by visualization. But it is one thing to present something clearly, to offer the stimuli to learning. It is another thing to learn from that presentation. We must think much more than we have in the past of how to get action, to get doing, to get participation, as a part of the learning process. There is a dynamic in audio-visual material which can help move us over from understanding to action. This dynamism and the circumstances under which it is secured are worth a good deal of study.
- 3. We must use audio-visual materials to share the intellectual and cultural wealth of the world.
- ★ There is grave danger in unnecessary inequality. It isn't good for one nation to have such a striking educational advantage over other nations, and the wonderful thing about sharing intellectual and cultural wealth is that the giver does not lose but gains by the sharing.

I hope as we do this sharing through UNESCO and through many personal contacts that we do not keep raising the question: "What do we get out of it?" To give expecting gratitude, to give expecting something clear-cut and immediate and tangible in return, to give grudgingly and hesitatingly is not to give at all. This is not a gift but a carefully disguised commercial bargain.

This sharing can be done in many ways. We can increase the number of fellowships to foreign students, especially to mature adults from abroad who are now in responsible audio-visual positions. We can develop world-wide catalogs of audio-visual materials. We can develop international teams of specialists to put on audio-visual seminars in many countries. We can jointly produce certain materials. We can remove barriers to the free flow of these materials. We can help wardevastated countries and under-developed countries build audio-visual centers in their ministries of education and their teachers colleges.

^{*} Author of the professional best-seller "Audio-Visual Methods in Teaching" and numerous other works, Edgar Dale of Ohio State University is a U. S. Delegate to UNESCO.

The See & Hear Mid-Century Survey

Administrators, Audio-Visual Directors, Teachers, Producers and Manufacturers Present Their Views on Audio-Visual Problems

This Mid-Century Survey takes full account of all those who comprise the vast audio-visual family in education, i.e. the school administrators, their audio-visual directors, the heads of teacher training institutions, and classroom teachers as well as the producers of materials and the manufacturers of the essential equipment. In one remarkable instance, it also provides the all-important views of the chairman of the committee on education of a progressive state legislature (see page four).

As a starting point, See & Hear presents the ideal of a-v progress: teamwork within the local school organization as expressed by typical city school superintendents working in close cooperation with their audio-visual directors. Contributing their views in this survey were the following: Howard R. Goold, superintendent, Tacoma, Washington Schools and Lolae Friars, acting director of the a-v department; J. R. Croad, superintendent of Burbank, Cal. schools and Donald S. Newcomer, audio-visual director; James A. Campbell, superintendent at Sullivan, Ind. and Perle L. Fisher, audio-visual director; R. H. Ostrander, superintendent at Oak Ridge, Tenn. and Earl F. Strobehn, director of visual education.

W. T. White, Dallas, Texas, superintendent and Henry W. Embry, director visual education; 1. F. Simmons, superintendent of Jefferson County, Ala., schools and W. M. Wright, county director of audio-visual education; A. H. Hughey, El Paso, superintendent, and Jack H. McKay, director of visual education; E. M. Hansen, superintendent at Pueblo, Colo. and Frank H. Oetting, director of visual education; G. E. Raft, superintendent at Westport, Conn. and George E. Ingham, a-v director; D. F. Schaffer, Freeport, 11l. superintendent and Thomas H. Boardman, a-v director; Douglas A. Newcomb, superintendent, and Evelyn Davis, supervisor of audio-visual service. Four other "teams" who contributed their views are pictured on this and the page following, as well as other audiovisual directors whose views are expressed in these summarized statements.

As a means of reporting this survey the written reactions which were sent by the several contributors will be summarized wherever possible as a consensus of opinion. Wherever quotations seem apt, they will be printed as further explanations of the common point of view.

Question one had to do with the ultimate goal toward which schools in America were thought to be building insofar as equipment, materials and techniques of Audio-Visual Education are concerned. The following consensus is evident:

The ultimate goal of visual education method as we know it today is to equip every classroom with means of projecting films, slides, filmstrips and opaque materials; with maps, globes, charts, transcriptions, record players, models, specimens and good books—that the teacher and the students will be able to explore the world in their own working environment.

This classroom will, of course, extend beyond its four walls through the field trip facilities which will be pro-(CONTINUED ON THE FOLLOWING PAGE)

TEAMWORK for EDUCATION



HAROLD J. WILLIAMS, Supt. Davenport, Iowa, Schools



Amos L. Claybaugh Audio-Visual Coordinator



CHARLES D. LUTZ, Supt. Gary, Indiana, Schools



CLYDE K. MILLER Audio-Visual Supervisor

TEAMWORK for EDUCATION



FRANK L. BURTON, Supt. New Castle (Pa.) Schools



GLEN McCracken, Director Audio-Visual Education



Frank E. Allen, Supt. South Bend (Ind.) Schools



Garrett R. Weather Audio-Visual Director

(CONTINUED FROM THE PRECEDING PAGE) vided by school authorities which will allow bonded carriers to carry children as far out into the community environment as can be arranged in terms of the course of study responsibilities to be investigated. Such field trip facilities will be provided at School Board expense.

This does not necessarily imply that all equipment must be housed permanently in any classroom. But rather that every classroom shall have immediate or most convenient access to any materials or equipment needed to carry along with efficiency the regular day-to-day work which is being undertaken.

"Libraries of materials should be decentralized so that teachers could have, at a moment's notice, those aids which are necessary to good teaching." — Westport, Conn.

"The modern school must be so equipped that any teacher can give her pupils the greatest amount of experience during the time that these pupils are working under her direction." — Green Bay, Wis.

"In the school of tomorrow, the four walls of the classroom will be necessary probably from a practical viewpoint only for convenience and physical comfort. Teachers and pupils will use the room merely as a gathering place, for a workshop where, through learning and experiences which are worthwhile, realistic, interesting and adapted to their work and maturity level, children will learn about the total world in which they exist and how to live abundantly therein." — Burbank, Galif.

*

"The goal, as we ultimately see it, may be too expensive for immediate attainment and it will have to be achieved by intermediate steps. Each building must be provided with basic materials and audio-visual equipment which may be used to advantage. Currently several teachers share equipment. A classroom that is idle for some teaching purpose may be used for projection purposes. Ultimately the classroom will be the center of student activities." — Dallas, Tex.

"How are we going to compete with the outside world for the interest of the children if we do not bring the outside world into the classroom where it may be studied under modern interesting circumstances? To do so requires planning and money. The planning we can develop ourselves, but the people of the community must be educated to the fact that children cannot be properly prepared to live in a twentieth century world in a nineteenth century school budget." — $New\ Castle,\ Pa.$



W. McK. Wright Supervisor, Visual Education, Jefferson County, Ala.



Merlan J. Lucia, Director Audio-Visual Education, Green Bay (Wis.) Schools



FILIMAN FARIES, Director Audio-Visual Education, Lexington (Ky.) Schools

State Leadership in Audio-Visual Education

by Floyde E. Brooker

Chiel, Visual Aids to Education, United States Office of Education

PEW DEVELOPMENTS in the field of audiovisual education have been more rapid or of more far-reaching importance than the growth in state a-v leadership during the past two decades. Coupled with the growth of leadership in our city and county school systems, this development of state leadership is an extension of the rapid development of local leadership. In the field of education, this development of local leadership and its extension is a most important one, and indeed the only one which marks true and effective progress. For if there is inadequate audiovisual leadership on the local level, or if it is lacking entirely, all other leadership can mean but little.

There follows the state reports of the development of state-wide leadership in the field of audio-visual education. Some of these reports are official ones compiled by state officials in state offices of education, others are reports of observers gathered from other sources. Unequal as these reports are, and incomplete as they are in terms of providing national coverage, they still represent the most recent and authoritative statement that is generally available regarding the status of the development of positions, on the state level, charged with responsibility of audio-visual education.

State Leadership Trend Has Accelerated

The development of state officers of audio-visual education has been phenomenal during the past few years. As far as we can ascertain, 21 states now have such officers. Of these 21, we have official reports on 11. Of these 14, two were established prior to 1930, five date from the period of 1941-45; and seven were established during the three-year period of 1946-48. In other words, as many were established during the past three years as were established in all the previous years. It is likely that were the full facts known of the other unreported seven states, the rise would be even more rapid.

It should be noted, however, that the existence of state leadership cannot be stated solely in terms of the establishment of state officers responsible for audio-visual education. In many instances state leadership has existed in the state universities, or in other state institutions. In addition to the 21 states with state officers, we must include at least ten more in which we have leadership in this field on a state-wide basis. In terms of the sound advancement of the total field, state leadership is the important thing. Whether it comes from a state university or from the state office of education is of secondary importance.

We can say very roughly, therefore, that some twothirds of the states have an ellective state level of leadership in the field of audio-visual education.

The functions of the various chief state officers of

visual education vary considerably in terms of the history, the beliefs of the individual, the general policies of the state department of education, and the conditions which exist in terms of budget and statutory limitations. Some state officers have, as their chief function, the distribution of films. Others have no distribution facilities and devote most of their time to the general problems of utilization. Practically all of the departments have some responsibility in the education of teachers; the utilization of inaterials in the classroom; the promoting of further interest in the use and development of these materials; the advising with local educational administrators in the problems of space, personnel and budget requirements; and otherwise assisting and working with other specialists in the state office.

The wide variety in functions is to be expected in a field with so many ramifications and in terms of the actual needs of the several states. It is also a typical feature of education in this country.

Many of the chief state officers are concerned with quite similar problems such as: to what extent should courses in audio-visual education be made legally a requirement for the certification of courses? What kind of requirements should be set up for the certification of specialists in the field? What specifications in terms of audio-visual education are desirable for new buildings? How can the problem of teacher education be tackled most effectively? What should be the role of the state office in securing of funds and in the establishment of a state library of materials? How can statistics be gathered in the field? What kind should they be?

Growth Follows a Grass Roots Pattern

In any analysis of the state departments of audiovisual education, it should be noted that in the main they have developed later than have strong city school departments. One of the unique characteristics of the field of audio-visual education has been the grass roots nature of its growth. Usually, within a state an outstanding leader developed an audio-visual education program in some city; and a city department of audiovisual education was formed. In most cases, although not always, this local development preceded the development of leadership on a statewide basis. This is indeed one of the strengths of the total field.

The reports are incomplete. Within the next six months, it is hoped that more detailed reports can be received from all the states so that a basis for statistical comparison can become more generally available. Certainly one of the signs of maturity will be the development of a body of comparable statistics, and just as certainly no such body of data exists at the present time in the total field of audio-visual education.

SEE & HEAR PRESENTS 21 STATE REPORTS ON AUDIO-VISUAL PROGRESS



A Mid-Century Review

THE STATES REPORT ON AUDIO-VISUAL PROGRESS

21 State Reports



State Population: 1,925,000 School Population: 400,000 Number ol Teachers: 16,000 School Districts: 425

Budget for Education: \$32,500,000 Audio-Visual Budget: \$176,500

Office of Audio-Visual Instruction created in September, 1946 under the Director of the Division of Instruction

History of the Department: A separate office of supervisor of Audio-Visual Instruction was created in September, 1946. The State Film Library was started in January, 1947.

Relationship to Other Departments: The Office of Audio-Visual Instruction is under the Director of the Division of Instruction, but has a functional relationship with all other divisions. All of its services and equipment are available to all divisions as needed.

Legislative Appropriation: \$176,500 annually during the biennium of 1949-51 provides Arkansas schools with free materials and audio-visual counsel, etc. under the direction of a State Supervisor of Audio-Visual Instruction, his staff, and a State Film Librarian with a Film Library Staff of 7 persons. \$100,000 of the annual budget is for film purchases; \$25,000 annually for still projection materials to be used with 425 public school and county units.

Activities: 1. Relationship to state department. (See Relationship to Other Departments above.)

2. Promotion of teacher training, (working

with the audio-visual directors of the seven state colleges training teachers).

- 3. Supervising Audio-Visual Service (this is the State Film Library in charge of the State Film Librarian). Films are free to public schools.
- 4. Promotion of local audio-visual programs and libraries.



State Population: 10,031,000 School Population: 1,650,000 Number of Teachers: 75,200

School Districts: **2,570** (including secondary & junior college)

Budget for Education: \$380,000,000 Audio-Visual Budget: \$1,010,000

Bureau of Audio-Visual Education created in April, 1944 under the Chief of the Division of Instruction

History of the Department: The establishment of an audio-visual education office in the California State Department of Education is the result of many years work on the part of the State and local organizations, especially the California Congress of Parents and Teachers and the formerly named Audio-Visual Education Association of Southern California (now Southern Section, California Audio-Visual Education Association)

The State Board of Education authorized the State Superintendent of Public Instruction to create a division of Audio-Visual Education April 16, 1944. One year later, April 17, 1945, the State Superintendent appointed the present chief, Francis W. Noel, and the new Division was appropriated by the 1945 leaislature.

On October 6, 1945, the State Board of Education approved a complete reorganization of the Department of Education, wherein the old Divisions became Bureaus under four Associate Superintendents, each in charge of a Division encompassing appropriate Bureaus. In this reorganization the Division of Audio-Visual Education became a Bureau in the Division of Instruction, which is its present status.

Relationship to Other Departments: The line of authority is from the State Superintendent to the Chief of the Division of Instruction to the Chief of the Bureau of Audio-Visual Education. There are no boundaries in the professional responsibilities of this Bureau. It is expected to and does work with all other State bureaus and divisions in the State Department of Education, counsels with other departments within the State, such as Department of Public Works, Department of Corrections, etc., and has complete freedom to counsel with all educators in the State without obtaining authorization through administrative channels.

Budget: The budget is made out one and one-half years in advance and is a line type budget. State monies supporting this budget come out of the State general fund. The budgets for the operation of the Bureau run as follows: 1948-49, \$56,852; 1949-50, \$61,556; and 1950-51 (proposed), \$66,488.

Staff: The professional staff consists of the Chief and two consultants. Technicians consist of a photographer and a graphic artist and three secretaries. The philosophy under which this Bureau works is that the person best qualified to do the job is the one who assumes those responsibilities. There are no geographical areas or specific educational level assignments. The personnel in the office have no direct authority over public school administrators but are responsible for consultant service to them in order to meet their local needs and in general to provide general leadership in the development of audio-visual education throughout the State.

Activities: The responsibilities of the Bureau fall into two general categories: (1) giving professional assistance to all members of the staff of the Department of Education in reference to audio-visual education and the operation of a service whereby the staff of the Department of Education can obtain audio-visual education equipment and materials to use in their work throughout the State; (2) the other category includes services to city and urban school districts, as well as to County Superintendents in the development of audio-visual education departments and the problems that arise in their operation. The Bureau has a close legal and professional relationship with the County Superintendents' Audio-Visual De-

The County Superintendents receive State

SUMMARY OF ARKANSAS AUDIO-VISUAL ACTIVITY

At end of fiscal year	No. sound projectors	No. titles in State Library	No. prints in State Library	No. titles circulated	Total A-V Budget
1946-47	150	150	300	1,000	\$ 27,000
1947-48	300	400	740	11,000	68,000
1948-49	500	600	2,100	22,000	68,000
1949-50	650	750	3,900	36,000	176,500

monies for the operation of their offices, which are allocated to them by the State Department of Education from State funds. One of the functions of the Bureau of Audio Visual Education is the review of all County Superintendents of Schools audio-visual education budgets.

A part of this reviewing process includes defending the County audio-visual education budgets during the final budget hearings of the Department of Education, Division of School Administration. (It is to be noted that the Division of School Administration in the budget hearings for 1948-49 accepted the Bureau's recommendation to within \$10,000 on a budget of \$1,010,000).

The Bureau is attempting to meet its leadership responsibilities through assisting in the development of leadership on the local level. It is committed to a policy of decentralization of material services and since its inauguration such services on the local level have increased from 18 audio-visual departments to 115 audio-visual departments to 115 audio-visual departments be the recommendation of the Bureau that such departments be directed by competent professional personnel who understand curriculum and audio-visual education and that staffs be provided for the necessary clerical and technical operations.

The Bureau works consistently with educational personnel, including appropriate authorities in the universities, state colleges, city and county and district superintendents administrative staffs, as well as with principals and teachers in improving their understanding and use of audio-visual education materials. Great emphasis has been placed upon curriculum application and upon teacher education.

The State now requires all new teachers to take at least two semester hours of audiovisual education in preparation for any of the general teaching credentials. The Bureau has not prescribed a course of instruction for this requirement, rather, through a state-wide committee, it has prescribed standards of teacher competency that teachers taking the course should achieve.

Audio-Visual Materials: Accurate figures regarding quantities of audio-visual education equipment and materials in use in the State are non-existent; however, it is known, as of June 30, 1949, there were at least 3,579—16mm sound motion picture projectors in use in the schools of California. A state-wide survey of such equipment and materials is being initiated this fall.

The Bureau has 96 pieces of equipment for State personnel to use. Where certain equipment is used steadily by personnel of other Bureaus, it is assigned to them on a "permanent" basis. Occasional need of equipment by individuals is handled by loans from an equipment pool maintained in the Bureau. The Bureau is responsible for all audio-visual education materials and equipment needs of the whole State Department of Education.

Film Library: An audio-visual materials and equipment library is maintained only to meet the needs of State Department personnel. It does not service districts nor colleges on a State basis. The library consists of the following materials: Films, filmstrips, slides, recordings and miscellaneous items.



State Population: 2,011,000 School Population: 260,000 Number of Teachers: 11,362 School Districts: 173

Budget for Education: \$50.940,000 Audio-Visual Budget: \$18.000 plus a v state

department staff of five.

Audio-Visual Education Unit created in 1942 under the Chief of the Vocational Education Bureau

History of the Department: The history of the audio-visual department of the State Department of Education runs back over 20 years when the Connecticut State Department of Education employed a supervisor who was largely responsible for the development of art in the secondary schools of the State, and who spent a great deal of his time attempting to interest teachers in the use of projected visual aids.

In 1942, the Connecticut State Department of Education, Bureau of Vocational Education, became vitally concerned with the potentialities of audio-visual education insofar as it concerned the teaching of technical and industrial subjects in the vocationaltechnical schools of the State. To this end, Joseph T. Nerden was instructed to organize and carry on a State audio-visual education program and integrate it with the growing vocational education program. This was begun late in 1942, and during the year 1943 considerable progress was made in arganizing each of the vocational-technical schools into a significant unit, each having its own coordinator of audio-visual education. In addition, a central library of audiovisual materials was purchased, largely for use by the State's 13 vocational-technical schools.

Early in 1944, former Commissioner of Education Alonzo G. Grace requested Mr. Nerden to extend similar activities through the public schools of the state and in the teachers colleges. Evaluation and promotion of this larger phase of activity has continued since that date.

Relationships: the services of the audiovisual education unit within the State Department are available on call to all of the bureaus and divisions of the department. Full support, however, lies with the Bureau of Vocational Education and control and operation of the unit is lodged with Emmett O'Brien, Chief of the Vocational Education Bureau.

The audio-visual education unit is committed to a policy involving leadership, planning, research and service. These four fundamental aims of the Department of Education are carried on down into every activity in which the Department participates. Because of the four aspects indicated above, the specific work in which the audio-

visual education unit participates must reflect to some degree the thinking of the total Department.

Budget: A total budget exclusive of the five persons indicated below amounts to some \$18,000 annually. These funds are available for the purchase and maintenance of the equipment, materials and for the production of many types of audio and visual aids. In addition, funds provided within the \$18,000 budget are earmarked for travel, office expenses including telephone and the lights.

Staff: The organization of the audio-visual education unit of the State Department of Education consists of five people. Joseph T. Nerden, Consultant, Audio-Visual Education, is charged with the responsibilities listed, and in order to carry such activities out throughout this small State, a special assistant has been attached to the staff. This special assistant is charged specifically with the western part of the State, chiefly along the Housannic and Naugatuck Valleys.

In addition, one secretary charged with the complete scheduling and maintenance of the large library of audio-visual materials available from the Department devotes full time to this project. In the film library itself, a technician maintains all of the films in repair, receives and makes ready for shipment all of the requests coming in from the schools and colleges of the State. The fifth person is responsible for the mailing, insuring, expressing and maintenance of equipment in the film library.

Activities: 1. The direction in inaugurating and administering local programs of audiovisual education. This includes working with superintendents, principals, and with individual teachers in assisting them to set up a program of audio-visual education which is within the means of the school system to support from an educational planning position.

- 2. Supervision and consultative services available from the State Department of Education are a valuable and functional part of the total activity. At all times, the Connecticut State Department of Education may be called in for assistance in helping to plan, promote and evaluate the going program of audio-visual education.
- 3. The service angle of the Department is best illustrated by the large library of all types of audio-visual materials that are available for distribution on a free loan basis to all af the schools in the State. The Department has become the focal point for the supply of all types of learning aids for the schools in Connecticut.
- **4.** Because of the tremendous amount of motivation inherent in the teacher-produced, student-produced and combination teacher-student produced learning aids, the Department is set up to give valuable assistance and promotional direction to the program on the local level.
- 5. The education of teachers in the local situation, when considered from a state-wide position also requires considerable time from the audio-visual education unit. In cooperation with the teachers colleges in the State, extension courses and in-service

State Audio-Visual Reports:

wige jurses are provided and operated. Y audio-visual education consultants and reordinators, providing teachers with the necessary information and stimulation for carrying on their own programs. In addition, the pre-service courses being carried on by the teachers colleges reflect the interest which the teachers colleges have in the total program, and also the full cognizance of the stake which they have in the preparation of teachers for the future.

6. As the focal point of organization in the audio-visual education field in Connecticut, the State Department of Education, audio-visual education unit, represents the area from which stimulation in the field of research must emanate. A number of research projects have been carried on with local school systems, resulting in extended use of audio and visual materials and also the added interest to outside school systems which the research project developed.

7. The activities of the audio-visual education unit are in no way restricted to the use of motion pictures in education. The full scope of the audio-visual education program is developed by the unit and includes radio in education, techniques of blackboard utilization, the proper use of bulletin board displays, elements of photography, and even takes into account many of the activities which are now coming into the television field.

8. One of the least known but most profitable activities from the standpoint of the audio-visual education unit is the cooperation which the department practices with regard to private industry. Industry in Connecticut represents the major source of income for over one-half of the people employed in the State, and the training in industry programs being carried on throughout the State provides a fertile ground for the use of audio and visual materials.

Audio-Visual Materials: Statistics concerning audio-visual materials available in the State are not readily obtainable, and are not usually reliable. Reliability is the chief difficulty in obtaining information of this sort, because the audio-visual education activities in the State are developing on such a high level that the inventory of equipment and materials does not provide the survey group with on adequate estimate of what is available and in use. However, Connecticut has approximately 840 elementary schools, over 80 high schools, 13 vocational-technical schools, 4 teachers colirges and a great number of parochial schools which draw upon the services of the Department. To the best of the knowledge available, each high school in Connecticut has at least one motion picture projector and as many as three in some of the larger schools. Most high schools now own at least one slide film projector, and in some of the larger secondary schools and ; articularly in the vocational technical schools, as many as four slide film projecters are in evidence.

Film Library: The operation of the audiovisual aids in rary for the Connecticut State Department of Education is a project of the depth. The library now owns and actual up a some 600 film subjects.



State Population: 297,000
School Population: 60,000
Number of Teachers: 1,932
School Districts: 212
Budget for Education: \$9,300,000
Audio-Visual Budget: none. (Minor funds provided through general budget.)

The Assistant State Superintendent in Charge of Secondary Schools is Responsible for State Audio-Visual Activities in the Delaware State Department of Education

Staff and Activities: The Assistant State Superintendent in charge of secondary schools carries the responsibility for the State's audio-visual activities. He has the part-time services of a clerk who attends to ordering, distributing and keeping in condition the films and filmstrips. The directors of art, music, agriculture, etc., also cooperate in the choice of films, slides and records which make up the State's library. Films are previewed as occasion demands and titles are added when requested, according to budget availability.

The library is replenished by the schools' depositing a film a year per school and by purchase from a small state budget allowance. This latter is to make up for smaller schools which cannot afford to deposit films. No rental charge is made. The schools pay only return postage, if any.

The city of Wilmington has its own film library in the public schools and does not participate.

This plan has been in operation for about ten years. We have no legislative interference. Any money provided is via the State Board of Education from its budget.

Equipment: Each of the Delaware schools, secondary and larger elementary, has projection equipment for sound films and many for slides and strips. Several have recorders and are using them in speech classes.

-John Shilling



State Population: 8,670,000
School Population: 1,250,000
Number of Teachers: 46,900
School Districts: 4,950 tn 102 counties
Budget for Education: \$241,596,715
Audio-Visual Budget: no formal budget
available.

STATE OF ILLINOIS

Department of Audio-Visual Education was established in 1946 under the State Superintendent of Public Instruction

History of Audio-Visual Department: In July 1946, the Superintendent of Public Instruction, Vernon L. Nickell, created the position of Director of Audio-Visual Education within his department. Mr. E. C. Waggoner was appointed as the first Director. He served for a term of one year until his health forced him to resign. In July 1948, S. E. Alkire was appointed to this position and has served since that time.

Relationship to Other Departments: The organization of the Office of Superintendent of Public Instruction includes a first assistant, twelve assistant superintendents, and numerous departmental supervisors. The Director of Audio-Visual Education fits into this organization as an assistant superintendent, responsible to the first assistant and the Superintendent. Activities stem from planning within the department itself and cooperative school visitation with the other assistant superintendents who are general supervisors.

Responsibilities and Activities: The present services provided by this Department include:

- Recommendations as to types of material and equipment to obtain and budgetary allowances therefor.
- 2. Assistance in securing qualified personnel.
- Assistance to teacher-training institutions in developing a functional program which will instill in trainees a recognition of the importance and possibilities of audio-visual aids and techniques.
- Assistance in setting up in-service training programs.
- 5. Coordination of the distribution of audiovisual aids.
- Carrying on liaison activities between Audio-Visual Education and other departments in the State Educational System.
- Cooperation with State agencies other than educational, in developing effective programs through audio-visual media.
- Performing general public relations and research activities dedicated to the furtherance and improvement of teacher utilization and public acceptance of Audio-Visual Education.

Organization: Since the creation of the Office of Superintendent of Public Instruction by law in 1854, many changes in powers and duties have been effected. The general trend has been one of expansion, and at the present time, in order to receive state funds which are extremely vital to all public school budgets, a school must be recognized by this office.

The most important article from the standpoint of state supervision and recognition reads, "To determine for all types of schools conducted under this act, efficient and adequate standards for the physical plant, heating, lighting, ventilation, sanitation, safety, equipment and supplies, instruction and teaching, curriculum, library, operation, maintenance, administration and supervision and to grant certificates of recognition to schools meeting such standards."

It is easy to see how functional the audio-

visual department can be in its relation to the development of several of the foregoing considerations for recognition.

Staif and Budget: At the present time the work of this department is conducted by one person with secretarial help. Ample funds for activities are provided as a part of general appropriations for personnel, equipment, and other expenses.

State Statistics: A survey in 1948 revealed the following equipment in use in the public

16mm sound projectors	2,447
16mm silent projectors	499
2 x 2 slide and filmstrip projectors	1,558
Opaque projectors	475
Wire recorders	186
Disc recorders	314
Tape recorders	1.36
Radios	4.602
16mm sound films	25,435
35mm filmstrips4	11,994

The Chicago school system maintains an active Radio Education program, operating their own station WBEZ. A number of schools have allotted time for school programs on local stations and at least three are planning 10 watt FM stations.

Film Library: Developments in film distribution are quite active at the present county level. This current school year will see some twelve to fourteen libraries added to the present list.



State Population: 3,909,000 School Population: 634,272 Number of Teachers: 26,200 School Districts: 1,180

Budget for Education: \$132,410,176 Audio-Visual Budget: na state funds

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No state audio-visual department .

History: the Indiana State Department of Public Instruction has no audio-visual department. In recent years it has cooperated with film centers established in colleges and universities, notably with the state's leading audio-visual center at Indiana University in Bloomington, under the direction of L. C. Larson. The expanded office of the Consultant for the Social Studies and Special Services was asked in 1947 to "take care of all material pertaining to audio-visual aids which came to the State department." Paul Seehausen is the present consultant.

Relationships: the above Division is part of the Division of Curriculum and Administration, with close ties to the Inspection Division. Its responsibilities in films now refer largely to correspondence, representation at state audio-visual meetings. In the field of school radio, the Division accepts greater responsibilities to the extent of aiding and planning the year's broadcasts.

Staff: no staff other than part-time services of the Consultant and his secretary,

KANSAS

State Population, 1.968,000 School Population: 335,000 Number of Teachers: 17,000 School Districts: 5,600 Budget for Education: \$60,000,000 Audio-Visual Budget: no state funds

No state audio-visual department . .

History: in Kansas' State Department of Edu cation, coordination of audio-visual activities is the part-time responsibility of the Director of Public Relations, George J. Frey, whose title is Informational Counsel. Responsibilities, functions, and activities of the audiovisual phase have been of limited character. Principal state audio-visual activities center in University of Kansas' Department of Visual Instruction at Lawrence, in three State Teachers Colleges, Kansas State College at Manhattan, Haskell Institute, and commercial and public libraries.

Activities: the Informational Counsel answers inquiries, provides film information, and suggests materials fro state guides, also serving as a member of the Executive Committee of the Kansas Audio-Visual Instruction Assn. A teachers' handbook on audiovisual aids is contemplated.

Statistics: no audio-visual statistics yet available. Two Kansas county school systems are reported active in cooperative film library activities: nine city school systems are reported as having full or part-time a-v directors.



State Population: 2,940,000 School Population: 481,779 (1948) Number of Teachers: 21,000 School Districts: 7.518 Budget for Education: \$105,000,000 Audio-Visual Budget: \$8,000

Audio-Visual Radio Section established in 1948 under the Graded Elementary and High School Division

Minnesota State Department of Education

History of the Department: The position of audio-visual — radio education supervisor was established by the State Board of Education on March 15, 1948. Prior to this time Mr. W. A. Andrews, director of graded elementary and secondary schools, assumed responsibility for carrying on audio-visual activities of the department.

The funds appropriated for the 1947-49 biennium amounted to \$5,000 each year.

This sum was appropriated for authorismal purposes with expenditures for personnel not specifically mentioned. On opinion of the attancy general, however, it was beamed legal to spend a portion of this methor for personnel.

For the 194+51 Frenmium the legislature established the position of authovisual radio supervisor in the regular department Eudget. The apprepriation for this depart ment amounted to approximately \$8,000 a year. R. C. Brower is the head of this department.

A bill was introduced into the legislature requesting \$50,000 a year to set up teaching material depositories on a regional and local basis. This, however, failed to get out of committee because of the urgency of increasing the general state aids. The state aids to schools appropriated by the legislature was extremely generous amounting to over \$97,000,000. This money is being used in each school to supply the necessary personnel, equipment and materials to carry on a more effective instructional program.

Further plans for the department are based on a ten-year program calling for the expenditure of 50c per pupil per year for instructional materials. This would amount to \$250,000 annually.

Relationship to Other Departments: At present the audio-visual department is located specifically under the graded elementary and high school division.

Budget: The official state annual budget has no place for specifically reporting audiovisual expenditures either for salaries, materials, or equipment. This budget form, however, is in the process of revision and these figures will be available eventually. At the present time, however, accurate specific information is not available on a state-

Staff: The staff of the audio-visual-radio section of the Minnesota Department of Education consists of one supervisor in charge of the program and one full-time secretary. In addition to this, a number of people are employed on an experimental tape recording program maintained by the Department of Education through funds granted by an industrial concern. The responsibility for carrying on this program lies with the audio-visual supervisor. The position is listed under civil service. The materials indicate the information supplied to civil service in setting up this position.

Activities: The following statement from the Annual Report of Audio-Visual—Radio Program was submitted to the State Board of Education in July 1949. It lists the functions and objectives of the audio-visual-radio

I. Objectives of the audio-visual-radio program.

- A. To improve the quality of classroom instruction in the public schools of Minnesota.
- 1. By encouraging the establishment of such courses in our teacher training institutions as will familiarize all graduates with the wide range of modern instructional maternals, tools, and techniques.
- 2. By providing in-service training for teachers graduating without the above mentioned instruction.
 - 3. By conferring with school administra-

State Audio-Visual Reports:

tars in developing a sound approach and ... saphy in regard to the use of instruc " nul materials, and informing schools of the Lest current practices in the utilization at building space and equipment, materials, and techniques in connection with their instructional program.

- 4. By developing, through consultation with various groups, a long-term state program that will promote the development and s and use of our instructional material re-
- 5. By endeavoring to provide schools with those instructional materials best secured and made available through cooperative or centralized action (films, filmstrips, transcripnons, field trips).
- 6. By aiding in the preparation of those sections dealing with the use of instructional materials in the various curriculum bulletins issued by the State Department of Educa-
- 7. By carrying on a program that will inform the general public of the benefits to e gained through the use of modern instructional materials in the public schools.
- 8. By keeping in touch with national progress in this field and interpreting and .pplying its implications to Minnesota prob-
- B. To cooperate with members of the State Department of Education in securing audiovisual equipment and materials used in connection with their professional work.
- 1. Through consultative and service functions.

Audia-Visual Materials: The State of Minnescta does not maintain a state depository nor does it contemplate establishing one as most of the films in the State are now in the Twin Cities area. As near as can be -sumated, Minnesota has between five and Lix thousand prints of educational films available in school and commercial libraries. Only six school systems in the State maintain extensive film libraries. Minneapolis- 1,000, St. Paul---300 prints, Duluth-100, Hibbing-400, Virginia-250, Rochester -50. The University of Minnesota has a circulating film library of approximately 1,800 prints aside from those libraries. The remainder are in commercial libraries serving schools in Minnesota.

The following equipment is available on the percentage basis:

- 1. Motion preture projectors (16mm)...100% of graded elementary and secondary schools.
- 2. Filmstrip projectors100% of graded elementary and secondary
 - Magnetic tape recorders......50% of graded elementary and secondary schools. Note: Magnetic tape recorders should be 100% at the end of the current school year
- · Because of critical space limitation many of these excellent reports have been abstracted. Additional data will be carried in subsequent issues, as well as other state reports. The Editors express appreciation to the various state directors who supplied the valuable source material and to the Division ol Visual Aids to Education, U.S. Olfice of Education.-The Editors.



State Population: 2,121,000 School Population: \$40,651 Number of Teachers: 16,800 Schools: (incl. districts) 4.497 Budget for Education: \$30,350.665

Audio-Visual Budget: funds provided with regular state dept. budget.

Audio-Visual Education Department established in 1946 under the Division of Instruction, State Department ol Education, Mississippi

History of the Department: The 1946 Legislature passed a bill providing for the unit of audio-visual education. This unit was placed in the Instruction Division. The salary of the supervisor of audio-visual education was paid jointly by the State and the General Education Board. The total expense of this unit was included in the budget of the State Department of Education for the 1948 Legislature.

Plans are now being considered to present a bill to the 1950 Legislature asking for an appropriation of \$300,000 for the State audio-visual program. The most of this money is to be used for buying films to supplement the five regional libraries already established, and providing a matching fund for counties and separate school districts to organize their own libraries.

Relationship of Other Departments: There are seven departments in the State Department of Education, namely: (1) Instruction; (2) Building and Transportation; (3) Satistics and Finance; (4) Vocational; (5) Rehabilitation (6) Crippled Children Service; (7) School Health Service.

Budget: \$11,700 per biennium.

Staff: State supervisor of audio-visual education and one-half time secretary.

Activities: To promote teacher training in courses. (Extension and summer courses.) courses. (Extension and summer courses). b. Pre-service courses,

- 2. Work with schools of higher learning to offer appropriate courses in audio-visual education to answer the needs of teachers and prospective teachers.
- 3. Make routine visits to schools.
 - a. To encourage the inauguration of a program.
 - b. To counsel with teachers.
 - c. To assist in setting up physical facili-
- d. To promote an established program.
- 4. Subject to call for:
 - a. Faculty meeting.
 - b. Community meetings.
 - c. Service clubs.
 - d. Church committee meetings.
 - e. Special educational meetings.
- 5. Make photographic materials of instruction. (16mm motion pictures-filmstrips, slides)

- 6. Direct film library in State department.
- 7. Prepare reports.
- 8. Prepare budgets and make proposals for the audio-visual program on a State level.
- 9. Serve as public relations officer.

300, circulation 2400 per year.

Audio-Visual Materials

No. of 16mm sound motion picture projectors in State......1523 No. of filmstrip projectors......1260 No. of opaque projectors...... 620 No. turntables, wire and tape recorders 300 No. of radio stations in State...... 25 Film Library: No. of films in State library



State Population: 900,000 School Population: 173,460 Number of Teachers: 6,400

School Districts: none (105 unions of towns for superintendence) Budget for Education: \$20,820.275

Audio-Visual Budget; no state funds

History: No audio-visual department is maintained in the State Department of Education; these affairs are referred to the Division of Planning & Research. A small transcription and filmstrip library is maintained however and adviscry service given schools. Maine's principal school film library is maintained at the University of Maine.

Statistics: 301 16mm projectors, 179 filmstrip projectors, 96 opaque projectors, and 60 wire or tape recorders are reported in Maine schools in an unofficial survey. Also 29 33-1/3 playbacks and 103 78rpm record players.



State Population: 511,000 School Population: 108,253 (est.) Number of Teachers: 5.320 Schools (incl. districts): 1.658 ° Budget for Education: \$24.000.000 Audio-Visual Budget: \$21,500 annually.

History: For the last 8 years the Montana legislature has granted the State Film Library \$75,000. 2,000 subjects are maintained under the direction of Harry A. Norton, State Supervisor of Visual Education within the office of the State Superintendent of Public Instruction at Helena. Montana schools receive films at transportation cost only. Five full-time staff members are available for consultation and supervision as well as regular Library operations. Budget: The regular approved budget was \$21,500 for the last year, reduced to \$18,500 through clerical error.



State Population: 14.386.000 School Population: **2,330.758** (1948-49) Number of Teachers: **79.950** School Districts: 4,300 Budget for Education: \$525,000.000 Audio-Visual Budget: no separate budget for Bureau of Audio and Visual Aids.

Bureau of Audio and Visual Aids dates back to 1904, within the New York State Education Dept.

History: first established in 1904 as the Visual Instruction Division, the present Bureau designation was set up in 1949. Dr. Ward C. Bowen is present Chief.

Activities: to provide advisory or consulting services in the field of audio-visual education, as follows:

- 1. serving as a clearinghouse of information.
- 2. advising on selection of equipment best suited to local needs and resources.
- 3. assisting in the preparation of teachers for more effective utilization of a-v materials and techniques.
- 4. assisting school administrators in planning efficient administrative procedures.
- 5. cooperating with professional and industrial organizations in efforts to improve materials and equipment.



State Population: 7,799,000 School Population: 1,489,147 Number of Teachers: 49,066 School Districts: 1,540 Budget for Education: \$206,000,000 Audio-Visual Budget: \$156,000 annually (funds derived from state film censorship)

The Ohio Slide & Film Exchange created in 1926 within the State Department of Education. .

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History: since the creation of the Ohio Slide & Film Exchange within the State Department of Education in 1926, B. A. Aughinbaugh has served as Supervisor.

Activities: the Exchange serves in both a distributing and supervising capacity. It "advises, appraises, organizes and supervises all use of educational slides and films and maintains a million dollar collection of these for free loan to any educational institution in Ohio."

Budget: revenues derived from no tion proture license fees provide for the " plation, maintenance, administration, and regulation if a suitable sollection of visual aids for form to the clubational institutions of Ohio. The Ludget averages \$156,000 annually. Stail: there are 32 employees operating the Ohio Exchange.

Materials: 15,000 16mm prints: 11,866 glass lantern slides; and 578 filmstrips are in the Exchange. "In the entire educational system of Ohio at all levels and including the parechial and private schools, there are 8,266 motion picture projectors in service, or an average of 94 projectors for each of the 88 counties.



State Population: 2,362,000 School Population: 489,678 Number of Teachers: 18,096 School Districts: 2,641

Budget for Education: \$57,368,768 Audio-Visual Budget: \$125,000

> Division of Audio-Visual Education established in 1947 within the State Department of Education

History: the 21st Oklahoma Legislature appropriated \$125,000 to establish the Division of Audio-Visual Education in 1947 within the State Department. A Coordinator, Mr. Earl W. Cross, was appointed to administer the program.

Relationships: Audio-Visual Education is one of 11 divisions under a curriculum assistant state superintendent. It works closely with the Division of Secondary Edu cation, Division of Elementary Education, Negro Education, Health and Physical Education, and Indian Education.

Responsibilities: are threefold (1) administration of the over-all program; (2) cooperation with directors of 9 regional libraries established; and (3) teacher education, 51 audiovisual clinics have been conducted by this department during the past 2 years; the 8 regional libraries conducted similar audiovisual conferences at their institutions this past summer.

Budget: Administration accounts for \$10,300; films for regional libraries \$22,500; and matching lunds for counties, school districts, and educational institutions supported with tax funds total \$67,200. These are annual amounts, approximately duplicated in 1949 and 1950.

Staff: the coordinator, a secretary, and one clerk at the State Film Depository.

Statistics: 9 college and university film libraries are reported in Oklahoma. 1,200 16mm projectors; 800 filmstrip projectors; and 200 opaque projectors also reported. 500 schools are cooperating with either a county or school district film librray, with approximately 1200 schools using films from the 9 regional film libraries.



State Population, 748,000 theol Population: 95,000 Number of Teachers, 3,985 School Districts. 39 Budget for Education, \$14,000,000 Audio Visual Budget: \$15,000 of which \$10,000 expended for film service).

> Division of Audio-Visual Aids established in 1948 within the State Department of Education

History: the above Division was founded April 1, 1948 with a State Supervisor of Audio-Visual Aids, Russell Meinhold, now directly responsible to the Director of Education, Dr. Michael F. Walsh. The supervisor is assisted by a voluntary State Audio-Visual Committee of eight classroom teachers. He is responsible for the promotion of audio-visual aids, including radio, directs the new film library, and supervises extension courses throughout the state. Film Librcry: 250 single 16mm prints- prints are made available to schools for a full week at a distribution fee of only \$1.00 covering transportation both ways.



State Population: 7,230,000 School Population: 1,313,632 Number of Teachers: 46,000 School Districts: 3,147 Budget for Education: 282,584,380 Audio Visual Budget: \$42,360 (operational) budget including staff and services)

Radio-Visual Education Division established in 1941 under the State Superintendent of Public Instruction Texas State Department of Education

History of Division: The Radio-Visual Education Division was established separately as such in 1941. John W. Gunstream, who had been a Deputy State Superintendent in the Dallas District for several previous years, was the founder and first Director. He and Dr. L. A. Woods, State Superintendent of Public Instruction, organized and launched the Texas School of the Air, without state appropriation at first, through the cooperation of several state coileges, sponsoring organizations, commercial radio stations and private philanthropy. After the Texas School of the Air was a proven project, broadcasting 150 programs per year for in-school listening on a thirty week schedule, the Legislature assisted by appropriation for part of the expense. The State Film Library

State Audio-Visual Reports:

was begun largely with donated and deposited films.

Miss Marie Finney followed Mr. Gunstream as Director from 1945 to 1948. For the biennium 1947-49, the Legislature appropriated \$250,000 for purchase of classroom teaching films to be furnished free of rental from the State Film Library to the public schools of Texas.

Hugh C. Proctor succeeded Miss Finney in September, 1948. Mr. Proctor reorganized State Film Library operations to deal only with local Film Coordinators for whole independent school districts or county wide groups of common schools as appointed and authorized by school superintendents. This move called for more local study and organization of the film needs of a school system in an effort to devise the most compact, economical, orderly and totally useful film schedule possible.

Relationships: The State Department of Education is composed of eighteen coordinate divisions under the State Superintendent of Public Instruction and his First Assistant. Each division is headed by a State Director who reports directly to the State Superintendent. A division may be staffed by as few as a director and secretary or as many as a director and secretary or as many as a director and sixty employees. A few divisions have separate budgets of allocated and specially appropriated funds; most of the divisions operate communally out of the general departmental funds. The Radio-Visual Education Division is one of the 18 divisions and has its own budget.

Responsibilities and Activities: Specifically, the Radio-Visual Education Division operates the State Film Library and the Texas School of the Air. Generally, this Division has major responsibility on the state level for studying, consulting, experimenting, demonstrating, learning, leading, following, encouraging, stimulating, activating, advising, and coordinating in all matters pertaining to audio-visual-radio education. Facets, such as materials, equipment, utilization techniques, teacher training, and public acceptance, approval and support, are too numerous to try even to mention exhaustive-ly.

Staff and Budget: The allotted operational budget of this Division for the school year 1949-50 is \$42,360. Salaries fixed for regular prescribed positions amount to \$17,420. A contingent fund of \$24,940 (covering both the State Film Library and the Texas School of the Air) is for extra help and travel.

State Statistics on Audio-Visual Materials:

The State Film Library contains about 5,300 prints of 1,208 titles in 16mm sound motion picture classroom teaching films and about 3,500 prints of 540 titles in 35mm filmstrips. Out of these films last year, 33,718 bookings were made for over 98,000 showings to an aggregate audience of nearly 5,500,000 pupils.

Last year 1,768 different schools were served by lending free of charge from 1 to 378 films to each. 486 duly appointed and authorized Film Coordinators had film accounts with the central library. Temporary, experimental deposits of from 57 to 300 state films each were made in 16 other

existing film libraries in state colleges, big city and county cooperatives for a portion of the year.

There are more than 40 other film libraries for schools in the state, notably the Visual Aid Bureau, Extension Division, University of Texas, which has a film library of approximately the same size as the State Film Library of the State Department. The University film library charges a small rental fee with which it adds to its film offerinas.

Equipment: There is fair evidence that the public schools of the state own about 4,000 16mm projectors. No reliable information is yet available as to the number of filmstrip machines, opaques, etc.



State Population: 3,029,000
School Population: 570,000
Number of Teachers: 23,310
School Divisions: 110 administrative units.
Budget for Education: \$83,181,563 ('48-'49)
Audio-Visual Budget: \$62,793 (for state & regional Bureaus of Teaching Materials)

Bureau of Teaching Materials established in 1940 under the Division of Related Instructional Services

. . .

History of the Department: The Bureau of Teaching Materials is the official designation of the audio-visual service agency of the Virginia State Department of Education. This Bureau was established in 1940 following a legislative appropriation of \$10,000 per year for the biennium, for this purpose.

During 1942-43, the State Board of Education inaugurated a fund-catching plan to encourage establishment of county and city motion picture film libraries. Under this arrangement the local school division received \$1,000 State aid to match \$1,000 raised locally the first year, \$500 to match \$1,000 the second year, and \$250 to match \$1,000 raised locally the third year. A continuation of this program through 1945-46 resulted in the establishment of 18 county and city film libraries, each containing from 110 to 388 sound and silent educational motion pictures.

During the special session of the legislature in 1945, an appropriation of \$1,112,530 was made "for the purchase at \$2.00 per enrolled pupil of maps, globes, charts, projectors, slides, films, and such other audiovisual teaching aids as shall be determined by the State Board of Education and the Governor."

As a result of these several appropriations, there now exists within the State a State Bureau of Teaching Materials, four Regional Bureaus of Teaching Materials, one located at the University and the others at three State-supported teacher training colleges and eighty county and city teaching materials centers.

Until July 1, 1947, the State Bureau of Teaching Materials was under the Division of Textbooks and Libraries. At that time the State Department of Education was reorganized with the Bureau of Teaching Materials placed in the Division of Related Instructional Services.

During the period of development from the formation of the Bureau of Teaching Materials to the present time, the program has expanded rapidly to the point where during the past year 118,000 bookings of educational films were made from the State, Regional, and Division Teaching Materials Centers.

Relationship: The relationship of the Bureau of Teaching Materials to the various divisions and services of the State Department of Education now places the Bureau of Teaching Materials, Supervisor of Teaching Materials in the Division of Related Instructional Services. This placement permits cutting across the various lines and services, secondary and elementary as well as vocational education.

Organization of the Bureau of Teaching Materials: The organization of the Teaching Materials program in Virginia Public Schools might be considered as a four level organization. The State Bureau of Teaching Materials serving the State as a whole, the four Regional Bureaus serving their respective areas, the Division Teaching Materials Center serving the schools within their respective county and city divisions, and the single school with its organization for serving the needs of its own teachers and local community. The Division of Teaching Materials Centers serve those schools containing approximately 85 per cent of the total school population.

Budget: \$62,793 is the budget for the State and Regional Bureaus of Teaching Materials for the year 1949-50.

Staff: State—Staff of the State Bureau of Teaching Materials includes a supervisor, two assistant supervisors with a total of seven secretarial, clerical, film inspectors, and shippers.

Regional—The staff of the Regional Bureaus of Teaching Materials includes a director (a member of the college (aculty having administrative responsibility over the bureau), a secretarial assistant (paid by the State Department), and student assistants (paid by the college), for booking, inspection, and shipping.

Activities: The Bureau of Teaching Materials has responsibility for and functions in:

- (a) Evaluation, selection, and purchase of equipment and materials on the State and Regional level and in an advisory capacity to county and city divisions in relation to their activities in this function;
- (b) Teacher training. State Bureau of Teaching Materials through its supervisory personnel assists in the in-service training of teachers in the various divisions. It also cooperatively works with teaching training institutions in developing and carrying through teacher training in this area;
- (c) Coordination. State Bureau of Teaching Materials takes the lead in coordinating the many phases of the State's audio-visual teaching materials program. It defines, with cooperation of the Directors of the Regional Bureaus and those in charge of division film libraries, general policies which are de-

signed to improve standards and procedures for all concerned. Issues lists and descriptions of educational motion pictures available from State and Regional Bureaus of Teaching Materials, prepares a variety of other publications and books, pamphlets, lists, newsletters, to help further the use of teaching materials in the classrooms;

(d) Distribution of audio-visual materials. The State and Regional Bureaus of Teaching Materials circulate educational motion pictures and transcriptions on a free service basis to all Virginia Public Schools and State supported colleges. By special arrangement, it also distributes educational motion pictures to Public Health officers and to county agricultural agents and home demonstration agents. It also provides pri vate colleges engaged in teacher training with films on a free service basis.

Visual Materials: (for 1948-49) Total number of prints of educational motion pictures in State, Regional, and Division centers—12,877.

State	1,577
Regional (4)	1,752
Division (80 county and city)	9,548

Total number of bookings on prints available from State, Regional, and Division Centers—118,256.

Total number of schools registered to use films--1,666.

Teaching training in audio-visual education was given to—1,540 students by Virginia colleges during 1948-49.



State Population: **2,487,000** School Population: **404,234** (47-48) Number of Teachers: **19,800**

School Districts: 628

Budget for Education: \$90,000,000 Audio-Visual Budget: no formal budget.

Consultant on Instructional Materials appointed in April, 1948 to assist State Instructional Materials Committee Washington State Department of Education

History: A consultant on instructional materials appointed in April, 1948. As the title implies, John E. Hansen serves in a consultant or advisory capacity.

State Instructional Materials Committee, appointed by the State Superintendent of Schools, consists of ten members, including audio-visual personnel, librarians, curriculum specialists, and others. The committee serves in an advisory capacity to the State Superintendent and also as a working-producing committee.

Activities: Two projects now being carried to completion are an Instructional Materials Guide for audio-visual coordinators and librarians and an "Instructional Materials in Action" Guide for Classroom teachers. In general, it might be stated that the major

objective of the committee of Charle Instructional Materials, working as at the court, the State Curriculum Commission is to improve the instructional program to a producing a broader in the terrinal material attack.

WISCONSIN

State Population 3,309,000 School Population 799,549 (1941) Number of Teachers 23,700 School Districts: 5,800 Budget for Education \$98,000,000 Audio-Visual Budget no state dept. Ludget

No state audio-visual division in maintaine i within the Wisconsin Department of Publi Instruction. The Eureau of Visual Instruction, Extension Division, University of Wisconsin, has been a principal factor in statewide visual education development. Cooperation with the State Department is closely maintained, as for example in the recent joint publication entitled "Audio Vis ual Materials for the Wisconsin S. inl Studies Program" keyed to a state program. Equipment: Audio-Visual activities are now part of the annual school reports in Wisconsin. 2790 16mm sound projectors: 2310 slidefilm projectors; and 680 opaque pr jectors were reported in SEE & HEAR.

NOTE: An extensive report on Puerto Rico is being carried in the following SEE & HEAR rather than condense or delete its extremely pertinent lacts. This is our 21st "state". Other states will be included.

Teacher: Key to the Future

SEE & HEAR SURVEY RETURNS SUMMARIZE AUDIO-VISUAL PROBLEMS FACING CLASSROOM TEACHERS

PERHAPS THE MOST central theme running through all comments from East, Middle-west and West, has been the pivotal point which the teacher firmly occupies in the future and the further development of programs of audio-visual education throughout our educational systems.

While attention was given to the need for community contacts so that in this complex community life, typical of almost all groups in the United States, the lay person may have an opportunity to survey the role of the audio-visual program in the community—and while frequent references were made to funds—there is every evidence that the administrator, the supervisor and the community are not obstacles, but factors of real assistance to the continuing growth and expansion of a nationwide program of audio-visual education in our schools.

The teacher stands as the pivotal point. At the present time it is the opinion of those who responded to the See & Hear Mid-Century Survey that the current lag in bringing valid information about materials already produced to the attention of all teachers and their present inability to acquire sufficient projection equipment which is highly simplified, and light in weight, (and in such numbers that the teacher can have immediate ac-

cess to them) are our most important stumbling blocks.

It was also expressed that the present necessity for the teacher to leave the environment in which she feels most secure—namely the classroom—to carry out audio-visual previewing activities and viewing activities under handicaps and hazards which she would not encounter in her own classroom; the inability of the teacher to have *immediate* or *convenient access to carefully selected materials* which have been as carefully geared to the learning problems which she seeks to accomplish—are among those problems which challenge every person working in the field of audio-visual education.

Specific illustrations of this are as follows, and have been classified and ranked according to their frequency of mention. They are listed and numbered according to rank:

- 1. Greatest need is for better means of *getting equipment and materials into the classroom* of every teacher. Otherwise the teacher cannot be expected to utilize *naturally*—and in a matter-of-course way—the new materials of instruction which have been produced for her.
- 2. The need for better preview evaluation and selection means through which teachers can actually par-

See & Hear Mid-Century Survey

(CONTINUED FROM THE PRECEDING PAGE) ticipate in the process and thus automatically have first-hand experience with the materials through which they may gain confidence in their use and knowledge of the potentialities of their use in the improvement of learning problems.

3. Need to acquire easier and more simplified modern equipment, particularly in the field of the sound film. Large numbers of our schools own the heavier, outmoded types of projection equipment, of either prewar or earlier vintage—and are in need of replacements from among the many new lightweight and other improved types of motion picture, filmstrip and opaque projectors.

Specific allusions on presently owned equipment were to the complexity of threading, weight, frequency of mechanical breakdown, high possibility of film damage through mechanisms, inadequate light sources, etc.

Teacher Training Need Is Stressed

4. Need for better teacher training so that the teacher will have in the comes of her pre-service training become so familiar with the materials of instruction not only in the general cultural fields of her training, but more important, in the fields of her subject major, so that she will come into the school equipped with a thorough knowledge of the existence and content of many of the same materials which she will want to use in her own classroom work. Proper utilization knowledge is fundamental.

5. Need for some means of more carefully authenticating materials in terms, not only of content, but in the degree to which the characteristics of the medium, whether it be sound motion picture, map, chart, filmstrip or recording is exploited or taken advantage of as a learning problem is approached. Many reactions refer to the mass of inadequate materials, many of which are too inferior even to merit the attention of teachers, who then go away with the feeling that if this is the best that visual education can do they will have none of it, or use it only casually. This expresses the need for a higher degree of coordination between producers and existing course of study content and also participation in the evaluation, selection and finally the addition of materials into school study materials libraries.

6. Need for active an public relations programs

Etizabeth Bloss Marie Carman . . . their views aided the Mid-Century Survey.





through which audio-visual materials, their use and their role in general education may be brought to the attention of the community. Because the community today is such a complex social organism, the usual parent or lay person has little opportunity to know what is going on in school, and unless concerted effort is made to bring to the attention of the lay person the information about and values of a program of audio-visual education, there is less chance for broad public support being given it. Parent-teacher groups offer one of the best avenues, now too-little travelled.

7. Need for greater budgets. This is too obvious to discuss further. However, it is interesting to note how low on the general list of things to be done in the future for the greater improvement of audio-visual programs this item falls.

The need for better coverage of materials, particularly in language, grammar and mathematics, and the existing scramble in the field of transcription and recording media and comment concerning producers who are going one way while school teachers are going the other, constitute items of least importance insofar as their frequency of mention is concerned.

CALIFORNIA SHOWS THE WAY

(CONTINUED FROM PAGE FOUR)

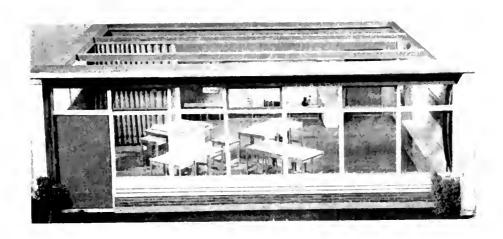
retary of the State Democratic committee of California so I remember one or two). However, California had an interesting experience in 1949. Co-incident with the foregoing questions were other questions, one of which was "do you think that most of the money for new school buildings should be provided by the state?" (Historically, school districts have financed all their own building needs in California.) The response showed 75.5% in favor of state financing. Later a precedent-breaking bond issue of \$250,000,000 was submitted for approval at a state-wide election on November 8th, 1949. Late in September, 1949, the campaign committee for the bond issue took a public opinion survey propounding the following: "These bonds will be paid for from the general funds of the state by all of the people in the state, even though some of the school districts, such as Los Angeles, San Francisco, Oakland, and others, will not receive any of this money now because they are able to pay for their own buildings without money from the bond issue."

Do You Think You Do or Do Not Favor This Measure?

The answer was Yes: 72.8% = a difference of only 2.7% = a from the February poll of 75.5% = a. The actual popular vote was Yes: 1.890,779. No: 706,570 or; actually 72.8% = a in favor of the bond issue. Unless the statisticians are wrong.

This corroboration of our surveys may mean nothing. On the other hand it could mean that such close estimation of public opinion on building needs, validated by the actual election result, validates also the 83.8% majority opinion in favor of the use of films and slides in public education.

It could also mean that the general public is better aware of the value of films and slides as an educational medium than are some of the educators themselves.



Classroom: Focal Center of Learning

BASIC AUDIO-VISUAL REQUIREMENTS AND THE "IDEALIZED" CLASSROOM

O EQUIP the standard classroom for the convenient and regular use of audio-visual aids, only three very simple but basic factors are involved:

(1) Electrical outlets of 1500-w capacity, double plug, at the front and rear of each room.

(2) A wall screen, correctly selected for size to match the dimensions of the classroom.

(3) Darkening shades or drapes—preferably flameproofed.

To this focal center of learning may be brought the portable 16mm projector when needed; the ideal is to maintain comparatively inexpensive filmstrip and opaque equipment in the classroom for maximum convenience.

As a result of promotional activities consisting of exhibited full-scale models of standard and "idealized" classrooms, a portfolio "Designs for Visual Education" and featured articles in professional journals, school architects are increasingly aware of the audio-visual field.

All of the above activities were initiated three years ago by O. H. Coelln, Jr., publisher of See & Hear, working with a progressive group of equipment manufacturers, and such renowned school architects as Lawrence Perkins of Perkins & Will, co-author of the recent best-seller professional book "Schools."

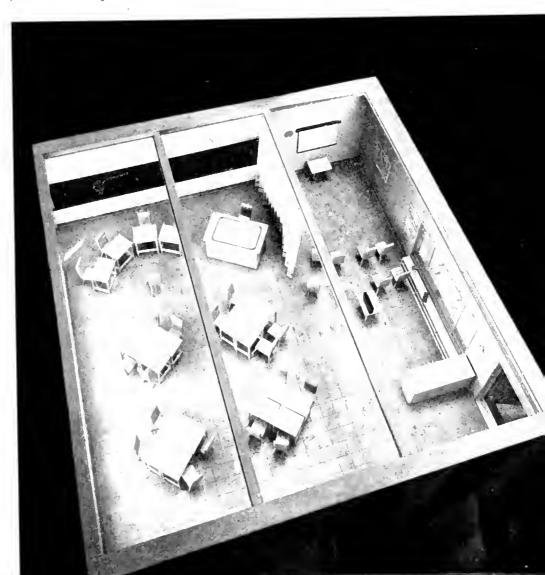
Two views of the scale model shown on this page show a square classroom in which an "activity" or

"audio-visual" area is provided by the use of modern movable partition of the "Modernfold" type.

This extensive and authoritative architectural project has been widely commended for its constructive

aid at a time when new school building construction is one of the nation's greatest problems: 300,000 new classrooms are needed to house war-baby pupils and an additional 200,000 needed for replacements.

Two views of the "Idealized Classroom" model show functional advantages for maximum learning as well as the suggested "activity" or "audio-visual" projection area. Light moveable classroom furniture is a modern trend.



WE ARE TODAY SPENDING

A Full Decade of Experience in Audio-Visual Programs and Budgets from Eighteen Centers

• A CONTINUING SEE & HEAR NATIONAL SURVEY •

THE COMMON DENOMINATOR of progress in most any educational program is the support of that program which the community, the school administration and teachers give it, and evidence of this progress is made visible in terms of budgetary provisions which are finally made for the implementation of such a program.

An overview of the multiple reactions to the question of budget history over a 10-year period reveals an almost phenomenal upswing in monies appropriated and used in the improvement of constructional programs through a program of audio-visual materials and equipment.

The upswing has been phenomenal, and yet we have the word of numerous audio-visual directors and

administrators indicating that the trend has only begun: that now, as more and more teachers, taking their places as members of the community, see the advantages of audio-visual methods, entertaining more efficient instruction, higher interest and greater satisfaction, through thrilling learning experiences, the future holds unanticipated vistas in terms of the proportions which the audio-visual materials segment of schools' activities may rightfully be expected to assume.

The following information then is a specific breakdown of statements concerning significant and noted contributions made to the progress of school instructional techniques through programs of audio-visual methods. More realistically in each case one decade of budget experience will be cited in each instance.

18 Audio-Visual Programs and Budgets

Burbank, California

- "The most significant contribution of audiovisual instruction to our schools and the children include:
- a. Increase in the number and effectiveness of teaching film showings and in the use of all audio-visual media and techniques.
- b. Increase in the knowledge that parents have of the nature and value of audio-visual methods used in today's schools.
- c. Increase in number of teachers trained in audio-visual methods because of:
- (1) Greater interest in audio-visual methods.
- (2) California state audio-visual requirement relating to teaching credentials.
- d. Increase in the mobility of audio-visual equipment so that the classroom may become the center for the use of all audio-visual materials."

1940 \$1.00 per pupil 1945 \$1.50 per pupil 1950 \$2.00 per pupil

Mendicino County, Calif.

- ♦ 'Audio-visual methods as we have experiented them have:
- a. greatly helped to develop the experience background of individual children.
- . helped to equalize educational apportunity

- by bringing common experiences to children of all areas in the county.
- c. developed a greater awareness to and understanding of international problems.
- d. made children aware of audio-visual materials as a valuable aid to their education.
 (The novelty of educational films for entertainment is decreasing).
- e. stimulated a more practical application of our philosophy of education.
- f. developed in children the technique of observing for a purpose,"

 1940
 25c per pupil

 1945
 50c per pupil

 1950
 \$1.10 per pupil

Santa Clara County, Calif.

♦ "Today teachers need different equipment than in the days of the little red schoolhouse. All the professions and trades have found it necessary to use modern tools and methods. Teachers should have everything needed in the way of audio-visual equipment to do an efficient job.

"Great development has been made in the way in which audio-visual materials are used in our schools. Teachers are using them to teach, not to entertain. The children now expect audio-visual aids to contribute to their units of work."

1950 15c	per	pupil
1945 5c	per	pupil
1940 No ex	pen	diture

Pueblo, Colorado

- "We consider the most significant contributions of audio-visual methods to school children in our community to be:
- 1. Definite relation and integration of materials with curriculum.
- 2. Development of attitude of audio-visual materials as teaching materials and not entertainment.
- 3. Stimulated teachers' efforts to bring the environment of the world into the classroom."

 1940
 10c per pupil

 1945
 40c per pupil

 1950
 80c per pupil

Westport, Connecticut

♦ "During the three and a half year period that the Westport, Conn., public schools have had a coordinated program of audio-visual instruction, there have been several significant contributions of audio-visual methods to our school children.

"Through the use of the filmstrip and opaque projectors and tachistoscope, reading, particularly on the elementary level, has improved tremendously. Incomplete studies, now being made, show a much higher level of rate and comprehension. Abstract concepts, studied and never fully comprehended before, in the natural sciences are now easily understood.

"Pupils participating in 'live' radio broadcasts, have developed poise and assurance and have learned that studying can be fun. Student projectionists have become more competent and responsible citizens in the school community. In short, the entire school program has been made more vital and meaningful."

 1940
 55c per pupil

 1945
 75c per pupil

 1950
 \$4.31 per pupil

Freeport, Illinois

♦ "More and more schools are realizing that the teaching of the concept 'One World' is important to the future welfare of our citizenry. Most curriculums are pointed to an understanding of this subject. In most fields the verbal approach to the understanding of this concept is completely inadequate and the help offered by the use of audio-visual materials is a surer method. We feel that the most significant contribution made by audio-visual methods is the power these tools give the teacher to reach the verbally unintelligent.

"The most graphic example is a report from one teacher, I was amazed at the response made by those pupils who normally have nothing to say.' We definitely feel that when all pupils can have a basic understanding then a higher class of citizen is apt to result."

 1940
 No expenditure

 1945
 28c per pupil

 1950
 \$3.57 per pupil

Glencoe, Illinois

- ♦ "We consider the most significant contributions of audio-visual methods to school children in our community to be:
 - a. Continuously increased scope in the ex-

perinces of our children as teachers and pupils have increasingly planned to make activities more real through the use of a wide variety of multi-sensory materials.

b. Much better understanding of materials studied through visual experiences movies, slides, models, charts.

- c. Much more construction work by children exhibits, models, experiments both for themselves and to share with others.
- d. Genuine school service by the student audio-visual club which provides projection and other services.
- e. Increased teacher awareness of the values of the multi-sensory method has been reflected in the planning of experiences and in their development. Curriculum enrichment results.
- f. Appearance of rooms reflects sensitivity to these values. Rooms have activity centers, interesting bulletin boards and exhibit cases."

1950	\$2.00	per	pupil
1945	\$1.00	per	pupil
1940	50c	per	pupil

Gary, Indiana

♦ "We in Gary believe we are taking a very progressive viewpoint in recognizing and stressing the importance of the audio-visual method. We are combining this concept with the wisest spending of our tax dollar. We are spending more each year because our teachers are becoming better acquainted with equipment and materials and are finding how these new tools can make their task more effective. This is being accomplished through our in-service training program, and because many of our teachers have and are at present taking professional training in the field.

"We are in the fifth year of a five-year plan for supplying our schools with audiovisual equipment. At the end of this year we will have placed \$25,000 worth of new audiovisual equipment in our schools.

"We consider the following as some significant contributions of audio-visual methods in our school:

- a. Our curriculum has been enriched.
- b. Increased interest in many phases of school experiences.
- c. Greater pupil participation in our classes.
- d. Pupil participation in operation of equipment.
- e. Students received more factual informamation.
- f. Learning was more permanent as it was gained through more sensory avenues.

"In general we feel that we have improved our instructional program by the intelligent utilization of these new teaching tools."

1950		\$1.50	per	pupil
1945		50c	per	pupil
1940		25c	per	pupil

Sullivan, Indiana

♦ "We have achieved our first objective, that of getting each and every teacher to use some aids, principally films. Now our second objective is to get each teacher that uses aids to use them properly."

1950	\$2.82	per	pupil
1945	75c	per	pupil
1940	55c	per	pupil

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Davenport, lowa

• "Probably the most significant — intul of a n of audio visual methods to the children of our community has been in the area of safety education. All schools have safety patrols for streets, playgrounds and school buildings. All teachers make safety a part of their deally program of teaching (directly and indirectly).

"We feel that our children are now much more 'safety conscious' than in the days before many audio visual aids were used. Strip films and motion picture films are used extensively in program with the pupils and patrols. Pictures concerning' safety have been purchased for class use. Safety recordings are used for teaching safety habits with our primary children."

 1940
 25c per rupil

 1945
 35c per rupil

 1950
 \$2.00 per pupil



Lexington, Kentucky

♦ "The greatest contributions of audio-visual methods to the school children in our community are through two means: First, the employment of the wire recorder to record the speech of pupils in the elementary grades as the semester opens. Every child reads or speaks into the recorder after which a discussion is held, and the characteristics are listed on the board to be kept in mind as the class evaluates their own recordings.

"Each makes notes on his or her individual difficulties, with the thought in mind of daily practice in order to overcome them.

"At the end of eighteen weeks a similar recording is made to compare and note improvements. The schools where this has been tried experimentally the past two years have definitely shown improvement in speech and reading."

1950	75c	per	pupil
1945	55c	per	pupil
1940	35c	per	pupil

Dearborn, Michigan

- ♦ "We consider the most significant contributions of audio-visual methods to school children in our community to be:
- a. More effective teaching of the facts, skills, concepts in our school curriculum.
- h. An education with an added zest and interest to pupils.
- c. An awakening on the part of teachers to the variety of approaches needed in the typical class group."

1950	\$1.51	ner	Digue	
1945	95~	per	pupil	
1940	57c	per	pupil	
picar class group.				

New Castle, Penn.

• Immunity interest has decreed to the extent that the New Castle Pair in In Fluration has granted every request we have an ide for expanding audication of freshies in our public schools. This community attitude has male it possible for us to extend our program to the point where one is held worked out a complete to within series, with teachers' manuals, to accompany the hasen textbooks for the teaching of primary reading.

"Since the opening of school in September, these textfilms have been used every day to introduce and clarify each new reading lesson."

"Already (January first) the first grade teachers in this building have found a very important value in the new program. While in former years, after four months of work, they could expect reading difficulties to be evident in about 20% to 25% of the group (the usual percentage of slow learners), it now appears that only four pupils out of the total of 70 are below normal in reading achievement for this time of year. All of these four children scored below 1.5 in predicted reading grades.

"It seems natural to expect that the first more noticeable benefits from an extended use of sensory aids would be among slow learners. By next June first we expect to have collected much data with which to compare the achievement of these classes with those of the six previous years in the same school."

1950	\$1.48	per	pupil
1945	\$1.25	per	pupil
1940	14c	per	pupil

Oak Ridge, Tennessee

♦ The sensory experiences a child undergoes contribute to the growth of his understanding. By providing such experiences audio-visual methods offer assistance in improving the efficiency of learning. Wise use of audio-visual materials provides learners with more precise concepts than abstractions such as words and symbols can ever contribute. Their use adds meaning to the words and symbols.

"Audio-visual aids such as films, slides, transcriptions, maps, etc., have brought the outside world into the classrooms of Oak Ridge. The most promising recent contribution of audio-visual methods has been the favorable influences on the emotional lives of school children. Films of the type of The House I Live In, Are You Popular, and You and Your Family are a tremendous force in the promotion of human values. These values include the development of good manners, attitudes and better citizenship."

1940	No expenditure
1945	No expenditure
1950	\$2.82 per pupil

Dallas, Texas

♦ "We consider the most significant abouting buttons of audio-visual methods to school abildren in our community to be added interest and understanding on the part of rupils. All of us are learning that no one path is the sacred one to learning."

CHTINUED	ON PAGE 48)
1950	\$100 per pupil
1945	50c per pupil
1940	18c per pupil

See & Hear Mid-Century Survey:

Producer's Contribution Reviewed at Mid-Century

THE QUESTION: As classroom film producers, what do you believe your important contributions have been during the years up to 1950?

Tuose Who Specialize in the creation and production of classroom films, and especially those who who have helped to pioneer this field, have important ideas to offer through the medium of SEE & HEAR'S Mid-Century Survey. Here are the reactions of 12 leading producers plus brief comment on the programs of two others:

Barr Cites Use of Supplementary Materials

• "We feel our outstanding contribution to this goal has been the production of supplementary materials to accompany our films. We have fostered this idea since 1938 when we produced the first film of our Pioneer Life series. At that time we made a complete set of photographic study prints showing each progressive sequence of the film. Each pfeture was accompanied by an explanatory story. We felt that the progressive study prints were more desirable to complement the film than another projected medium such as the roll film or the slide. Photographs can be handled by the individual child and studied at his leisure.—Arthur Barr, President, Arthur Barr Productions.

Health Film Production a Bray Contribution

• "We believe our outstanding contribution to visual education in 1949 was our continued production of new health films. Not only do they embody the latest animation and other presentation techniques, but they are designed equally for use inside the classroom and for general group use outside. For instance, our *How to Avoid Muscle Strains* won favorable evaluation both from the American Medical Association and from the evaluation group at Indiana University . . .

"Our films on *The Human Skin* and *The Human Hair* proved equally interesting to physiology classrooms and to beauticians and barber training courses. Next in importance was the release of a whole series of our films in Spanish language versions. We feel this is one of the most important contributions we in this country can make to better understanding ad relations among people everywhere."—*J. R. Bray*, President, *Bray Studioš*.

Six Factors of Importance Noted by Coronet

♦ "The greatest contributions of Coronet Films toward maximum utilization have been:

"A. Selection and production of curriculum subjects of broadest interest, thus providing maximum return to those who purchase prints for permanent use.

"B. Pioneering the use of natural color, to add interest and more nearly approaching reality in presentation.

"C. Utilization the technique of 'story treatment,'

whereby the teaching points unfold in the story as an integral part of the situation—thus greatly increasing retention.

"D. Using actors who approximate the age levels of the class groups for which the films are intended—thus enabling pupils to project themselves into more interesting and thoroughly effective learning situations; participation through association.

"E. The extensive use of dramatic treatment and synchronized sound to achieve maximum realism.

"F. Use of the most up-to-date picture and sound treatments to provide maximum learning and reduce the frequent pupil aversion to "educational films," because of stereotyped treatment."—David Smart, President, Coronet Instructional Films, and Ellsworth Dent, Audio-Visual Consultant,

Note: The contributions of Encyclopaedia Britannica Films are reported elsewhere in this issue.

Basic Teaching Tools Produced by Jam Handy

♦ The contributions of the Jam Handy Organization, including its School Service Department, to the field of audio-visual education have been limitless. Through two World Wars in which JHO materials were basic teaching tools for millions of men and women and into the fields of vocational arts, science instruction, and distributive education have gone thousands of motion pictures and filmstrips. The world of education owes Jamison Handy a considerable debt.

Conservation Study Aided by Hawley-Lord

♦ "Hawley-Lord, Inc., has been producing semi-educational films for only three and one-half years of the period covered by your survey. However, we feel that we have made a marked contribution to schools and public institutions in the fields of conservation, wild-life study, and good sportsmanship."—Andre Lord, President, Hawley Lord, Inc.

Pioneering Efforts Recalled by Paul Hoefler

♦ "Produced one of the first educational films entitled, Little Red School House in the period before the advent of 16mm film. Produced the first color-sound 16mm educational film and have continually advocated the use of color wherever it adds to the instructional value of the subject. . . . Primarily interested in producing quality films that contain not only teaching merit but demand the attention of pupils."—Paul L. Hoefler, President, Paul Hoefler Productions.

Johnson-Hunt Awaits Verdict of Evaluators

♦ "We have not received enough specific, scientifically arrived at evaluations on any of our films to allow us to evaluate our contribution to audio-visual education. Several projects are now under way and if the investigators don't forget us, we may have an answer by this time next year."—Silas E. Johnson, Johnson Hunt Productions.

Bringing Understanding Goal of John McCrory

♦ "My intentions have been to try to bring much needed visualization to subjects which most students (includ-

ing mysell) have had difficulty in understanding. Our first effort was to present in pictured form the abstract phenomenon of the Earth and its Seasons. This film after more than ten years is a bigger success than when it first appeared. Our second effort was a visual presentation of The Story of Our (American) Flag. This film was recognized immediately and has sold more prints than any other school film,"—John R. McCrory, President, Knowledge Builders Classroom Films.

Correlated Materials Made by McGraw-Hill

• "Our contribution has been to the development of visual materials correlated with widely-used textbooks. To date, we have released ten such series of correlated Text-Films and another ten series are scheduled for release during 1950. Our initial four series were in the fields of Teacher Training, Health Education, Engineering and Mechanical Drawing. They have been widely accepted.

"This has encouraged us to continue our program into the area of correlated filmstrips. There is also strong interest in our forthcoming Educational Psychology, Child Development, and Marriage series of correlated motion pictures and filmstrips." — Albert J. Rosenberg, Mgr., Text-Film Department, McGraw-Hill Book Co., Inc.

Roger Albright Notes Important A-V Goals

♦ "This is the answer if I have made any contribution to this goal—it has been in the area of stimulation, selection and preparation of useful film materials, and in emphasizing the importance of teachers being better prepared to use all kinds of materials and devices which will improve learning."—Roger Albright, Motion Picture Association of America, Inc.

Closer Ties With Schools Are Cited by Simmel

♦ "We believe the standards of our films have risen steadily as we have learned more and more how our pictures are used in the classroom. The criticism of reviewing groups and the advice of individual audiovisual directors have helped enormously. But mostly we have learned, in coordinating pedagogic theory with practice, what the classroom instructors and the students themselves find most useful."—Louis G. Simmel, President, Simmel-Meservey, Inc.



Louis C. Simmel



Douglas Meservey

Filmstrip Correlations a Major SVE Effort

• "A most significant recent trend is the development of correlated text films by leading textbook publishers. The filmstrip like the textbook is a classroom centered, easy-to-use, effective instructional method and, hence, it is logical that most publishers have chosen the filmstrip as the projected visual technique for textbook correlation purposes.

"S.V.E. and Row, Peterson and Company pioneered in the development of textbook correlated filmstrips as early as 1946. Since that time, many other programs of cooperation between S.V.E. and other leading publishers have been initiated. S.V.E. has continued to assume a leading role in the production and distribution of educational filmstrips since the first filmstrip library was offered 27 years ago."—Walter E. Johnson, Vice-President and Educational Director, The Society for Visual Education, Inc.



STUART SCHIEFTEL.
Pres. Young America Films



GODERLY ELLIOT

Vice Pres. Young America Films

Young America Fills Needs of the Curriculum

♦ "In the short, but remarkably productive history of Young America Films there has been but one aim: to produce better teaching films and filmstrips for class-room use. To that end, YAF has tried to produce materials that were more accurately geared to the needs and abilities of specific school levels. Among our efforts in that direction have been our pioneer work in producing arithmetic films—beginning with II hat Is Four, the first such film ever made—and in designing and producing the first integrated series of science films especially for the elementary school level. That latter series, by the way, now numbers twenty-one teaching films, each one an effective teaching tool for use with young students.

"Similarly, Young America has pioneered in other areas for the elementary school and in such secondary-college areas as sewing and cooking. Notable among our current releases is the film, *The Baby Sitter*, a film for both teen-agers and parents. In the four short years we have been in this field, we have released approximately 100-16 mm sound films and 100 filmstrips. This, we believe, is not only a measure of YAF's significant progress, but also an indication of our sincere belief in the future of the audio-visual materials field."—Stuart Scheftel, President, Young America Films, and Godfrey Elliot, Vice-President.

PLANNING THE AUDIO-VISUAL PROGRAM

A Three-Part Study of Beginning and Planning the Local Audio-Visual Program in a City System of 100 Teachers and 3500 Pupils

-PART ONE-

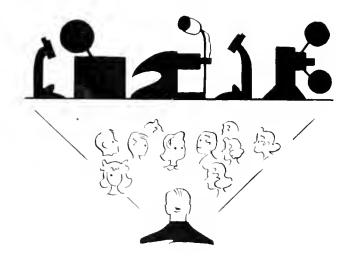
Beginning in the School Unit

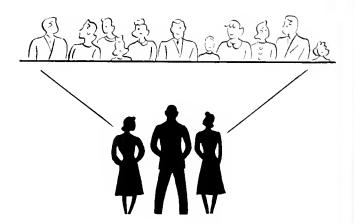
by E. J. Zeiler, Principal, Richards School, Whitefish Bay, Wisconsin

JUST HOW does one begin developing an adequate audio-visual aids program? What costs are involved, what equipment is needed, and what administrative organization is necessary to make it function? These are questions that can probably best be answered in terms of actual experience in seeing a program grow. These experiences become the basis for this three-part study of a 10-year plan for an audio-visual program in a model community of 3500 pupils and 100 teachers.

Staff Members Must be Trained

It was very evident that before we could influence our schools toward a program of "audio-visual education" it was necessary to get teachers interested in using those aids which were available to them: films, filmstrips, blackboards, bulletin boards, maps, globes, pictures and models. We launched a campaign to train every teacher in the handling of the equipment and in improving the technique of using the materials in the classroom situation. I, as principal, perfected my own skill in the use of equipment. I showed my interest through operating the various projectors for the teachers, replacing lamps and belts, splicing film, making minor adjustments and repairs, and keeping the equipment clean and oiled. True, this often called for extra hours after school or on Saturday morning. Also, hours were





spent in wide reading on the subject to gain deeper insight into the problems to be solved.

Time passed, effort was expended, and gradually the teaching staff was trained and indoctrinated by discussions in teachers' meetings, bulletins on all types of visual aids, drawing attention to articles in professional magazines and books, personal conferences, demonstrations, and personally training every teacher to operate projectors. Special uses of the opaque projector, maps, and globes were demonstrated. Commendation for teachers who made unusual efforts was used freely as an incentive. Every effort was made to increase the number of films shown and to improve the use of the blackboard, bulletin board, maps, and pictures. This renewed emphasis on visual instruction was continued unabated over a period of two years until teachers and pupils were thoroughly conscious of its value.

The Community is Indoctrinated

As pupils saw more films, slides, and pictures they became enthusiastic about these interesting aids to learning. They spoke about it at home. Parents asked questions and were invited to see some films with the children. The use of films and a discussion of visual aids was introduced into the P.T.A. programs. The principal, not having funds available, eventually urged that the P.T.A. purchase a 16mm sound projector and a new screen. In order to spread the financial load this was made a two year project and at the end of that

time the purchases were made. Now the school board has taken over!

The Program Takes a Step Forward

With a sound projector available, the problem of providing enough suitable teaching films, adequate projection, and more complete teacher participation demanded attention. My time was inadequate to meet the needs of this expanding program. A committee of three interested teachers was set up to direct the entire audio-visual aids program. Membership on the committee was distributed among teachers from the primary, middle, and upper grades.* The chairman of the committee gave some extra time to the work and served as the director. The committee was given complete authority and support from the principal.

The duties of this committee can be listed as follows:

- 1. To publicize the audio-visual aids equipment available to the teachers.
- 2. To encourage teachers through teachers' meetings, bulletins, and personal conferences to enlarge their use of these aids.
- 3. To direct the teachers in the selection and cvaluation of films, filmstrips, and slides.
- 4. To train teachers and older pupils in the operation of equipment.
 - 5. To care for and service equipment.
- 6. To set up necessary routines so equipment would be easily available.
 - 7. To recommend budget needs to the principal.

One of the biggest tasks of the committee was the selection and ordering of the film. The school secretary provided all the clerical service needed. The committee processed all these requests, eliminated duplications, and trimmed them to fit the budget allowance. (Later asked for a bigger budget!)

Catalogs of the most useful sources were provided for the teachers.

As films arrived during the year they were made available to all teachers. As each teacher used a film, she filed an evaluation sheet. These evaluations were later used to guide teachers in selecting films for the following year.

One Step Leads to Another

This plan worked successfully for several years while the use of film and particularly the interest and skill of teachers was constantly expanding. The demands for films grew and with this there came increased demands for filmstrips and Kodachrome slides. Equipment came to be used so much that a shortage developed. Increased enrollment encroached upon our projection room. The superintendent became interested. A demonstration of audio-visual aids before the P.T.A., including several school board members, increased the community in-

Upon presentation of the needs to the superintendent and through him to the school board the school board decided to allow fifty cents per pupil enrolled for film and slide rentals, to purchase an additional projector per school, and to allow one hundred dollars to be paid to a director of audio-visual education in each

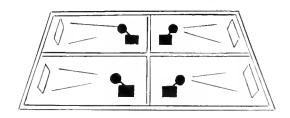
At present we are getting the best possible use out of our equipment with the least waste of teachers' time. Unless teachers find equipment and materials simple and easy to get and use they will forego the advantages of audio-visual aids. Red tape must be at a minimum. To facilitate service to teachers all equipment, materials, spare parts, etc., are centralized in the room of the director. He in turn has a trained staff of student assistants who check materials and equipment in and out, set up projectors, operate projectors, make minor adjustments, and replace belts and bulbs. All filmstrips and slides are also kept under control of the director. Shipments are checked by the school secretary and she sees that proper purchase orders are processed for payment of rentals and transportation.

A committee of teachers assists the director in the selection and evaluation of films. Opportunity for selecting and ordering film during the year is encouraged when the need demands.

Today this list of classroom equipment is now available to teachers when they need it! This material is in our own building!

No. Description

- 2 Sound Projectors, 16mm.
- 2 Dual Purpose Projectors for filmstrips and $2'' \times 2''$ slides.
- Projector for 2" x 2" slides.
- Opaque Projector.
- Projector for 3" x 4" glass slides.
- Portable Screen.
- Fixed Screens (daylite type).
- Tape Recorder.
- Radios. 3 Record Players (OVFR)



school. This was put into ellect in the next school year. The building director was carefully chosen from among the teachers. He had special training in the field and had the ability to work with others. Our Audio-Visual Organization Matures

^{*} See "Meeting Teachers' Problems", See & Hear, Nov. 1918

Beginning in the School Unit:

(CONTINUED FROM THE PRECEDING PAGE)

Slides 2" x 2".

Filmstrips.

12 Stereoscopes.

Stereographs (out of date).

600 Glass Slides 3" x 4" (out-of-date).

Projection facilities consist of one room seating 150, available to groups about one third of each week, and five classrooms equipped for showing projected materials. Eventually all rooms will be equipped for using audio-visual materials!

This equipment was acquired over a period of 20 years, some by the board of education, some by the P.T.A., and some from extra-curricular accounts. A recent report from the director to the principal gives a good idea of what is being accomplished:

"You will be interested to know that as of June 16, 1950, we shall have shown 352 instructional films which

were obtained from 20 different sources....

"It is significant to note that the average cost for all our films is about 8H₂ cents each and since we can assume from our records at usage that about 80 pupils view each of these aids, the cost is about one cent per pupil."

In regard to the effectiveness of the films as a teaching aid we quote again from the director's report as follows:

"We obtained an excellent teaching film, How the Eye Functions, previewed it, derived a vocabulary of essential words which Bob placed on the blackboard and then we brought the classes together. There were 40 students and 22 new words or a total of 880 possibilities. Before viewing this invaluable aid 82 terms or nine per cent were understood, collectively speaking.

"Following the showing the comprehension rose to 412 or slightly better than half. Now our students are using textbooks, charts, pamphlets, etc., and are studying the eye intently. In about two weeks we shall have a different film, Your Eyes, which will be used for review purposes."

Our Blueprint for Progress—A Summary!

Herewith is presented a plan for developing a flexible

and growing program:

I. The principal must first be completely convinced that audio-visual aids can enrich the experiences of children. He will take every opportunity to inform himself of the best methods of using such aids, the best type of equipment available, and the operation and care of the equipment. The principal will have to be the "expert" in his building at firse.

11. The program must begin where we are. First



help to educate and inspire teachers in the use of the simple equipment found in every classroom. Once teachers and children are aware of the possibilities for enriched learning they are ready to take on more complicated mechanical equipment. Increase the use of any equipment that is at hand. Don't wait and pray for that "nice new sound projector." Be doing.

III. Have classroom demonstrations to show parents what audio-visual aids are and can do. Get them to see that teachers are doing a fine job limited only by lack of modern equipment. Have a discussion and demonstration for the P.T.A. Get people talking about the fine

effort teachers are making.

1V. The principal must be willing to serve as director, operator, demonstrator, and repair man. Eventually



set up a committee of interested teachers to give assistance. The principal will not be able to do it alone as the demand grows.

V. Set up a plan for the long-range purchase of equipment and improvement of facilities in terms of needs and funds available.

VI. Get the school board to provide funds for purchasing equipment, repairs, rentals, and transportation. It is their function.

VII. Have a good classroom teacher with special training and interest appointed as director with full responsibility for promoting the program. He should have additional pay or be released from some classroom

teaching time. VIII. The principal must cooperate wholeheartedly by giving careful supervision to the program, providing clerical service, and planning with the director for the constant improvement of projection facilities. It is essential to have black shades in at least one room and so program classes that the room will be available. Eventually all rooms should be equipped with darkening shades or drapes (flameproofed).

IX. Keep the superintendent, the school board, and the community informed on the progress being made. Continued success of the program depends on continued refinement and improvement of teaching techniques. •

"Audio-visual materials should be where the child's attention is during school hours. Most often that is the classroom in the normal every day setting. Sometimes it is elsewhere. It is as simple as that since a child learns as he goes and we must anticipate that learning."

-Mary Dale Steele

The Superintendent Hires an A-V Supervisor

by Robert Shreve, Appleton (Wisconsin) Public Schools

T THE RECOMMENDATION of the Superintendent of Schools, the professional supervisory position of Audio-Visual Coordinator or Supervisor will be authorized, since growing interest in audio-visual materials techniques by teachers and increased interest in the community will very soon warrant such a step. Growing interest soon makes the supervision of a program of audio-visual instruction a larger responsibility than can be adequately met by a group of building coordinators.

The key responsibility of the newly appointed Audio-Visual Supervisor will be to work as a service assistant, guide, director, coordinator, supervisor and always helper to the key group of building coordinators, under whom individual building progress will continue to forge ahead.

The supervisor will never lose sight of the fact that as long as there are problems of instruction standing in the teacher's path, he will be unable to call his job completed. The supervisor's responsibility is to locate problems of instruction and to be of practical assistance in their solution.

His responsibility is first, last and always to assist the teacher in becoming a more effective teacher through the wise selection and carefully planned use of audiovisual materials and equipment. As an integral worker within the school system, his challenge is to aid teachers in providing for the children of the school system wider experiences which will carry real meaning, increased interest and improvement of the general level of instruction.

As the Audio-Visual Supervisor works closely with teachers through his intermediaries, the building coordinators, he will see his program of service assistance grow. Through his working assistants, the building coordinators, at the elementary and secondary level, among whose membership all grade levels and as many subject area interests as possible will be represented, he

will assign to himself certain key and continuing responsibilities as follows:

- 1. To assist teachers to know, or know where to find, the best of currently produced audio-visual materials.
- 2. To assist teachers to become aware of effective utilization plans through which these materials of audiovisual instruction will become effective instruments in the improvement of classroom instruction.
- 3. To act as central organizer of interested teacher groups in the continuing responsibility to evaluate and select new materials as they are produced.
- 4. To instigate basic research at the teaching level and assist teachers in participation in such research.
- **5.** To act as on-the-spot trouble shooter, counselor for problems varying from equipment operation through remedial teaching techniques.
- 6. To constantly acquaint the teaching staff, through the building coordinators, with new developments in the field of audio-visual instructions through institutes, workshops, extension courses, professional reading lists, the preparation of manuals, handbooks, specimen teaching luncheons, etc.
- 7. To participate in teachers' meetings which will be devoted to the improvement of instruction through various audio-visual materials.
- 8. To welcome constantly individual communications from teachers and provide these communications with firsthand attention and suggestion, since most of them will deal with requests for information on existing audio-visual materials in relationship to growing units of instruction currently in progress in the classroom.
- 9. To encourage personal conferences through constant visitation in going classroom situations so that teachers feel free to ask for suggestions and welcome these suggestions and are willing to implement them.





Part Three:

Planning the Audio-Visual Program

The Ten-Year Goal in Audio-Visual Utilization: Its Cost

• by Harold Tabler Director, Audio-Visual Education Massillon (Ohio) Public Schools



HAT WILL the city-wide Audio-Visual Program cost? What budget provisions must be envisioned?

Contrary to usual estimates of the cost of a program of audio-visual education, recommendations included on the accompanying chart will be in terms not of units of equipment but rather as it should be: in terms of utilization situations—in terms of sound projections per class per week, or the numbers of times it is desirable to use transcriptions, the radio, the opaque or filmstrip projector, etc.

Just as a budget for all school activities must be a reflection of the total school program in terms of function so must the budget for an audio-visual program be the reflection of *utilization situations*, or better still, *use* situations through which improved instruction is the desirable outcome.

In interpreting this chart it can be assumed a basic library of these films numbers approximately 300 titles.

Sufficient audio-visual equipment, including projectors, film strips, opaque projectors, sound projectors, etc. will be acquired in order to accomplish the number of *use* situations which are indicated in the second and third columns of the chart.

These Are the Basic Assumptions

In interpreting this chart certain basic assumptions must be made:

- I. That in establishing a program of audio-visual education, goals must be set up in advance. It is not practical to assume that, while today we have no program, the mere expenditure of certain monies will in the short space of a year result in a going program.
- 2. That the ultimate goal of utilization situations indicated in the two columns will not be met at once, but rather will gradually be worked up to their being met at the end of a ten-year period.
- 3. That the per pupil cost in the second and third column of \$2.69 and \$5.38 will be appropriated over a ten-year period and that sufficient equipment and materials will be gradually added to the use of teachers over this ten-year period.
- 4. The fourth and last assumption is, of course, the most important one. That is predicated on interviews with teachers who have indicated that they, in order to completely "audio-visualize" their day-to-day classroom work will have need of materials and equipment as often as is indicated in column three.

Objective Is to Provide Equal Opportunity

This chart and its accompanying cost figures have been worked out in as objective a fashion as possible in an effort to answer the question: "What will the program cost if a certain level of utilization is to be provided all the teachers and their pupils?"

In these days of growing school populations and the increasing demands upon the community from which our schools draw their support, it is imperative that the audio-visual budget be based on sound assumptions and that progress be both measurable and continuous. The classroom is the focal center of this program.

Cost of a Ten-Year Program of Audio-Visual Equipment and Materials

IN A SCHOOL SYSTEM OF 100 TEACHERS AND 3500 PUPILS AT TWO LEVELS OF REGULAR CLASSROOM UTILIZATION.

Equipment and Materials	Α.	В.	
16mm sound (or silent), motion pictures used in classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.	
Filmstrips or 2" x 2" slides used in classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.	
Projectors and minimum $3\frac{1}{4}$ " x 4" slides in classroom:	Used once in 40 class meetings.	Used once in 20 class meetings.	
Opaque projection use in classroom:	Used once in 40 class meetings.	Used once in 20 class meetings.	
Radio & PA lessons, scripts, dramatizations in the classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.	
Recordings & Transcription use in classroom:	Used once in 10 class meetings.	Used once in 5 class meetings.	
Museum units and Exhibits in classroom:	Used once in 60 class meetings.	Used once in 30 class meetings.	
Field trips planned as part of classroom activity:	Participation in one field trip in 180 class-room meetings.	Participation in one field trip in 90 classroom meetings.	
Approximate annual cost* for the 100-teacher school:	\$9,399	\$18,798	
Approximate annual per-teacher cost, 100 teachers:	\$93.99	\$187.98	
Approximate annual per-pupil cost, 3500 system enrollment:	\$2.69	\$5.38	

^{*} Spread over a 10-year period. It is assumed that these expenditures will achieve these utilization standards at the end of a 10-year period. All costs are based on current market prices of audio-visual materials and projection equipment.

Encyclopaedia Britannica Films Enters 21st Year of Production

LIBRARY NOW INCLUDES OVER 330 CLASSROOM SUBJECTS

NCYCLOPAEDIA BRITAN-NICA FILMS' library of 16mm educational sound films has grown to more than 330 subjects as EBF celebrates its Twentieth Anniversary with the opening of a new half-century. In those twenty years the company has produced films which make a sizeable contribution to the school curriculum from kindergarten to college. Films in primary science, chemistry, physics, human and animal biology, health and hygiene, social studies, history, arithmatic, athletics, home economics, art, music, teacher training and child development have been produced to enrich the curriculum of American schools.

A Long Road Lies Ahead

But with the completion of 330 films the task is by no means complete. To quote Dr. Melvin Brodshaug, vice-president of the company, the basic minimal film library for elementary and high schools would be in excess of 1100 motion pictures. That leaves a considerable amount of production activity ahead for the school film pioneers.

In the first two years of its history,

ERP1 produced a series of teacher training films, obvious necessities because audio-visual education was in its infancy and no one knew much about the philosophy of visual learning. The first 19 classroom films were added in 1931. These were in the natural sciences and music.

26 Films Produced in 1937

Production climbed gradually, despite the handicaps of depression and the difficulties, still present today in many sectors, of convincing teachers that films are vital to a good education. In 1937, after a consistent production budget had been assured, the company hit its prewar high peak with the production of 26 films.

The early films are still among the top sellers of EBF. In a recent tabulation made by the company of sales of films based on years of release, it was shown that the films released in the following years rank in this order: 1947 releases first; 1936 releases second, followed by releases of 1942, 1933, 1940 and 1937. This record is clear indication, according to Dr. V. C. Arnspiger, that producing the basic films first has been a wise policy. As schools first start their



C. Scott Fletcher, Pres. Encyclopaedia Britannica Films

basic film libraries they are interested in obtaining the basic films first, and it is significant that so many films produced in the 1930's are still the leading sellers.

The leading sellers in EBF history in the order of their sales are:
Sound Waves and Their

Sourcesproduced in 1933 Heart and Circula-

tionproduced in 1937 Body Defenses Against

Diseaseproduced in 1937
Digestion of

Foodsproduced in 1938

Molecular Theory of

Matter produced in 1932 Even among the sales for last year alone, of the ten leading films six were productions of the 1930's. The leading films included, in the following order: Hare and Tortoise, Atomic Energy, Wool, Adventures of Bunny Rabbit, Common Animals of the 1Voods, Gray Squirrel, Heart and Circulation, Digestion of Foods, Live Teddy Bears and Animals of the Zoo.

Only Hare and Tortoise, Atomic Energy, Wool and Live Teddy Bears



. Dr. V. C. Arnspiger Executive Vice-President of Encyclopaedia Britannica Films



Dr. Melvin Brodshaug Vice-President in charge of product development



JAMES A. BRILL Vice-President in charge of creative design



DENNIS WILLIAMS Vice-President in charge of E. B. distribution

had been produced after World War II and these were 1947 or 1948 productions.

Through the years the ERPI-EBF production has followed a clearly defined schedule to cover the curriculum as widely as possible with basic films. Until 1936 production was concentrated on films in the physical sciences. After that year, while this series was expanded, a series on the biological sciences was begun. Social studies films and films for the primary grades were started in 1937, and the next year began the production of such subjects as Children of Other Lands, American History, Health and Hygiene, and Arts and Crafts series.

48 Films Released in 1947

Through these years production averaged around 25 new films a year, but World War II cut down the production to about a dozen annually. Since then the rate has been increased, with a high point of 48 films released in 1947. This year in excess of thirty films will be released, President C. Scott Fletcher announced.

By the end of 1943 the film library consisted of 191 subjects. Today more than 100 films have been added to bring the total at this year's end to 330 films. In addition, in the post-war years, EBF has launched a production of filmstrips, which now consist of some 70 filmstrips in nine series.

Cooperate With Other Sources

The company is increasing its production, too, by cooperating with affiliate producers who have produced such films as the American Literature series in close collaboration with EBF and subject matter specialists of its selection, and which are distributed by the Britannica Films organization. The Living Earth and Living Forest series of films on conservation are other motion pictures which were produced by the Conservation Foundation, in collaboration with the New York Zoological Society, and are being distributed by EBF.

Whereas production of films before the war had been mainly on secondary science subjects, today's greatest distribution of films in the elementary grades is reflected in EBF's emphasis on films designed for the lower elementary level. In recent years the most popular series of films have been the *Human Biology* series, the *Children of Many Lands* series, and the *Primary Grades Science* series.

Thorough Job of Preparation

In its production EBF has always relied heavily on the collaboration of distinguished subject matter specialists, who have represented over 60 institutions of learning. Every EBFilm has been researched, written, planned and produced with the aid and counsel of a collaborator, a trend which latterly has been widely adopted by other producers of classroom films. In addition, the company has worked on film production with many institutions such as the Twentieth Century Fund, the Yale University Clinic of Child Development and the Pennsylvania State Board of Health.

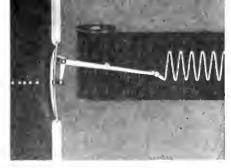
Two years ago EBF marked another milestone in classroom film utilization when it published a textbook-films correlation with books of more than 20 different textbook publishers. This correlation linked all of EBF's 300-odd films with nearly as many textbooks, and showed how the films fitted in with every unit in the books. Since its publication two years ago many textbook publishers and several film producers have brought out similar correlations.

Work Far in Advance on Films

The production time of an EBFilm varies, but it is usually always well over a year, according to Dr. Brodshaug, and frequently stretches well over that time. Films being produced now were thought of originally four or five years ago, started in 1947 and are nearing completion today. All of the 1951 production schedule is already planned and work is going forward towards the production of films which will not run through projectors before 1953.

THESE FILMS MADE HISTORY

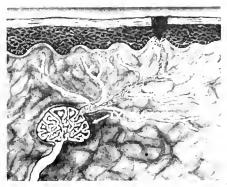
♦ The five scenes at the right depict Encyclopaedia Britannica Films' "best sellers" which have made audio-visual education history through their widespread sale and use in schools throughout the world since 1932 and the years after.



"Sound Wayis and Their Sources"
. . . produced in 1933.



"Heart and Circulation"
...a best-seller produced in 1937.



"Body Defenses Against Disease" . . . produced in 1937.



"Digestion of Foods" another bestseller . . . produced in 1938.



"Molecular Theory of Matter"
... was produced in 1932.

THE COUNTY LEVEL AUDIO-VISUAL SERVICE PROGRAM

by Raymond Denno, Coordinator of Audio-Visual Service San Diego County (California) Public Schools

THE COUNTY LEVEL of Audio-Visual Service in the far West, particularly along the Pacific Coast, has experienced phenomenal growth during the past four years. In 1946 only 18 county school systems in California were furnishing Audio-Visual Service. Fifty-eight counties are giving this service in 1950.

Several factors have influenced this growth. Among these are:

• An increased interest of educational leaders and teachers in concrete teaching methods and materials which stemmed from experiences by a large segment of our population while in the Armed Forces.

• The improving quality of audio-visual materials being developed by producers.

• The economic aspects of time saving in the class-room.

• Increasing use of audio-visual materials and methods in business and industry.

• The awakening of the lay public to the value of the audio-visual approach and legislation enacted in some States.

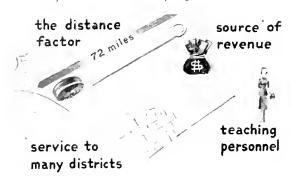
The development of a county level of Audio-Visual Service presents problems which are common to all audio-visual programs and, in addition, many others. The following discussion includes 1, the problems peculiar to a county-wide program, and 2, a review of the organization of the San Diego County program of Audio-Visual Service to show how these problems are met as needed services are brought to all San Diego County districts on an equitable basis.

Problems Peculiar to a County-Wide Service

Several factors (See Figure 1.) influence a County Audio-Visual program: distance, source of revenue, service to varying districts, etc.

Distance. The geographical areas involved are often larger than city areas. This factor is frequently aggra-

Figure 1: Here are the principal factors influencing a typical county-wide audio-visual program.



vated by the lack of direct route highways. The turnover cycle for distribution of materials is long, since delivery service is usually by mail, truck, personal pickup, or a combination of one or more of these. Telephone service to peripheral districts requires long distance calls, and longer intervals occur between the face-to-face relationships of field and county staff personnel.

Source of Revenue. County Audio-Visual Service revenue may be derived from the State level, from the county districts served, or from a combination of both. State funds may be distributed on the basis of a formula which endeavors to distribute equitably the moneys among the several counties. Local districts may contribute funds to the central service on a per a.d.a., per teacher, per classroom, per school basis, or by combination of one or more of the aforementioned. These methods are in contrast to a college or city program with revenue provided usually from a single source.

Service to Many Districts. A county service is called upon to serve rural, elementary, high school, junior college, and unified districts. The one-room school, the departmentalized seventh and eighth grades, inadequate housing, variation between district curriculums, the quantity and quality of audio-visual equipment owned by each district, are all problems of special concern to counties.

Personnel Turnover. Frequent teacher and administrator turnover, particularly in smaller districts, drastically affects the continuity of a long-range developmental program. The county program must be tempered to meet these variations and endeavor to do its part in the equalizing of educational opportunity for all children.

San Diego County Audio-Visual Program

San Diego County. The 4,250 square miles of San Diego County include seashore, rolling hills, mountains, and desert-type country, with schools located in all these sections. San Diego County has 94 elementary schools, three junior high schools, 11 high schools, and two junior colleges in the 66 districts, all of which receive audio-visual service.

Guide Lines. Audio-Visual Service is based on the principle of equalizing educational opportunities for all children, youth, and adults in the county. A concerted effort is made to benefit all in a fair and like manner. The democratic process is utilized in the selection of materials and equipment, planning for the use of materials, workshop activities, demonstrations, and small and large group conferences. A conscientious effort is made to encourage experimentation to the end that new and better methods and materials are developed, and

to evoke continuing evaluation again for the purpose of improvement!

Facilities. Needs which affect facilities fall into three general categories: procurement-production, distribution, and utilization.\(^1\) Curricular services, including Audio-Visual, are located in a central Curriculum Laboratory or service center. The audio-visual materials provided include 16mm motion picture films, 35mm filmstrips, 2" x 2" and 31\(^4\)" x 4" slides, figurines, dioramas, stereographs, fine arts prints, charts, study prints, wall pictures, records and transcriptions, models, exhibits, and kits.

Organization. Audio-Visual Service functions as an integral part of Curricular Services as shown in Figure 2. Like the other Curricular Services, it is a responsibility of the Curriculum Director and is a service to the County Superintendent's staff as well as to the field.

The Service itself is organized into three major units and two secondary units. (See Figure 3.) The *Distribution unit* is responsible for the booking, shipping and receiving of materials and equipment; the *Utilization unit* for the rendering of professional assistance in

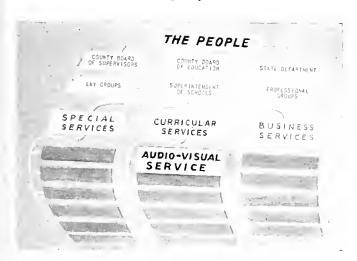


Figure 2: Audio-visual service within the organization of the Office of Superintendent of Schools, San Diego County.

the effective selection and use of varied instructional materials; and the *Technical unit* for documenting through photography, recommending quality equipment, advising on classroom planning, and instructing in the operation of equipment. The Research-Development unit endeavors to close the gap between materials on hand and those needed, by continually developing and trying out new and effective ideas. These, in turn, are given to the Production-Repair unit to be reproduced in quantity for circulation. Minor repairs to equipment and materials are also performed by this unit.

Audio-Visual Service personnel consists of the following:

- (I) Coordinator of Audio-Visual Service
- (1) Audio-Visual Coordinator
- (1) Technical Coordinator
- (1) Receptionist-Secretary
- (1) Booking Clerk

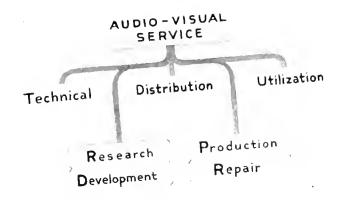


Figure 3: Chart of the organization of the Audio-Visual Service and facilities, San Diego County Schools.

- (1) Assistant Booking Clerk
- (1) Shipping Clerk
- (1) Receiving Clerk
- (1) Film Checker
- (2) Truckmen
- (2) Audio-Visual Illustrators
- (1) Repairman (1/2 time)

How Service Problems Are Met

Distance. To overcome the distance factors, a weekly delivery service reaches every school every week. A delivery schedule is sent out before each school year, showing each delivery day for each school for the complete year. The audio-visual and the school library materials are delivered together. Teachers request materials and indicate desired dates by requisition. The placing of telephones on extended service has improved communication with schools in the immediate area. Outlying districts telephone in emergency calls only. By continually helping teachers to make full use of the requisition, we have considerably increased the effectiveness of the Distribution unit.

Workshops, demonstrations, and presentations are held in districts as well as at the Curriculum Laboratory.

Source of Revenue. Offices of the county superintendents of schools in California receive money through the State's County Schools Service Fund. Audio-Visual Service receives money from this fund and through a minimum district contribution of 20 cents per a.d.a. The Service Fund, allocation is a set amount in a line-item budget, and can be increased only by increased State funds plus approval of the State Department of Education. In June, 1949, a statistical report was presented to each district school, pointing out the savings made possible through a centralized cooperative service. The total savings amounted to more than \$61,000. The problem of adequately meeting increased district requests for materials was presented to the County Administrators' Association for guidance. After careful consideration, the Association recommended that an additional "cooperative library" be set up for those districts desiring to contribute an added 30 cents per pupil in a.d.a. Over half of the districts, including 90% of the large districts, have subscribed to the additional 30-cent program. All such revenue is included for audio-visual

(CONTINUED ON THE FOLIOWING PAGE)

¹ Denno, Raymond E. "Housing Facilities for a County-wide Audio-Visual Service, see & HEAR, 111:19. (April, 1948)

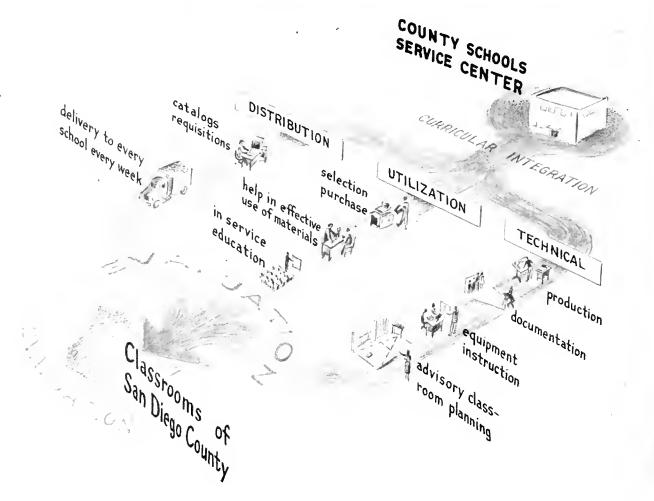


Figure 4: The above chart shows the phases of audio-visual service to the schools of San Diego County, California

materials. These results are encouraging, and it is believed that within two years all districts will find it possible to participate financially in the extended program. With 37,000 students at 50 cents per a.d.a. an additional \$18,500 will eventually be available for purchase of needed materials.

The Audio-Visual Service budget is organized as follows:

- 1. Operating expenses
 - a. Professional salaries
 - b. Clerical salaries
 - c. Travel (meals, transporta-
 - d. Other operating expenses
 - 1. Supplies and materials
 - 2. Office supplies
 - Postage and Express
 - 4. Photographic Supplies 5. Maintenance and repair
 - 6. Catalogs
- 2. Capital outlay
 - a. Audio-Visual materials 1. 16mm Films
 - 2. 35mm Filmstrips
 - 3. Study Prints

 - 4. Fine Arts Prints

- 5. Records, Albums
- Transcriptions
- Radio Materials
- Museum Materials
- 9. 2" x 2" Slides 10. 31/4" x 4" Slides
- Slides 12. Charts, Posters
- 13. Stereographs14. Technical Books
- b. Equipment
- 1. 16mm Sound Projectors
 - 2. 35mm Sound Projectors
 - 3. Slide Projectors
 - Recorders
 - 5. Record Players
 - 6. Opaque Projectors
- 7. Radios c. Furnishings

Service to Many Districts. A catalog lists materials under the following grade groupings: primary, intermediate, upper, high school, and college. Close contact is maintained by Audio-Visual Service with the County Office Coordinator in each district. This results in maximum use of time spent in the field.

The Technical unit renders help to districts with

regard to acoustics, ventilation and room darkening problems. The State Department's Bureau of Audio-Visual Education is doing a fine job in its efforts to help solve the problem of classroom light control, as well as in leadership and advisory services. Much remains to be done!

A county-wide curriculum development program is now under way. Recommended lists of equipment compiled by Audio-Visual Service, coupled with demonstrations, displays, and the circulation of new equipment, have helped districts to know the better types of equipment and have resulted in their purchasing products of proven value. This works both ways, for districts, in turn, inform Audio-Visual Service of their findings.

Personnel Turnover. A continuous in-service educational program, consisting of the following services, is carried on for all county teachers:

- Consultations regarding range and selection of materials available.
 - Preplanning and help in using materials effectively.
- Workshops for development of teacher-made materials (slides, charts, picture print files, etc.).
- Demonstrations in the psychology underlying the use of varied instructional materials.
- Technical assistance in the care and use of Audio-Visual equipment.
- Classroom planning for the use of screens, shadow boxes, shades, drapes, projector stands, and school work. One of the most effective means for developing field

leadership has been through the County-wide Audio-Visual Building Representatives Group. At the beginning of each year, all schools are requested to select their Building Representatives. These representatives are responsible for:

1. Maintaining liaison between school and Audio-Visual Service.

2. Extending the use of audio-visual material within the school.

3. Scheduling materials within the building.

4. Assisting teachers in the selection of materials.

5. Informing teachers about available materials.

6. Training teachers and students in the operation of equipment,

7. Serving as an on-the-spot teacher-coach when needed.

In addition to the above general responsibilities, the representative serves as a trouble shooter who helps with the problems of communication, bookings, errors in delivery, pickup failures, lost materials, and he serves as a sounding board for field needs. Two conferences are held each semester for the representatives and are aimed to develop a corps of efficient personnel who have first-hand knowledge about audio-visual techniques and materials. The conference usually includes presentations by teachers of best classroom practice in the field, a period for getting to know each other better, and a general session when representatives make presentations concerning their own problems.

It is believed that the county level of Audio-Visual Service has a very definite responsibility in providing opportunity for top leaders in audio-visual education to impart guidance and inspiration directly to county teachers and administrators, many of whom are not often afforded such experience. The Building Representatives' Conferences provide excellent opportunities for just such experiences. The group process is utilized in all activities with the various roles of leader, recorder, observer, and participants enacted by members.

Since a county level Audio-Visual Service adheres to a philosophy of equal and sincere help to all, gratification comes in the increasingly effective classroom use of audio-visual materials and the emerging of strong, capable local level leaders in Audio-Visual Service.

Illustrations for the foregoing article were by William A. Emmons, Audio-Visual Illustrator, - Audio-Visual Service, San Diego County Schools



Films in Public Libraries

A REVIEW OF PROGRESS TO DATE

by Patricia Blair, Film Advisor American Library Association

A THE AMERICAN PUBLIC THRARY EMERGED in the twentieth century as a unique democratic agency serving all factions and interests in a community, it began, especially in the past two decades, to operate as more than just "a storehouse for books."

As the outgoing services were developed and libraries accepted responsibilities for adult and community education, they began to use *group tools* in addition to the traditional book. Also as modern inventions improved the quality and added to the variety of the means of communication, certain libraries began to preserve knowledge on microfilm and microcard, install television sets, and build collections of important materials in films, on records, and in books and other printed material.

Perhaps the most dramatic and popular of these new library services has been the community lending of the 16mm film. In 1936 and '37 the first attempts were made in the libraries of Kalamazoo and Beaumont, Texas. It was, however, the extensive war program promoting domestic film use which drew a number of public libraries into very active participation in the OWI information program. Cleveland, Dallas, Charlotte, Gary, Milwaukee were some which established film lending departments.

These successful examples set by about 14 key libraries served as a great stimulus, and shortly after the war they were followed by Detroit, Seattle, Cincinnati and many others.

During the past two years new patterns have been evolving, groups of small libraries have banded together to form "film circuits," so that each may have a selected new group of films for use each month, and/or may draw upon reservoir collections from a neighboring large library. The first two of these cooperative ventures had foundation funds from the Carnegie Corporation of New York to help them get underway in the State of Missouri through the State Library, and in the Northern Ohio area through the Cleveland Public Library. Other similar cooperative plans for the pooling of individual library resources to make possible shared film collections are under way in Tennessee, Wisconsin, the greater Detroit area and other sections of the country.

At the start of 1950 some 75 public libraries are circulating this important educational tool—in big cities to labor and industrial groups; in small towns to the PTA, to the hospitals, the police force; and from the bookmobiles which go out into the country and up into the hills, people in farming communities are beginning to get films.

American libraries are still in the very beginning stages in the use of "visual education," yet in November, 1949, the last period for which the American Library Association Film Office collected statistics, 75 public libraries circulated films 33,555 times to an audience of 1,593,317 people.

Equipment Makers Cite Design Progress

THE QUESTION: "What are your reactions to the statement: 'one important goal of the development of the audio-visual method in our schools is to equip properly every classroom for the use of audio-visual materials?"

In this first half-century of modern audio-visual education, the physical tools which light the screen and reproduce the sound within our classrooms have undergone phenomenal advances. The motion picture was-still taking its first halting steps as the new century dawned; by 1912 the first portable 35mm motion picture projector entered the scene. By 1921, the single-frame filmstrip projector simplified enormously the projection of still images. Then, in the early 30's, portable 16mm sound-on-film quickly followed the innovation of sound motion pictures.

Today education harvests the fruits of intensive postwar research and product redesign as projector and sound manufacturers reporting in SEE & HEAR'S Mid-Century Survey offer the following:

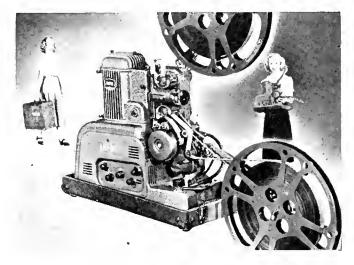
These Four Goals Have Been Achieved .

- 1. 50% reduction in total weight of projection equipment for classroom use.
- 2. Increased illumination from 10 to 30^{or}_{70} greater on the screen through a combination of improved optics, better lamps, and coated lenses.
- 3. Higher fidelity in sound reproduction for both projection and recording equipment, particularly in the tape field.
- 4. Reasonably low prices attained for superior equipment in the face of higher labor and material costs.

Opaque, still, and motion picture equipment share these advances. Contributions in the opaque field include greater size of field and the overhead projector which enables the instructor to show in a normally lighted room while facing the class.

A typical response of one sound projector manufacturer was contained in this statement from Howard Marx, sales executive of the Ampro Corporation:

"Ampro's answer to SEF & HEAR's question concerning



The Ampro "Stylist" 16mm sound projector "light enough for school teachers or pupils to handle easily in the classroom." Its design story appears below.

classroom utilization is the new light-weight 'Stylist' projector. For one of the main objectives in developing this equipment was to attain a sound projector light enough for teachers and pupils to handle easily in the classroom.

"The threading pattern of Ampro has remained constant throughout the years. Through precision craftsmanship we have reduced mechanical noise level to the lowest possible point thereby permitting projector operation in small intimate classroom groups.

"Approximately two years ago it became apparent that we would have to search for new basic materials to create a light-weight projector. A great deal of research was devoted to the use of plastics, magnesium, thin wall die-casting techniques and the use of light-weight woods in veneers." The results of this research took form in the 'Stylist' which has a basic weight of only 20 pounds for the projector and amplifier, and a total carrying weight of 29 pounds, including speaker and baffle. This reduction was achieved without deviating in any manner from the standards of performance of models weighing almost twice as much.

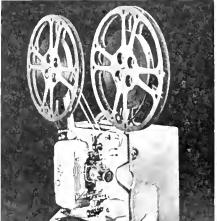
Contributions to Teachers Are Noted

From the DeVry Corporation, C. R. Crakes, educational director, had this to say:

"Our current 'DeVrylite' and 'Super' 16mm models are designed to meet demands of the classroom teacher: light-weight, sturdy construction, ease of threading and operation, 40% more screen illumination to counteract leakage of natural light through inadequate darkening, quiet operation, and low cost.

"Along with these manufacturing efforts, DeVry has





Left: the original 1912 DeVry 35mm portable sound projector, first of its kind of America, is shown with Mrs. Herman A. DeVry (seated) wife of its pioneer inventor, and W. C. DeVry and Ed. DeVry, executives of the present DeVry Corporation. Today's lightweight DeVry 16mm sound projector is shown in comparison, at the right. This is the new "DeVrylite."

THE QUESTION: "What do you believe your outstanding contributions to this goal have been during the years up to 1950?"

been active in providing since the early 1920's throughout North America, the first teacher-training projects in the audio-visual field. Since the time of the DeVry annual summer schools supplied without charge, national, state, and local workshops and conferences have been held. DeVry has supplied the services of trained and experienced consultants to more than 700 educational and religious conferences in 46 of our states and 9 provinces of Canada, involving more than 350,000 miles of travel.

"The cost of this entire service, which has also included the publication and distribution of 160,000 copies of a series of School Service Bulletins, has been borne by the DeVry Corporation."

Looking to the future, H. H. Myers of the Charles Beseler Company had this to say:

"New opaque and overhead projectors will be lighter in weight, deliver more screen illumination, and be less bulky. They will be accompanied by methods for easier projection materials. The future looks bright for opaque utilization, because the teacher can prepare her own materials at no cost and can present the material when and as she wants to teach it."

Considerable Research in Tape Recording

Summarizing the views of the projector manufacturers towards tomorrow's goals, the attention of SEE & HEAR readers was called to the magnetic tape field in which phenomenal development work is taking place. Continued research by all companies, including Ampro, Brush, Minnesota Mining & Manufacturing Company (makers of the basic tape material) is indicated. The latter company is already conducting extensive tests in Minnesota schools and has recently opened new testing laboratories in Hollywood.

As C. R. Crakes puts it "the audio-visual movement is today the most powerful and vitalizing force in American education. We will continue to give all possible assistance to its progress — to the teaching of *more* in the *same time*, to *greater retention* of what is learned, and toward an expanded adult training program through the use of audio-visuals."

Compare the past and present: at the left is the original Model 120-A Bell & Howell Filmosound projector, manufactured in 1932. Weight: 110 lbs. Cost: \$700. Lamp Watts: 500. Film Capacity: 1200 feet. Rewind: hand. Sound speed only, no reverse, no still picture. Today's Model 185-C Filmosound is at the right: Weight: 35 lbs. Cost: \$399.50. Lamp Watts: 1,000. Film Capacity: 2,000 feet. Rewind: power. Coated lens. Sound & silent speeds, reverse, and still picture. The speaker is self-contained.

A President's Viewpoint:

★ Charles H. Percy, president of the Bell & Howell Company, made this direct and complete reply to Str. & Hear's Mid Century Survey questionnaire:

(1) All modern classrooms should be so arranged as to make possible the use of audio visual aids to the fullest extent.

(2) We have constantly strived to build quality equipment which will stand up under long, hard use. Continuous research has enabled us to produce lighter, more portable equipment. Improved production methods have made cost reductions possible, enabling us to offer our products at new, low prices.

We have promoted our audio-visual aids to schools through a network of specially-trained men (special representatives who are qualified to give competent advice and after-purchase services so vitally important to the success of any school program.

Literature and educational booklets are made available free of charge to help prospective and present users. Advertising also has promoted wider use of audio-visual aids.

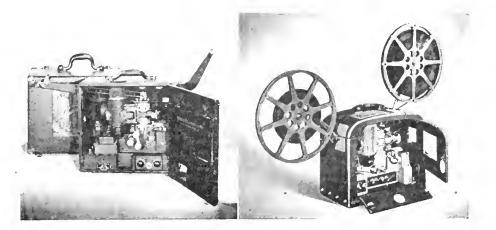
(3) Basically, the lack of funds appropriated for audiovisual equipment and materials, is the greatest obstacle in the path of future attainment.

Teachers are faced with the following problems:

- (a) Lack of material.
- (b) Material not focussed on teaching situation. Integration is required.
- (c) Lack of information on available aids.
- (d) Difficulty in obtaining aids when needed.
- (e) Complete absence of material in certain fields.
- (f) Need for in-service training.

We will continue to manufacture quality equipment at as low a cost as possible to put it within the reach of all educational institutions.

(4) Our younger generation is growing up in a world which is becoming increasingly complex. There is an ever-increasing number of things for them to learn. Education leaders are recognizing that today's children cannot be taught with yesterday's methods. Modern schools must utilize modern tools if they are to properly prepare our youth for the future. Visual experiences are real, interesting, and retained. An appropriate visual presentation in every teaching situation is important. This should be our goal for the future.



Sight and Sound of the News

NOTES AND COMMENT ON PERSONALITIES AND EVENTS

Ohio Andio-Visual Directors Discuss School A-V Department Functions

♦ The importance of audio-visual departments in Ohio Schools was the keynote of a meeting of AVDO, Audio-Visual Directors of Ohio, held recently at Dayton, Ohio.

The crux of the meeting was the determination in so many words of the functions of a school audio-visual department. Those enumerated included evaluation, selection, procurement, and classification of materials and equipment; local production of certain instructional materials; correlation with other instructional materials and curricula; in-service education (promotion and utilization), and research. Consultant services regarding buildings and problems of staff and community were also considered to be important functions, as well as public relations, and evaluation of audio-visual programs.

The importance of using present resources more efficiently was especially stressed at the meeting.

Dr. Edgar Dale, in a message from UNESCO, pointed out the need for world-wide film catalogs and for better methods of exporting American know-how by means of good American-made catalogs. He also told the

meeting that UNESCO has the facilities to act as a clearing house of audio-visual materials for all countries. He stressed the necessity for audio-visual materials to help dispel the enormous illiteracy which prevails throughout the world.

Tentative dates for a spring meeting to be held at Cleveland were set as March 1 and April 1.

Pennsylvania Colleges Organize Association for Teacher Training

♦ Pioneering in the field of teacher training in audio-visual education is the Pennsylvania Audio-Visual Association for Teacher Education, State College, Pa. It was organized by 18 a-v leaders representing 13 colleges and universities in Pennsylvania to encourage and improve teacher training in audio-visual education, and is headed by Dr. Abram W. Vander-Meer, associate professor of education at Pennsylvania State College.

Colleges represented in the organization, which is said to be unique, include the Pennsylvania State Teachers Colleges at Bloomsburg, California, East Stroudsburg, Indiana, Kutztown, Lock Haven, and Millersville; Carnegie Institute of Technology, Pittsburgh; University

of Pennsylvania, Philadelphia; Temple University, Philadelphia; Grove City College, Grove City; Elizabethtown College, Elizabethtown, and Pennsylvania State College, State College, Pa.

UWF Appoints Film Division Mgr.

♦ The appointment of Edward S. Riley as Educational Films Division manager of United World Films, New York, was announced recently.

Formerly a teacher and guidance counselor in the New York Public School system, Mr. Riley is a graduate of Boston University and has completed postgraduate work in education at New York University. He has also had experience in advertising, and during the war was employed to handle labor relations for the U.S. Department of Labor and the War Labor Board.

New 16mm Test Film Available

♦ A new film for testing and adjusting 16mm motion picture sound reproducing equipment has been announced recently by the Motion Picture Research Council, Inc. It is a revision of the 16mm Sound Projector Test Film (Z52.2) and conforms with proposed American Standard Z22.79. The film is 200 feet in length and contains picture and 'sound selections of main title music, four dialogue samples, piano music and high level vocal selection with orchestra.

Samples in the film are chosen for checking system frequency response and high and low frequency balance. Other characteristics which may be tested are acoustical properties of the room, especially with respect to intelligibility and screen presence; amplifier and speaker output and power handling capacity, flutter or wow.

This film, as well as a 35mm version and other 16mm check films are available from the Motion Picture Research Council, 1421 North Western Ave., Hollywood, and from the Society of Motion Picture Engineers, 342 Madison Ave., New York 17, N.Y.

FILM LIBRARIES

How to Buy More Films Without Expanding Your Budget

Order PEERLESS FILM TREATMENT for your library prints—to make them last longer. The money you will save on replacements will enable you to buy additional films.

The one and only PEERLESS vapor-in-vacuum process—proven for 16 years—guards against damage from projection...handling...extremes of temperature, humidity or dryness. PEERLESS-treated film does not absorb excess moisture or projector oil, or invite dirt. What little dirt there is remains on the surlace, and cleans off easily and thoroughly. Film runs smoothly right from the start and projects better. Prints

need only one PEERLESS treatment — it lasts permanently — and it is not expensive.

Il some of your prints are not PEERLESStreated, you will receive prompt service from our processing plants in New York and Hollywood and from over 25 Official PEERLES-Licensees from coast to coast. Ask us which is most convenient to you. And write for our lolder, "20 Questions on Film Protection".

More and more film libraries are insisting on PEERLESS FILM TREATMENT. It keeps their films in service longer.



PERLESS FILM PROCESSING CORPORATION
165 WEST 46TH STREET, NEW YORK 19, N. Y.
PROCESSING PLANTS IN NEW YORK AND HOLLYWOOD

WEAVING HOMESPUN

From shearing the sheep through making the cloth. Clear demonstration of the weaving process. 11 min., sd., b&w.

Write for free film & filmstrip literature.

FLORY FILMS, INC., Teaching Film Dept.
303 East 71st Street, New York 21, N. Y.

Greensboro Schools A-1' Meeting

♦ The Greensboro, N.C., Public Schools were host to a separate meeting devoted to audio-visual materials at the annual convention of the Northwestern District, NCEA, held at Greensboro February 17 and 18.

The special emphasis given to audio-visual aids this year was the result of the interest shown in the organization's audio-visual meeting held last fall at Winston-Salem, N.C.

Film Treatment Companies Settle Legal Differences Out of Court

♦ Suits and counter-suits involving the Peerless Film Processing Corporation, the Vacuumate Corporation and the Vaporate Company, Inc. were terminated without costs or prejudice to any of the parties, while the trial was in progress in the New York State Supreme Court last month.

Under the consent decree, the Vaporate Company, Inc. has been dissolved and all Vaporate assets, including trademark, have been purchased by the Vacuumate Corporation. Mrs. Lucile H. Fleck, former president of the Vaporate Company, has become president of the Vacuumate Corporation.

Both the Peerless Film Processing Corporation and the Vacuumate Corporation will continue their business operations as before.

S. Alexander MacKay Appointed Educational Film Director in Canada

♦ Associated Screen News Limited, Montreal, has recently announced the appointment of S. Alexander MacKay as Educational Director.

Mr. MacKay, who formerly worked chiefly with school and education officials, will now broaden his scope to include business and professional groups who use visual education materials. He formerly served exclusively as Visual 'Aids Consultant for the firm's Benograph Division.

A graduate of McMaster University and the Ontario College of Education, Mr. MacKay was a master at Ridley College.



COLOR FILMS FROM BRITAIN



THIS IS COLOUR

This film describes the nature of color and its many uses. The study of a greet chemical industry shows the development of modern synthetic dyes, based on a discovery nearly one hundred years ago that color could be obtained from coal tar. Today, scientists are carrying on constant research and experiments in new dyes and pigments.

15 minutes

Rental \$5.00

COLOUR IN CLAY

This is the story of modern pottery, a skillful combination of art and science. The film shows clay being worked at the potter's wheel and the turner's lathe. After being baked in electrically fired ovens, the pattery is ready to be decarated with various patterns, either by the transfer method or by freehond pointing. Glazing completes the process and the pottery is ready for use.

11 minutes

Rental \$2.50

GARDENS OF ENGLAND

The English people have always been keenly interested in gardens, whether they are formal interested in gardens, whether they are tarmol estates, cattage gardens, or the small strips in front of suburban houses. In this beautifully photographed film the camera tours many different types of gardens, each one a proof of its owner's skill and patience.

10 minutes

Rental \$2.50

GOLD COAST PEOPLE

A study of the life and ways of Gold Coast people. Scenes from the film show Accra, the Gold Coast capital, and Kumasi, the chief city of the Ashantis, o warrior people whose country is now the home of the cocaa and gold mining that bring most of her prosperity to the Gold Coast. The film also consrasts life in these cities with the simple life in the villages.

10 minutes

Rental \$2.50

LET'S SEE

The lens is an accessory to the human eye, and the science of making lenses has produced the optical industry. This film shows th painstaking skill needed to melt, mold, and palish lenses so accurately that they came within ane-millianth of an inch of specifications.

17 minutes

MAKE FRUITFUL THE LAND

British eighteenth-century formers were the pio-British eighteenth-century tarmers were the pia-neers of crop rotation. Pre-rotation and rotation methods of forming are contrasted in this picture, and there are many shots and diagrams of the "Four Course" system in operation. By a scientific crop rotation and up-to-date machinery British farmers today get the maximum yield from their limited acres.

17 minutes

Rental \$5.00

POWER ON THE LAND

Old-fashioned monual methods of planting and reaping ore compared with modern mochines which pick root crops, reap, bind and thresh grain, and plant and water vegetables. Trenching machines and bulldazers prepare land to meet the need of increased food production.

Rental \$5.00

THE ROYAL WEDDING

This film shows the grandeur and salemnity of the wedding of Princess Elizabeth and the Duke of Edinburgh. The camera turns back to show charming glimpses in the lives of the bridal pair, and fully records the processions and cele-brations of the wedding day.

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This film describes the steel industry in Britain and the processes used from the time when the iron are is dug out of the ground until the finished product leaves the plant. The film shows the processing of small precision instruments as well as that of huge keels for accongaing vessels.

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WE ARE TODAY SPENDING:

(CONTINUED FROM PAGE 29)

El Paso, Texas

♦ "In 1946 the first vigorous, concerted effort was made to make the most of audio-visual methods. A full-time supervisor of audio-visual education was employed to build the Iew and scattered audio-visual materials and equipment up to the present status. We now have in our 26 schools, 72 16mm sound motion picture projectors, 25 filmstrip projectors, 16 sound filmstrip projectors, and 41 opaque projectors.

"The following is an indication of the greater utilization of films for the first 12 weeks of school for the last three years: For the first 12 weeks of 1947-48, 1,453 films were circulated for 2,808 showings, with an attendance of 179,580; for the same period, 1948-49, 1,611 films circulated for 2,713 showings, with attendance of 160,389; and for the period, 1949-50, 2,771 films circulated, 5,393 showings, with attendance of 306,900.

"The greater percentage of school children in our community are bilingual Latin-Americans. The utilization of films, filmstrips, slides, etc., is of especial benefit in getting over ideas and concepts to them. In many instances the utilization of these aids stimulates more interest in reading and research on the part of these language handicapped children."

 1940
 No expenditure

 1945
 No expenditure

 1950
 \$1.31 per pupil

Tacoma, Washington

♦ "In our city, the establishment of an audiovisual department with its own film library, delivery and pickup service, and catalog, has been accomplished in the last five years. More and more teachers are using films as a teaching device instead of reward or entertainment. Use of models, transcription players, picture sets, etc., has increased."

 1940
 No budget

 1945
 50c per pupil

 1950
 \$1.70 per pupil

Green Bay, Wisconsin

♦ "By the use of audic-visual materials, the students in the Green Bay schools have been transplanted to areas inaccessible to them. They have experienced life in the colonial days, pioneer days, revolutionary periods, the deep South, the far West, Alaska, Africa, and many other inaccessible places and eras. They have seen the peoples of these eras and areas in their native customs, heard them talk, and watched them live in their homes at work and at play.

"To observe the accomplishments of audiovisual materials usage, is to recognize their needs. In our own community the use of the radio, 16mm films, transcriptions, etc. has given the students in social science classes experiences about the United Nations which stimulate them to be conversant and aware of world government problems. This has been exemplified by the forum discussions these students have presented over the local radio stations. Their awareness and understanding of this complex organization could not be achieved without the audio-visual portrayals of the functions and the functioning of United Nations itself.

"The film Parliamentary Procedures in Ac-

tion has been used by student council groups. To watch these groups work and function as a result of the experiences gained from the film and follow-up activities will amaze many so-called august parliamentarians."

1940 20c per pupil 1945 80c per pupil 1950 \$2.17 per pupil

SUMMARY

♦ One cannot help but look through the returns of those under whose direction outstanding programs of audio-visual education are being forwarded across the nation. The phenomenal upswing in budget allocations to the program reflects that there is an administrative sanction and supervisory leadership beyond anything which might have been contemplated a decade ago.

The care taken by the administrator and supervisor in apprising his community of the program is gratifying. The concern voiced by the administrator and supervisor over the role of the teacher training institution in bringing to the attention of their teachers-in-training this new and extending field of valuable teaching information is voiced everywhere.

The progress in visual education across the nation has been amazing. Its hope for future expansion is within the dreams of every man.

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The discussion type films are designed to save the teacher's planning time as well as to help clarily his subject. They may be purchased singly or as a series.

Subjects included in the series are: Hand Tools; Hand and Power Hack-Saws; Drills and Drilling; Reaming, Tapping and Threading; Finishing Rough Castings; Scraping; Rivets and Riveting; Layout Tools and Measuring Instruments; Layout Work, Part II, and Layout Work, Part II.

Details about the films may be obtained from the School Service Department, Detroit 10, Michigan.

"Two Views on Socialism" Filmed

♦ Two Views on Socialism is the title of a new film released recently by Coronet Instructional Films, Chicago. Intended to stimulate realistic discussion of the subject, the film presents the differences between socialism and capitalism as upheld by the proponents of each system.

This 16mm film was designed for showing to adult civic groups, social meetings and community forums, as well as to students. Its running time is about 15 minutes. Dr. James Harvey Dodd, professor of economics and business administration at Mary Washington College, University of Virginia, was educational collaborator on the production.

National Family Relations Council Sees McGraw-Hill Marriage Films

♦ Two of the new motion pictures on marriage recently completed by the McGraw-Hill Book Co. were shown to members and guests of the National Council on Family Relations at their annual conference in December. The films, entitled *This Charming Couple* and *Who's Boss?* are two of a series of five which have been correlated with Dr. Henry Bowman's textbook "Marriage for Moderns."

- The pictures, which are in dra-

matic narrative form, present a thoughtful representation of marriage problems, but they leave the solutions of the problems to the members of the audience. Dr. Bowman, who spoke to the meeting after the showing, said that the purpose of the pictures is to encourage discussion on the part of young people in order that they may prepare themselves for happy marriages.

. These films are available for direct purchase from the McGraw-Hill Book Co.

British Election Film Available

♦ The inside story of the British election system is told in the film General Election, a 2-reel, 16mm sound film available through U.S. distribution sources of the British Information Services. The film will be especially interesting to schools during this year's critical elections.

This film, made at Kettering during the election of 1945, shows the election process from the candidate's nomination formalities, through his campaign, and up to polling day when the people express their choice in secrecy. It covers the election procedure in close detail. Rental is \$2.50.

Allied Producers Issue Catalog

♦ To make educational films more readily available to schools and users of audio-visual materials, Allied Independent Producers have issued a combined catalog of the films produced by each of the five producer . members of the association.

Fully illustrated, the catalog is made up in five sections, one section for each of the member companies. The companies of Allied Independent include Academy Films, Bailey Films, Inc., and Johnson Hunt Productions, all of Hollywood: Paul Hoefler Productions, Los Angeles, and Arthur Barr Productions, Pasadena, Calif.

Ole Miss Tells Its Film Story

♦ Your Heritage in Ole Miss is a new 25-minute 16mm color sound motion picture recently produced for the University of Mississippi by the Centron Corp., Lawrence, Kans.

The film, which portrays student life at the university, was designed to attract high school graduates to the campus and to give a graphic account of stewardship to the State legislature. It also shows scenes of marine life research and the university forest lands development program on the Gulf Coast.

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dealers listed in these directory pages.

Consult your specializing audiovisual dealer for up-to-the-minute information on new 16mm sound motion pictures, sound or silent filmstrips, recordings and other classroom tools. You'll find their prices fair and their service outstanding.

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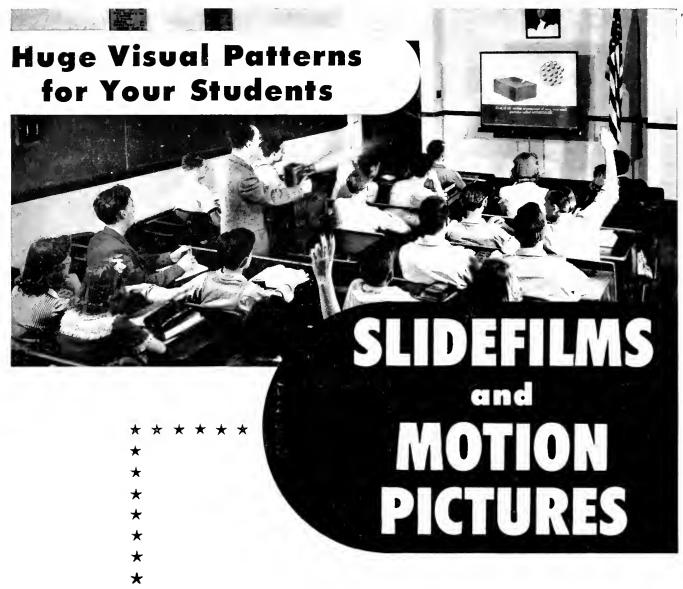
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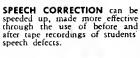
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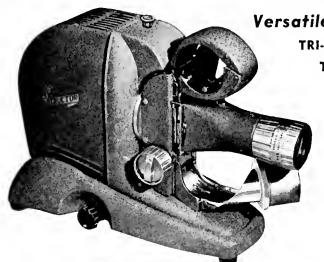
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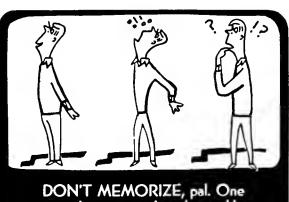
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SINCE GUTENBERG

Our Greatest Medium

OME SOCIAL SCIENTISTS attribute the great awakening of mankind to the invention of movable type — to the Gutenberg press. Certainly the storehouse of man's thinking, social planning, ideals and philosophies have been the printed pages of millions of volumes manufactured at low cost, distributed among ever-widening population groups.

Less than a century ago, the printed textbook was making its advent in American education. It was the release of ideas to ever-increasing numbers of young minds eagerly pursuing their search for information — information which has developed the greatest technology of all time!

Today, however, many social scientists are seriously contemplating the emergence of the greatest medium for the communication of ideas since Gutenberg — the teaching film, which as it combines sight and sound, is capable of revealing the world in any classroom of America.

This new medium is accessible to the remote one-room rural school on the upland area of San Bernadino County, or to the crowded third floor of School District #37 in metropolitan New York.

This new medium can gather and reconcile the careful thinking of frontier minds and organize that information attractively so as to make its visual message perceptible to primary or intermediate-grade children or under different format to advanced learners.

In the last ten years the teaching film has become an authentic and vivid addition to classroom instruction. Its co-worker, the filmstrip, has been added in increasing numbers of cases to provide the opportunity for leisurely examination, questioning, discussion and reference to a captured portion of a photographic document which moments before might have been revealed in 16mm sound and motion sequences.

Together this pair is a welcome addition to classroom instruction because it offers that thing which thinking teachers have for years been searching to accomplish; namely, the setting up of backgrounds of experiential information upon which the child can then more intelligently pursue his reading and simple research activities.

The growth of interested "publication" groups in the production of these films is marked on one hand by the great and colossal frontier enterprise of Coronet, Encyclopaedia Britannica, Jam Handy, McGraw-Hill, S.V.E., Young America and a host of others. Concurrently with this development of the teaching film, comes a new "voice" from the West Coast. There, a small group of experienced photographers and school people are asking themselves the question: What can be accomplished when school people work hand-in-hand with a small group of independent producers whose major objective is to pinpoint segments of the curriculum which lend themselves to the characteristics of this miraculous teaching medium, 16mm sound films?

The Allied Independent Producers with their films in

(CONTINUED ON THE FOLLOWING PAGE SIX)



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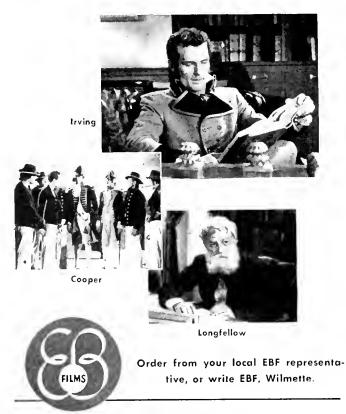
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(CONTINUED FROM THE PRECEDING PAGE) the fields of social studies and science offer welcome supplements to the ever-growing sound film production which is so necessary to the life of the modern school.

They, together with film producers per se and several old-line text publishers who are now swinging their weight into the production of 16mm films are producing the new hope through which American education can bring its youth necessary background experiences upon which socially-desired attitudes can be built — attitudes which will help the youth of today solve the yet to be revealed problems of tomorrow's world!

Since Gutenberg – the greatest invention! Since Gutenberg – a medium of communication that transcends the old barriers of linguistics, of illiteracy. Through the sound motion picture film *all* can "see and hear," and upon new understanding build ever more lofty ideals!

-W. A. Wittich, Editor

Sight and Sound in the Month's News:

- ★ A comprehensive report of the recent DAVI-AASA Atlantic City Conference of February 26-March 2 will be presented in these pages next month. The space demands of our Mid-Century and Social Science issues did not permit pre-convention coverage but this promises to be one of the most interesting audio-visual conlerences in recent history and it will be faithfully reviewed.
- ★ The BIS motion picture *Daybreak in UDI* has been nominated by the Academy of Motion Picture Arts and Sciences as a candidate for the best documentary film award of 1949. The films tells of the efforts of an African tribe to carry out a community project and is distributed in the U. S. by regional British Information Service offices.
- ★ Under a plan originated by the National Education Association the March of Time film *The Fight for Better Schools* is going to be leased to educational groups at about half the standard price. Order blanks for this subject may be obtained from the NEA, 1201 Sixteenth Street, NW, Washington 6. D. C. Terms of the lease call for use of the 16mm prints until December 31, 1950, for \$25.
- ★ The 1950 National Audio-Visual Convention has been announced for Chicago's Hotel Sherman during July 30' to August 2. Bringing together members of the Educational Film Library Association, the Film Council of America as well as dealers in the National Audio-Visual Association, the convention will feature an Audio-Visual Trade Show. Roa Birch, president of the Photoart Visual Service, Milwaukee, is chairman of these convention arrangements.

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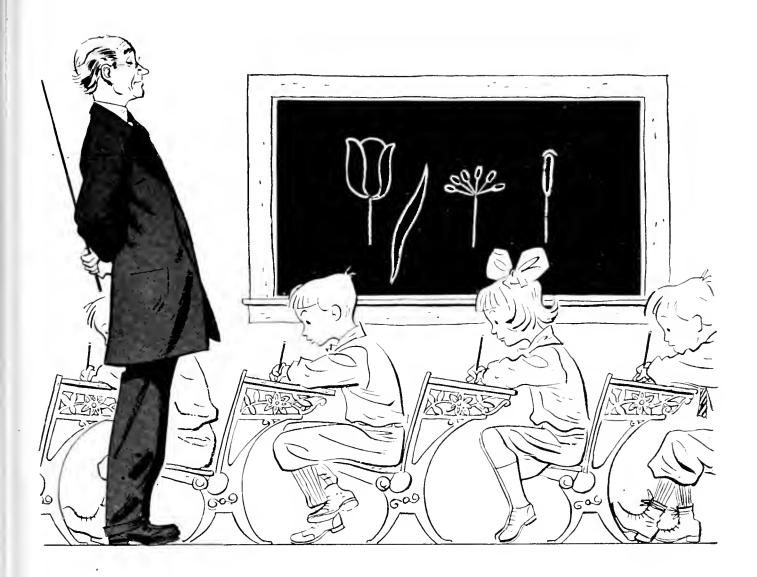
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Are all of these titles in your library? Are you making effective use of them? Do you need additional prints?

- ARTISANS OF
- **FLORENCE**
- **BOUNDARY LINES**
- **BREAD AND WINE**
- __ CHILDREN OF RUSSIA
 - **HOW RUSSIANS PLAY**
- **ITALY REBUILDS**
- **JAPANESE FAMILY**
- MARY VISITS POLAND

- __ PACIFIC ISLAND
 - **PEIPING FAMILY**
- **PEOPLE OF THE SOVIET UNION**
- **PICTURE IN** YOUR MIND
- _ POLAND
- **RUSSIAN CHILD-REN'S RAILWAY**
- SAMPAN FAMILY

To rent prints of these subjects order from your Film Rental Library. To purchase prints order from your Visual Education Dealer or directly from the International Film Foundation.

INTERNATIONAL FILM FOUNDATION, Inc. New York 19. N. Y. 1600 Broadway

★ To provide the very extensive added readership of this "World Neighbors" issue of See & Hear with as many related social studies film sources as possible, this department will limit its listings to that area. We resume general "new materials" listings next month, with especial emphasis on the latest Science Education resources.

♦ The social studies, coincidentally, came in for considerable attention from producers these recent months. Academy, Coronet, EB Films, Frith, Films of the Nations, and Young America are among those with at least one or more series in this field. Academy Films is continuing its Great Rivers series with the filming of The Nile River; Coronet's latest are Two Views on Socialism (11/6 reels, snd); Earning Money While Going to School (1 reel, snd); How to Think (11/4 reels, snd) and France: Background for Literature (1 reel, snd). As usual, all these

Coronet releases are available in either black and white or in color.

JHO "Health Adventure" Series

♦ Jam Handy's School Service Department (Detroit 10, Michigan) has just announced a forthcoming Health Adventures program of nine slidefilms. Of especial interest to all school health services, the new twophase program will also be valuable to city and county health departments for local and regional health education work. Details will be enlarged in the following issue, somewhat closer to the actual release date next month. For social science reference, the IHO slidefilms on Our Earth are recommended for basic geography and physiography classes.

EB Films Lists These New Subjects

♦ Encyclopaedia Britannica films just announced include Circus Day in Our Town (11/2 reels, snd) for primary graders; The Nurse (1 reel, snd) which continues EBF's series on "Community Helpers" and motivates children toward athinking of the nurse as an important guardian of health in the community. The Nurse also has vocational guidance possibilities for girls interested in nursing as a profession.

♦ Yours is the Land is a third EB Film of recent date, especially suited to the social studies, and dealing with national problems of land, forest and water conservation (2 reels, snd and color). Several other EB releases such as Life of a Plant; The Ears and Hearing will be more extensively reviewed in the Science is-

sue coming up.

See Lands Overseas Via FON

♦ Youth and Summer in Sweden (2) reel, snd) is typical of the full range of social studies material available from Films of the Nations, national film distributor for representative agencies of overseas lands, with headquarters in New York City. Films of South Africa, Belgium, Denmark, Holland, Sweden, Switzerland, and other lands including Britain and Scotland, are specialties of FON.

Frith Covers the Social Studies

♦ Frith Films' social studies material includes the following recommended titles: The U.S. Customs Safeguards Our Foreign Trade (11/2) reels, snd and color); Guardians of (CONTINUED ON PAGE THIRTY-TWO)

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FILMS FROM BRITAIN COLONIAL DEVELOPMENT



ACHIMOTA

During the lost generation many educational centers have sprung up throughout the African Gold Coost. One of these colleges was built at Achimoto and endowed by the Government. The college is coeducational and residential; the staff both European and African. Their purpose is to train teachers to meet the dire need of new schools.

19 minutes

Rental \$2.50

DAYBREAK IN UDI

Produced by the Crown Film Unit for the Colonial Office, with the cooperation of the Nigerian Government, this film tells a unique tole of the building of a moternity home by the initiative and efforts of the notives themselves. The triols ottendant on a scheme of such local magnitude are vividly portrayed and the District Officer of Udi Division plays his real-life role.

45 minutes

Rental \$6.00

THE FALKLAND ISLANDS

The survey of the work being done by the British in Antarctico was produced for the Colonial Office. The men who comprise the vorious meteorological units serve for a minimum of two years. They beam weather reports to shipping lones and by constant surveys gradually map out the frozen lands of the south.

10 minutes

Rental \$1.50

FATHER AND SON

In the villages of Africa, the older generation is still haunted by ancient feors and superstitions. Education has broadened that view of the younger people. This is the stary of a young Petty Officer, who returns to his village on leave. In the face of much opposition, he is able to introduce modern ideas an agriculture, medical treatment and novigation.

14 minutes

Rental \$2.50

FIGHT FOR LIFE

The borren country of the Northern Gold Coast is being reclaimed by a Government project. This project oims to enrich the soil, to conquer the pests which destroy cottle, and to teach the African people the basic principles of scientific forming. The commentary was written by Julian Huxley. Produced for the Coloniol Office.

17 minutes

Rental \$2.50

HAUSA VILLAGE

Hauso Village lies in Northern Nigeria and its inhabitants are Mohammedons. Many of their customs are primitive, but they apply themselves with so much energy to farming and fishing that

they thrive and prosper. The film presents a detailed picture of their daily life-and shows the preparations for a wedding ceremony and the building of a house for the bridal couple.

22 minutes

Dontal \$2.50

HERE IS THE GOLD COAST

West Africa is energetically meeting the challenge to cotch up with the modern world. In the Gold Coost, modern cities like Accro have progressed ropidly, but the hinterland is still primitive and poor. The British Government has allotted fourteen million dollars for the development and welfare of the colony. Work has already begun an the much needed wells, on scientific farming, on hygiene education. Mobile medical units trovel from village to village and successfully combat the spread of contagious diseases such as yaws. The quantity and variety of exports are increasing, for many countries buy such things as bauxite, cocca, gold and manganese from the Gold Coast. More schools are being opened, more children are going to them. There is much to be desired and there is a long way to go, but the need has been recognized and Africans have the will and ability to reach their gool.

35 minutes

Rentol \$5.00

A MAMPRUSI VILLAGE

The Momprusi people of the African Gold Coast have already achieved a measure of self-government. The District Commissioner acts as advisor to the local chiefs, who callect taxes, budget the income, and maintain low and order. Under the supervision of the Commissioner, the Momprusi administer justice in their own courts, develop the school system and strive to offain a higher standard of living.

20 minutes

Rentol \$5.00

PARTNERS

The needs of East Africa are gradually being met by a partnership of the white man with his skill and experience and the native African with his desire to help himself and his backward country. The Africans are learning engineering, medicine, science, hygiene, and agriculture, and they are passing their knowledge on to their fellow countrymen.

17 minutes

Rental \$2.50

VOICES OF MALAYA

This is an account of life in Malaya today. Still suffering from the effects of wor, famine and political upheavol, five million people of four roces—Molay, Chinese, Indian and European—are working side by side, endeavouring to bring to Molaya o life of peace and prosperity. Produced by the Crown Film Unit for the Colonial Office.

35 minutes

Rental \$5.00

· Films from Britain may be obtained on application to

BRITISH INFORMATION SERVICES

30 Rackefeller Plaza, New Yark 20

ar from canveniently lacated B.I.S. ar British Cansulate affices in Bastan, Chicaga, Detrait, Haustan, Las Angeles, San Francisco, Seattle and Washingtan, D.C.

and fram numeraus educational and commercial film libraries.

Epics of History for Our Schools

A Teaching Film Report of the Audio-Visual Committee, National Council for the Social Studies

by Roger Albright

Director, Educational Services, Motion Picture Association of America

ISTORY STUDENTS OF TODAY are now able to relive the world events of the past in their own classroom. For these students now have access to the vivid scenes from all of the historic feature pictures that have been produced since the entertainment film industry began.

Such films as Last Days of Pompeii, Crusaders, and Antony and Cleopatra contain historic chronicles that history students up to now have been thumbing through textbooks to learn about.

The idea of utilizing the historic films in this way began at the 1946 annual meeting of the National Council on the Social Studies. It was here that the N.C.S.S. Audio-Visual Committee, led by Maryland State Teacher College's Dr. William H. Hartley, was asked to contact the motion picture industry to see if suitable social study material could be excerpted from existing entertainment films for classroom use.

Their idea had come from some. English literature films which had used scenes from David Copperfield, A Tale of Two Cities and others. Dr. Hartley wrote the Motion Picture Association of America, Inc. and, as a result, began a continuing and fruitful relationship. It was agreed that the National Council's Audio-Visual Committee would determine the content of the film excerpts by selecting the footage to be used.

In New York the feature pictures were to be made available with the excerpting supervised by John E. Braslin of Teaching Film Custodians, Inc. which was to assume all finances involved. Committee members would give their services without compensation.

The committee held its first regular meeting in March, 1947, at which (CONTINUED ON PAGE THIRTY-ONE)





The United Nations Assembly in session at Lake Success.

We Visualize the Social Studies

by Harris Harvill

Professor of Education, State Teachers College, Troy, Alabama

or the past fifteen months, under a new Director of Secondary Education, the State Teachers College at Troy, Alabama has been rethinking and reorganizing its program for the training of secondary school teachers. One significant phase of this evolving program of teacher training has been to determine the extent and place of emphasis to be devoted to audio-visual materials and techniques of instruction.

During the fifteen month period approximately three hundred and sixty teachers-in-training or teachers-in-service, both in regular session classes or in on-campus and off-campus extension classes have either taken an elective course in audio-visual materials and methods or have taken general methods courses in which considerable emphasis was placed on auditory and visual teaching materials. Out of this effort to evolve a revitalized teacher training program have come several convictions which seem fairly significant:

Conviction Number One: Audio-visual teaching materials may be necessary in all fields of instruction; they are *absolutely indispensable* in the field of social studies. The necessity for improving the quality of instruction in the social studies has an urgency about it almost terrifying in its immediacy.

For who but the social scientist shall guide the disturbed, hostile, embittered men toward understandings, skills and tolerances by which they may live in relative peace? Who but the social scientist can chain the tetrifying monster unleased by modern technology? Who but the social scientist shall envision the productive power of science harnessed for the welfare of mankind? Who shall hold aloft the meaning and purpose of life in a democratic society? How can these things be

adequately taught without enlisting the most powerful of teaching tools?

For the modern American citizen there is so much to learn and so little time for learning. Kaleidoscopic social change has produced problems gargantuan and complex. The information and understanding demanded of today's citizen is amazingly wide in scope. Information presented in graphic form furnishes an economical method of learning and a powerful mode of communication for this high-speed commercial and industrial society. Proficiency by students in the interpretation of data presented in visual and graphic form and student skill in synthesizing information for graphic and precise presentation must be a primary goal of every social studies teacher.

More than any other instructor the social studies teacher must concern himself with the attitudes of his students. Attitudes based on ignorance are the enemies of democracy. The motion picture film with its unequaled emotional appeal is the most powerful tool for teaching desirable attitudes now at the disposal of the social studies teacher.

Comments of high school students heard recently in the deep South after viewing T.F.C.'s *The Process of Law Denied* attest to the power of the motion picture film to change student attitudes toward lynching. More excellent film material aimed directly at the teaching of democratic attitudes must be used by the social studies teachers. More such material should be manufactured.

Conviction Number Two: Audio-visual aids to teaching are here to stay. A naive suggestion? Does not everybody know *that?* Unfortunately, no. Only recently a state school officer — a mature and respected school man





(CONTINUED FROM THE PRECEDING PAGE)

- speaking to an informal group of school people, said



Members of the Hamilton (Ontario) Film Council learn about audio-visual equipment.

UNITING OUR SCHOOLS AND THE COMMUNITY

★ The range of the social studies embraces the common interests of young and old in these days of complex international relations and the manifold problems of human relations in everyday living. Within the *ideal* of the Film Council of America, there is a meeting place for professional educators and those whom the school serves in *all* the community. Together they learn about the problems and potential of the informational film. —OHC

of critical mindedness and lack of understanding of their own needs. The sincerity of the producers of audio-visual teaching materials deserves commendation. However, such producers must, as consistent policy, utilize every improved method of production and distribution possible in order to reduce prices and lower the cost of audio-visual materials to the schools. The future of the industry depends on this as much as it depends on increased taxation to finance audio-visual programs in school systems.

Conviction Number Four: Much mediocre teaching hides behind the flippant statement, "Audio-visual aids to teaching are nothing new. Good teachers have always used audio-visual aids." Certainly it is true that the best teachers throughout the ages have made use of auditory and visual teaching devices, but it is also true that many teachers today would be far more effective teachers if they would acquaint themselves with the variety of *new* audio-visual materials available to the modern teacher and the multiplicity of ingenious and fruitful techniques possible in the audio-visual field. A quick survey of any average group of teachers to ascertain their acquaintance with available audio-visual material in a particular teaching field would likely produce eye-opening, perhaps discouraging, data.

For modern social studies student, abstractions must come to life through concrete experiencing. The reality of the past must be seen in its relationship to the present. Pressing personal problems demand the kind of guidance in which visual and auditory devices can assist. Global concepts demand map consciousness and intelligence. World neighbors must be vicariously visited and understood.

The proper, critical and consistent use of audio-visual materials is a must for the successful teacher of the social studies — and imperative for the future of American democracy.

A CHALLENGE FOR TEACHERS

. . . For the modern social studies student, abstractions must come to life through concrete experiencing. The reality of the past must be seen in its relationship to the present. Pressing personal problems demand the kind of guidance in which visual and auditory devices can assist. Global concepts demand map consciousness and intelligence. World neighbors must be vicariously visited and understood.

The proper, critical and consistent use of audiovisual materials is a must for the successful teacher of the social studies — and imperative for the future of American democracy . . .

The Film in Intergroup Relations

by Leo Shapiro

Director, Department of Education, Anti-Defamation League of B'nai Brith

N ARTICLE which attempts to examine the subject suggested in the above title usually makes its examination in a general way. Its experiences are set forth as fairly universal experiences; its conclusions tend to be stated as universal or at least quasi-universal. The purpose here is rather to describe the inter-relationship of audio-visual and human relations materials, techniques, values, problems, in terms of the experiences of one of the agencies (but let it be understood, just one of them) which have done considerable work in this field.

I have chosen, as my agency, the Anti-Delamation League of B'nai B'rith, for obvious reasons of first-hand familiarity. I might just as validly have chosen any number of other organizations with similar purposes and related audio-visual activities.

Real Interest in the Audio-Visual Field

It should be made clear at the outset that the ADL has had a deep and abiding interest in the audio-visual field for a considerable number of years. Our interest can be inferred from the kind of financial commitment which we have made to this field, a financial commitment which ranges from \$3,000 to \$4,000 for a single filmstrip, to some \$30,000 for a sound film. We have been interested in various types of the film medium—filmstrips, sound slidefilms, one-reel productions, graphics, etc. In the area of production, we have tried genuinely to get the most competent counsel and assistance; and we have not felt the slightest bit inhibited about utilizing the best services in this regard from coast to coast—literally. We have even set up a national audio-visual department, with offices in New York City.

Perhaps the lacts and figures of our distribution can tell the story briefly of how we have hammered away at the role of audio-visual in this field. These figures, by the way, are as of November 22, 1949. Our earliest film

Animated cartoon in a recent ADL color filmstrip.



was One People; we have sold seventy-three prints of this film, a fair number for a first effort.

But consider the figures on some of our other materials. Our sound slidefilm, None So Blind — some 300 prints sold; None So Blind in the silent strip version — 885 prints; About People filmstrip — 800; Little Songs on Big Subjects — 300; Sing A Song of Friendship — about 250 prints sold.

Considerable Activity in Film Distribution

In addition, we have begun to do a rather large distribution of two other films, *Prejudice* (done in cooperation with the Protestant Film Commission), and *Your Neighbor Celebrates Jewish Holidays*, which is being circulated through Religious Films Associates: but it is still a little too early to tell on these.

I have not mentioned here the large circulation that has been done of other materials which are not actually produced by the ADL—films like Boundary Lines, Brotherhood of Man, House I Live In, Intergroup Relations filmstrip series, Make IVay for Youth, Labor's Challenge, and so on.

We are interested in other aspects of audio-visual education — say, the precise kind of utilization of our materials. For example, some months ago our Atlanta office made an estimate of which kinds of films are used for which groups throughout the Southern area-over which the office has supervision. It found that by far the largest users of our films in the South were the church groups, easily half of the showings being for such groups. Approximately 20% of our showings were for Jewish groups, and about another 20% for schools, although it was suggested that this last figure would jump 10^{cr}_{70} or 15^{cr}_{70} over certain periods. The remaining 10% of the showings were before civic groups and labor organizations.

These Are the Films Which Our Groups Like

This office found that the most popular film seemed to be Sing a Song of Friendship, about one-third of the showings being of this film; next came Boundary Lines, accounting for about 18% of the showings; Don't Be a Sucker — 13°; The House I Live In — 12%; One People—8°; Brotherhood of Man—5%; Americans All—4%. The films most popular with Jewish groups were Sing a Song of Friendship, Boundary Lines, Don't Be a Sucker. The most popular films with church groups were Sing a Song of Friendship, Boundary Lines, Don't Be a Sucker, The House I Live In, One People. The films most popular with schools were Sing a Song of Friendship, The House I Live In, Don't Be a Sucker.

I give these statistics not because I am so impressed with their objective validity or their general implications — although quite possibly, there may be both valid-



Members of the Gary, Indiana, Film Gouncil held a recent informational film festival.

ity and general implications in them — but above all, because I wish to suggest how intensively agencies like ours have gone into the problem of film utilization.

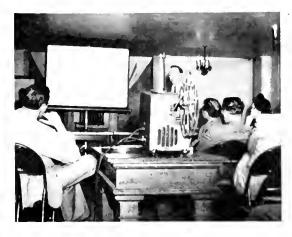
The ADL is deeply concerned also with film evaluation. Many of our offices typically have a body of consultants from public schools, universities, and other institutions in their respective areas. The Metropolitan New York Regional Office of the ADL, to take but one instance, has helped set up a teachers council, which had an audio-visual workshop a couple of months ago as a kind of dress rehearsal for the audio-visual workshops which this office is organizing in cooperation with personnel from the New York City public schools.

Do You "Think" or "Feel" About Films?

At this workship a panel consisting of a high school principal and a well known book editor examined one of our films — never mind which one — and here some of the criticisms: "Very difficult to appraise this in terms of age level." "Whoever wrote the text has done so without reference to the Thorndike Scale, because it has a completely mixed vocabulary count." "This filmstrip lectures — something we try to get away from in the classroom. It doesn't tell a story from which a moral can be derived — but repeats a moral and uses pictures in connection with the repetition." "You are trying to reach everyone in an over-all age level attempt — and you reach no-one." "Socrates himself could not have done this job in a forty-minute classroom period."

Again, I mention this as an illustration of the objectivity with which our personnel attempt to evaluate our own materials. Perhaps it should also be said at this point that the field of evaluation in general, and audio-visual evaluation in particular, seems to be such that the same film described in the above paragraph had received the enthusiastic approval of leading educators, who had seen fit to set forth their approval in print; and an audio-visual workshop held in the Chicago area several months before that in New York, had come to the general conclusion that this same filmstrip was an admirable teaching medium in every way. "De gustibus..."

From the above, one can see what some of the areas are where cooperative work is necessary, desirable, fruitful. On the local level the ADL regional offices — more than twenty as of this writing — are keenly interested in



Glen Burch, Film Council of America national secretary, speaks to the Gary council.

getting assistance from qualified people in the audiovisual field. Such people can help our regional offices in going over ideas with a view to possible production. They can help us work out auxiliary materials which can be of aid to a more effective utilization of human relations films. The experts can be of real assistance in helping us to set up workshops in audio-visual education, so that we can get an increasing body of qualified people who know a good film when they see it, and know what to do with it. They can serve as consultants for institutes, conferences, and especially workshops in intercultural and intergroup education, where audiovisual consultants are coming to have more and more important roles as members of workshop staffs. Universities and school systems ask us time and again for audio-visual consultants who can be of help in analyzing the materials in intergroup relations, and in discussing matters of film utilization and evaluation. In a word, audio-visual personnel can help us in our regional operations - and I am fairly well convinced that we can help them.

On the national level, there are at least four aspects which deserve mention.

First, in the area of publications. We would like to see a publication which makes thoroughly clear how to set up a good audio-visual conference in human relations. What makes a good conference of this kind? What are the necessary ingredients? What is the best way of bringing this kind of publication to the attention of various groups all over the country, both in the school and in the community? This might well adapt some of the excellent Film Council of America materials.

We are certainly very much interested in having some bibliographic aids which give systematically the kinds of materials that are available, and for what purposes and for which groups. I say "systematically" with malice aforethought, and I mean the kind of systematic bibliography that one thinks of in connection with names like H. B. Van Hoesen, Ernst Bernheim, the Union Catalog, the Union List of Serials, and so on. We are a long way from systematic bibliography in the audio-visual field, and people working in the community feel the lack as much as people in the schools.

There is an acute need, too, for something more

Films in Intergroup Relations:

(CONTINUED FROM THE PRECEDING PAGE)

closely approximating objective evaluation. This is, of course, difficult in any field, and the whole field of literary criticism is littered with the corpses of those who have essayed the task of critical objectivity. But the need remains with us, and we feel more than a little confounded and confused when we get diametrically opposed judgments about the same audio-visual materials from presumably objective "experts" in one part of the country and another. Too often, the critique does not even take the trouble to disguise the subjective bias underneath.

It would be desirable to get some kind of *pooled* process wherein one could leel some little assurance and confidence in terms of objective evaluation. Too often, evaluations seems motivated by little more than to write three hundred words of any kind to make a publication deadline.

A second area of interest is the very important one of integrating human relations materials, values, and problems into the ongoing activity of audio-visual education. "Integration" is a question which plagues us all, regardless of our field, whether it is the relationship ol audio-visual education to general education, or life adjustment to general education, or (as in this case) human relations to audio-visual education and the relation of these to general education. We would like to have some assurance that there is sufficient sensitivity to intergroup problems on the part of audio-visual personnel so that their conferences will include matters of intergroup and interpersonal relations as a normal part of conference business, and not only when there are special circumstances like a human relations agency serving as co-sponsor of a meeting. The interculturalists cannot be everywhere, and they must rely on audiovisual personnel and on all educators for that matter, to see to it that intergroup relations gets its proper place in the conference sun. Human relations must be everybody's business. It has not been up to now.

A third general area of cooperation is that in the "Early Childhood" field. We have needs in all the age helds, of course, but particularly so in this field. This need is pointed up by some extremely significant research which has just emerged from a study called The Philadelphia Early Childhood Project, directed by Helen Trager and Marian Radke, and done with the cooperation of the Bureau for Intercultural Education, the Research Center for Group Dynamics of the Massachusetts Institute of Techonology, the Philadelphia Public Schools, and the Philadelphia Fellowship Commission. The study has been published in popular form in periodicals like Woman's Home Companion for November, 1919, and in fuller, more scientific form in the Journal of Psychology and Genetic Psychology Monographs.

Far from showing what many school people have often believed = namely, that intergroup prejudice and cleavages come rather late in childhood - this study

shows, instead, an awareness of group identity and of group cleavages at the ages of 5-8 in kindergarten and grades one and two, with antagonistic attitudes expressing themselves towards Protestants (1%), Catholics (10%), Jews (27%), Negroes (68%). While with all but one of the groups there were varying degrees of acceptance, there was no acceptance or "pro" group for the Negro. Surely, this shows how early we must begin our therapeutic work, that actually we cannot begin too early; and this truth is applicable to the audio-visual field as it is to every aspect of the educational process.

The fourth general area of cooperation on a national level is that having to do with audio-visual education and teacher education. Those of us who work with human relations agencies realize too well the strategic role of the teacher. We are not interested merely in having teachers become more educated in human relations. We are not interested merely in having teachers become better educated in audio-visual education. We are interested in the more profound goal of adequate teacher education, and even more, general education, because we have a genuine faith that the educational process remains, as always, the long way round but the shortest way home. We have found from hard experience what others have been able to find in the pages of Dewey and Kilpatrick - that the best kind of teacher in human relations is not necessarily the one who knows this or that little fact or figure on race or culture or film, but the one who has been brought through education to a broad awareness of the total dynamics of intergroup and interpersonal relationships, and particularly of his role in this dynamic process. We have faith that adequate education tends to make for sensitivity to human relations, and that as teacher education will become increasingly adequate and self-critical, we shall have as a valid part of teacher education a concern with audio-visual materials and human relations values and techniques.

Concretely, we would like to see a pilot project or a set of projects which attempt to investigate the elements of an adequate teacher education set-up in a selected number of teacher-educating institutions, and the role in that set-up of the audio-visual and intergroup and interpersonal relations. We would like to see to what extent teachers are emerging from such institutions sensitive to the issues, values, materials, techniques, which, without question, ought to be, and are not often enough part of their equipment.

These Are Our Problems - and Yours

These are merely a few of the problems which we, of ADL, have encountered in our work in the audiovisual field. We believe that some of them at least are significant enough and imperative enough to justify a cooperative approach on the part of more than one group. We are ready to play a part in such an endeavor, whatever part might seem feasible and desirable. But we are humble enough to confess at the outset that we need help. That is, all of us.

UNDERSTANDING CHINA AND THE FAR EAST THROUGH AUDIO-VISUAL MATERIALS

by William G. Tyrell

of Columbia University, New York City

► HE UPHEAVAL of seventeen years of war seems to be reaching its tragic climax in China today. Throughout other areas of the Far East, revolutionary forces are changing the lives of countless millions of people. And in America, citizens, more than ever before, are turning their eyes and interests in the direction of the Far East to seek meaning in the events and to inquire about America's stake in the course the future may take. It is, therefore, necessary that the coming generation have clear objectives and human attitudes about these people living in different and unfamiliar circumstances. Teachers must make the children aware that they are real people living out their only lives. For a realistic and vivid understanding of people and their cultural and social institutions, a selection of worthwhile audio-visual materials is available. The careful use of these instructional aids should be valuable for establishing a direct and intimate knowledge of this important part of the world.

These complex issues are presented vividly in an overall account of current developments in the area in When Asia Speaks (film, 20min., Brandon) 1. 1mportant introductory materials are also included in the series of transcriptions, Introducing the Peoples of Asia and the Far East (13min. each, FREC). Produced by the public schools of the District of Columbia in cooperation with the United States Office of Education, the transcriptions are lectures by prominent authorities that have been abbreviated. Asia Calling (5-12" recordings, New World) is another comprehensive approach to understanding peoples of the Far East, providing, as it does, authentic musical selections, traditional in the area, combined with interviews with English-speaking, Christian leaders in the areas treated in this discussion-China, Japan, the Philippines, Indonesia, Malay, and India.

FILMS ABOUT CHINA

★ What is China? (film, 23min., TFC) is a brief but effective introduction to the subject. By the skilful editing of a quantity of materials—some of them from familiar Hollywood productions—and the use of maps and scenic views, this becomes a comprehensive account of topography, climate, living conditions in rural and urban areas, and especially of the people of China. It is a summary that should be as useful for young classes as for more advanced groups. A follow-up film of the life of a middle-class Chinese family would be

Peiping Family (21min., 1FF). This is the story of the family of Dr. Wu, an American-educated teacher of biology. Julien Bryan's production is a sympathetic view of the struggles faced by the parents and their seven children in the midst of the lood-shortage and distressing inflation. Yet many daily activities go on in spite of these problems: the children play American games and the family prepares for a traditional birthday celebration. As only one aspect of life in China. however, it should be supplemented by other impressions. Oriental City (film, 20min., UWF) reveals the habits and customs in an urban trade center, Canton. A unique existence is that of the sampan-dwellers, these Chinese whose entire existence is spent on river boats. where living may be free but conditions are destitute. Sampan Family (film, 16min., IFF) relates how one such typical family works and survives on the Min River. The hardships of humble peasants in the Si River valley in their efforts to grow rice on the available acreage with only a few crude tools is presented graphically in Farming In Southern China (film, 20 min., UWF). People of Western China (film, 10min., EBF) shows life in another region of China where irrigation and bamboo-culture are conspicuous activities along with handicraft work and silk-making. Similarly, the peasants of Yunnan Province spend part of their day away from the cruel farm work in the production of crafts objects that can be sold in a nearby market. This is shown in The Chinese Peasant Goes To Market (film, 10min., Gateway). Views of distinctive regional qualities of Chinese life are shown in Northern China, Parts I and II and in Southern and Western China (strips, SVE).

There is in these materials considerable emphasis on the influence of custom and tradition in contemporary institutions. This mixture of the cultural heritage

A scene from the Julien Bryan film "Peiping Family"



¹ All references to "films" are to 16mm sound motion pictures that are in black and white unless "color" is mentioned; "strips" are 35mm filmstrips; "recordings" are commercial phonograph records, played at the regular speed; "transcriptions" are 16" discs and require a 33½ rpm machine. A key to the producers appears at the end of the section.

Understanding the Far East:

(CONTINUED FROM THE PRECEDING PAGE) and such modern problems as family living, health, education, transportation, and communication is displayed in In The Chinese Manner (strip, 62fr., VW), one of a series entitled "Through China's Gateway." Another in this series, China's Tomorrow (72fr), discusses significant aspects of the past and present and the basis for the future. Other strips of the series are: China's Children, Food For China, and A Nation of Scholars.² China's Glories of the Past (strip, SVE) establishes concretely and vividly a background for considering the importance of China's contributions to world civilization. A specialized but striking setting for comprehending the rich artistic heritage is the exhibition of photographs of Peiping (25 panels, Life), made by the famous photographer Dmitri Kessel. Also combining past and present is the material on China available in picture-portfolio or filmstrip form (20 plates or 40fr., ICP), while Journey to Kunming (film, 30min., Gateway) depicts the strange contrast of primitive customs and progressive surroundings at the famous terminus of the Burma Road. People of China (transcriptions, FREC) consists of seven transcribed programs, prepared during World War II, by experienced writers and interpreters of China. These would also be useful for developing an understanding of the life and culture of the people. The programs touch on such subjects as life in China, Chinese history, Chinese humor, and China's contributions to the West.

OTHER USEFUL MATERIALS ABOUT CHINA

None of these references discusses the conflict of ideologics going on in China; some, indeed, avoid completely any political allusions, while others, such as the items in "Through China's Gateway," make passing comment to the issue. A clear-cut review of the subject, as of early 1949, is Givil War In China (strip, 45fr., NYT). More dramatic, but even more dated, is the 1945 "March of Time" film, China (18min.)

FILMS ABOUT JAPAN

★ Similar realistic materials that provide an understanding of social organization in Japan are also available. *Island Nation* (film, 20min., UWF) emphasizes the features of life where resources are limited. Showing scenes of agricultural practices and the operation of specialized industries, this is a panoramic summary of Japan. Useful for displaying the essentials of family life in pre-war Japan, *Children of Japan* (film, 11min., EBF) is a close-up view of home surroundings of a middle-class, urban group. It describes such subjects as clothes, school and play activities, and a cherry blossom festival. Other scenes of pre-war Japan are presented in *Cities and Merchandising*, *Life and Industries*, *The Home*, and *Rice Culture* (filmstrips, SVE).

A post-war film on family life in Japan, Japanese Family, was released in February, 1950. This is a story of a family of Japanese silk-weavers and pictures in true documentary style the daily routine of both adults



Mr. Kawai and his family are the leading characters in the new 16mm film "Japanese Family."

and children in a typical middle-class Japanese post-war home.

The extent to which pre-war institutions have been modified by efforts of the Occupation to foster democracy and promote political and social reform comes to view in *The New Face of Japan* (strip, 47fr., NYT). *Report On Japan* (film, 19min., RKO) is a generalized view of the United States occupation.

FILMS ABOUT THE PHILIPPINES

★ Representations of life, work, and culture in the Philippines and scenes of urban society in Manila are available in SVE filmstrips. Overviews of the new republic are provided in *The Philippine Republic* (film, 16min., MOT) and *A Nation Is Born* (film, 20min., RKO). These films also touch on economic activities, education, and the development of national pride, in spite of the variety of cultural levels throughout the archipelago.

FILMS ABOUT SOUTHEAST ASIA

★ Underlying the political turmoil of southeast Asia and the adjacent islands of Indonesia are human beings faced with problems of everyday existence; how this existence is influenced by social institutions is depicted in several useful classroom aids. In Tropical Mountain Land-Java (film 20min., UWF), the camera follows a train in its descent from the mountain heights to sea level. The railroad route through the rich resources thus demonstrates the variety of pursuits and activities that are followed as the train is loaded, at successive stops, with tea, kapok, rubber, and cocoa. Basic facts of the Netherlands East Indies (SB) are also contained in a kit consisting of maps, charts, pictures, and filmstrips. Here, too, the features of life and environment are conveniently arranged for classroom study. Other scenes are in Dutch East Indies: Life and Work (strip, SVE). Authentic native music, which is devoted primarily to religious rituals and dance ceremonies, can be used to extend the base of social understanding. Music of Indonesia (4-10" recordings, EFL) provides a cross-section of the music of the islands and of the Malayan mainland. The un-

² This series can also be obtained with accompanying transcriptions of interpretative comments spoken by the noted writer of Chinese topics, Pearl Buck.

familiar harmonies of this music have also been arranged for the conventional western instruments in *Music of Bali* (3-10" recordings, Schirmer).

Political issues, as well as cultural and economic features, are discussed in *Indonesia—An Empire's Problem* (film, 18min., MOT). The film traces the background of Dutch rule and the independence movement and discusses the points of negotiations between natives and Dutch before self-rule was granted.

A useful introduction to life in Malaya is Malay Peninsula (film, 10min., Coronet). This is a rapid survey of the peoples in cities and villages, their principal economic activities, their religion and the interaction of primitive and modern cultures. An intelligible portrait of primitive social existence in the area is presented in Nomads of the Jungle–Malaya (film, 20min., UWF). In it, the unit of the family is stressed, and the way in which it must exploit the basic resources of the tropical region is told with skill and realism.

The activities of the inhabitants of a typical atoll in the Pacific area are pictured in *Pacific Island*. This particular film was made on Likiep, one of the Marshall Islands group but might well have been any one of the other islands in this area.

Outstanding social documentaries are presented in the "Earth and Its People Series" (UWF).



FILMS ABOUT INDIA

★ A class showing of Farmers of India (film, 20 min., UWF) would make almost unforgettable such characteristics of the great sub-continent as extreme poverty, crowded living, crude standards, and religious customs. Yet Chota Lal's family in the middle Ganges valley, in spite of their ineffective farm equipment, has food to sell. They are able to buy clothing and allow young Chota Lal to attend school. Scenes shift skilfully to show the family working in the fields, in their simple home, in the teeming city, worshipping in the temple, and Chota Lal in school. Basic materials for understanding the human qualities of the complex society and culture of India are available in the display, Peoples of India (28 panels, Life), thirty pictures by the distinguished photographer, Margaret Bourke-White; in the filmstrip, Peoples of India (SVE); in the portfolio or filmstrip on India (18 plates or 40 fr., ICP); and in the characteristic musical expressions in Folk Music of India

(1-10" recordings, EFL). A vivid, colorlul account of many of the prevalent customs and traditions of a Hindu community is Village in India (color film, 10 min., TFC). A recent March of Time production, India—Asia's New Voice (17 min.) also includes some of the religious customs of the caste system; primarily, however, the film provides views of those perplexing economic, social, and political questions that confront the new dominion government.

SOURCES OF THESE MATERIALS

Brandon Brandon Films, Inc., 1700 Broadway, New York 19, N.Y.

Coronet Instructional Films, Coronet Building, Chicago 1, 111.

EBF Encyclopaedia Britannica Films, 1nc., 1150 Wilmette Avenue, Wilmette, Ill.

EFL Folkways Records and Service Corp., 117 West 46th Street, New York 19, N.Y.

FREC Federal Radio Education Commission, Federal Security Agency, Washington 25, D.C.

Gateway Gateway Productions, Inc., 40 Fremont Street, San Francisco 5, Calif.

ICP Informative Classroom Pictures Publishers, Grand Rapids 2, Mich.

IFF International Film Foundation, Inc., 1600 Broadway, New York 19, N.Y.

Life Life Photographic Exhibitions, Room 1909, Time and Life Building, 9 Rockefeller Plaza, New York 20, N.Y.

New WorldNew World Recordings, 156 Fifth Avenue, New York 10, N.Y.

NYT School Service Department, New York Times, 229 West 43rd Street, New York 18, N.Y.

RKO 16mm Educational Division, RKO Pictures, Inc., 1270 Sixth Avenue, New York 20, N.Y.

SB The Stanley Bowmar Co., 513 West 166th Street, New York 32, N.Y.

Schirmer G. Schirmer, Inc., 3 East 43rd Street, New York 17, N.Y.

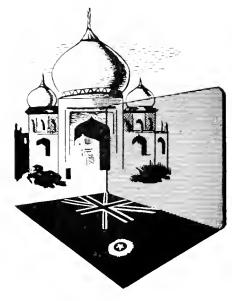
SVE Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago 14, Ill.

TFC Teaching Film Custodians, Inc., 25 West 43rd Street, New York 18, N.Y.

UWF United World Films, Inc., 1445 Park Avenue, New York 29, N.Y.

VW Visual Workshop, Inc., 13 East 37th Street, New York 16, N.Y.

Editor's Note: A great majority of the useful films and filmstrips listed in this comprehensive article are available in your nearest school or regular commercial library for proview or rental. There are many outstanding materials among these subjects . . . use them wisely — but use them! This is a highly important area in the social studies.





Executives of the Langley (B.C.) Film Council and other district groups preview films for programs of general community interest.

ANADIAN EXPERIENCE with 16mm films has been one of constant discovery since the early days when non-theatrical films were first shown nationally (as part of the wartime information program).

No other medium of education has involved so many people in planning its action. Films have given both conviction and initiative to the people who might have been intimidated by a more academic cultural scheme. Films have re-emphasized the democracy of the intellect.

During the year February, 1948, to January 31, 1949, almost 100,000 film showings were made. Over nine million Canadians, 42 per cent more than the previous year, saw films which were either borrowed from local community film libraries or shown as monthly programs on rural film circuits.

Past Decade Was a Period of Growth

Most of this growth has occurred in the ten years which have elapsed since the National Film Board was established in 1939. Although since the war NFB field staff has dwindled, the audience for 16mm films has continued to expand. Begun as an information service conducted entirely by NFB, film distribution is now operated almost entirely by citizens' groups.

While it was NFB who stirred up interest, and contributed experience in the use of new visual tools, it was recognition of their utility by many individuals and organizations which gave the growth of visual aids its impetus. The part played by school teachers is an example.

Fifteen years ago school teachers seeking material which would illustrate our Canadian story found little to help them. Thousands of teachers taught children whose only contact with the rest of Canada came from their textbooks—and few of these were adequately illustrated. Day after day they had to build from their own limited experience a picture in words of a young country's growth.

Today, teachers tune in school broadcasts from a well organized radio system, and obtain films for classroom use in a variety of ways. The larger city school HOW ONE OF OUR WORLD NEIGHBORS IS USING AUDIO-VISUAL EDUCATION

Canada Turns to the Informational Film

A Mid-Century Report

on the National Film Board's Contribution to the Use of Films in Canada's Schools.

boards and some district boards have organized their own film libraries. Each provincial department of education has an extensive library which serves schools which own projectors. Schools without machines may use the NFB equipment and the circuit program which reaches them once a month. There is at least one school film on each program but frequently the Department of Education supplies the local NFB office with additional teaching films for school shows. This type of operation lacks the desirable feature of "the right film at the right time" so teachers often book a specific film from their department's library for showing with the NFB program.

Cooperation Helps Establish Libraries

In most parts of Canada, communities are purchasing equipment on a co-operative basis in order to make use of NFB programs. In Westmorland-Albert counties in New Brunswick, for example, from four to ten rural schools share a single projector. Blocks of films made up from the provincial library are circulated by the school superintendent for the area. Even the training of teachers in the use of films is a co-operative enterprise in these counties. The practical training in operating the projectors is done by NFB field representatives, while the more academic training in the application of film as lesson material is given in short courses arranged by the Department of Education.

After nine years of experiment in assisting visual aids programs for schools, it became evident last spring that if the demands from schools for specific Canadian material were to be met a long term plan was needed.

Two things were done. The Film Board distributed ten thousand questionnaires to teachers in order to tabulate their needs, and provincial directors of audiovisual education were invited to Ottawa.

Answers Guide the Film Board in Programs

The questionnaires provided a long list of needed topics and have given each a rough priority rating. The directors of visual education have offered advice and encouragement. They listed the subjects which they felt were required, they pointed out successful and unsuccessful production techniques, they offered their continuing assistance in reporting requests for new topics and in evaluating those to be produced, and they impressed upon everyone the greatness of the need and the importance of what NFB called its "Classroom Aids Proj-

ect". The wording of the name is significant. Earlier films for children were documentaries not especially designed to fit a specific classroom lesson; films produced as part of this project will be primarily for such classroom use. "Aids" means that the project envisages the production of not only films but of filmstrips, picture sets, and such other media as the individual subject requires.

Federal government departments also reported their interest in the project. Some already had made aids particularly for classroom use, others described their plans in this field.

Programs for Schools Now Taking Shape

What is so encouraging to the average school teacher is that now, two months after the conference with the directors of visual education, the same enthusiasm still prevails and the actual visual aids are taking shape in the studios. Three films on birds, for example, are complete and are being printed in the laboratory. Six filmstrips on the geography of Canada require only the printing of the accompanying manual. Other filmstrips on Canadian history and many other subjects are in production. For those teachers without projection equipment, two experimental sets of still pictures are being produced—one on coal mining and one on pioneer life. It seems fairly certain that the Classroom Aids Project as a whole will result in at least twenty-five new teaching tools per year, each of which will assist in presenting some lesson on the Canadian curricula.

The development of visual aids for formal education has been paralleled in the broader field of cultural life. Where 15 years ago a Canadian film was seldom seen in the neighborhood theatres, today about half the theatres in Canada show Canadian shorts. NFB has made and is making hundreds of films directly related to the interests of housewives, farmers, fishermen, industry, health and welfare agencies, youth organizations, adult educational groups and a host of others. Through all of these productions we try to maintain the common objective of inculcating an alert citizenship founded on the understanding and sympathy of one group for another.

Canadian youngsters in a classroom follow the screen adventures of the "Black Bear Twins" as projected by a Film Board representative.



WISCONSIN SCHOOLS INTEGRATE VISUAL MATERIALS THROUGH STATEWIDE STUDY

Films in the Grades 1-12 Social Study Curriculum

by Charles B. Walden

Curriculum Coordinator for Wisconsin's State Department of Public Instruction

A COMPLETE STUDY of the relationship of films and filmstrips has currently been completed for the grades 1-12 social studies sequence in our state. It has been one outgrowth of a six-year curriculum study.

The Wisconsin Cooperative Educational Planning Program was initiated in 1911 as people began to loresee the end of the war. Its primary purpose was to help teachers in planning the kind of school curricula which would adequately prepare children and youth to meet the complex problems of a world newly at peace. These problems were aggravated by the great technological advance represented by new and highly efficient implements of death. It was recognized that our very survival depended upon our ability to take up the slack between our social thinking and action and this technological advancement. While the situation was one which demanded immediate work with adult groups bearing the responsibilities of citizenship, the long range job of developing, through our educational institutions, the kind of citizen of the future who might deal effectively with similar and more complex problems of human relationship became a major task for the schools. It is with this task that curriculum planning in Wisconsin is concerned.

In the early stages of the program several things became apparent. The first of these was a willingness to accept a very broad definition of the term curriculum. The curriculum is conceived as being all the learning experiences of youngsters utilized by the school in the achievement of accepted purposes. Selection of these learning experiences rests upon three criteria:

- I. The developmental characteristics of children and youth at different maturity levels:
- 2. The demands made upon children and youth by the society in which they live;
- 3. Accepted principles of learning.

It soon became apparent, too, that interest was not centered alone on what learning experiences were to be considered a part of the curriculum and why they were selected. Equal attention has been given to how these experiences were to be undertaken in the classroom.

In accepting this broad concept of the meaning of curriculum, with equal concern for the "what", the "why" and the "how", it was evident that curriculum planning was no longer the job of the so-called expert in a given field. It called for knowledges and understanding beyond the grasp of one person. To bring those

(CONTINUED FROM THE PRECEDING PAGE) necessary knowledges and understandings to the task wide participation of teachers became a vital part of the Wisconsin program. There were two levels of organization, both highly important. On the state level were the statewide curriculum committees. They were made up of representative teachers from all levels of education and from all sections of the state. Their responsibility was that of undertaking to provide some form of assistance to local school staffs in a given area of the curriculum. In most instances this assistance has taken the form of printed curriculum guides. The other level of organization was that set up in a local school system for the purpose of improving the local school program. Such organizations are on the firing line. They face the problems, many of which are peculiar to a given situation. They use the resources of the statewide committees in the study of these problems. They arrive at tentative solutions and try them. They share with other school systems through the statewide organization.

This organization for curriculum development with its acceptance of a broad concept of curriculum, a concept which indicates a concern for the "why" and "how" as well as the "what", has led to the use of a wide variety of learning experiences and teaching and learning materials. Playing an important role are various audio-visual materials. The Statewide Social Studies Committee provides an interesting case study.

The first production of this committee was a bulletin entitled "Scope and Sequence of the Social Studies Program". It outlines a sequence pattern for the social studies from kindergarten through the twelfth grade with suggestions as to the scope of the experiences on each grade level. One of the most important sections of this bulletin, however, is the "Point of View". Here the teacher's attention is directed at the importance of knowing the individual child—his strengths, his weaknesses—and planning learning experiences in terms of this knowledge. Here is found a highly important statement to the effect that no change in purpose and no new sequence is of much consequence unless it is accompanied by the adoption of newer classroom practices of promise.

This committee then devoted its effort toward illustrating these important statements made in the "Point of View" of its first bulletin. The first step was to collect resource units based upon the newly suggested sequence and made by teachers in the field. One such resource unit is now available for each grade level. All of these are rich in a variety of learning experiences which should be helpful to teachers in planning to meet the differing needs, interests and abilities of individual children. They, too, are rich in the variety of teaching and learning materials which are included, with much attention being given to andio-visual materials.

The most significant contribution in this field, however, is the publication "Audio-Visual Materials for the Wisconsin Social Studies Program",* prepared by the Statewide Social Studies Committee and now available

for distribution. It is actually the work of a sub-committee under the direction of Mr. John Hamburg of Edgerton, Wisconsin, which worked closely with the Bureau of Visual Instruction of the University of Wisconsin. In this bulletin an attempt has been made to list both films and filmstrips which are keved to the sequence suggested in "Scope and Sequence of the Social Studies Program". Not only are these films and filmstrips listed for each grade level, but specifically under the various problems suggested for each grade. As expressed in the foreword of this bulletin, it is the hope and belief of this committee and others vitally concerned with the program of curriculum development in Wisconsin that this bulletin will help teachers provide in some measure that variety and richness of learning experiences which will more nearly meet the needs, interests and abilities of all children and youth.

GRAND CANYON VISIT

by Glen McCracken, Principal

Thaddeus Stevens Elementary School, New Castle, Pa.

R ECENTLY WE USED The Grand Canyon Area* color slides in three of our intermediate-grade social studies classes. The slides nicely reveal the park area through vivid color photography; more important — interest and enthusiasm was high.

Following the preliminary showing of the slides, each group was told that the information they saw would become the basis for their further investigations. Not only were the children encouraged to find out about the Grand Canyon itself but more than this, were expected to explore questions about the geology of the region, rock formations, elevation of the canyon at the base and at the top, and other interesting questions — why doesn't the Mississippi cut a similar crevice in the earth as the Colorado does? etc.

Again following the showing of the slides, the children were allowed to select a committee which would investigate one of the interesting problems we had set out in advance to investigate. Soon the committees were at work investigating information both in their classroom and school libraries. Each of the committees came back not only with the information that they had sought to locate but many other facts — how the Colorado got its name — what the word means — information about the climate of the canyon — the animal life — plant life and habitations. One committee brought back a report on the distance from New Castle to the Grand Canyon, the various routes over which one might travel, and the probable cost of a trip to visit this area.

In general, our experience with the slides was most gratifying. The slides themselves were well done; they were clear, of good color and representative of the various aspects of the Grand Canyon itself and surrounding areas. Our experiences with the slides provoked lively discussion, and most important — motivation which led the youngsters toward research investigations of their own.

^{*}Copies of this Bulletin may be secured by sending a request to State Superintendent of Education, George B. Watson, State Department of Public Instruction, The Capitol, Madison, Wisc.

^{* &#}x27;The Grand Canyon Area - 36 color 2" x 2" slides are available from Philp Photo Visual Service, 1218 American Avenue, Long Beach 2, California.

E MUST KEEP ABREAST of current affairs in our schools. Can we do it? Do we read the newspaper regularly? I mean really read it! Not just the comic page and the sports page. Do you occasionally look at the editorial page? How many of you read an entire front page article rather than just the headlines? That's what we are going to have to do if we're to be informed.

But more than that we must develop ways of finding the true facts, and using those facts to make correct judgments—that is as correctly as we can!

Here's how we'll try to do these things.

Have you ever listened to Edward R. Murrow? He's over CBS station about 6:45. I recorded his last evening's newscast on our school tape recorder and will play it for you this morning! Then, we'll take a few minutes to discuss what he's talking about. Listen carefully, please!

(broadcast)

★ You've heard the latest news. What are the main items you caught on that broadcast?

Bud: Steel prices are going up!

Dave: The Pope is removing all Catholic communists from the Catholic Church.

Janet: What about Truman's talk to the nation about the economic situation?

Bud: He said the government should run on an unbalanced budget, spending more than it takes in.

Haefner: And what was he recommending all through his campaign? Fred: He said they should try and cut their taxes.

Haefner: He said that?

Fred: Yes.

Haefner: Is that consistent with what he's been saving?

Boy: No.

Haefner: What does he want to do now?

Boy: Raise taxes.

Haefner: What about some other reactions?

Eileen: If I were a Republican I think I'd be against his program!

Fred: I think under the circum-

stances I'm for it!

Haefner: How is it possible for two people listening to the same speech, for one to say, "I'm for it," and the other to say, "No it's not right?"

Using Audio-Visuals IN THE SOCIAL STUDIES UNIT

by John H. Haefner

University High School, Iowa State University

Aren't we dealing with exactly the same facts? •

Betty: Sometimes people want to listen to some things while to other things they'll close their ears.

Haefner: You mean you select what you want to believe?

Betty: I meant that many people listen to the things that they want to hear and avoid what they don't want to hear!

Haefner: You believe that people close their cars to facts and just believe what they want to believe! Lois: Yes. Different people "look" at facts in different ways.

Haefner: If facts are facts, don't you have to "come out" at the same place with them?

Lois: Well, people may misunderstand them sometimes, or, overlook them.

Haefner: Think about that for a minute. If you and I are working on a problem and we both use the same figures, the same facts and material, don't we have to come out with the same answer piece?

Bud: 1 think it depends on people and the different ways they interpret facts

Haefner: Your answer is that two people don't have to come out with the same answer if they use the same facts

Haefner: I'd like to make a list. We'll call it "Things That Affect the Use of Facts." Point one: Betty said that what you "are" might make a difference in how you approach facts.
(1) Your profession or work may affect fact interpretation. (2) A person sometimes believes what he wants to believe. We've got two suggestions here. Let's hear another one. Girl: Well, maybe if he already has some personal opinions, he uses those personal opinions on the new facts. Haefner: Who wants to suggest another word that goes right along with that?

Judy: Well, what about prejudice? Haefner: All right, point 3 — "previously formed opinions and prejudice may influence use of facts," is another point. Another suggestion? Eileen: I think propaganda has a lot to do with it!

Haefner: Eileen, do you think we ought to use a term like propaganda? What do you mean by propaganda? Eileen: Well, if you see or hear something often enough, you "believe" it after a while.

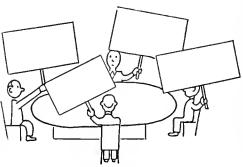
Clyde: Any printed or written message from one person to another person or group of people to influence them into a certain way of thinking would be propaganda.

Haefner: That's a good start, but you left out something very important. Lucy: Well, it could also be spoken material.

Haefner: Right, Point 4 – propaganda influences our use of facts. Anything that's designed specifically to gain support in one way or the other is propaganda. The important thing for us to study is deliberate use of propaganda. Anybody want to add a filth point to that list?

Lucy: Sometimes you get so emotionally stirred up over something that you are not able to form a true conclusion; you just let your emotions guide you and not your head.

Haefner: Can you give me an illustration of that? (OVER)



Social Studies Unit:

(CONTINUED FROM PREVIOUS PAGE)

Lucy: I think that sometimes in the school elections when there's some-body running who you don't like, you go around and say, "Oh, we're not going to vote for him. He's horrible." You really don't look at his qualifications.

David: Sometimes we do things at football games and basketball games that aren't exactly based on facts or thinking. Sometimes our emotions just carry us away and we razz the referee. Actually when you stop and think, you may actually agree with his decisions.

Haefner: Point 5 – emotions color our use of facts. Here we've got some things that affect us in our use of facts. Now I'd like to suggest something else along that same line. Where do we get our facts? Where do they come from? What are they? How can we get them?

John: You can get them from other people.

Ted: We can get facts from a news-paper.

Haefner: You've suggested only two sources. Can you observe facts? Use a simple illustration. How big is this desk? What's the dimension of this desk.

Student: Oh, about 2' x 2'. Haefner: Is that a fact?

Student: No, it's her opinion.

Haefner: Can she make it a fact?

Betty: By proving it. By measuring it.

Haefner: Yes, but how much of our information can we get directly from our own personal observations or measurement?

Bob: I think the only things that you

can get from your own personal observations are things that happen right around you. For the rest of them, we pretty much have to accept what we hear and read.

Ted: Almost all of the news we read in our newspaper or hear over the radio is made some place else. If you hear something, you don't fly down to South America or some place to find out whether it's true or not, you just have to accept it. After a time you pretty much know what sources are reliable and what sources might just be merely sources of propaganda. Haefner: Facts are funny things. We may have the facts available, but it doesn't mean we come out with the right solution because there are so many things that can affect those facts.

To help us in our study, I have selected a film which shows how facts must be carefully chosen in order to arrive at good judgments. In a high school situation in this film, things that we have been talking about this morning are further explained. The question will come up as to what are the facts? You will see very clearly that you've got to push behind the facts and ask questions about using the facts.

In this film, How To Judge Facts, you're going to come across a few strange terms. One of the first is "irrelevant." What does irrelevant mean?

Bob: Something which does not have any bearing on what you are talking about.

Haefner: Are you satisfied with that definition? The word "analogy?"

Student: An "analogy" is analyzing a situation by means of another situation.

Haefner: Pay special attention to the

analogy in this film! An "analogy" is good providing you don't misuse it. **Haefner:** Helen, how could an analogy be misused?

Helen: Instead of simplifying, you could use an example that would change the fact.

Haefner: What's an assumption?

Lois: Taking for granted something you don't know is true.

Haefner: Unless you start with a *fact* what's going to be true of your thinking?

Lois: Your thinking isn't going to do you any good because your assumption isn't true.

Haefner: Watch for assumption in this film. O.K. I think we're ready for the film.

(Film, How To Judge Facts, shown) How To Judge Facts, Sound, 10 min. Shows how rumor develops from half-truths, misinformation, and unsubstantiated opinion. Illustrates necessity of accurate facts in story of high-school reporter checking rumor that football uniforms were to be sacrificed to buy a film projector. Emphasizes dangers of irrelevant facts, false analogies, assumptions, platitudes, and double meanings. (Coronet)

Haefner: Has anyone any comments to make on the film?

Student: The football uniforms had nothing to do in the end with the movie projector.

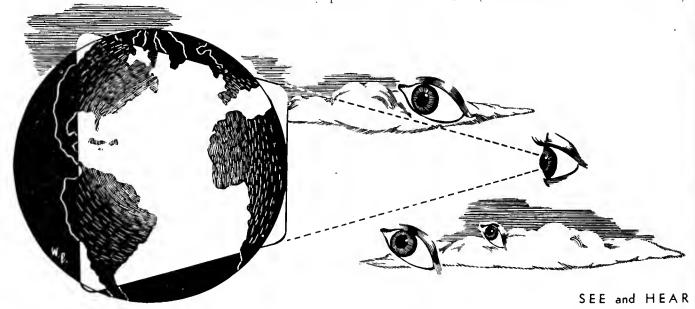
Student: It was a fact!

Student: But there was no basis for using it.

Haefner: What was the analogy being made in the film? John?

John: Well, that they were going to get the movie projector from the uniform fund.

Ted: He thought that as long as they (CONTINUED ON PAGE THURTY-FOUR)



◀ HERE ÅRE MANY experiences that cannot be gained during any one excursion or field trip, but are possible through the use of carefully selected films, the viewing of magnified close ups, the opportunity of seeing over and over again some action or way of doing or seeing frequences of things possible to be seen only over long periods of time-all these are the contribution of the teaching film-the primary grade level teaching film. And often very vivid visual images are retained by the children after seeing these films-images that help the primary child reproduce in paintings or in drawings the animals or activities they have seen in the film, or to produce their ideas through oral communication or even dramatize plays.

Many Films Are Used

For these reasons it has been our plan, particularly during the last few years, to use many 16mm sound motion pictures and filmstrips to facilitate, teaching of the social studies in our primary grades. Yes, actual experiences are still arranged for the children, field trips and excursions, but field trips and excursions today are being supplemented by projected experiences from which the children gain additional vivid vicarious experiences as a result of their viewing the film, discussing its contents and many times reviewing the film, which has been carefully selected by the teacher and which is pertinent to the subject being studied.

Our first grade social studies unit for this fall has been "The Farm." We used a number of films to aid us in our work. These films are listed at the end of this article, and the films we have used together with filmstrips have been brought to our children in the carefully organized manner which is set forth here.

Summer Experiences Reported

We introduced our study of the farm by allowing the children to relate their summer experiences. Many of the children have visited farms and they were encouraged to give their reports of their experience to the other children. Conversations about changing seasons at the fall of the year led very easily to the question of fall harvest.

Our second opportunity was find-



From the ideas we see and hear about, spring our ability to lend meaning to our beginning reading activities.

How We Use Films in the Primary Social Studies

by Grace Enckhausen

First Grade Teacher, Thomas Jefferson School, South Bend, Indiana

ing out what the children would like to know about farm life. The question was asked, what would you like to know about the farm? Yes, as a teacher I had my own ideas in mind, but more important, my first responsibility was to challenge the children to give us their reactions, which we carefully listed on the blackboard. Here is a list of the children's questions. (1) How do farmers milk cows? (2) How does the farmer pick corn? (3) Where do farmers get animals? (4) How and what do farmers feed chickens and pigs? (5) How does a farmer make fields? (6) How do pigs eat, also cows, calves, etc? (7) How is butter made? (8) How do they harness a horse? (9) Do we get bacon from pigs? (10) Why do farmers have barns? (11) Do farmers wash chickens? (12) How does the farmer get wheat? What does he do with it? (13) Where are the

stalks of corn? Why do farmers plant corn? (14) What pets do farmers have? (15) What do they do with tractors? (16) Do they have mules? (17) Why do they grow hay? (18) Are all farms alike? They wanted to know about chicken, dairy, potato, grain, and other kinds of farms.

Discussion revealed that many sources of information would have to be investigated in order to find answers to the myriad questions which the children asked. It was very logical then, to continue with the discussion of where we could find information in answer to our many questions. Here is where the children decided they could look for such information.

- a. Books of farm animals, activities and stories.
- b. Flat pictures of the farm and animals.
 - ε. Information gained through

How We Use Films:

(CONTINUED FROM PRECEDING PAGE) conversation with others.

d. Films-both movie and strip.

So that interested teachers may see how we pursued the studies of carefully selected films as source material, the following is suggested because, as our children investigated film source materials, they were able to gain so much pertinent material through an orderly and thorough investigation such as this.

1. Discussing what the children wished to learn from a film.

2. Showing the film.

3. Conversation period in which facts learned from the film were discussed.

4. Reshowing the film.

Because we wished the children to have general concepts of the farm, we presented the films Farm Animals and Animals of the Farm at the beginning of our study. Other films* were used as class need was developed in the discussions indicated by the questions previously listed. In developing this unit with different classes, no definite order of use for a series of films is maintained but each film is introduced when class discussion makes it appropriate.

The early showing of the first two films gave the children an over-all concept of farms which was valuable not only in further development of this unit, but also aided correlation with other subjects. Specific correlations follow.

Correlation with Daily Activities

(1) Reading

The showing of all of our farm films motivated the children to do better reading. They became interested in comparing and associating pictures found in books with scenes from the films. Picture books were shared by small groups. Some books contained familiar words so they were able to read to each other. Their heading vocabularies were increased for they learned the names of animals, poultry, grains, vegetables, fruits, berries, farm activities, implements and buildings.. A list of farm words was compiled and printed on a large chart. Word meanings were clarified such as root, store (storing of grain), tractor and others. Short stories about the films were made into charts which were read and re-read. Pictures for these charts and a large poster were painted.

(2) Art

Because of the opportunity of viewing animals, parts of animals, and animals in motion through the use of films, the children were motivated to paint and draw more accurate, interesting, colorful pictures. Visual images were retained and then used in these drawings. Farm scenes were remembered and so helped the children to give balance to their pictures.

(3) Literature

Oral expression was spontaneous and interesting. Scenes, such as the feeding of the chickens and driving home the cows, were dramatized. The films recalled to the minds of some children experiences of their own and enabled them to share with others more vividly, facts that they had learned. One child expressed a desire to make up farm poems. Other individuals contributed rhymes of their own. Such composite poems as these were written.

"We saw a mother cow and her calf, His legs were so wobbly we had to laugh."

"I didn't know what it was all about, I've never seen a pig root with his snout."

"Why does the farmer grow wheat?"
So we can have good bread to eat."

"Once the farmer worked all day Bringing in a load of hay; Now he doesn't 'haf ter' Because he has a tractor."

"You'll give us bacon and pork chops too.

Your coat will make us a leather shoe."

(Which provided an opportunity to explain that shoes are made from hides of cows.)

(4) Music

One of the films had sound effects that interested the children. They wished to imitate the sounds the animals made, and these sounds were made into little songs—songs which the children created out of their new "film gained" experiences.

Correlation with Succeeding Units

The study of pets and animals of the zoo evolved from our study of the farm. Dogs, cats, lambs, pigs and sometimes chickens were found to be farm pets. One child said, "We have pets, too, but they are not the same as the farm pets. Let's talk about our pets." The film *Care of Pets* was then shown and we were definitely launched on our next unit, "Pets".

Before this unit was finished, interest in wild animals had begun. To link this study of "Pets" to "Animals of the Zoo" we used the films The Cow and Its Relatives and The Horse and Its Relatives. These will be followed later by the films Animals of the Zoo, Black Bear Twins, Bruins Make Mischief and How Nature Protects Animals.

This study of zoo animals will lead naturally into a spring unit on the circus at which time *Here Comes the Circus, Elephants* and other films will be used.

Truly, "our world" is being revealed to us through films and filmstrips, films and filmstrips carefully selected and used to bring us experiences out of which to create.

Primary grade children learn about farm life in their social studies: a scene from "Bringing the World to the Classroom" an EB Film audio-visual demonstration of the value of these modern teaching tools in the cur-



riculum.



^{*} Farm Animals is an Encyclopaedia Britannica Film; other films mentioned on these pages are available from Coronet, Othcial Films, Frith Films, SVE, United World Films, and Young America Films. (see Primary Issue of See & Hear bibliography).



This group of children is learning basic addition combinations and facts through experiences with objects.



These little Nisei boys in a typical Los Angeles County school classroom are learning to construct an auto ferry.

The Primary Child's World and AUDIO-VISUAL MATERIALS

A Living, Learning Environment for Every Child

EARNING THROUGH experience makes education thrilling and significant for children in their first years in school. Yet while first-hand learning is best in developing most concepts, there remain many instances because of the limitations of time and place, where learning must be vicarious. Then, audio-visual materials provide the nearest approach to real experience.

Experience in his home is the child's first teacher. He finds out for himself that the kitten can scratch and that the heater can burn. In the neighborhood around his home he gains more information directly. Play, an important part of all of his activities, is his chief method of expression. His play is absorbing and seems essential to good mental health.

When the child enters school, his horizons are broadened. As he brings only his individual background of experience, he needs many common experiences, both real and vicarious, with his classmates, to continue his growth. Thus the school provides a model home and play house in which chil-

by Helen Rachford

Director, Division of Audio-Visual Education, Los Angeles County Schools with pictures by

Grace Adams, Photographer and Supervisor of Instruction Division of Elementary Education Los Angeles County Schools

dren may continue their experiences-together!

What Kinds of Audio-Visual Materials Are Most Effective?

Instructional materials, in the broadest sense of the term, which fit into the child's pattern of life, are varied and available everywhere. These materials are important because of the information they give and also because they open other avenues of expression through construction, creative writing, drawing, reading, rhythms, and songs. For example, experiences in construction help boys and girls to clarify ideas and to extend their learnings. Audio-visual materials as an integral part of teaching keep the program from becoming book-centered.

Children respond to concrete ob-

jects during their learning experiences. In the arithmetic lesson, the use of objects such as quart, pint, half-pint bottles, or cartons to look at, handle, and compare the amounts of liquid they hold gives exact and real meanings and increases common understanding. Basic arithmetic facts learned from real experiencing allow the children to really understand the number processes.

Taking care of animals—a hen, rabbit or hamster—keeping them clean, feeding them, breeding them, and charting periods of incubation provides opportunity for more direct experience. Most children gain a great deal of confidence and satisfaction through caring for animals or poultry. To care for, feed and play with his hamster is to understand. Later reading about pets will be undertaken with high purpose and ease of association—the symbol for the idea!

We Explore the Community

Another of the aims of the school is to help the child understand the community he lives in. Obviously, the best method of learning (CONTINTID ON THE NEXT PAGE)



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Primary Child's World:

(CONTINUED FROM PRECEDING PAGE) about the community is to go into it. Walks around the neighborhood to look at animals and plants in parks or gardens, to observe growth changes and seasonal changes, and to see pets acquaint the children with their environment. Trips to explore the nearby store, visit the fire department or like this we go to the "post office" even though today it has taken wing, tend to mold group feeling because they give a common experience out of which sharing and growth result.

And what is the purpose of all these first hand learning opportunities — opportunities to go in small groups away from the school, out into the community, to see, to observe, to experience? Certainly the most readily thought of purpose is to provide a wide background of reading readiness activities, but there are secondary, if not higher purposes to be served—namely, those which bring experiencing to its true outlet via the child's imaginative creative urge.

These young children of primary grade level have not only experienced the opportunity of observing the fishing boats in the harbor, but now have been asked to create their impressions—not necessarily in speaking, discussion or other forms of communication, but, in this case, through artistic expression, through manipulating crayons, charcoal or other drawing materials.

These two young children-little Neisi boys-are constructing an auto ferry. Have they created this out of some mysterious fund of information or imagination? No. Their ideas have been expressed as the result of their opportunity to see these things exist in their community to observe carefully, then to re-create their ideas—each according to his own creative imagination—back in his classroom workshop.

Selecting and Placing Pictures

Reproductions of the old masters, of contemporary artists, and photographic study prints tie into the childrens' units of work. Some of these pictures, mounted attractively and placed on the eye level of the children during their stu-

dy, are selected to point up the lesson. Others are used for room environment, to create an atmosphere which reflects the beauty of our culture; thus, they serve as an indirect method of teaching. Alert teachers will have their own picture files. Children whose backgrounds have been permeated with beautiful pictures, slides, films, and visual impressions from field trips express themselves creatively.

Utilizing Films, Filmstrips, Slides

Films about wild life, about children—particularly in other parts of the nation and of the world, stimulate thought, concentrate attention and begin to help the child understand his place in the world. Films are valuable for building reading readiness because they add to the child's fund of information and bring meaning to what he reads.

With filmstrips and slides, the teacher has the advantage of controlling the pace, talking as the pictures are shown, and of encouraging the children to talk. Young children are generally credulous about what they hear and see. They



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tend to react intensely and spontaneously. Their backgrounds, as with older children, condition the intensity of the reactions irrespective of whether the new experience is real or vicarious.

Listening to Recordings and School Broadcasts

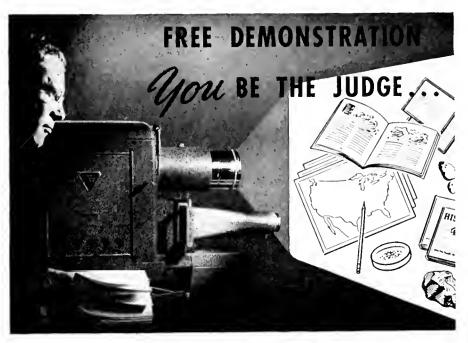
Listening to stories told by the teacher, recorded, or heard over the air is fun. Youngsters enjoy the beauty of poetry and the sounds of the music and of the words. They will listen to musical selections which seem to be far beyond their level of maturity, as Bach and Brahms, if listening time is provided. They enjoy hearing the same song or story over and over again.

The advantages of using audiovisual materials at the primary level are much the same as those at other levels. Audio-Visual materials carry meaning because they are real and tangible; they serve both to arrest and hold attention and to stimulate creativity. Good teaching involves using all audio and visual experiencing smoothly and with purpose-with the attention of the learners on the lesson rather than on the methods or media. Fortunately, the range of materials from the tiniest seed or smallest shell to the teaching film is exciting and unlimited-and all of these materials of instruction should and must be provided to all the children who come into our schools if we as teachers are to accomplish our goal-to truly prepare our children and our youth of today for the great world of tomorrow!

Atomic Energy and American Flag Series Added to SVE Film Library

♦ The Society for Visual Education, Chicago, announces the addition of ten new filmstrips for national distribution via its filmstrip library. These include an atomic energy series of two color strips with manual, three new color filmstrips with captions comprising the Story of the American Flag Series, and five strips added to the primary reading series produced in cooperation with Row, Peterson and Company.

The atomic energy filmstrips consist of Let's Look at the Atom, 53 frames, and The Atom at Work, 50 frames, produced by the Council of



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Atomic Implications, Inc., University of Southern California, Los Angeles. The scientific principles of the atomic theory are explained simply in the first film, while the other points out some of the more important peacetime applications of atomic energy.

Titles of the Story of the American Flag Series include The Flag is Born, 27 frames, The Flag Develops, 27 frames, and How to Honor and Display the Flag, 24 frames. These films, produced by Filmfax Productions, New York, trace the history of America through its flags from the time of the Vikings to the birth of the United

States, also showing the various flags which have flown over this country since the Declaration of Independence.

The black and white filmstrips in the Alice and Jerry Reading Series, which now totals 14 filmstrips, are designed to stimulate language development and to build a background of meanings for the stories of the Alice and Jerry readers. The titles include High On the Hill, 35 frames, Day In and Day Out, 45 frames, Singing Wheels, Parts I and II, each 45 frames, and Engine Whistles, 45 frames.



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Minnesota Education Department Pioneers in Use of Tape Recordings

♦ Magnetic tape recording is the latest thing in audio-visual education, and the Minnesota Department of Education, Minneapolis, is pioneering in its use. To help disseminate worthwhile educational programs which have been recorded on tape, the department has established a central library of recordings and a system for distributing them to schools throughout Minnesota.

In the schools of Minnesota, teachers may now choose tape recorded radio programs which will be adaptable to their teaching plans simply by selecting them from the long, classified mimeographed list entitled "Tapes for Teaching" which is distributed by the Department. The list is kept growing continually, and teachers are invited to suggest new types of programs that they would consider worthwhile. The list already includes such subject headings as Agriculture, Conservation, English-Speech-Drama, Health, History, Music and Science.

For teachers who do not yet understand the principles of tape recording and how the new medium can best be used in the school, a booklet entitled "How Tape Recording Simplifies Teaching" has been prepared by the Minnesota Mining & Mfg. Co., St. Paul, makers of "Scotch" magnetic recording tape. It explains very simply that magnetic tape recordings are made by speaking into a microphone which transmits sound in the form of electrical impulses through a magnet in contact with a metallic tape. Since the sound impulses are of varying intensity, the metallic surface of the tape becomes magnetized with a pattern which retains the electrical impulses of the sound. These impulse patterns can then be transterred back to sound through the speaker.

One of the most interesting and useful features of this method of recording is that the sound patterns on the tape can be "erased" and the tape used again and again for new recordings. This is done by applying a high frequency magnetic field to the tape by means of an erase head similar to the recording head. This signal is not heard because it is of too high a frequency for reception by the human ear.

The outstanding features about

tape recording which make it especially desirable for classroom use are the facts that the tapes are not as fragile as disc records, they give no surface sound, they can be erased and reused, and they can be edited simply by snipping and splicing. Certain portions may be played and replayed without weakening or destroying the fidelity of the recording, for the whole thing is done by electronic impulses, with nothing harming the tape surface.

A few of the uses for tape recordings recommended by the booklet include recording of speeches and drama rehearsals for critical playbacks, recording of scripts done by writing classes to judge their dramatic effect, correction of speech defects, and speed dictation drill for shorthand classes. Other worthwhile uses are also explained.

Manufacturers are working constantly to improve the tape recording process, and the Minnesota Department of Education is pioneering in its use; thus, a new thread is being woven into the complex pattern of the audio-visual tapestry of modern education.



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Epics of History:

(CONTINUED FROM PAGE TEN)

time it decided to select film material for use in the teaching of world history. Various leature pictures were discussed. At the next meeting in April, definite footage was excerpted with which Mr. Braslin made a rough cut work-print. More and more excerpts were selected in time and the sound tracks for each were re-recorded.

The committee had completed two movies and were in the final stages of two more when the annual meeting took place in the following November. One film, The House of Rothschild, was sent to St. Louis for experimental classroom use. The other films were Marc Antony of Rome, Conquest (Napoleon's advance on Moscow and his retreat), and The Grusades.

During the year 1948, the committee put together Il'inning Our Independence from The Howards of Virginia (based on the book, Tree of Liberty.) From Tennessee Johnson was made a subject called Johnson and Reconstruction which explains vividly the place of Andrew Johnson in American history.

The Twentieth Century-Fox feature, Brigham Young, provided footage, for Driven Westward; and Drums Along the Mohawk visualized the Revolution in New York state at Fort Stanwix.

By now the use of feature picture footage in this way had become an accepted fact, thanks to the foresight, countless discussions, and problem-hurdling of the National Council's Audio-Visual Committee.

Last year at the annual N.C.S.S. November meeting, an excerpted version of Oxbow Incident called Due Process of Law was premiered by showing it to a student group. The reaction was splendid. Commented one student, "I don't know all of the things I got out of it, but I do know that, as long as I live, I never want to be a member of a mob."

A recent excerpt production called Justice Under the Law taken from Louis de Rochemont's Boomerang contains legal subject matter that might well attract professional classes in law schools as well as the high

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school social study classes. The story is reputedly taken from the life of former Attorney General Homer S. Cummings.

Plans for this year include studying the possibility of acquiring inspirational footage from feature films for use in motivating vocational selection. Negotiation also is under way with a family life group to make excerpted subjects on the problems of family life.

Today the titles mentioned in this summary are available for rental at practically all the educational film

libraries of America. Through these titles and those to come, the realities, the social problems and events of our country will be dramatically portrayed, thus helping to properly form the attitudes and ideals of our growing citizens.

Art Treasures to be Filmed

♦ A motion picture based on the famous Habsburg art treasures, which have been displayed recently in the National Gallery at Washington, D.C., will soon be released by Regency Productions. Inc., New York.



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THE NEW FILMS

(CONTINUED FROM PAGE EIGHT) Our Country's Health (1½ reels, snd and color); U. S. Defense Against Foreign Plague (1 reel, snd and color); and The Longshoreman (1 reel, snd and color). A very complete bulletin describing these subjects is available from Frith Films at 1816 N. Highland, Hollywood, California.

New Johnson-Hunt Subjects

♦ From the West Coast, too, comes announcement of two new Johnson-Hunt social studies' Films: The Pacific Coast of Memixo-Baja California and The Pacific Coast of Mexico — The Mainland. Another film Purse Seining describes this type of commercial fishing.

SVE Social Studies Filmstrips

♦ Filmstrips from the Society for Visual Education, Inc. (now located in a handsome new headquarters building at 1345 Diversey Parkway in complete new SVE catalog now available. The Social Studies area is one of most complete in this very extensive library collection.

Young America Filmstrip Series

♦ There are also the new Young America filmstrips for geography and other social studies classes, released this month under the general title Products and Industries Series, Set No. 1. The set includes How We Get Our Iron and Steel (40 frames); How We Get Our Copper (42); How We Get Our Cotton (44); How We Get Our Rubber (46); How We Get Our Coal (41); and How We Get Our Aluminum (46).

Improved Filmstrip Unit Announced

♦ An improved indexing and filing feature for the MF-6 filmstrip storage cabinet made by Neumade Products Corp., New York, has been announced recently.

Shown at the February NEA Convention at Atlantic City, the improved cabinet is offered by the com-

COLOR SLIDES—Largest selection of western scenes and nature subjects. Forty cents each with discounts. Sent on approval. Write for lists.

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pany at no increase in price. It has become a standard item for bulk filmstrip storage.

Kennan Named SVE Sales Head

♦ JOHN C. KENNAN, former staff member of the University of Chicago and director of the Evans Scholars Foundation, has been named vice-president and director of sales for the Society for Visual Education, Inc. Kennan's appointment was revealed last month by William H. Garvey, Jr., SVE president.

Ford Sponsors Industrial Arts Awards for Jr., Sr. High Schools

♦ The national industrial arts awards program for junior and senior high school students which was begun by Scholastic Magazine three years ago, will now be administered by the Ford Motor Co., and will be known as the "Ford Motor Company Industrial Arts Awards."

Cash awards for outstanding workmanship and design in wood work, metal work, mechanical drawing, printing, model making, plastics, machine shop and electrical work will be increased over amounts granted previously. Entries for the awards include seventh through twelfth grade class projects made in the industrial arts and vocational classes in all schools.





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★ A good catalog reference shelf is a primary step in your audio-visual program. Here are the latest volumes and supplements available to our school readers. Incidentally, we'd appreciate your mentioning SEE & HEAR'S Reference Shelf listing when writing for these free materials:

☐ ALLIED INDEPENDENT PRODUCERS, Master Catalog, including five member producers (Academy, Arthur Barr, Bailey Films, Paul Hoefler Productions, and Johnson-Hunt Productions). Write AIP at 2044 N. Berendo Street, Los Angeles 27, California.

☐ British Information Services, new catalog of British official films available from BIS, British Consulate and numerous commercial depositories throughout the U.S. Lists 100 current titles with brief synopsis of each. Address Film Officer, British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

CORONET FILMS, Catalog Supplement, available February, 1950, includes all Coronet films not previously listed in the annual catalog issued last year. Write Coronet Instructional Films, Coronet Bldg., Chicago 1, Illinois.

☐ MARCH OF TIME, FORUM FILMS, new brochure lists 10 current films. Write M of T, Forum Films at 360 Lexington Avenue, New York 17, N. Y.

☐ SOCIETY FOR VISUAL EDUCATION, new Master Catalog, listing the complete SVE libraries of filmstrips, also equipment. Write SVE at 1345 Diversey Parkway, Chicago 14.

New Educational Recorder Announced by Brush Development

♦ A new type of magnetic tape recorder has been especially designed and engineered for educational use by the Brush Development Co., Cleveland. Known as the Educational Model Soundmirror, it was developed to incorporate low price and quality in a portable unit for the schoolroom.

Special features of this model are its light weight and affixed handles for easy carrying and its low wattage which gives it adequate power for classroom use, yet obviates the need for a separate amplifier. A panel on

the back permits plugging in connections for radio input, microphone input and external speaker output without removing the back.

Magnetic Sound on Film Provides New Tool for Visual Education

♦ The use of magnetic sound-on-film is producing a new instructional tool in visual education, permitting teachers to "tailor make" their films exactly as they want them, according to Marvin Camras, physicist in charge of magnetic recording tesearch at Armour Research Foundation, Illinois Institute of Technology.

Not only can sound be produced cheaply, but it can be kept up to date by easy revision, he said. Instructors can now make their own films, where before, perhaps the film could not be produced at all because of high recording costs.

The Armour foundation recently received the U.S. Camera Achievement Award for its "outstanding contribution to motion picture photography, amateur and professional," by its achievements in developing magnetic sound for 8mm and 16mm motion pictures. The foundation has 38 magnetic recording patents and has applied for 87 more. Many of these pertain to the use of magnetic sound for motion pictures.

Ampex Promotes T. Kevin Mallen

♦ T. Kevin Mallen was recently made general manager of the Ampex Electric Corp., manufacturers of the Ampex magnetic tape recorder. He had formerly been vice-president of the firm.

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"How to Judge Facts"

(CONTINUED FROM PAGE 24) couldn't buy a new gymnasium they couldn't buy a new projector.

Clark: There were three analogies in that. There's one Ted mentioned and then there's one about the movie being run commercially and in a school room - there's a great difference between the costs.

Haefner: That was the most misused

Helen: The \$700 a month cost was for commercial projection. In the classroom the teacher does the projection. You wouldn't have that cost. You can't compare the two.

Haefner: Very good. Student: The "writer" didn't think the school needed a projector because he thought it was for entertainment. Haefner: Another important thing that was brought out in the film? Lucy: Sometimes the words you use in your reasoning have double mean-

Haefner: What was the example in the film?

Student: He was using the same words that describe two things that couldn't be put in the same class! Helen: The word "afford." It's the same word, but different meanings can be put to it by different people. Student: Yes, a thousand dollars sounds a lot different to me than to a millionaire like John Rockefeller. Student: On the same line of thinking. "Expenses" means different things to different people.

Lucy: Take the word "luxury." Some people think a car is a luxury, but other people think it's a necessity.

Haefner: Yes – Democracy is one word, but does democracy mean to the working man the same thing as it does to the man who hires labor?

(Discussion continues and constant clarifying references are made to the hlm experience.)

Haefner: Let's see if we can take some illustrations from everyday life that you're probably apt to run into and study the relation of lacts and impressions sought. I have prepared slides of several advertisements. Let's look at a few and study them. Here is a soap ad taken from a newspaper. What I want you to do is to apply irrelevant facts, analogy, assumption, platitude, double meaning together with any others that we have mentioned and analyze this ad.

Phyllis: Well, they are trying to influence our thinking instead of appeal to certain things that people are already interested in – in this case a bathing beauty.

Fred: They want to hypnotize you by repetition so you go buy that size and kind of soap.

Haefner: Do you see any irrelevant facts here?

Student reads: "Lots of lather to make you lovelier." There's no connection between the beautiful girl and lots of lather to make you more beautiful.

Haefner: Why is it there? Actually that is an irrelevant point, isn't it? (Discussion continues)

Lois: They're assuming that this girl could never get married unless she used -----. Etc.

Haefner: (As class period ends) Now let's look at tomorrow's assignment. What are some other lines of investigation we can do?

Helen: We could go on and study advertising in magazines and how it affects us.

Lucy: Well, maybe we could find out how advertising in other fields, such as movies, radios, affects our think-

Claude: We could check through newspapers and see how editorials try to influence us.

Haefner: Yes - and now what are some of the things we have done today that we'll want to be doing every day in our thinking?

Student: Well, you wouldn't want to rush headlong to conclusions. Let's think it over before jumping at conclusions.

Student: We'll want to check through those things we're told before making up our minds.

Student: Let's sit down and concen-

trate on the real and leading facts of new ideas we're studying. Haefner: In other words if we will

give some thought to finding the facts and being on the alert in judging facts, we'll try to come out with better answers! What we want to do is start being on the alert always to what you hear over the radio, what you hear at the dinner table, what you hear from your fellow friends. We'll look for facts, for false assumptions, for good and bad analogies, for generalized words with double meaning, for platitudes. That's the job we've got to do! When we come to a study of something like "Labor versus Capital" in our class then we'll have a basis for checking up whether this or that idea is true - whether the information is factual or false. As citizens, this is one of our big responsibilities.

"The Quiet One" Becomes Available in 16mm for Educational Use

♦ Robert Flaherty has called it "a milestone in motion pictures, one of the most revealing pictures ever made." John Huston described it as "one of the greatest pictures of our time." The New York Newspaper Guild chose it as "best picture of the

Subject of these and many other kudos, is a poignant story of an unloved, sensitive and frustrated little Negro boy, The Quiet One, which will be distributed, beginning early next month, as a 16mm motion pic-

Filmed in the streets and homes of Harlem, and with actual residents appearing as actors, The Quiet One tells of the boy's drift into delinquency and his eventual return to mental health after treatment at the Wiltwyck School for problem children. The story is not only touching in itself, but is an authentic portrayal of modern psychiatric methods. It has been endorsed by the Group for the Advancement of Psychiatry. It has also won special prizes from the Protestant Motion Picture Council and the Christian Herald.

The Quiet One was produced by Film Documents, Inc. and will be released by Athena Films, Inc., 165 West 16th Street, New York. 16mm prints of the 67-minute subject will sell for about \$335.

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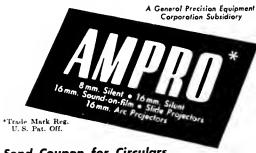


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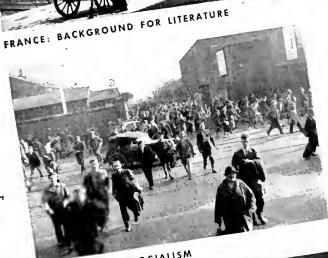
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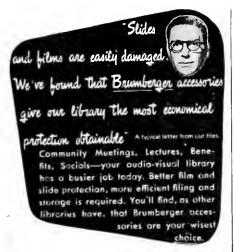


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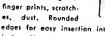
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PROGRESS REPORT

AN EDITORIAL REVIEW

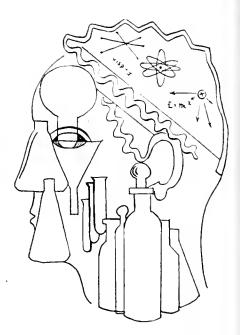
A UDIO-VISUAL DIRECTORS in schools and colleges throughout the U. S. (and abroad) have confirmed the useful role of the new SEE & HEAR curriculum program by their enthusiastic letters and by the solid lact of their increasing bulk orders for additional copies of each issue of this publication.

Widening their relationships and expanding their useful services in new schools and additional classrooms through this timely and well-supported editorial program, the educational and commercial film libraries as well as city, county, and state a-v leaders are performing their true function in the audio-visual field. We are simply providing the tools for the job and it is gratifying that these new tools are sharp and useful.

In retrospect, we frankly acknowledge the errors and shortcomings of this difficult first year of experiment. We now have the experience to improve features and to expand new areas of content as well as to balance the material so that each issue satisfies the greatest number of our readers. But we have also begun to provide the superintendent and principal with education's first low-cost Audio-Visual Reference Library of Related Materials. Did you ever see an uninitiated teacher or special department head try to use one of the several general and expensive allpurpose materials guides?

No other audio-visual publication has attempted this task. Our contemporaries continue to divide their contents between the school and the church, with less than necessary service to either, or give so little that they are hardly worth the paper they are printed on. It takes time, effort, and determination to *seek out* new authorities in these special fields, to put aside an easier repetitive makeup formula, and to blaze entirely new trails with each succeeding issue.

We continue this effort into the remaining weeks of the current school year. New areas of content have been discovered; new and important editorial features are already in production. When they are concluded by June, 1950, we may truly say: we have pioneered. More im-



portant, we can also point to the largest active circulation of any specializing audio-visual publication directly aimed at the school market.

Our thanks are due to authorities like Nathan Neal, president of the Science Teachers Association, members of his board, and to the experienced science department heads and teachers who have contributed to this SCIENCE VISUALIZED issue of SEE & HEAR. Their practical guidance will help thousands of other science teachers throughout the world to do a better and a richer job in an area of instruction of unparalleled importance in our time. —OHC

See & Hear Magazine

812 N. Dearborn St., Chicago 10

New York Bureau Robert Seymour, Jr., in Charge 489 Fifth Avenue

Los Angeles Bureau Edmund Kerr, in Charge 6605 Hollywood Boulevard

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GENERAL SCIENCE

Distributing Heat Energy Elements of Electrical Circuits Series and Parallel Circuits Development of Communication Machine Maker Conservation of Natural Resources Work of Rivers Ground Water Work of the Atmosphere Geological Work of Ice Mountain Building Volcanoes in Action Forest Grows Forest Produces Forest Conservation Consumption of Foods Distribution of Foods Petroleum Gas for Home and Industry Water Power City Water Supply Animal Life Water Cycle Atmosphere and its Circulation Earth in Motion Solar Family Moon Exploring the Universe Home Electrical Appliances Simple Machines Fuels and Heat

NATURAL SCIENCE

Earth's Rocky Crust Wearing Away of the Land Work of Running Water Water Cycle Common Cold Care of the Skin Save Those Teeth Making Bricks for Houses Making Glass for Houses Synthetic Fibres Making Electricity Gardening Sunfish Snapping Turtle Frog Beach and Sea Animals Honey Bee Mosquito

House-Fly-Spiders
Butterflies
Moths
Beetles
Aphids
Ants
Pond Insects
Reactions in Plants and Animals
How Nature Protects Animals
Birds of Prey
Thrushes and Relatives
Water Birds

Are you using all

the more than 132

Animals Growing Up Zoo

Circus Day

Light Waves and their Uses Theory of Flight Problems of Flight

HEALTH AND HYGIENE

Fundamentals of Diet Foods and Nutrition Defending the City's Health Immunization Tuberculosis

> First Aid Home Nursing

BIOLOGY

Heart and Circulation Work of the Kidneys Endocrine Glands Nervous System Mechanisms of Breathing

Digestion of Foods Alimentary Tract

Foods and Nutrition Alcohol and the Human Body Control of Body Temperature Posture and Exercise Care of the Feet Eyes and their Care Ears and Hearing Teeth Body Defenses Against Disease

Immunization Reproduction Among Mammals

Heredity Plant Growth Roots of Plants Leaves Flowers at Work Seed Dispersal Fungus Plants Dodder Plant Traps

Tiny Water Animals

Science Films from the

unparalleled EBFilms Library?

Molecular Theory of Matter

CHEMISTRY

AGRICULTURE

Our Soil Resources Seeds of Destruction Production of Foods Birth of the Soil Arteries of Life This Vital Earth Science and Agriculture

BE SURE TO SEE THESE GREAT

Painting an Abstraction (Color)
History of Painting (4 reels)
History of Writing (3 reels)
Steps of the Ballet (2 reels-color)
Painting with Sand
-A Navajo Ceremony (Color)
Clay in Action
Norwegian Children
Italian Children
Cattle Drive
Newspaper Story

Don't be without these vital new tools for learning. Order preview prints from your local EBF representative, or write EBFilms, Wilmette. Oxidation and Reduction Electrochemistry Colloids Velocity of Chemical Reactions Catalysis Atomic Energy Primary Cell Soap Chemistry and a Changing World

PHYSICS

Electrostatics
Electrodynamics
Electrons
Sending Radio Messages
Receiving Radio Messages
Vacuum Tuhes
Energy and its Transformations
Thermodynamics
Sound Waves and their Sources
Fundamentals of Acoustics
Sound Recording and Reproduction

GOOD TEACHERS CHOOSE EBFILMS FIRST

For 20 years EBFilms have had the complete confidence of teachers. Because teachers know they can be sure with EBFilms, whatever the interest area. They know they can count on EBFilms to get right down into the curriculum... do an authentic, forceful teaching job in every subject. Little wonder good teachers always choose EBFilms first. Little wonder more than 70% of all teaching films in use in America's classrooms today are Encyclopaedia Britannica Films.



ENCYCLOPAEDIA BRITANNICA FILMS INC.

Willmette, Illinois
NEW YORK · LONDON · CHICAGO · BOSTON · ATLANTA · DALLAS · PASADENA

Science: Seen and Heard

· THE SEE & HEAR EDITORIAL ·

THE EXPRESSION "I see" is an integral part of our conversation. It isn't there by accident! We unconsciously recognize that when we see, we understand! In any conversation in the classroom or on the street corner, when our explanation to the learner is complete, he nods his head with understanding and exclaims, "I see".

When we learn, we gain an impression. Those impressions which we retain with clarity and understanding are usually those which grow out of the interaction of our prime sensory mechanisms — the eye and the ear. Thus when we gain understanding, it is usually because we have seen, we have examined, and we have understood.

In the field of science education the reality which we bring to our learning experiences in most cases determines the clarity of our understanding. We have adopted the demonstration method in our science laboratories. We have developed the idea of the investigating of our community for tangible evidences of science laws, hypotheses, and theories which we explore during our science work.

It is not always possible, however, actually to experience the thing which we teach in science. Thus, today we turn with more and more confidence to newly pro-

duced teaching materials which will bring this world of scientific environment right into our classrooms. Through time-lapse photography we condense occurrences which happen too slowly for our observation. Through high-speed photography we slow down phenomena in nature which happen too rapidly for our examination. Through our ability to send the camera into inaccessible places—the highest mountain peaks, the deep valleys of the ocean, or the furthermost reaches of the Gobi Desert—we can capture worth-while experiences for our learners, to be used at exactly the time and under the study circumstances we wish!

In the short space of the last decade we have been able to probe areas of our science environment which heretofore were inaccessible. Today we can bring animation into our classroom to reveal the essence of atomic fission, the underlying operational explanation of jet propulsion or of the steam turbine. On the other hand we can see, in a short space of time, natural phenomena that in the ordinary situation may take months to observe, — all through the new teaching media, the slide, the micro-projector, sound film and filmstrip.

The late Dr. Glenn Frank reports his initial opportunity of viewing such a science teaching material, the sound film *Plant Growth**. His words are as follows:

"Yesterday within the space of ten minutes, I saw a plant grow to full maturity, bear fruit, and die. As a child I often stood with awe before the mystery of (CONTINUED ON THE FOLLOWING PAGE EIGHT)

ACADEMY FILMS 🚽



According to a Bulletin issued by the Audio-Visual Center of Indiana University . . . of all educational films produced for national distribution by established, recognized film producers —

"Circus Animals" — An Academy Film

HEADS THE LIST

as the most widely used film*
IN THE INDIANA UNIVERSITY LIBRARY

—and 21st on that list of 108 most widely used films in the I. U. library is Academy's "CIRCUS PEOPLE."

* {The film, "Your Indiana State Porks," made by Indiana U. A-V Center, Indiana Dept. of Conservation, for local viewing, exceeded "Circus Animals" in bookings by a slight margin — but this picture is not classed as a commercially produced, nationally distributed film.]

Educators say, "Good films are made by a select few."

Academy Films Rate High in Instructional Value and Usagel

Your attention is directed to "CIRCUS SHOW"

—a new release filmed by request, now available.



Look to ACADEMY for Only the Finest in Educational Motion Pictures!

ACADEMY FILMS

P.O. Box 3088 • Hollywood, California MEMBER OF ALLIED INDEPENDENT PRODUCERS



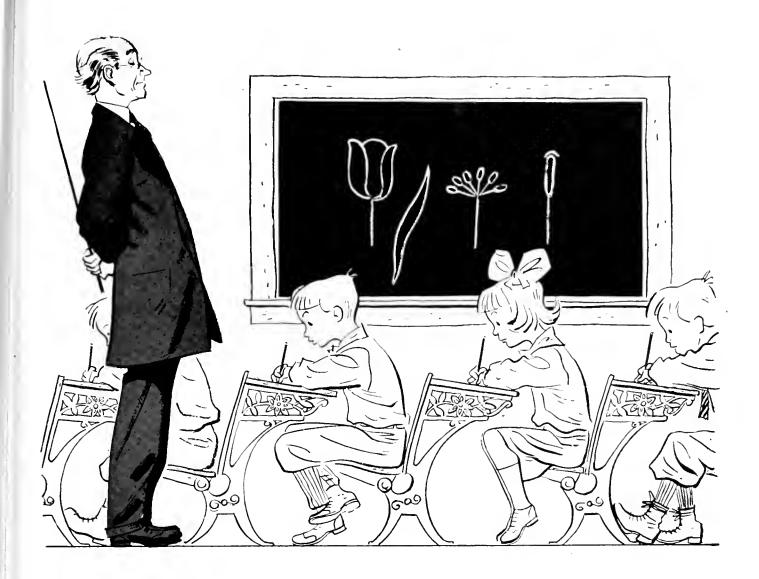
One of the Elephonts octs in "Circus Show"

Three Great Circus Pictures

- * "CIRCUS PEOPLE" (IN COLOR AND B & W)
 - how they live and work "behind the scenes."
- ★ "CIRCUS ANIMALS" (IN COLOR AND B & W)
 - how they are cared for, trained and worked.
- * "CIRCUS SHOW" (IN B & W ONLY)
 - thrilling highlights of the circus performance.

Previews prints sent to those interested in considering films for purchase. Write for Catalog at all Academy films.

Plant Growth, Sound, 10 minutes, Black and White; Encyclopedia Britannica Films, Wilmette, Illinois,



We wish we didn't have to PRINT this ad!

We'd rather show you how much audio-visual methods can add to your whole school program—make your teaching really come alive!

Ask your nearest Bell & Howell representative to arrange for you to see our special sound film, "The Show Must Go On." It tells just what features you should look for in a projector to make your audio-visual program most effective.

Good projection is absolutely essential in classroom work. With the Bell & Howell Filmosound you get unobtrusive operation... dependable performance that means most hours of projection time. And it's guaranteed for life*. With six-inch built-in speaker, \$399.50. (Larger, separate speakers available.)



*During life of the product, any defects in workmanship or material will be remedied free (except transportation).

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FIVE COLORFUL FILMS

FOR THE CLASSROOM

The Seashore
The Desert

The Mountains
The Valleys

The ROCKY MOUNTAINS

CONTINENTAL DIVIDE

A NEW film to explain the importance of this majestic region and HOW it was formed. Today's landscape is interpreted in terms of its geologic past.

The relationship of plants and animals to this spectacular environment is portrayed as the film story moves from the plains of glacial debris, up through the swampy river valleys, to the barren crags above timber line.

Available in COLOR or Black & White

(Free catalog describing all films available on request)

ARTHUR BARR PRODUCTIONS

1265 BRESEE AVENUE PASADENA 7, CALIF.

SCIENCE: SEEN AND HEARD

(CONTINUED FROM THE PRECEDING PAGE SIX) plant growth and wondered what it might be like to see the actual processes of growth as I saw my playmates run back and forth across the village lawn.

"I had to wait forty years to see it, but yesterday the thing I wondered about as a child, happened. I saw the processes of growth as clearly and as plainly as this morning I see motors streaming by in the street below my hotel window.

"Conan Doyle had not come back to show me marvels in a seance. I was not under the delusive spell of a magician. I was simply watching an educational film on plant growth.

on plant growth.

"A pea was dropped on the ground. Soon its side burst open and a white sprout, or whatever the experts call it, came peering with manifest curiosity out into the open. The white sprout turned downward and began nosing about for a way to burrow downward in the soil. It nosed about with an appearance of almost animal sense. Soon it began its downward journey into the soil which had been cut away so the camera could catch the downward journey of the root."

Today we begin to observe some of the opportunities which are available through currently produced audiovisual materials in the areas of science, nature study, physics and chemistry. It is in the interest of the science teacher who seeks to improve her means of instruction that the following science materials and film lists have been planned.

-W. A. Wittich

WINDOW SHADES OF SPECIAL DESIGN



SINGLE ROLLER DARKENING SHADE

Fabricated of black DRATEX cloth affords a most economical—efficient darkening shade installation on windows of normal size,





FOR DARKENING

extremely wide or multiple sash unit windows apply the Draper X-L Window Shading Unit. (Patented)



FOR PORTABLE DARKENING

The DRAPER PAKFOLD is adapted to windows of practically any size—easily and quickly moved to various classrooms—gives excellent darkening. (Patented)

LUTHER O. DRAPER SHADE CO., Dept. SH3, SPICELAND, IND.

¹ Dr. Glenn Frank, Written following a film preview at Bureau of Visual Instruction, University of Wisconsin.

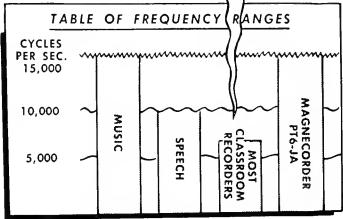
You Can't Teach the Living with DED SOUNDS in your school recordings



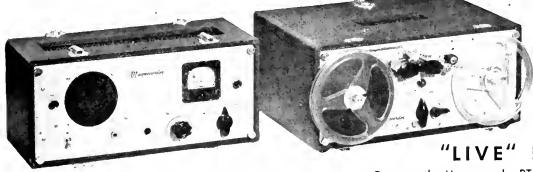
Full Frequency Magnecording Brings You "LIVE" Sounds

LIVE

Hear it yourself and you'll appreciate the "live" difference of Magnecord full frequency reproduction. You double the frequencies and you double teaching effectiveness with life-like quality in speech and music. Such high fidelity reproduction holds attention as only living sound can. Magnecording is so easy, so trouble free. Play back instantly; recordings never lose quality—or can be erased for re-use.



The Magnecorder PT6-JA Is The ONLY Full Frequency Classroom Tape Recorder



Of all moderately priced magnetic tope recorders the Magnecarder PT6-JA is the only one that reproduces saunds from 50 to 15,000 cycles per second (twice the range of others) with the extremely law allawable distortion, flutter, and "waw" standards established by the broadcasting industry.

See, Hear The DIFFERENCE

The two-cose unit construction offers autstanding advantages in economy, flexibility, and partability. Compare the Magnecorder PT6-JA's inexpensive, trouble-free operation, its handling ease.

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	Please orrange for a Magnecorder PT6-JA to be demanstrated in our school without abligation.
Name.	Pasition
School	
Addre	i\$



FRITH FILMS

NEW RELEASES

Films on the actual procedures of the United States Officials who, day and night, in peacetime and in war, guard our borders and ports of entry. How do these men prevent foreign diseases from entering the United States? How do they prevent the illegal entry of goods? What laws govern people who enter a strange country? These films contain information that is important to the young people of America. The lessons are real and will be remembered. The subject matter is exciting.

The films contain significant material for upper elementary and secondary grades studying geography, social studies, public health, foreign trade, and international relations.

THE U. S.-CUSTOMS SAFEGUARDS OUR FOREIGN TRADE

No. 358, 600 ft., 16mm., color, sound, 16 minutes, price \$95.00

The fascinating work of the U. S. Customs Inspectors at our border stations, our harbors, and our air ports of entry. Last year 50 million people arrived in the United States and were examined by the U. S. Customs Service. Detail is included in the examination of freighters and a passenger liner. The film clearly presents the suspense of people crossing an international border. Travelers are examined by a machine like an X-ray machine that sees through everything except hard objects such as metals or precious stones. The searching squad examines a ship from bow to stern for narcotics.

GUARDIANS OF OUR COUNTRY'S HEALTH

No. 359, 600 ft., 16mm., color, sound, 16 minutes, price \$95.00

The U. S. Public Health Doctors and Quarantine Inspectors carefully supervise all people entering here from foreign countries so that no disease can be brought into the United States. In this film a plane from Mexico passes quarantine. Ships from Europe, Asia, and South America present different health problems, and the Quarantine Officers carry on their work with tact and efficiency. On the colorful Mexican border, the people take tests and pass the medical requirements for entry into the United States.

UNITED STATES DEFENSE AGAINST FOREIGN PLAGUE

No. 360, 400 ft., 16mm., color, sound, 11 minutes, price \$65.00

The U. S. Public Health Sanitary Inspectors examine all ships and cargo that enter the United States. You will enjoy the monkeys, cats, and wild animals which all have their special laws. An inspector examines a large ship and calls for a fumigation. The men wear masks and work in pairs, placing the discs of poison gas deep into the holds of the ship. Their lives depend upon their teamwork and quick thinking. The film presents many safeguards, and clearly shows how our government shields the health of the people from foreign plague.

WE DO NOT RENT

FRITH FILMS 1816 North Highland Ave. Hollywood 28, Calif.

Earth Pictured From 101 Miles Up In 16mm on Scientific Photography

♦ The moon in motion, the blood circulation of a living brain and a picturization of the earth from 101 miles up are some of the amazing sequences in the new Navy color film, Naval Photography in Science. Techniques utilized to make the 28-minute film effective include stroboscopic, microscopic, macroscopic, high speed, slow motion, time lapse and underwater photography.

Another Navy film, Antarctic Expedition, has been released which also will interest teachers of general science and other courses. This film gives an on-the-spot account of Antarctic exploration during the U. S. Navy's ambitious Operation Highjump. Its running time is 18 minutes.

Both films may be borrowed from your nearest Naval District Head-quarters at no charge. Proper addresses for the films in the major districts are: Third Naval District, 90 Church Street, New York City 7; Twelfth Naval District, Federal Office Bldg., San Francisco 2; Ninth Naval District, U. S. Naval Training Center, Great Lakes, Illinois. Re-

quests should be addressed attention of District Public Information Officer.

Program of Selected Films

Shown at Notre Dame Anniversary

♦ Twelve hours of continuous film showings were the highlight of the second anniversary celebration on March 22 in the Department of Audio-Visual Aids at the University of Notre Dame.

The all-day program had been planned by Orville R. Foster, director of the department staff. Lasting from 8 a.m. to 8 p.m., it represented two specific aspects of the department's work, educational entertainment and full-scale motion picture production.

One film on the program, entitled Rome, the Eternal City, is typical of the widely diversified movie shorts which are shown three times weekly by the department as special lunchtime entertainment for students and faculty. These movies which are informative as well as interesting, cover such fields as science, travel, business and the arts.

Filmstrips to Develop Student's Ability to Speak, Read and Write

♦ Designed to aid the student in developing his ability to read, write, speak and listen, eight new filmstrips have just been released by the Society for Visual Education, Inc. The filmstrips have been prepared by Bess Sondel, Ph.D., popular lecturer, University of Chicago faculty member, and author of "Are You Telling, Them?"

The series is illustrated by the Saturday Review of Literature cartoonist Cissie Liebschutz. They present the techniques of communication in such a way as to help the student to express himself in speaking and writing.

McGraw Sponsors Five Text-Films On "Psychology in Education"

♦ A new series of five pictures to be correlated with Dr. Herbert Sorenson's book, *Psychology in Education*, are being produced for the Text-Film Division of the McGraw-Hill Book Company.

Correct Walking Comfortable Wolking PROPER STEPS

Based on medical research 9 min., sd., b&w

Write for free literature on films & filmstrips
FLORY FILMS, INC., Teaching Film
Dept.
303 East 71st Street, New York 21, N.Y.

Announce "Health Adventures" Series of Nine Discussional Slidefilms

♦ A series of nine discussional slidefilms, totaling 526 accurate pictures, in a *Health Adventures Series* has just been announced by The Jain Handy Organization, Detroit.

Showing students how the human body works and the why behind the rules of health, the films are designed to bring health closer to the child's interests: the two-part series is designed for later elementary and junior high school grades.

Distribution Outlets Noted for Fifteen Freuch Teaching Films

♦ Fifteen French teaching films are now available for distribution by the International Film Bureau in Chicago. These films have recently been purchased by the Columbia University Educational Films in New York, which will supply with the films complete copies of the commentaries of each.

Commentaries were written by Jean Brérault of the French Ministry of Education. Printed scripts are available to teachers with vocabulary notes by a Chicago committee of the American Association of the Teachers of French.

In addition to Columbia University, Indiana University and the University of Maine are distributing the pictures. Boston University will begin rental service of the French films next September. More than lifty boards of education and universities have purchased assorted prints so far.

Film Advises Young Couples On Preparedness Before Marriage

♦ Are You Ready for Marriage?, a film for young couples in love, will be released by Coronet Films early this spring. The 16mm film is expected to meet a great need for such a picture and will be available for use by schools, churches, clubs, and such organizations.

The motion picture tells the story of a couple, barely under 20 years old, who after three months of going together, are eager to get married. How they check themselves as to their being prepared for the serious step is shown with interest and effectiveness in the film.

The helpfulness of marriage counseling is covered in detail and typical problems faced by the young couple will make *Are You Ready for Marriage?* a widely applicable film.

FILMS FROM BRITAIN



COLOUR

Technicolar. This film describes the nature of calar and its many uses. The study of a great chemical industry shows the development of modern synthetic dyes, based on a discovery nearly one hundred years ago that color could be obtained from coal tar. Taday, scientists are carrying an constant research and experiments in new dyes and piaments.

15 minutes Rental \$5.00

EVERY DROP TO DRINK

Produced for the Metropolitan Water Board, this film shows how the Board met the problem of supplying pure water to the huge population of Landon. It describes the processes of purification, the pumping system which serves an area of 540 square miles, and many other details of the fascinating organization which is served by both engineers and scientists.

20 minutes Rental \$2.50

FASTER THAN SOUND

Produced for the Ministry of Supply by the Crown Film Unit, this is a study of tests made to break through the sanic barrier. A miniature pilotless machine was develaped to achieve this feat. Propelled by rockets and automatically cantrolled, the test madel flies under its own power and its flight is traced by radar from the ground.

10 minutes Rental \$1.50

FURNIVAL AND SON

This Crown Film Unit Production is a portrait of the city of Sheffield, its great steel industry, and the people who work in it. Same ore employed by huge up-to-date foctories where cutlery is mass-produced. Others work in small forges which have been honded down from father to son far generations.

18 minutes Rental \$2.50

JET GETAWAY

With high-speed jet plones, it is almost impossible for a pilot to bale out unassisted. On a specifolly built steel tower, tests of a new "pilot ejection" seat were mode. As the invention was improved, it was tried from planes, using dummies. Now the seat has been perfected and airmen are ensured af a safe method of baling out of their planes.

8 minutes

Rental \$1.50

ONCE UPON A TIME

This is the stary of Britain's contribution to the art of clock making. Greenwich Observatory was built during the reign of Chorles II; in 1764 a clock was made that would keep time for menths on board ship, so the problem of longitude was solved; and today, in the era of mass-production, Britain's clock industry maintains its very high standard.

14 minutes

Rental \$2.50

TAKEN FOR GRANTED

The film is a comprehensive survey of the work that is done by the local authorities in Middlesex to ensure that sewage is efficiently removed from built-up areas in the interests of public health. Sequences follow the whole system of sewage removal in such a way as to make this very interesting stary understandable to general audiences.

19 miuntes

Rental \$2.50

TURBO-JET PROPULSION

Made with the cooperation of Rolls-Rayce, Ltd., the film shows the principles of turba-jet propulsion and the application of these principles as exemplified by the Rolls-Rayce Derwent Turba-Jet Engine. It is particularly suitable for showing to schools, technical colleges, engineering groups, flying clubs, etc.

16 minutes

Rental \$2.50

UNIVERSITY OF FLYING

Men of all nationalities attend the Empire Test Pilot School, for it is the only school of its kind in the world. Its purpose is to moke men who are already experienced pilots into test pilots, such os are needed by aircroft camponies and Government research establishments.

17 minute:

Rental \$2.50

WONDERS OF THE DEEP

In this film the cameros are taken under water, where they have recorded remarkable sequences of marine photography. Many facets of a hidden world are investigated, including the interior of a sunken troopship and the actual firing of a tarpedo from a submarine. The diver na langer needs a heavy helmet, boots and a lifeline — he now wears an eye mask, fins an his feet, and breathes from battles of compressed oir.

10 minutes

Rental \$1.50



Films from Britain may be obtained on application to

BRITISH INFORMATION SERVICES 30 Rockefeller Plaza, New York 20

or from conveniently located B.I.S. or British Consulate offices in Boston, Chicaga, Detrait, Houston, Los Angeles, San Francisco, Seattle and Washington, D. C.

and from numerous educational and commercial film libraries.

To Help You Build Well-Informed Citizens



FORUM FILMS present four new releases on four vital subjects of the day.

REPORT ON THE ATOM

This new Forum Film takes your students into the laboratories and factories of the Atomic Energy Commission. It shows actual research on the peaceful uses of atomic energy, and explains how radioactive materials are now used in medicine, biology, industry.

LIFE ON THE MODERN FARM

Farm production is steadily increasing, and America's farmers are more prosperous than at any time in history—yet many of them are worried about the future. Through the life of a typical farmer your students learn about an ever-important problem in U. S. life.

SWEDEN LOOKS AHEAD

For one hundred and thirty-five years Sweden has remained neutral. But now she finds it increasingly difficult to maintain that position. In this new release your students will learn why Sweden is assuming a key position in international rivalries.



Forum Films are 16 mm, releases by THE MARCH OF TIME. Each has been specially edited for classroom use. Every Forum Film that you buy or rent comes with a discussion outline, study questions, and bibliography. For further information, mail the coupon now.

AMERICA'S TRAFFIC PROBLEM

Can our road-building keep pace with the steadily increasing number—and size—of our cars? The problem will affect your students, as future drivers, voters, taxpayers. In this new release they learn why it has developed and see some daring solutions now being studied throughout the nation.

Don't Miss

THE FIGHT FOR BETTER SCHOOLS

Here is the dramatic story of how the aroused citizens of Arlington County, Virginia, raised their schools from among the nation's poorest to a level that Dr. William A. Early, superintendent, calls "an educator's dream". This new release shows what every town can do when it becomes interested in its school problem. You may want to arrange several special showings before your local PTA, your school board, civic groups, men's and women's clubs, etc.

For further information on the new Forum Films described on this page, mail the coupon now.

	MAIL THIS COUPON NOW
	SH 2 The March of Time Forum Films 369 Lexington Avenue, New York 17, N.Y.
	Please send me your talder an MOT Forum Films in- cluding list af available films, purchase and rental prices, and names of dealers near me.
1	Name
i	Position
Ī	Address

Summer Andio-Visual Courses Announced by Two Colleges

♦ Western Maryland College at Westminster, Maryland, and Occidental College at Los Angeles have announced their summer session audio-visual courses. Western Maryland will hold a three-hour course from July 24 to August 26, with Dr. Sara E. Smith instructing.

Occidental offers five audio-visual courses for its six-week session beginning June 19. They are as follows: Materials and methods in audio-

visual instruction. Audio-visual materials other than motion picture, Radio and recordings in education, the Filmstrip, and Photography for teachers.

These two announcements are preliminary to See & Hear's annual covcrage of summer session audio-visual courses which will be reported in an early issue. All educational institutions offering such courses are reminded to send in their announcements to See & Hear as soon as possible, giving full details.

· NEWS AT PRESSTIME ·

Dr. Herbert Jensen Appointed NEA Audio-Visual Director

♦ Dr. Herbert R. Jensen has been appointed Acting Director of the Division of Audio-Visual Instructional Services, according to announcement by Willard E. Givens, Executive Secretary of the National Educational Association. Dr. Jensen will also serve as Executive Secretary of the NEA Department of Audio-Visual Instruction which serves a nationwide membership of teachers and educators.

In his new position, Dr. Jensen will help the nation's schools and colleges make wider use of motion pictures, film strips, slides, recordings, models, graphs, charts, radio and television programs.

Dr. Jensen has been active in the audio-visual field since 1934 when he joined the stall of the Visual Education Service of the University of Minnesota. In 1938 he was named director of a national study of school experience with motion picture equipment for the Committee on Scientific Aids to Learning of the National Research Council.

In 1942 he joined the Navy Department as visual education consultant to work on a survey of the audio-visual needs of the Naval establishment. He was commissioned a Lieutenant (jg) later that year and was assigned to supervise the production of Navy training films on amphibious warfare.

In 1944 he was named head of production research in the Training Film Branch, a position he held until joining the inactive reserve in 1946 with the rank of Lieutenant Commander. Dr. Jensen then served as director of research for National Education Films, Inc., a New York film producing organization until he joined the staff of Teachers College, Columbia University. While completing his graduate work there, he organized the Communication Materials Center at Columbia. He also served as manager of Columbia University Educational Films.

Dr. Jensen was born in Sleepy Eye, Minn., in 1910. He holds a BBA and a MA degree from the University of Minnesota and the degree of Doctor of Education from Columbia University's Teachers College. Dr. Jensen is married and has two children.

American Museum Announces Annual School-Made Film Contest

♦ The American Museum of Natural History recently began its long-range plans for the fifth annual national contest for the best school-, made motion picture film. The competition is open each year to all students of junior and senior high schools in the United States.

An "Oscar" was awarded last January by the Museum to the students of George Washington High School in New York for their Animal Antics film. Entries were received from numerous high schools in the national contest.

Entries for the next contest on January 5 and 6, 1951, must be filled out and returned to the Museum by May 15.

16mm on Improving Schools Made Available at Half Cost by NEA

♦ The Fight for Better Schools, the effective March of Time documentary which encourages citizen action for school improvement, will be available for rental at half price until December 31 to educational institutions. Arrangement for the rental reduction was made by the National Education Association in its effort to promote interests of education.

The film follows the steps taken by Arlington, Virginia, voters in installing a new board of education which would be more sensitive to needs of the children. Response to the 16mm has so far been very good. Order blanks may be obtained by writing to the N.E.A., 1201 Sixteenth Street, N.W., Washington 6, D.C.

Natl. Institute of Mental Health Begins Psychiatric Film Series

♦ Preface To a Life, the first in a series of psychiatric films planned by the National Institute of Mental Health, has just been completed. Produced by Sun Dial Films, Inc., in New York, the picture will be premiered during National Health Week in April.

The film is intended as a general introduction to the subject of mental health and deals particularly with the role of environment in mental development. Columbia University psychology professor, Dr. M. Ralph Kaufman, who served as consultant on The Snake Pit production, also served in that capacity in Preface To a Life.

The Audio-Visual News Letter

NOTES AND COMMENT ON PERSONALITIES AND EVENTS

Revitalized Department of Audio-Visual Instruction Presents a Challenging Program at Atlantic City Convention

★ The sering was the all-too-familiar scene of Atlantic City's hotel meeting rooms and the bustle of the traditional convention hall trade show. The participants, for the most part, had been there and at similar



DAVI'S FRANCIS NOEL

gatherings before. But a new vigor and hard-hitting realism pervaded this year's annual conclave of the Department of Audio-Visual Instruction, the National Education Association section dedicated to the professional interests of this phase of educational methods.

Under the presidency of California's state audio-visual bureau chiel Francis W. Noel, a new DAVI spirit of self-analysis and coordination apparently emerged during the wellattended four day conference sessions at Chalfonte-Haddon Hall from February 27-March 2. The active participation of conference planning committee members James W. Brown and Leila Trolinger, DAVI vice-presidents: of Roger Albright, Harold C. Bauer, Floyde E. Brooker, and J. Margaret Carter set up a broad program of meeting topics. Host state representatives of the New Jersey Visual Education Association included E. Winifred Crawford, Mrs. Margaret J. Burt, and Edward Schofield, president of the Educational Film Library Association and head of Newark's sizable and active Bureau ol Visual Aids and Radio. ,

Most challenging program of the week was the meeting of February 28 at which state, county, city, and college administrators quizzed a representative panel of audio-visual directors; and the timely debates on three subjects of intense professional interest to the field. These were:

L. State film library distribution to schools on a free loan basis. The question: is this free film distribution desirable in terms of the long-range growth and development of the field? 2. Requiring teachers to take a course or acquire in-service experience in audio-visual methods and materials as a requisite for a state teaching credential. The question: is such a requirement the most desirable and best way of solving this problem?

3. The broadening of service by city, county, and state audio-visual education departments to include all instructional materials with a Director of Instructional Materials in charge. The question: Is this sound and to the best interests of instruction?

Affirmative answers, with some-(CONTINUED ON THE NEXT PAGE)

Right: a between-meetings glimpse at DAVI sessions as Sherwin Swartout, research assistant, chats with Dr. Edgar Dale, Bureau of Educational Research director, Ohio State University.





DAVI members and guests: above left (I to r) Margaret Carter, National Film Board of Canada; Chester Lindstrom, Motion Picture Chief, U. S. Department of Agriculture: Abraham Frasker, a-v director at Boston University; Ray E. Blackwell. Associate Director, International Film Foundation; and Ray Wyman, University of Massachusetts. Below, left: (I to r) Joseph E. Johnson of the Arlington, Virginia Schools; Kern Moyse (center) president of the Peerless Film Processing Corporation; and W. H. Durr, Virginia State Depute and of Lady U. 1.

More DAVI delegates between sessions: above, right (I to r) are Godfrey Elliott, vice-president, Young America Films, Inc.; J. S. Kinder, Director of Film Service, Pennsylvania College for Women; and Fred Powney, assistant director of sales, Young America Films, Inc. Below, right (I to r) are two recent Japanese educational authorities including T. Suzuki, consultant to the Tokyo Board of Education; and Kyoichi Ochiai, also a Tokyo board consultant visiting U.S. schools. With them is John R. McCrory.

ANNUAL DAVI SESSIONS

(CONTINUED FROM PRECEDING PAGE) what less than the traditional reserve exhibited by educators, seemed predominant in the last two areas with considerable less accord on free film distribution by state libraries. Recognizing that the few states in which this has now developed are largely in a transition period of development, delegates felt that the early establishment of self-sufficient *city* and *county* audio-visual libraries was the eventual and necessary goal.

Other interesting sessions included a dinner address by U. S. Commissioner of Education Earl James Mc-Grath on "Om Challenge and Responsibility for Developing Standards of Teacher Competency in Audio-Visual Education"; "Developments in the Armed Forces" a report by Allan C. Finstad, assistant director, Training Aids Division, Bureau of Personnel, Navy Department: and "Newer Approaches to the Development of Understanding of How Life Begins" a film demonstration and talk by Lester F. Beck of the University of Oregon.

Below: Ward Bowen, Audio-Visual Director, State of New York



BEHIND THE HEADLINES

- ♦ Science film users will be especially interested in the numerous film guides available from the College Entrance Book Company, New York, to accompany many of the widely sound classroom films. A-V educators Paul R. Wendt, A. W. Vander-Meer, and Myron F. Boyer are among the collaborators.
- ♦ Especially valuable for the social studies are recent classroom films produced and distributed by one of the few outstanding women in the audiovisual production field, notably Emily Frith of Frith Films. Authentic and interesting, Frith productions have wide acceptance among schools throughout the U. S.
- ♦ A new series of special monographs on important technical and professional aspects of audio-visual methods and materials is being published by the Society of Visual Education.

Michigan Looks to the Future

at Fifth Annual State Audio-Visual Conference

Typical of the growing statewide. consciousness of audio-visual methods and materials was the recent fifth annual Michigan Audio-Visual Conference held at the University of Michigan. The combined sponsorship of the audio-visual education committee of the Michigan Department of Public Instruction, Secondary School Association, Elementary School Principals, School Administrators, Congress of Parents and Teachers, School Board Members and the Association for Supervision and Curriculum Development set a noteworthy example of cooperation.

From the opening session under the chairmanship of Wilfred Clapp, deputy superintendent of public instruction, through a day of administrator reports and discussion groups, delegates from all sections of the state were given practical aid toward improving current utilization as well as sound advice on beginning audiovisual programs. Featured speakers were Dr. James B. Edmonson, dean of the School of Education at Michigan and Floyde E. Brooker, chief, visual aids section of the U. S. Office of Education.

A number of well-prepared commercial exhibits were displayed in

the Art Galleries of the Horace 41. Rackman School of Graduate Studies where the conference was held. Late models of audio visual equipment and special previews of new materials were presented for the visiting educators at the Audio-Visual Center.



WILFRED CLAPP, deputy superintendent of public instruction, addresses Michigan audio-visual conference.

Among the superintendents participating were Carroll G. Crawlord (Holland): James Lewis (Dearborn); Loy Norrix (Kalamazoo); William H. Taylor (Vicksburg Community); and Russell West (Ann Arbor).

Filmstrip "Bargains" Indicate Need for Critical Standards

★ SOUND ADVICE to educational users of filmstrips or "slidefilms" is to look twice before you leap at current bargains being offered. Through a notable lack of critical standards by which the schools—can judge these highly useful tools, we hear of flagrant examples of content inaccuracy, "wild" color, and an apparent tendency in some quarters to consider the filmstrip as an assemblage of timelated still pictures.

We must begin to evaluate filmstrips on the same critical basis as other classroom materials. Good filmstrips begin with the same kind of authoritative preparation and thorough checking of facts as a good textbook; the orderly, correlated presentation of those facts and their progressive disclosure requires skill and experience. It also requires integrity.

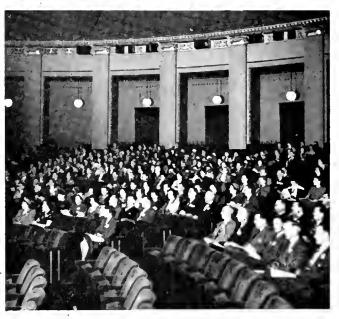
When color is required, its cost and use are justified only by absolute fidelity in every detail. Finally, subject matter must bear some useful relationship to the course of study. Schools should preview all new film-strips on the basis of these criteria.

A convenient and permanent library of filmstrip is within the means of most fair-sized schools (or rural districts). But such libraries should contain materials of unquestioned accuracy and of lasting value.

Conference delegates heard a featured address by Floyde Brooker, visual aids chief for the U. S. Office of Education.



Michigan educators assembled in the Horace Rackman memorial amphitheater for fifth annual a-v conference meetings.



''CHALLENGE

Science Against Cancer"



Above: high voltage radiation apparatus research.

"...a steady unheroic search for a shaft of light. And the light may come from any work, from the study of an animal or a plant root, for cancer is common to

all living things. It is the answer to life for which the students of science are searching, and the problem is great. But in the end, the answer will come."

-from "Challenge - Science Against Cancer":

♦ ODAY, cancer is a major problem of science. Its secret is the secret of the cell, the basic unit of life. Its conquest and control will be one of mankind's greatest victories over death and pain.

An important new visual interpretation of that problem and an inspiring message to all voung students of science is the new internationally-sponsored 30-minute documentary motion picture Challenge - Science Against Cancer. Sponsored jointly by the National Cancer Institute of the U.S. Public Health Service, Federal Security Agency, and the Canadian Department of National Health and Welfare, Challenge was premiered last month at Hunter College Auditorium, New York city, before an audience of 2,600 scientists. physicians, health officials, and other guests. A midwest premiere under the joint sponsorship of the Chicago Film Council and the Chicago Public Library was held in that city on March 21.

The film, which is already available in a 16mm sound version, visualizes today's cancer problem as a scattered jigsaw puzzle, with important parts missing. Many essential pieces, including the most vital secrets of cancer, are contained in every living cell, according to the film. In dramatic animation sequences, the film expands the cell to giant size, and by means of the camera draws the spectator into its living interior, so that he may observe the cell breathing, digesting food, reproducing, and undergoing other chemical and physical changes that occur in normal and cancer cells.

The film also shows how cancer is diagnosed by examination of cells under the microscope, and treated by surgery, X-ray, or radium. Supplementary materials include a filmstrip and accompanying reading script; 112-page booklet; and a teacher's guide. The 30-minute sound film print may be purchased at \$45 from the Medical Film Institute, 2 East 103rd Street, New York city; the filmstrip and text cost \$2.00.

The film was produced by the National Film Board of Canada and the Medical Film Institute of the Association of American Medical Colleges. International sponsorship is by the United Nations Film Board and the World Health Organization who are encouraging distribution of versions with foreign language sound tracks. Cancer knows no boundaries.

Filming the treatment of cancer of the lower lip. Radium

needles are being inserted into the cancer tissue.

This scene from "Challenge" shows the use of X-ray therapy to cure cancer of the skin.





Science Looks to the Screen

by Nathan A. Neal

President, The National Science Teachers Association

CIENCE IN OUR SCHOOLS consists largely of the study and explanation of phenomena, either directly or indirectly observable. Since the collection of facts through observation is a step in the method of study used in science, it follows that any device for expanding the range and speed of students' observation is a most valuable aid in teaching science. Films and filmstrips do have that capacity. They can sharpen students' perception to a point far beyond normal physiological limits; they can present a process that cannot be seen by the human eye even with the aid of microscopes and telescopes; and they can take students "on a magic carpet" to witness, under the most favorable conditions, demonstrations and exhibitions of all kinds of phenomena anywhere in the world. In addition, films and filmstrips can help students to visualize theoretical concepts, thereby speeding up their

Although the potential values of audio-visual materials are fairly well recognized, it appears that their utilization in science teaching is still far below maximum potential. Budget limitations and lack of proper facilities are no doubt responsible for much of this deficiency. On the other hand, there are undoubtedly many teachers who are held back in the field by obstacles which they, themselves, could do much to eliminate.

These obstacles, arising generally from inexperience, are most frequently described as follows:

- 1. Don't know what films are available.
- 2. Don't know how to go about choosing suitable films.

3. Aren't sure how to use films effectively in teaching. With the ever-growing scope and requirements of our science curricula, it behooves us, in justice to ourselves as well as to our students, to analyze these obstacles and to eliminate them if we can.

1. The Availability of Films

In many schools and school systems today some one person has been given the responsibility of coordinating information on and utilization of visual materials. Valuable time and effort can often be saved by consulting with these coordinators in planning a visual program. In addition, however, the science teacher will find other valuable sources of information on what films are available.

There are many excellent film catalogs. Among the most important to the school science teacher are the catalogs of the state film libraries from which schools



National Film Board of Canada

obtain most classroom films. Information on these can be obtained from your state university or state department of education. The American Chemical Society has a catalog on "Films on Chemical Subjects". Catalogs can also be obtained from various producers. Thousands of films are listed in these references.

2. Evaluation and Selection of Films

There are so many films available that it becomes a problem to decide which to select, even within a narrow subject range. Very few teachers can find much time to look at a number of different films and make careful selection. But this problem need not be an obstacle to the use of films, either. There are several excellent sources of evaluation information on films. Many of the audio-visual magazines carry reviews and evaluations of new films, prepared by leading educators in the specific fields covered by the films. The Educational Film Library Association supplies printed film evaluations on 3 x 5 cards which can be filed for convenient reference. These reviews have been prepared by leading educators both in public schools and universities. Information about availability of this material can be obtained by writing to the Educational Film Library Association, 1600 Broadway, New York.

These evaluation services can save a teacher consider-

Science Looks to the Screen:

(CONTINUED FROM THE PRECEDING PAGE)

able time, but they should not be depended upon entirely in the selection of films. Many teachers will want to follow the recommended practice of previewing a film before final decision on using it in the classroom. This decision will be based on many criteria, of which the following are perhaps most important:

- a. Does the film present material that will effectively help your students in their understanding of the subject?
- b. Is the subject matter scientifically accurate, and is it interestingly and efficiently presented?
- c. Does the film closely correlate with the textbook being used and with the way you, the teacher, present the subject to your classes?

3. Effective Utilization of Films

The best constructed teaching film can be rendered practically valueless through ineffective utilization. Perhaps the teacher has more direct control over the educational value of audio-visual materials than over any other teaching aid. For this reason, film utilization is constantly getting more and more emphasis in both pre-service and in-service teacher training programs. It is a subject with too many facets for any detailed discussion here, but one aspect, above all, should be given due emphasis: the importance of using films in accordance with a carefully worked out plan. Details of such a plan must naturally be varied to meet individual needs, but the principal points have been clearly defined by experts in audio-visual education, to whom we can profitably turn for guidance.

Any teacher using films or filmstrips should follow a procedure somewhat as follows:

- a. Select films carefully.
- b. Preview the film before showing it to the class. If a teacher's guide is supplied, read it carefully. These guides contain valuable suggestions on effective utilization.
- c. Determine precisely the most effective day on which to show the film, when it will best reinforce the lesson material. (This is admittedly complicated by film rental requirements.)
- d. Prepare the class with introductory remarks on things to look for, particularly those parts of the film that tie in closely with text material, previous classroom discussions, laboratory work, field trips, and other learning activities.
- e. Show the film. If it is a silent filmstrip:
 - (1) Read the captions aloud, or ask one of the students to do so.
 - (2) Add supplementary remarks freely, or ask questions of the students about what they see on the screen.
- f. Immediately after the showing, follow up with some activity that will help to reinforce the film's important points, preferably a type that involves student participation. This can be a quiz, a question and answer session, a panel discussion, or brief comments by individual students. In some instances, a second showing of the film may be worthwhile.
- g. In subsequent meetings of the class, relate back as much as possible to the film.

Visual materials offer the science teacher an opportunity to stimulate objective thinking and to make science teaching more meaningful in terms of modern living outside the classroom.

"Visualizing" a Science Classroom

by Melba Moore, Emerson Junior High School, Los Angeles

◀HERE IS NO SCHOOL SUBJECT that lends itself more effectively to the use of audio-visual materials than does science. Any teacher who has discovered the keen interest that can be developed in the subject and the effective learning that takes place with the proper use of audio-visual materials will not be satisfied to teach without them. Upon visiting a classroom displaying the wide use of such aids, a teacher is apt to feel that the ideas are good but that the time and energy required to prepare such materials will not be commensurate with the returns. For one who is just beginning the teaching of science, or for one who has just moved into a new room, the job is tremendous; but there are always ways of lessening the burden on the teacher by the use of student help and by the careful organization of materials and data. Pupils enjoy helping the teacher build a library of materials and much eflective learning can be the outcome of such experi-

ences. Cataloging of materials and organized storage of equipment save time in finding needed things quickly and in preserving them for future use.

The variety of audio-visual aids usable in the teaching of science is practically limitless. The school systems that have sound film and transcription libraries are fortunate indeed; but one should not think that visual aids in the classroom end here. Certainly motion pictures bring to the children understandings that would be very difficult to develop otherwise. For example, the use of time lapse photography can demonstrate to students in a few minutes actions that normally take days or weeks to occur. Locations that are impossible for the group to visit can be brought into the classroom by the use of films. Transcriptions, radio, television, wire or tape recordings, etc., provide for the teacher dynamic means of putting over ideas. But, there are still many other splendid aids available to the ingenious, energetic

instructor that do not require expensive equipment.

Neat and artistic bulletin boards prepared by students can do much to enhance the beauty of a room and at the same time they may be used as teaching tools. The pictures or charts displayed on the bulletin boards may be circulated about the room in celluloid covers for more detailed study, and yet be saved for use year after year. Many current magazines are good sources of pictures and charts, and many worthwhile materials may be obtained from government agencies and private concerns.

An alert teacher will encourage the students to bring to class specimens such as rocks, fossils, soil samples, insects, plants, etc., where they may be observed by the class and then preserved for future classes to use. These in turn make interesting cupboard or shelf displays when not otherwise in use.

Living Specimens Stimulate Pupil Interest

The teacher of life science can do much to stimulate interest in the subject as well as to provide valuable learning experiences through the display of living specimens in the classroom. Animals require cages, and if the shop classes cannot build them, with proper instruction and encouragement the science students can prepare adequate ones. Examples of some simple homemade cages are shown in the illustration.

Although many instructors enjoy week-end excursions to gather living specimens for themselves, properly trained and stimulated pupils often provide a teacher with more living materials than can be used. Proper attitudes and a sense of responsibility may be developed in children by requiring that they care for these living things.

If no living specimens are available other than fish and water plants, a well balanced aquarium is an asset to any science room. It may be used to teach important ideas, such as the carbon-dioxide-oxygen cycle and other important relationships between plants and animals. Potted plants can be objects of beauty and also may be used for the study of growing plants.

Simply having properly cared for living specimens in the classroom that will interest and intrigue the children is not enough in itself. The effective use of these things as teaching aids is necessary also. Since many science teachers shy away from the use of living animals in the classroom, examples of how they may be used to aid the instructor in teaching will be discussed at this point.

Familiarity Can Also Build Confidence

An animal as easily obtained and cared for as a tame snake may help the teacher in developing a variety of important ideas. The frightened child may be taught to handle the snake and discover for himself how foolish were his fears. By careful study and observation the pupils may be led to see how absurd are the many superstitious beliefs about snakes, and this in turn should help the students to learn to seek facts.

The careful study of a snake may lead the class to discover how it is protected from its enemies by protective markings and colorings. This may be carried even farther to show the class how the snake came to be marked and colored as it is. Very easily from this point of direct interest in the snake, these same ideas may be widened to include other animals and even plants.

The fact that this reptile becomes sluggish and inactive when cold should illicit questions from the pupils that can lead directly to the understanding of the meaning of animals being cold or warm blooded. This may in turn open the door for more understanding about the functioning of the child's own body. An understanding of balance in nature is made simple by learning what the snake eats; and the pupils can be led to understand that all living things hold their particular place of importance in the world.

Useful First Lessons in Reproduction

Reproduction, a significant and yet often difficult subject for the teacher, is made real and understandable by class observations of the bearing and rearing of young by small animals in the classroom. Here the snake ceases to be as usable as some types of rodents and insects.

Almost any living animal may be used to teach a variety of things, such as those just mentioned, but not

A museum of our own in the science classroom helps provide many useful learning experiences with comparatively simple facilities.



of the
Los Angeles
City Schools

(CONTINUED FROM THE PRECEDING PAGE)

all animals lend themselves well to being caged in a classroom. Some kinds most easily used are harmless reptiles, rodents such as rats or hamsters, invertebrates such as caterpillars, grasshoppers, spiders, scorpions, and many salt water specimens. Just in passing, it is of interest to mention the outstanding value of a salt water aquarium for those who live near the ocean. Such an aquarium requires special care and equipment; but the possibilities for interesting and effective teaching are tremendous. Persons who have successfully taught science with the use of living specimens realize the great advantage they have over the preserved materials and pictures. The extra care required to keep them in the classroom is more than compensated for by the interest and learning provided the children.

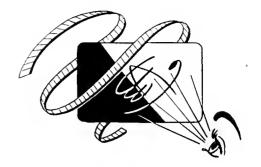
Make the Most of Your Demonstrations

The use of scientific apparatus in the teaching of many important ideas such as distillation, electrolysis, internal combustion, and steam engine, etc., are extremely valuable in the teaching of some phases of science. Student participation in demonstrations involving such apparatus is often possible and worthwhile since one learns best by doing. The teacher who does not have these aids available is handicapped but can frequently substitute home-made equipment or accurate drawings made on large sheets of heavy paper or on the blackboard. Chalk carefully used on the blackboard is one of the teacher's greatest visual aids. Handmade lantern slides projected on a screen are often valuable and helpful. Simple illustrations frequently clarify meanings in science where words are inadequate. Accuracy and neatness are always desirable in such work.

Planning Will Help You Get Results

Not all of the audio-visual aids directly usable in the science classroom have been discussed here. The creative, ingenious teacher is constantly developing and seeking new aids in teaching. However, it is wise to remember that no matter how well equipped a school may be with such aids, unless the teacher uses them effectively they may lose much of their value. As an example, the motion picture is often misused in the teaching of science because the students are not adequately prepared for what they are going to see and hear. Of necessity science films often cover a wide scope of ideas. The vocabulary is frequently new and difficult for the pupil. Unless the teacher prepares the class for these things, little learning may take place and even misconceptions may result. As with any teaching, a good follow-up is necessary to guarantee real learning.

Science teachers need to remember that neatness and orderliness are necessary if one is to be scientific; and the teacher who fills the classroom so full of visual aids that they become a hodgepodge is not providing a good example for the children. A place is needed where materials not related to the work at hand may be stored in order that new things, appearing for the class to observe and use as the subject matter changes, may be displayed. In such a manner the classroom becomes a dynamic, interesting place to the students rather than a static museum.



Science Teachers in Training

THEY WILL USE THE AUDIO-VISUAL TECHNIQUE - AS THEY ARE TAUGHT

by Milton O. Pella

The University of Wisconsin

HE TRAINING OF SCIENCE TEACHERS involves, to no small degree, the use of audiovisual materials as well as developing the ability to use them. Basic to the use of these materials is a sound philosophy in their employment. This philosophy must be tied directly to a sound philosophy of science teaching.

The visual materials in science involve the use of pupil experiments, demonstrations, field trips, models, objects, pictures, charts, filmstrips, silent and sound motion pictures, sketches on the blackboard, telescopes and microscopes. The success of a beginning science course is to be found in the appropriate use of these instructional materials and techniques. No one is given sole virtue over the other. All are to be used.

The study of science deals with the "what," "how," and "why" of objects and situations. The "what" and "how" are observable or discernible by man through the use of the real thing or depictions of the real thing. The "why" of science is philosophic in nature and so finds its source in the imaginative mind of man. The "what" and "how" are observed, and on the basis of these a "why" is developed if possible.

In the development of any understanding in science, a good teacher begins with a concrete experience and later provides vicarious experiences based upon the original experience. The real experiences are gained through the use of the several senses. A great portion of these experiences comes through sceing, but seeing alone is often of little value. This experience may be accompanied by a feeling, tasting, or smelling experience. Added to this is often some type of discussion. The observed facts are then tabulated and conclusions or generalizations formulated.

In the study of an object, or structure, the question arises, "What type of experience will do the best job,

and can it be provided?" It is well to begin with the real thing whenever possible; second best is a model (providing it is big enough for all to see) of the real thing; third in line is a picture; and last and poorest is a description to the pupils by the teacher.

After the object, or structure, has been experienced and vocabulary development has begun, the question of the function, or operation, of the structure appears. Again if the real thing will do the job best, use it. For example: In the study of the structure of the leaf, the real materials are best. Pupils may examine the epidermis as well as the cross section of the leaf with a microscope. The function of the leaves in the process of photosynthesis can be observed only indirectly. A motion picture like *The Gift of Green* is valuable in showing this process. When studying Boyle's law the real apparatus is best; however, the molecular theory is best developed through the use of a motion picture like *The Molecular Theory of Matter*.

Instructional Aids We Use - and Abuse

The most commonly used and abused visual instructional aids in science are the individual laboratory experiment, the demonstration, the field trip and the motion picture. The laboratory is used as a means of developing skills, to verify facts, to solve problems, to discover relationships and to develop the ability to use the controlled experiment. The laboratory is not a place where the pupils prove the validity of the teachers statements or the content of the textbook.

The demonstration may be similarly used. The choice of the demonstration over the individual laboratory activity is dependent upon many factors, namely: the availability of space and equipment, the dangers involved, the cost of equipment, and special techniques or skills involved. A good demonstration does some teaching. The teacher does not do the telling and describing; in fact, he may not even do the demonstrating. The pupils do the observing, gathering of data, and the telling, even to the description of the apparatus. The teacher may perform the demonstration without saying a word. It should be understood that the pupils must know the purpose of the demonstration or experiment before viewing or performing it and that laboratory work and demonstrations should not be of the cookbook variety.

The field trip appears to be losing popularity. In

planning a field trip the teacher should first take the trip himself. This will give assurance that it is valuable and helpful. A field trip should not be too long and involved. Two short trips with a class are often more valuable than one long one. If the trip is to be to a museum, it is poor practice to try to see the whole museum in one trip. Do not take a held trip just to go for a walk—make it purposeful.

Steps in Planning Your Film Program

The motion picture and filmstrip are probably more abused than any other aids. Both of these are valuable only if used properly. In planning to use either of these, the teacher should preview the film first of all. The titles are often misleading. The teacher should know the content of the film. He should know at what academic level it begins. What knowledge is prerequisite for intelligent viewing of the film? What vocabulary problems are involved? What do you want to emphasize in the film?

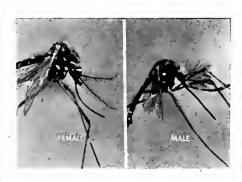
After he knows the content of the film and that he wishes to use it, the next thing is to use it at the strategic time. The film may be used to introduce a field of study, it may be used to develop an understanding of certain concepts or principles, it may be used to illustrate the application of certain science principles, or it may be used to show a process.

Students Are Prepared for the Showing

Before presenting this well chosen film at the strategic time, the pupils must be prepared to view it. Just saying, "Today we will see a movie on sulphur," is not enough. Pupils are to be given hints or pointers concerning what to look for. This may be done orally or in writing. When the pupils have reached the academic level necessary for viewing the well chosen film, show it.

After the viewing of the film, a discussion or written exercise may follow. This is a part of your evaluation. Did it do the job? It may be necessary to show it again. This second showing might even be without benefit of the sound. Another written exercise or discussion will follow. If the film has been properly used, it has done its job.

The use of the filmstrip is somewhat different. The teacher may carry on a discussion with the pupils as it is being used. If a recording is used with the film-



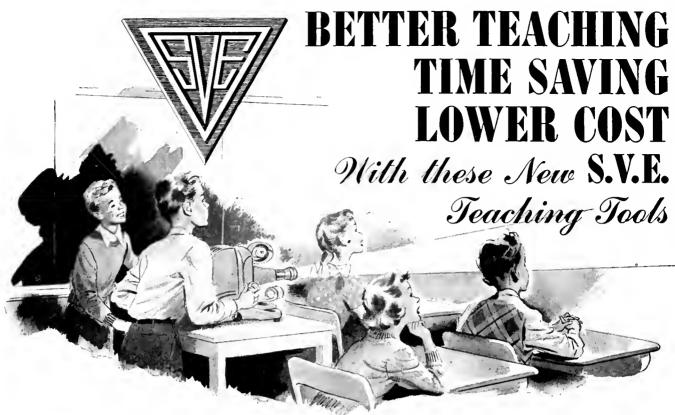
Camera clarity shows the "Life Cycle of the Mosquito" (Young America)

A scene in the classroom film "Water Cycle" (produced by E. B. Films).





Learning about "The Global Concept in Maps" in the film. (Coronet)





Instructor 300

DELUXE TRI-PURPOSE PROJECTOR

shows 2" x 2" slides, single and double-frame filmstrips.

The S.V.E. Instructor 300 is unrivalled in projected illumination resulting in unparalleled screen brilliance and sharp screen image. Ask for demonstration.

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Optical system, including lens, coated throughout.

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ASTER, more thorough instruction . . . easier f classroom work and longer retention... that's what these effective, new S.V.E.

visual aids offer to teachers. Check each one carefully. Consider how many valuable contributions to better teaching each can make in your school or school system. Check the prices, too. They're easy on the budget. Your regular visual education dealer will be glad to demonstrate them to you.





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SOCIETY FOR VISUAL EDUCATION, Inc.

A Business Corporation

Y PARKWAY . CHICAGO 14, ILLINOIS PRODUCERS OF VISUAL AIDS SINCE 1919

Science Teachers in Training:

(CONTINUED FROM THE PRECEDING PAGE 21) strip, it would be used in a manner similar to that of the motion picture.

The use of films in the training of teachers is most valuable. Motion pictures are used to illustrate methods or techniques of teaching. The film Science and Superstition, designed for classroom use, is helpful in showing students a method of teaching. The film Human Growth is also helpful in showing students how to use a film.

Pupil Stimulation Is the Basic Objective

Visual aids are to be a supplementary device or an aid to learning. They are not a method of teaching. They should stimulate pupil activity. They should stimulate interest and add meaning to words and symbols.

The effectiveness of visual materials depends upon how closely they approach reality. Animation in science at an early level may reduce its instructional effectiveness. The pupils may be more interested in the animated figures than in what they are to illustrate. This animation is a form of anthropomorphism and may interfere with the effectiveness of the film.

Preparation Is Your Key to Learning

The fact that pupils have performed an experiment or viewed a demonstration, objects on a field trip, a movie, or a film strip is no guarantee that learning has resulted. The aids must be properly chosen and wisely used. The day a movie is used in class is not the teacher's day off. It is not the day the pupils are entertained. It is the day the teacher has planned for and prepared for in advance.

In choosing aids to learning, it may be wise to consider the following statement. Don't tell the pupil what you can show him in pictorial form, don't use pictures for anything you can demonstrate, and don't demonstrate anything the pupil can find out for himself.

The following are films which I have used, with

success, as I have instructed teachers in training in the field of science education:

- 1. Camouflage In Nature Through Form and Color Matching (10 min.) Color. Coronet.
- 2. Cancer, the Traitor Within (10 min.) Color. American Cancer Association.
- 3. The Cell, Structural Unit of Life (10 min.) B&W. Coronet.
- 4. Diesel Engine (26 min.) Sound. B&W. U.S.O.E. (Castle).
- 5. Earth and Its Seasons (11 min.) B&W. Knowledge Builders.
- 6. Earth In Motion (11 min.) B&W. EBFilms.
- 7. Earth Rotation and Revolution (11 min.) B&W. EPS.
- 8. Electrons On Parade (20 min.) B&W. RCA.
- 9. Forests and Conservation (16 min.) Color. Coronet.
- 10. Green Plant (15 min.) B&W. EBFilms.
- 11. Introduction to Electricity (10 min.) B&W. Coronet.
- 12. Light Waves and Their Uses (10 min.) B&W. EBFilms.
- 13. Mammals of the Rocky Mountains (10 min.) B&W. Coronet.
- 14. Molecular Theory of Matter (10 min.) B&W. EBFilms.
- 15. Nature of Color (10 min.) Color. Coronet.
- 16. Oxidation and Reduction (11 min.) B&W. EBFilms.
- 17. Principles of Flight (11 min.) B&W. EBFilms.
- 18. Reproduction Among Mammals (11 min.) B&W. EBFilms.
- 19. Roots of Plants (11 min.) B&W. EBFilms.
- 20. Salt From the Earth (10 min.) B&W. EBFilms.
- 21. Science and Superstition (10 min.) B&W. Coronet.
- 22. Seed Dispersal (10 min.) B&W. EBFilms.
- 23. Story of Dr. Jenner (10 min.) Teaching Films, Inc.
- 24. Story of Louis Pasteur (10 min.) Teaching Films, Inc.
- 25. Sulphur (20 min.) Color. U.S. Bureau of Mines.
- 26. Trees for Tomorrow (18 min.) B&W. American Forest Products Industries.
- 27. Water Cycle (10 min.) B&W. EBFilms.
- 28. Work of Running Water (10 min.) B&W. EBFilms.

Scene in "Microscope and Its Use" (Young America)



A scene in "The Sea Urchin" (United World Films)



New A—V Horizons for the Science Teacher

by Charles R. Crakes

Audio-Visual Editor, The Science Teacher

HAT SUBJECT MATTER AREA is, at prescut, best supplied with audio-visual teaching material? What single group of teachers is making most effective use of audio-visual teaching material? These two questions have invariably been asked by one or more educators at each of the several hundred educational conferences and workshops in which the writer has participated during the past six years.

In answer to these questions, I believe that the science teachers of America are now, and have been, making the most effective use of all types of audio-visual aids. Furthermore, in this subject matter area, we find the most extensive supply of good teaching materials. This trend is still very apparent throughout the United States and Canada. Here are some considerations worth noting:

(1) The science field has materials very definitely correlated with specific discussion topics. Let us qualify that statement by adding that science teachers in many school systems visited still have plenty of opportunity to improve their techniques in utilizing the splendid materials available for their use.

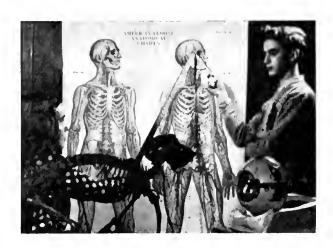
There is a growing recognition on the part of motion picture and filmstrip producers of the need for more materials to meet specific requirements in science education. For example, in the field of health education, we find many excellent new films and still pictures on such specific topics as the throat, feet, hands, lungs, heart, digestion, skin, ears, eyes, etc. I specifically refer to a recent edition of See & Hear entitled "Audio-Visual Resources for Health and Welfare." (October, 1949)

Textbook Correlation An Important Factor

We find the producer working in close cooperation with science teachers in producing truly classroom teaching materials — each teaching material being rather narrow in content, but covering a specific unit or discussion topic on a broad area of subject matter. This same observation also applies to producers of films and filmstrips in the other biological and physical sciences.

(2) A second factor gaining favor with classroom teachers is the production of audio-visual materials correlated with science textbooks. At least two publishers of such textbooks are expanding their efforts along this line. I believe that in the months ahead we will see further expansion of this effort on the part of science textbook publishers, not only to produce printed materials, but also to correlate audio-visual materials. The trend is definitely in the direction of making words more meaningful to the science student.

We also note an increasing number of science text-



books which include, at the end of each chapter, a list of correlated films and filmstrips. We find that many science teachers plan their year's work to include the rental or purchase of many of these suggested materials.

In the realm of sex education, a number of new and excellent films and filmstrips are available to teachers for use at junior and senior high school level. It has been my pleasure to use some of these films in a number of conferences and the reaction of individuals assembled has been most favorable.

The impersonal sex education film can and does put over a message which many teachers may find difficult to discuss with their students. I believe that within a short time, we will have a substantial increase in the number of films in the field of personal hygienc.

Films Plentiful - If You Know Where and How

In the comparatively new fields of atomic energy and television, we find a number of films already available to assist teachers in clarifying these rather complicated and intricate scientific developments.

Industry has made available to science teachers some outstanding films in the areas of transmission of speech, production and distribution of electrical energy, production and utilization of various chemicals and also synthetics.

In the field of agriculture, we find an ever-growing number of films and filmstrips on soils, fertilizers, development of new strains of plants, diseases of both plants and animals, farm sanitation, etc. Rural teachers are finding these aids of tremendous value in improving living conditions in rural America.

What films and filmstrips are available and what are the nearby sources of supply? This problem now seems to be foremost in the minds of science teachers on all grade and subject matter levels. The writer believes the task undertaken by the publisher of See & Hear magazine to compile, under appropriate subject matter headings, all films available in that field will be most welcome to science teachers. At present this problem seems well on the way to being solved through such listings of science materials.

The writer highly recommends this selected list of science films; through their intelligent use science can become more interesting, clear, meaningful and vitalizing to the youth and adults of America.

OUR CHANGING WORLD OF SCIENCE NEEDS NEW TOOLS FOR THE CLASSROOM

by Archie J. MacLean

Supervisor, Science Section of the Curriculum Division, Los Angeles City Schools

CIENCE INSTRUCTION, as other things, is undergoing change. Science knowledge is no longer just for the research specialist, the physician, the chemist, or physicist, but is necessary to everyone in his daily living. Every newspaper in the country carries some item about science in every issue - from the small country newspaper with its weather reports and syndicated science articles, to the big metropolitan daily with feature articles on interviews with the leading atomic scientists. Today's world is recognized by all as being in the scientific age. Consequently, it is important that our schools give a prominent place to science instruction, and make available up-to-date materials.

With the broadening of science instruction comes a change also in the methods of instruction and a need for new materials. Science teachers have been forerunners in the use of visual materials over the years. However, with this newer emphasis to bring about greater literacy in science knowledge for everyone, use of visual materials is mandatory.

Science instruction can no longer lean on the lecturedemonstration method of instruction. The whole audiovisual field from study pictures, charts, films, filmstrips, dioramas, exhibits, models, and transcriptions to television broadcasts must be used.

Audio-Visual Equipment Is Science in Action

Science has brought many new things into our lives, not the least of which is equipment for audio-visual communication. In an English class audio-visual equipment is merely the means by which the material of the film or transcription is presented to the pupils. However, in science classes the film itself, the projector, the transcription, the radio, and television are all examples of information being studied in the science classroom. Lenses, light, color, gears, sound, and many other examples are there for use.

Audio-visual equipment serves a dual purpose in the

science class, not only as a means to present information, but to serve as examples of the applications of many scientific principles.

Experiences that give opportunity for seeing and feeling the real thing are the experiences that help motivate the learning process. The story of living things comes alive to pupils in a class where real living things are studied, such as plants growing under various conditions, or cages where insects are going through their life cycles. A demonstration beehive or ant nest in the classroom helps pupils to understand the social behavior of insects far better than reading about them or having · the teacher tell about them.

Films and Filmstrips Have Many Facets

Use of full color makes a film seem even more real for the pupil. What could do more for a learning experience than a color film showing examples of protective coloration in animals?

Films bring variety to the study of science. Through their use a pupil can take a trip through some industrial plant, or can observe plants and animals of other continents. Lapse-time photography can show the changes that take place during the growth of plants. In a motion picture, animation and photography can demonstrate a scientific principle with its applications, as a film on Newton's laws of motion. The functioning of an organ of the body can be shown by animated cartoons, as can also the workings of a jet engine.

The filmstrip, in addition to the motion picture, is frequently used by many teachers. The filmstrip is especially valuable when used with a class discussion. The study of detailed parts of an object is possible because one frame may be left on for some time. The low cost of filmstrips makes possible a large collection of various topics available for use when they are needed, which is not always possible with motion pictures.

The diorama as a visual aid offers an excellent op-

"Our Earth Series" of slidefilms offers In the "Sky Series" lessons like these basic science background. (JHO)

serve general science pupils.

"Matter & Molecules" is an example of these Jam Handy slidefilm series.







portunity for student group activity. Each student can assume responsibility for various parts of the diorama. It is also an activity in which all ability levels can participate. Information gathering, construction, modeling, lighting: all offer problems that students can work out. A diorama can illustrate many learning situations, such as geologic periods, plant and animal habitat groups, good health practices, and others.

Working models are a valuable addition to instruction. They help illustrate and make clear the principles or applications being studied. To feel and see in the third dimension gives pupils added help in understand-

ing and seeing how things work.

In science classes not only experiments and demonstrations, but also the actual room environment, is of value in motivating instruction. Here again visual material is the keynote for developing good room environment. Pictures, or displays of material, can be used to arouse pupil interest and tell what is coming next. Exhibits attractively arranged with suitable and colorful background, displays of material pertaining to

topics being studied, and experiments being carried on will all help to make the science room a place where pupils like to work. Of course, this material should be changed often for it is essential to keep it up-to-date.

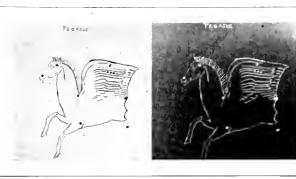
One of the most important problems in visualizing science instruction is in the selection and use of the material. In selecting materials, several things should be considered: accuracy, adaptability to grade level, and suitability to the purpose of the lesson. Audio visual materials, particularly films, have sometimes been misused. Teachers need to develop skill in using audiovisual materials, as they develop skill in the use of any other teaching technique. The use of these materials should be planned as an integral part of the lesson, not as something added or as entertainment.

Audio-visual materials have many uses. They can be used as a means of arotising interest, introducing a topic, giving accurate information, reviewing material, or even as an evaluation of a lesson. Fortunate is the pupil whose teacher knows and uses audio-visual materials to make science instruction a vital, up-to-date, meaningful part of his education.

SEEING STARS on 2"x2" Slides

by Harold Hainfeld

Roosevelt School, Union City, New Jersey



PRESENTING A UNIT IN ASTRONOMY is often difficult on the upper elementary or junior high school level, for evening field trips are usually impractical, and viewing the stars is often difficult in large cities because of natural haze or smoke from factories and railroads. However, one solution of the problem is for the teacher and his pupils to prepare a classroom series of 2" x 2" slides of various constellations. All the equipment needed is a 35 mm camera, a tripod, one or two floodlights and a piece of etched glass.

Drawings of the various star formations are made with black India ink on white oak tag or drawing paper. Generally the camera can be focused from 2½ or 3 feet to infinity. Drawings can be made on 8½" x 11" paper if the camera can be focused at 2½ feet, or 11" x 14" paper at 3 feet. No special lens or close-up attachment is necessary.

The procedure for taking pictures of the star constellation drawings is as follows:

- 1. The camera is mounted on the tripod and placed at the shortest distance where it will be in focus.
- 2. Fix the camera for time exposure and press the shutter button. This will open the lens. Then turn on the floodlights.
 - 3. Open the rear of the camera and hold a piece of

etched glass there. This will enable you to see the area to be photographed.

- 4. Place a drawing in this area on the wall or box. It will appear upside down when viewed through the etched glass, but don't worry about this.
- 5. Lock the tripod in place. Make sure it does not move.
- 6. Trip the shutter to close the lens. Load the film into the camera.

All that is then necessary is to photograph your series of constellation drawings. It may be advisable to take a series of shots at different exposures and at different shutter speeds. Our experience has been that using Super XX film with an exposure of f.8 at 1/100 second or f.11 at 1/50 second gives the best results.

When the film is developed, the white area on the drawing will be black, like the night sky. The black India Ink drawings of the constellations will be white, similar to the star formations that are being studied. When these are bound into slide form and projected, a most realistic impression is gained.

Pupils will enjoy making drawings of the constellations and mounting and binding them as 2" x 2" slides. They will take added interest in seeing stars as their drawings appear on the screen as an interesting addition to the visual education program.

Science Materials in Action

Through the Cooperation of Clyde K. Miller, Audio-Visual Supervisor, Five Gary, Indiana, Science Teachers Describe Their Use of Materials

Materials Plentiful for BIOLOGY

by Lola Lemon, Lew Wallace School

★ Biology, or any of the natural sciences, is one of the richest fields in audio-visual materials. Films, filmstrips, slides, and charts are almost unlimited in number. The use of sound films and charts is of great importance.

In choosing a sound film try to select one which may be called a good teaching film: that is, it should have "meat" enough to provoke thought, be interesting enough to hold attention (but not merely entertaining) and scientifically correct, using and explaining scientific terms. Some good ones to use each year are: The Grasshopper, The Honey Bee, The Frog, Circulation of the Blood, The Nervous System, and Trees.

Probably it is more effective to use a film near the close of the unit of work. Some, however, prefer to introduce the unit by means of the film. It seems to me that after the students have studied the grasshopper, for instance, they are much more familiar with the terminology of the film and are interested in watching for certain things.

Just before the film is shown, we talk over several points which we hope the film will show and in some cases clear up for us. It is important that the teacher preview the film in order to supplement this part of the discussion.

After the film has been shown once and is being rewound for a second showing, students will have many

Students learn natural history from accurate classroom films such as Five Colorful Birds (Coronet).

comments. These comments should be directed along the following lines:

- 1. Interesting points in the film.
- 2. New things learned.
- 3. Points which the student did not get clearly and which he must watch for in the second showing.
- 4. Errors in the film. Sometimes there are errors in pronunciation or indefinite points in the picture. The discussion between the first and second showing of the film is, perhaps, of most value.

After the second showing the film should be discussed again. Sometimes points have to be carried over until the next day because of lack of time in one period.

Charts, Filmstrips, Records Prove Value

We are fortunate at the Lew Wallace School in having a case of Schmeil Botanical Charts, Pfurtscheller Zoology Charts, and Amer-Trohse Anatomical Charts. Many slow-learning students get much more from the use of this material than they do from the printed page. Along with the Anatomical Charts it is good to use the human torso which helps to clear up size and location of organs.

The filmstrip is a good teaching device in that the teacher may run the film as fast or as slowly as he wishes.

A set of bird records is very good in studying the unit on birds. These records make it easier for students to recognize and learn bird songs and calls.

All of these aids and many others help to make biology a real, live science if the materials are used with a unit of work into which they fit and are not used just any time they happen to come along. This, of course, calls for careful planning.

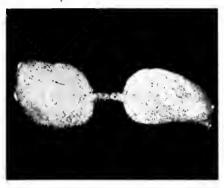
Audio-Visual Progress in BIOLOGY

by Esther Tinsman, Emerson School

★ In a world where the student has his environment communicated to him largely by pictures, audio-visual aids must be used for successful learning.

The use of visual aids in science work have always interested me. When I found an unused projector in the school storeroom in 1928, I determined to experiment. The screen was small, but the interest aroused in the general science and nature classes was intense.

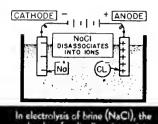
In 1929 I was transferred to the Emerson School in Gary and assigned classes in biology. Immediately I asked for a projector, but was refused. However, the next year my supervisor loaned her own lantern and



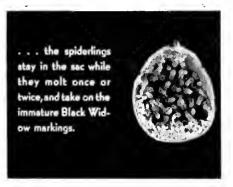
Above: A scene from the United World science film on "The Amoeba".

USEFUL SCIENCE MATERIALS Below: A typical scene from "Founda-

Below: A typical scene from "Foundations of Chemistry" SVE filmstrips.



In electrolysis of brine (NaCI), the molecule of salt dissociates into sodium (Na) ions and chlorine (CI) ions.



Above: A close-up from "Nature's Enchanted Weedlands" filmstrip series.

some of her personal slides. Other slides were made from textbook charts and diagrams showing structure. There was no way to darken the room which was very bright with a south and west exposure. We had no screen, so a blank expanse of wall was used. On dark days any showing was about eighty percent successful; so we prayed for bad weather.

In 1935 the biology department was given a Delineascope equipped for both slide and opaque projection, a large wall screen, and black duck curtains. A dream had come true, and all visual material collected in the past five years could be put to use. Funds were limited and only a few slides could be purchased, but there was no limit to opaque material, only a discriminating choice of the most valuable.

You Need a Discerning Eye and Ready Scissors

Only a discerning eye and ready scissors are needed to secure an over-abundance of visual aids. All materials are classified according to animal and plant phyla and filed in heavy open top folders. At first a box was used for storage, now we have a steel file case.

Visual aids are used as an enrichment feature of the biology course, and the students are very enthusiastic. Queries of "when will we use the lantern"? or "this would be a good time for pictures" are daily occurrences. Sometimes visual aids are used as a motivating feature before a new unit is started; again they supplement the classwork, or are used as a round-up for review and written work.

The Opaque Projector Has Proven Invaluable

A filmstrip projector is now available with a few purchased films, but the strips offered free by the Metropolitan Insurance Company Health Hero Series are excellent as are those of the Sugar Research Foundation and the West Coast Lumbermen's Association. Even microscopic slides can be projected, the permanent ones being used over and over. This is a distinct advantage over those with living protozoa which remain alive for a short time only, due to the heat of the lamp.

To me the use of the opaque projector is invaluable. If I were denied all preserved and mounted materials, wall charts, and models, I would not complain if I still had a projector. It has made biology a vital subject to the hundreds of students as well as the teacher, even though she has to be the sound track.

The Range of Materials for CHEMISTRY

by Alfred L. Beckman, Roosevelt School

★ In the teaching of chemistry the following audiovisual instructional materials have been used: direct experience, field trips, models, demonstrations, sound films, filmstrips, slides, charts, graphs, still pictures. blackboard, and posters. All of the aids mentioned have been found adaptable to the teaching of chemistry.

When and how the above materials are used depend wholly upon what concept one is trying to impart to his pupils. In teaching the composition and properties of a compound such as sulfur dioxide, direct experience is used. The pupil is guided in setting up suitable experiments that will answer the questions that he has been led to want to know about the composition and properties of sulfur dioxide. The important uses of sulfur dioxide can best be shown by taking excursions to industries using the compound. Living in a highly industrialized area such as the Calumet Area makes this aid most available. To show how sulfur and oxygen combine to form sulfur dioxide (introduction to valence) models are used. Different colored wooden balls the size of billiard balls with detachable hooks are very useful to construct models of compounds and to show the combining power of the atoms composing them.

The Whole Class Participates Via Pictures

Teacher pupil demonstrations are employed to present the more difficult experiments and those experiments involving expensive apparatus. An example of these is the use of the analytical balance. Things too small to be seen by the whole class during such demonstrations can be pointed out by means of filmstrips, slides, diagrams, and the opaque projector. Sound films are used to introduce new units, to summarize units, to point out historical events in chemistry, to show experiments such as those that could not posisbly be duplicated in the high school laboratory, and to point out what is theoretically happening during a chemical change. This is found to be the most versatile of all teaching aids with perhaps the possible exception of the blackboard. The filmstrips, slides, and still pictures are used in solving problems in chemistry; to translate word pictures into visual pictures; to cause a pupil to visualize the structure

(CONTINUED ON THE FOLLOWING PAGE)

Science Teacher Experiences:

(CONTINUED FROM THE PRECEDING PAGES)

of an atom, an ion, or a molecule in such a way as to be in accord with the present day theories: to create interest; and to correct mistaken impressions. Charts and graphs help pupils to see the relationships of the facts learned in chemistry. The blackboard is used by the teacher and pupil for simple diagrams, drawings, sketches, and solving of problems.

The use of audio-visual instructional materials by the chemistry teacher may be compared to the use of tools by an automobile mechanic. A good mechanic is constantly on the lookout for new tools. He learns how to use all available tools. He discards tools that become obsolete. He retains those that are needed. In short a good mechanic has all the available useful tools and he has learned what tools to use to do the job in its easiest and most efficient manner.

New Demonstration Methods in PHYSICS

by Floyd Flinn, Emerson School

★ In recent years the term "audio-visual" has become a very popular instructional term synonymous to many teachers with the phrase "classroom movies." In the physics class we find the use of "audio-visual" materials an old friend dressed up with a new name, since for many years we have found the demonstration method ("audio-visual" in reality) to be one of our most effective classroom procedures. The physics instructor has always advocated trips to the local industrial plant so that the student may see actual production processes. These trips have gradually been supplemented by many excellent sound motion pictures.

In Gary we use the United States Steel Corporation's technicolor film Steel—Man's Servant, extensively. This factory visitation type of film may serve as an excellent introduction to a unit of work. For example Steel—Man's Servant shows many applications of machines. Another useful film of this type is General Electric's When You

The Bray Films on "Aerodynamics" were among the first authoritative subjects in this science field.





A scene from one of the Jam Handy "High School Physics" slidefilms showing "transmitting pressure through fluids".

Can Measure which arouses interest in electrical measurements. These films, like most industrial films, are free except for transportation charges.

For a more technical presentation of the subject matter of physics the film library of the Civil Aeronautics Administration is an excellent source of audio-visual materials. Among the offerings there, the film Application of Pascal's Law is especially useful in connection with a study of Pascal's Law. A highly technical film is especially useful and meaningful near the end of a unit to supplement class demonstrations and experiments.

In addition to films the classroom model helps the student to visualize the topic under consideration. For example in my classes the unit "Defects of the Eye" has been easier for the students to understand since we have used various lens combinations in simple jigsaw cutouts of eye cross-sections. To illustrate nearsightedness we use an elongated cross-section with a concave "eye-glass" which brings the image into focus on the retina; to illustrate farsightedness we use a shortened cross-section with a convex "eye-glass" which brings the image into focus on the retina.

All of these audio or visual devices have proved very useful in helping the student to form audio or visual images and therefore to understand many aspects of learning which otherwise would be difficult to comprehend.

Audio-Visual Techniques for PHYSICS

by John Hayes, Lew Wallace School

★ The subject of physics makes a definite contribution to the culture of all students taking the course. A vocational value is gained by those working with machinery, in industry or entering apprentice training. The course prepares students for engineering courses and it increases the understanding and intelligent use of physics principles found in domestic equipment. Such objectives, if realized, call for considerable planning and a variety of equipment and methods of presentation. To accomplish these objectives a rather elaborate comprehensive, long range program is essential. Basic considerations involve the text book to be used, the laboratory experiments to be done and consequently,

what equipment to purchase and how much, and a philosophy that financially, "where there is a will there is a way".

Relative values of the units and the dilliculty of learning of various principles must be weighed in planning. This plan included the purchase of a Bell & Howell sound machine, strip film projector, and a physics sound film library as a part of my equipment. All of the sound films of the various producers were viewed through a rental system and on a preview purchase basis. From these films a list of the most suitable was made.

Such criteria as black and white versus color, "up to dateness", relative value between various films made for the same purpose, expected value of films not yet produced, technical value, cultural value, student opinion, and whether the film was needed to enhance the specific learning situation are considered.

A color film, Coronet, Matter and Energy was purchased. The showing of this film is especially valuable when used with the first unit in Dull's "Modern Physics". This film has orientation value when used the second or third day with a beginning class. Students are impressed with the "up to dateness" of the equipment and methods used. The student acquires an overview of the unit in a lew minutes. He is pleased with his electing physics. The picture adds to his confidence of feeling that he is able to master the unit. He saw some of his observations in lile verified and after comparing these observations with his readings he is ready to converse and contribute to class discussion. Showing the picture without preparation added to the feeling of discovery. The unit was studied and the picture shown again. The satisfaction of comprehensive mastery was evident and retention of learning increased.

In another class, the unit was first studied, then the film shown. The learnings were increased but the teeling of discovery was not as rich.

A Castle film in black and white on *Pascal's Law* was purchased. Color was not considered of value here. This film is being used because of the difficulty of mastery of Pascal's law and its applications.

A Coronet color film on Nature of Sound, is on our list. The first scene is out of doors. It is a natural situation in which to become curious about the velocity of sound. This film broadens the awareness of the relationship between sound and our physical environment. It increases our appreciation of the mechanics of sound. The student realizes that the use of the mechanics of sound has increased the happiness and welfare of people. A scene takes place in a radio club room which is quite vivid and meaningful to the technical minded student. The use of color adds considerable to the observers' learnings. The oscilloscope is used to picture vibrations and the effect of pitch and intensity on them.

The use of films adds variety to learning experiences for the student and many students are reached with films who otherwise are not reached. Films make much of the material more meaningful. The motion, the sound, the picture and the short time used produces more learning and olten furnishes a unity or comprehensiveness not acquired by other methods in the same degree or in the same time. Students actually see more.

A REPORT ON SCIENCE FILM USAGE IN COLLEGE BIOLOGY

What Students Think

by Robert A. Bullington

MacMurray College, Jacksonville, Illinois

I EACH THE COURSE "Foundations of Science," which is designed for non-science majors. The first semester stresses the physical sciences, and human biology is studied in the second.

The particular class I describe here includes 55 students, mostly Ireshmen, and instruction is principally by lecture and discussion. Demonstrations are frequently presented with the lectures in place of lab work, and various types of audio-visual aids are used extensively. These aids include maps, charts, models, demonstration apparatus, specimens, and projected aids such as slides, filmstrips, opaque projection, and motion pictures.

The motion picture program is carefully planned in advance, and carefully selected films are used which correlate effectively with the classwork. An average of one film a week, or 15 per semester, is used. It is very seldom that more than one film is selected for any single class period.

Careful Selection of Materials Essential

There are innumerable films in the sciences that might be used in a general course. Only those are chosen which can contribute to an achievement of the objectives of the course. Some films are used to introduce a subject. Others are used as a summary. Still others supply the basic information that is presented in certain topics. An occasional picture is shown for its inspirational value,

The study I now describe was conducted during the first month of the second semester. The subject matter was a unit on human physiology and anatomy. Although other films were shown in the unit, the two considered here are *Heart and Circulation* and *Endocrine Glands*.* They are films that have been in use for many years, which indicates their continuing worth.

Study is Based on Reactions to Two Films

The uses of the two films will be considered separately.

Heart and Circulation. This motion picture was used as the conclusion of a one-hour lesson on the circulatory system. The lesson was preceded by the reading of a textbook assignment. The first 30 minutes of the period were devoted to a discussion of heart structure, the blood vessels, and the path of the blood. A three dimensional model of the heart, a chart of the heart and one of the circulatory system were used. The film was intentionally used as a summary.

A poll of the students the next day indicated that 42

(CONTINUED ON THE FOLLOWING PAGE)

^{*} Heart and Circulation (10 min.) B&W, EBFilms; $\bar{E}ndocrine\ Glands$ (10 min.) B&W. EBFilms.

Students Report on Science Films:

(CONTINUED FROM THE PRECIDING PAGE)

of them agreed that the movie should be shown at the end of the period. Only three said it should come at the beginning. Nine thought it should be used both at the beginning and at the end of the lesson.

The students were asked to write down their reactions to the film and especially to indicate any new concepts they had gained, even after the intensive preliminary study. The following statements indicate the opinions of various students. There was general agreement concerning the first four items.

Students Agree on These Main Points

1. The film served as an excellent review. It clarified various concepts and gave a more complete understanding of the circulatory system.

2. If the film had been used alone, without the preliminary discussion, much of it would have had little meaning.

3. A number of the students learned new facts or understood certain things for the first time.

a. The film made the subject more interesting.

b. It made the textbook more understandable.

c. It gave a composite picture of the subject.

One student reported that she remembered best the parts of the film that were the most "dramatic" — the "gory" parts, as she said. Another reported that she was so nauseated by the views of internal structure of animals that she could not view the film.

One student was confused because she could not identify many anatomical parts that were shown in the rapidly moving sequences.

Follow-Up Discussion Is Clearly Needed

The instructor noted that facial expressions of characters in some of the early scenes of the film caused laughter in the class. Thus the opening lines of the narration were heard by very lew of the students.

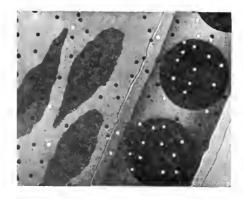
The student comments indicated that a follow-up discussion of this film is necessary in order to answer questions and to clear up dubious points.

It must be concluded that the total result was one of considerable value to the class, even though various students gained different values from the use of the film. Heart and Circulation.

The film Endocrine Glands was used as the concluding phase of a two-day lesson on the endocrine system.

"HEART and CIRCULATION"

A scene from the classic Encyclopaedia Britannica film discussed in these pages.



The students were assigned readings in the textbook for each day. The various glands were discussed in turn. A large colored chart was used. Also each student was presented with a diagram of the human body and all the endocrine glands. This diagram carried information concerning hormone-deficiency symptoms and other aspects of the subject.

Majority Prefer Film at End of Unit

The students were told that they would be asked to answer certain questions following the viewing of the picture, *Endocrine Glands*. The tabulated results from these answers follow.

Forty-three students said the film should be shown at the end of the unit. Five indicated that it should come at the middle and two at the beginning. Five said it should be shown both at the beginning and at the end.

Nine students recommended two showings; the remaining 46 believed one showing to be sufficient.

The students were quite evenly divided on the question of having an outline of the film provided for them by the teacher. Twenty-five said yes; 29 said no.

Thirty-five students reported that they did not learn anything new from the picture. However, all but three of the class recommended the continued use of the film in the unit on the endocrine system. Most were of the opinion that it served as a good review.

There were many lavorable comments:

(1) The movie provided a better understanding of the subject.

(2) The experiments upon animals made a vivid impression.

(3) One remembers material learned from pictures better than that on the printed page.

One student said that the film was unnecessary, for the text and lectures were sufficient. Another objected to it because she had seen it in high school.

There were a few criticisms of the picture. It was incomplete; i.e., it did not cover all of the endocrine glands. In parts it was not clear, for it did not make a careful distinction between glands.

Film Material Is Vivid and Memorable

There are other films used in the course that have much greater informational value than the two discussed here. Some present material that can be brought to the student in no other way. The techniques of time-lapse photography and animation make important contributions to the understanding of various concepts by the students. Furthermore, films can bring material to the student that can be seen in no other way.

For example, one of the films discussed here showed the beating of an animal heart with its rhythmic and synchronized contractions. The other film contained scenes of an experiment upon a goat. The parathyroid glands were removed and the results were noted. Such scenes make a vivid and lasting impression upon the student.

A careful selection and intelligent use of motion pictures will improve the understanding and increase the knowledge of the students. Their interest in the course in general and many aspects of it in particular will be aroused. It is possible for any teacher to improve the quality of his teaching through the use of films.

ASTRONOMY

ASTRONOMY SERIES (2 filmstrips) —SVF 1. Buildings, Instruments, and Solar Phenomena 2. Moon, Planets, Comets, Star Clusters, Nebulae

ATOMIC SCIENCE

The Atom (55 frames) Part Color Reading Text -Life

The Atomic Bomb (20 frames) Sound (20 min, 78 rpm) Guide - Lewellen

Atomic Energy (55 frames) Guide -NY

Atomic Energy (73 frames) Guide -Vis Sci Atomic Energy: Problems of International Control (88 frames) Guide Toan -UN Film Div

The Atomic Theory (45 frames) Guide -McGraw-Hill

Our Atomic World Series (2 filmstrips) Color --SVE-Council On Atomic Implications. Inc.

L. Let's Look At the Atom. 2. The Atom. At Work

Peacetime Uses of Atomic Energy (20 frames) Sound (20 min, 78 1pm) Guide

Story of Atomic Energy (75 frames) Guide −ŚVE:

Structure of the Atom +19 frames) Guide −McGtaw-Hill

Up and Atom (70 frames) Reading Text Film Pub

BIOLOGY

NATURE STUDY ILLUSTRATED (30)

filmstrips) Guide -SVE-Long 1. Bird Studies From Coast 10 Coast 2. Birds and Their Nests 3. Bills and Feet Of Birds 4. Bug-eating and Blossom-eating Lizards 5. Slithering Snakes and Hard-shelled Turtles 6. Opossums, To Bats, To Picket-Pins 7. Mountain Lion, To Deer, To Harbor Seal 8, Frogs, Loads, and Salamanders 9. Silverfish To Stinging Bees 10. Butterflies and Moths 11. Yellow-fackets 12 Insect Life Histories 13. Insect Dragons Of Air and Water 14. Spiders and Their Work 15. How Animals Get Food 16. How Animals Get Air 17. How Animals Protect Themselves 18. How Animals Grow Up 19, How Animals Reproduce Themselves 20, Famous Forest Trees 21. Western Wild Flowers 22. Trees Of Valley and Foothill 23. Ferns and Horsetails 21. Mushrooms and Puffballs 25. Climate and the Elfin Forest 26. Clouds and Weather 27. Life On the Desert 28. The Story Of Glaciers 29. Sea, Beach, and Tide-pools 30. The Redwood Trail

pools 30. The Redwood Trail
NATURE'S ENCHANTED WEEDLAND
SERIES (6 filmstrips) –SVE
1. Biology Of Spiders—The Black Widow
2. Biology Of Spiders—Reproduction, the
Black Widow 3. Biology Of Spiders—Spider
Houses 4. Biology Of Spiders—Biological
Control 5. Biology Of Spiders—Protective
Modeling and Color 6. Biology Of Spiders—
Active Camouflage Active Camouflage

PRINCIPLES OF BIOLOGY (9 filmstrips)

-SVE-Visual Science

1. Animal Cell Structure, One-celled Animals, Sponges 2. Coclenterata, Platyhelminthes, Nemathelminthes, Annelida 3, Echinodermata, Mollusca 4, Arthropoda 5, Chordata 6. Man and Other Primates Thallophyta Small Bryophyta, and Pteriodophyta 8. Spermatophytha and General Biology 9. Microbiology

BOTANY

Food From the Sun (50 frames) Color Guide -Sugar Res Foundation

Poison Ivy Color Sound (19 min) Loan -AT&T

Royal Horticultural Society (32 frames) -

Trees (36 frames) Color Guide -Stillfilm Western Wild Flowers Guide -SVE

A Checklist of Selected Filmstrips FOR SCIENCE INSTRUCTION

CHEMISTRY

Acid and Basic Solutions (43 frames) Guide McGraw Hill

The Chemical Formula (55 frames) Guide McGraw Hill

Electrolysis (42 frames) Guide —McGraw-

Equations (35 frames) Guide -McGraw-Hill FOUNDATIONS OF CHEMISTRY (10 film)

strips) = SVE. 1. The Atmosphere 2. Carbon and Its Oxides 3. Chlorine and Its Compounds 4. Facts and Laws 5. Fire and Fuels 6. Laws and Theories 7. Nitrogen and Its Com-pounds 8. Oxygen and Hydrogen 9. Sulplun and Its Compounds 10. Water

ionization'(42 frames) Guide —McGaaw-Hill Kinetic Molecular Theory (59 frames) Guide -McGraw-Hill

Metals (63 frames) Guide —SVE Nonmetals Guide —SVE Periodic Table (50 frames) Guide —Mc-Graw-Hill

GENERAL SCIENCE

ADVANCED NATURE STUDY SERIES

(11 filmstrips) —SVE 1. Life Of the Swallowtail Butterfly 2. Some Frogs, Loads, and Salamanders, and How They Live 3. How Color Protects Animals 4. Some Lizards, Snakes, and Turtles 5. How Insects Get Food 6. How Insects Grow Up. 7. Animal Parade: Sea Anemone To Man 8. The Life Of the Horned Lark 9. Hunting Waterfowl With a Camera 10. Life and Work Of the Beaver 11. Wild Animals, a Visit To the Zoo 12. Desert Animals and How They Live

ANIMAL FRIENDS (8 films(rips) -EB Films

L. The Horse 2 Gray Squittel 3, Three Little Kittens 4, Shep the Farm Dog 5, Black Beat Twins 6, Elephants 7, Goats 8. Common Animals Of, the Woods

Animal Habits (25 frames) Guide -Classroom Films

The Animal Kingdom Is Big (25 frames) Guide -Classroom Films

Animals Around the World (11 frames) Color Guide -Pop Sci. Animals Of the Pond (21 frames) Color

Guide -Curriculum Ann Visits the Zoo (26 frames) Color Guide

-Curriculum Arriving At the Zoo (25 frames) Guide -

Classroom Films Baby Farm Animals -Stillfilm, Inc. Balance Among Living Things -Pop Sci-

Key to Filmstrip Listings

• Unless otherwise noted, all filmstrip listings refer to black and white, silent 35mm strips. "Color" is directly indicated: "sound" refers to sound slidefilms with recorded sound on either 78 1pm or 3313 1pm discs. Where the number of frames or scenes is available this fact is indi-cated thus: (53) after titles. Guide refers to an accompanying teacher's guide; reading text to a a complete script of the filmstrip for class leading. Very few of these subjects are of the "sponsored" or "free loan" type; most can be purchased from audiovisual dealers at low-cost for regular classroom use.

BASIG BIRD STI DY at slidefilms totaling

129 pictures) Jam Handy

L. The Structure OI Birds (53) 2. Adaptations OI Birds (95) 3. Birds Nests (52) 4. The Migrations Of Birds (67) 5. How Birds Serve Man (78) b. Helping the Brids (84) BASIC SCIENCE SERIES (b. filmstrips) Guide SVE Row, Peterson

1. Electric Magnets 2. Electricity 3. Om-Ocean Of Air 1. Permanent Magnets 5. Simple Machines 6. The Air About Us 7. Living Things (Color) 8. Telling Trees Apart (Color)

Birds Color Guide —Eve Gate

Birds Of the Zoo (25 frames) Color Guide - Curriculum

Birds — Their Value To Agriculture (61 frames) Reading Text —USDA

The Brook (26 frames) Color Guide -Curriculum

Butterflies (36 frames) Color Guide ~ Stillfilm. Inc

Cats Color Guide -Eve Gate Changes In Weather -Pop Sci

The Children's Zoo Guide —Eye Gate Chucky Lou, Woodchuck —Indiana U

Communities Of Living Things -Pop Sci Cows Color Guide -Eve Gate

Day and Night (31 frames) Guide - Yug \mer

Electricity (11 frames) Guide - Yng Amer ELEMENTARY NATURE STUDY SERIES

(9 lilmstrips) -SVE

1. How Young Birds Get Food 2, How Animals Are Protected From Their Enemies S. The Growing Of the Toad and Tree Toad 4. The Growing Up Of the Monarch Butterfly 5. The Growing Up Of the Buck Moth 6. The Growing Up Of the Lexas Night Hawk 7. The Growing Up Of the Barn Owl 8. Some Squirtels and Other Constitutions of the Constitution of the Constitution of the State of the Constitution of the Constitut Gnawing Animals 9. Some Spiders and How

ELEMENTARY SCIENCE SERIES (11 film-

strips) —SVEA/isual Science 1. Water 2. Air 3. Mechanics I (Levers) Mechanics II (Inclined Plane) 5. Mechanics III (Pulleys-wheel and axle) Energy 7. Fire and Heat 8. Sound 9. Light 10. Magnetism 11. Flectricity

Fish Color Guide -Eve Gate

Fish of the North Pacific (36 frames) Color Guide —Stillfilm, Inc Flow Of Electricity —Yng Amer

Forest Resources Guide -Eve Gate From Egg to Chick - Frindle-King

Fun For Everybody (25 frames) Guide -Classroom Films

GENERAL SCIENCE (8 filmstrips) -EB Films

L Simple Machines 2, Elements Of Electrical Circuits 3. Series and Parallel Circuits 1. Home Electrical Appliances 5, Fuels and Heat 6. Distributing Heat Energy 7. At-

mosphere and Its Circulation 8. Weather GENERAL SCIENCE WHY SERIES (1 film-

strips) -SVE.
1. Why Does the Wind Blow? 2. Why Does the Weather Change? 3. Why the Seasons? 4. Why Does It Rain, Snow, Hail

Glaciers and Their Work Guide —Eye Gate HISTORY OF MEASURES SERIES 6 filmstrips) - Yng Amer

1. History Of Area Measures (31 frames) 2. History Of Linear Measures (36 frames) 3. History Of Our Calendar (35 frames) 4. History Of Our Number System (35 frames) 5. History Of Telling Time (38 frames) 6. (CONTINUED ON THE NEXT PAGE)

Science Filmstrips:

(CONTINUED FROM PRECEDING PAGE)

History Of Weight and Volume Measure (36

Home For Water Plants and Animals -Pop

Honeybees (36 frames) Color Guide -Stillfilm. Inc

Horses On the Farm - I rindle-King

Hot Springs and Geysers Guide -Eve Gate How Birds Are Protected -SVE

How Man Mastered Fire (40 frames) Guide Pon Sci

How We Get Our Gas (43 frames) Guide Ami Gas

How We Get Our Oil (12 frames) -Yng

INTERMEDIATE SCIENCE (9 filmstrips)

Color Guide —Eve Gate 1. What Is In the Sky 2. How Our Earth Began 3. About Our Earth 4. Our Earth Is Moving 5. Our Changing Earth 6. The Beginnings Of Life 7. Animals Of Long Ago 8 Man Of Long Ago 9. Parts Of a Flower-

Jerry Giraffe and the Zoo Guide -Eve Gate Lile at the Timberline Guide -Eve Gate Looking for Animals Color Guide -Eye Cate

Low Tide at the Beach (27 Irames) Color Guide —Curriculum

Magnets (16 frames) Guide -Yng Amer

Making Bricks for Houses (78 frames) Guide -FB Films

Making Glass for Houses (81 frames) Guide -EB Films

Mammals of North America Color Guide -Eve Gate

Man's Use of Fire (10 frames) Guide -Pop

Mealtime at the Zoo (25 frames) Guide -Classroom Films

Mother Hen - Lyindle-King

ON THE FARM WITH TOM AND SU-SAN (6 filmstrips totaling 223 frames) Guide -Pop Sci

. Visiting the Farm 2. Animals and Their Young 3. How Plants Live and Grow Animal Homes 5 Lools and Simple Machines 6 Science Review

OUR EARTH SERIES (5 slidchlms totaling

318 pictures) —Jam Handy 1 How We Think Our Earth Come To Be (53) 2, Our Earth Is Changing (53) 3, How Rocks Are Formed (62) 1. The Story Of the Earth We Find in the Rocks (85) 5, The Soil

Plants and Animals Of the Desert Guide

Rabbits Color Guide - Eve Gate

Raindrops and Erosion (50 frames) Reading Text -1 SDA

Reptiles Color Guide -Eve Gate

Sandy Is a Ground Squirrel -Aud Vis Ent. THE SKY SERIES (7 slidefilms totaling

367 pictures) — Jam Handy 1 A Multitude Of Suns (56) 2. Stories Of the Constellations (53) 3. The Sun's Family (35) 1. Interesting Things About the Planets (63) 5. Our Neighbor, the Moon (46) 6. The Changing Moon (69) 7. How We Learn Vbout the Sky (15)

Snakes Color, Guide -- Eve Gate

Soil Resources Guide -- Eve Gate

Sonny and His Barnyard Friends (86 frames) Color Sound - Dépicto

Story Of Cacti Guide - Eve Gate

Texas Green Gold (58 frames) Guide Loan -Tex For Serv

The Turtles (29 frames) Color Guide -Curriculum.

Understanding Weather Conditions -Pop

Volcanoes In Action Guide -- Eve Gate

WATER LIFE SERIES (7 slidefilms totaling

417 pictures) – Jam Handy 1. Life In Ponds, Lakes, and Streams (57) Small Fresh-Water Animals and Insects (52) 3. Fresh-Water Shellfish and Amphibians (67) f. Fresh-Water Turtles and Fish (68) 5. Keeping an Aquarium (55) 6. Plants and Strange Animals Of the Sea (59) 7. Shellfish Of the Seashore (59)

Water Supply (60 frames) Color —Academy We Learn About Weather -Pop Sci

What Makes Rain (40 frames) Guide -Yng Amer

Wildlife and Soil Conservation (58 frames) Reading Lext -USDA

GEOLOGY

Classification and Recognition Of Clouds, 1: High Clouds (26 frames); II: Middle Clouds (26 frames); III: Low Clouds (26 frames); IV: Clouds Of Vertical Development (31 frames) Guide Loan —CAA ELEMENTARY METEOROLOGY SERIES

(5 filmstrips) Guide —SVE 1. Elements Of the Weather and Atmospheric Circulation 2. Cloud Formations and Air Masses 3. Cloud Types and Portents 4. Cold Front 5. Meteorological Instruments and Fronts and Forecasts

Navy Quiz No. 2: Aerology (91 frames)
Guide Loan —CAA

Navy Quiz No. 44: Weather Map Symbols (87 frames) Guide Loan —CAA Oil Hunters (51 frames) Guide -St Oil NJ

Weather (72 frames) Guide Loan —CAA Weather Control During Instrument Flight, 1 (78 frames) Sound (231/2 min) -CAA

MATHEMATICS

ALGEBRA SERIES (7 filmstrips) -SVE

1. Introduction To Algebra 2. Graphs 3. Introduction To Signed Numbers 4. Formulas 5. Introduction To Equations 6. Addition and Subtraction Of Signed Num bers 7. Multiplication and Division Of Signed Numbers

FRACTIONS (9 filmstrips) Color Guide -Eve Gate

1. What Is a Fraction? 2. Writing Fractions 3. Fractions Of a Group 4. How Large Is a Fraction? 5. Adding Fractions 6. Common Denominators 7. Mixed Numbers 8. Using Mixed Numbers 9. Multiplying Fractions By Fractions

History Of Our Number System (35 frames) Guide -Yng Amer

INTEGRAL CALCULUS SERIES (1 film-

1. Areas By Integration 2. Double Integrals 3. A Triple Integral 4. Areas By Integration Using Polar Coordinates LIGHT ON MATHEMATICS (25 slidefilms

totaling 1,087 pictures) —Jam Handy 1. Five Keys To Math (46) 2. Mathematics and the Pilot (46) 3. Addition and Subtraction (16) L. Multiplication and Division (27) 5. Fractions, Decimals, and Percentage (55) Addition and Subtraction Of Fractions (13) 7. Multiplication and Division Of Fractions (21) 8. Square Root and Cube Root (46) 9. Order Of Operations (37) 10. Addition and Subtraction In Geometry (51) 11. Multiplication and Division In Geometry (18) 12. Augular Measurement (68) 13. Constructions (57) 14. Scales and Models (80) 15. Vectors (52) 16. Trigonometry (35) 17 Positive and Negative Numbers (18) 18. Ratio and Proportion (40) 19. Exponents and Logarithms (70) 20. The Arithmetic Of Algebra (10) 21. Equations and Formulas (53) 22. Problem Analysis (37) 23. Graph Cses (19) 24. Plotting Graphs (62) 25. Analytic Geometry (36)

PLANE GEOMETRY SERIES (12 filmstrips) -SVE

1. Introduction To Plane Geometry 2. Basic Angles and Experimental Geometry 3. Basic Triangles 4. Introduction To Demonstrative Geometry 5. Quadrilaterals 6. Parallel Lines and Transversals 7. Loci 8. Areas 9. Similar Polygons 10. Introduction To Circles 11. Common Tangents and Tangent Circles 12. Congruent and Overlapping

PRIMARY ARITHMETIC (6 filmstrips to-

taling 260 frames) Color -Pop Sci 1. What Numbers Mean 2. Zero a Place Holder 3. A Number Family In Addition 4. Compound Subtraction 5. The Threes 6. The Twos In Division

USING NUMBERS (16 filmstrips) -EB Films

1. Counting To 5; 2. Counting To 10; 3. Reading Numbers To 10; 4. Writing Numbers To 10: 5. Counting By 10's To 30; 6. Counting By 10's To 50; 7. Counting By 10's To 80; 8. Counting By 10's To 100; 9. Counting From 10 to 15; 10. Counting From 15 to 20; 11. Counting from 20 to 40; 12. Counting From 40 to 100; 13. Reading Numbers To 50; 14. Reading Numbers To 100; 15. Working With Numbers To 100; 16. Writing Numbers To 100

PHYSICS

Adventure in Electronics (36 frames) Color Reading Text Loan -GE

Audio Frequency Amplification -Castle-LISN

BASIC ELECTRICITY (12 slidefilms total-

ing 888 pictures) – Jam Handy
1. Magnetism (56) 2. Static Electricity
(91) 3. Current Electricity (73) 4. The Electric Cell (46) 5. The Storage Battery (101) 6. Electromagnetism (80) 7. The Generator (80) 8. Alternating Current (85) 9. Electric Motors (70) 10. Electric Meters (81) 11. Applications 1 (63) 12. Applications 11 (74) Capacitance - Castle-USN

Capacitative Reactance -- Castle-USN

Corrosion -Castle-USN

Detection (RM-BTRS) -Castle-USN

ELECTRICITY SERIES (8 filmstrips) -SVE-Long

1. AC and DC Generators 2. AC Voltmeters and Ammeters 3. Condensers and Choke Coils 4. DC Voltmeters and Am-meters 5. Electricity At Work 6. Motors 7. Resistance 8. Transformers

Elementary Electricity-Current and Electromotive Force -Castle-USN

Elementary Electricity-Amperes, Volts and Ohms - Castle-USN

Elementary Electricity – Series and Parallel Circuits –Castle-USN

FLUIDS-A Unit of Air Age Physics (13 slidefilms totaling 1042 pictures – Jam

1. Liquid Pressure (77) 2. Transmitting Pressure Through Liquids (52) 3. Buoyancy and Archimedes' Principle (57) 4. Density and Specific Gravity-Flotation (50) 5. Specific Gravity Of Solids and Liquids (105) 6. Atmospheric Pressure (67) 7. Exploring the Atmosphere—Streamline Flow (90) 8. Barometers and the Weather (88) 9. Gas Pressure (70) 10. Meas. Fluid Pressure (50) 11. Bernoulli's Principle (53) 12. Reciprocating Pumps (109) 13. Jet Pumps, Siphons, Rotating Pumps (103)

Forces In Flight (72 frames) Loan -CAA

HEAT - A Unit of Air Age Physics (11 slidefilms totaling 699 pictures) - Jam

1. Temperature (71) 2. Heat Expansion 1. Temperature (1) 2. Heat Expansion (65) 3. Gas Expansion (52) 4. Measurement Of Heat (46) 5. Fusion (55) 6. Vaporization (71) 7. Refrigeration (69) 8. Humidity (70) 9. Heat Transfer (59) 10. Putting Heat To Work (69) 11. Internal Combustion Engines

Inductance -Castle-USN

Inductive Reactance -Castle-USN

INDUSTRIAL ELECTRONICS COURSE

(12 filmstrips totaling 1306 frames) Sound (25 min ca) Guide -GE

1. Harnessing the Electron 2. Flectronic Tubes As Rectifiers 3. Grid Control Of Electronic Tubes 4. Fundamentals Of Fleetricity, 1-5. Fundamentals Of Electricity, H 6. Electronic Relay Systems 7. Electronic Rectifier Equipment 8. Thy mo-trol (Thyratron Motor Control) 9. The Electronic Control Of AC Power 10. Electronic Frequency Changing 11. Photoelectric Relay Systems 12. Electronics—Loday and Lomorrow

MATTER AND MOLECULES-A Unit Of Air Age Physics (6 slidefilms totaling 105

pictures)-Jam Handy

1. Why Study Physics? (72) 2. Matter (77) 3. The Structure Of Matter 1. Effects Of Molecular Motion (55) 5. Molecular Forces in Matter (61) 6. Molecular Forces In Liquids (71)

Measuring Electrical Units: 1 -Castle-USN

MECHANICS - A Unit of Air Age Physics (14 slidefilms totaling 638 pictures) —Jam Handy

1. Units Of Measurements (36) 2. Force (52) 3. Force and Velocity As Vectors (42) 4. Uniform Motion (31) 5. Uniformly Accelerated Motion (28) 6. Newton's Laws Of Motion (38) 7. Gravitation (38) 8. Rotary Motion (45) 9. Centrifugal Force (43) 10: Work (30) 11. Energy (40) 12. Power (36) 13. Friction (56) 14. Simple Machines (91) THE METALS SERIES (6 filmstrips) Guide

1. Aluminum 2. Copper and Its Uses 3. Gold and Silver 4. Iron and Steel 5. Lead

Radar - Parts 1, II, III Sound Guide - Wes-

Radio Frequency Amplification -Castle-

RCL Resistance, Capacitance, Inductance -Castle-USN

Regeneration (23 frames) Loan -CAA

Reproducers —Castle-USN

Special Purpose Vacuum Tubes (75 frames) Sound —Castle-USN Synchro Systems - Parts 1, 11 -Castle-USN

Tuning —Castle-USN
Vacuum Tubes —Castle-USN

We Look At Television (50 frames) Color Sound (15 min, 331/3 or 78 rpm) Nestor Prod

ZOOLOGY

BIRD SERIES (4 filmstrips totaling 299 frames) -SVE-Film Highlights

1. Birds – Perching Birds and Birds Of Prey (92) 2. Birds – Pelicans and Cormorants; the Ducks and Swans (65) 3. Birds — Varied Orders and Fowl-like Birds (71) 4. Birds - Varied Orders and Wingless Birds

CARNIVORES, RODENTS AND CANINES SERIES (7 filmstrips totaling more than 352 frames) —SVE-Film Highlights

1. Carnivores – The Cat Animals (52) 2. Carnviores - The Bears (57) 3. The Canines and Smaller Carnivores (69) 4. Carnivores -The Order Of Seals (66) 5. Rodents - The Smaller Species (48) 6. Rodents-The Larger Species (60) 7. Rodents - The Prairie Dog and the Beaver

Crustacia Of the Pacific Ocean (85 frames) Guide -SVE

DEPTHS OF THE SEA SERIES (4 filmstrips totaling 272 frames) —SVE-Film Highlights

1. Depths Of the Sea – Episode A (77)
2. Depths Of the Sea – Episode B (77) 3.
Depths Of the Sea – Episode C (53) 4. Depths Of the Sea - Episode D (65)

HOOFED ANIMALS SERIES (4 filmstrips totaling 300 frames) -SVE-Film High-

1. Hoofed Animals - The Deer (79) 2.

Hoofed Animals - Boymes, Sheep, Goats, and Antelopes (61) 3. Hoofed Animals -Giraffes, Camels, Wild Swine, and Hippo potami (76) 4. Hoofed Animals - The Odd Tocd Engulates and Elephants (81).

Housefly and Its Control (31 frames) Read ing Text -USDA

INSECTS, ARTHROPODS AND SPIDER SERIES (8 filmstrips totaling 600 frames) Guide -SVE Film Highlights

1. Insects-Life Histories of the Aut Lion, Diagon Fly and Cicada (62) 2. Insects-Aquatic Hemitera and the Crickets, Locust; Walking Leaf and Walking Stick (62) Insects-The Beetles, Butterflies and Moths (92) I. Insects—Transformations of Butterflies and Moths (103) 5. Insects-The Moths (77) 6. Insects—The Life of the Bee (79) 7 Arthropods-Millipedes, Centipedes, pions, Spiders (57) 8. Life Histories of American Spiders (68)

Insects, Their Growth and Structure (11 frames) Reading Text -USDA

ORNITHOLOGY SERIES (8 filmstrips) Guide -SVE

1. Birds of the Orchard and Woodland 2. Coloration of Birds 3. How to Attract Birds 1. Land Birds of North America (no guide) 5. Migration of Birds 6. Structure and Bill 7. Wings and Leet of Birds 8

Voing of Birds Pacific Salmon Run (29 frames) Reading Text —SVE

PRIMATES, INSECTIVORA AND MAR-SUPIALS SERIES (6 filmstrips totaling 380 frames SVE Libit Highlights

P. Primates Anthropoid Apes (59) 2 Primates New World Monkeys (59) 3 Pt/ mates-Old World Monkeys (59) 1 The Bats. Insectivora and the Hat toothed Manimals; Edentates (70) 5 Maisupials Kan-garoos and Opossums (62) 6 Maisupials -The Egg laving Mammals (67)

Quirks of Nature (50 frames) Guide - Vis Sciences

REPTILES AND AMPHIBIAN SERIES (9) Idmstrips totaling 501 frames) SVF Film Highlights

1. Reptiles—The Viperine Scipents (62)/2 Reptiles-Boas and Pythons, Life Histories of Serpents (14) 3. Reptiles-The Harmless Colubrine Scrpents (31) I Reptiles-The Poisonous Colubrine Serpents 5. Reptiles—New World Lizards (19) 6. Reptiles—Old World Lizards (15) 7. Reptiles—Limites and Lortoises; The Crocodilians (75) 8. Am phibians-The Toads and Frogs (93) 9. Am phibians-The Salamanders, Newts and M

A Checklist of Motion Pictures FOR SCIENCE INSTRUCTION

ASTRONOMY

Celestial Navigation: Bearings, Single Line of Position and Fixes. (19 min) -Castle

Celestial Navigation: Charts. (18 min) -Castle

Celestial Navigation: Introduction and Location of Celestial Points. (18 min) Castle

Celestial Navigation: Latitude by Polaris. (10 min) —Castle

Celestial Navigation: Nautical Astronomy.

(24 min) - Castle Celestial Navigation: Position Finding on the Earth. (15 min) -Castle

Celestial Navigation: Solution of Illustrative Problems in Celestial Navigation. (32 min)

Celestial Navigation: The Earth. (16 min) -Castle

Celestial Navigation: Time. (10 min) -Castle

Earth-Rotation and Revolution. (9 min) -EPS

Key to Film Listings

All films listed on Pages 35-40 arc lomm sound motion pictures unless otherwise noted as "silent", etc.. All are black and white subjects unless designated by "color" or as available in both B&W and Color (as in Coronet listings). Running time is indicated in minutes as (20 min), following each title. The producer is indicated by abbreviation and keyed to an alphabetical source list on Page 10.

A great majority of these titles are also available in state, regional, county and commercial film libraries. where they may be obtained for preview at low-cost rentals.

Exploring Space. (9 min) -1FC

Exploring the Universe. (11 min) -EB Films

Hermits of the Sky. (10 min) -AF Films Loran for Ocean Navigation. (20 min) Loan -USCG

The Moon. (11 min) —EB Films Nautical Astronomy. (23 min) -USOE

Navigation (Air)-Relative Movement: Part I: Relative Movement and Interception (H min) -Castle

Navigation (Air)-Relative Movement: Part II: Out and In Search-Relative Wind. (13 min) -Castle

Navigation (Air)-Relative Movement and Interception: Part III: Geographic Sector Search—Relative Sector. (16 min) —Castle Navigation (Air)-The Pioneer Bubble Sex tant, Mark V-Part I (15 min) -Castle

Navigation (Air)-The Pioneer Bubble Sex tant, Mark V-Part H: Averaging Device, Adjustments, and Practical Use. (15 min) -Castle

Navigation-Dead Reckoning (Air), (31 min) -Castle

Navigation-Dead Reckoning, Plotting, and Celestial Lines of Position (10 min) -

Navigation—Night Piloting (Sutface), (17) min) -Castle

Navigation-Piloting (Surface). (16 min) -Castle

Navigation—Star Identification. (17 min) -Častle Navigation—The Link Sextant (Air), (15)

min) -Castle Navigation-The Sextant (Surface), (32 min)

-Castle Navigation-Time, (56 min) -Castle

Solar Family, (11 min) —EB Films

Solar Prominences, (11 min) - Mich U Story of Palomar. (40 min) Color -Calif. Tech

Story of the Telescope. (11 min) -Know Bĺdrs

Science Film Checklist:

(CONTINUED FROM PRICEDING PAGE)

ATOMIC SCIENCE

Atom Bomb-Bikini Experiment. (30 min) Color Sound -USN

The Atom Strikes. (31 min) Loan -US Army

Atomic Bomb Test-Bikini Island. (18 min) Loan -USN

Atomic Energy, (10 min) -EB Films

Atomic Physics. (100 min) -I WF

Atomic Power. (19 min) -MOT

Inside the Atom. (10 min) -Nat Film Bd One World-Or None. (9 min) -Film Pub Report on the Atom. (20 min) -MOI

Tale of Two Cities (Atom Bomb) (12 min)

BIOLOGY

Alcohol and the Human Body. (14 min) -EB Lilms

Bacteria, (12 min) Silent -EB Films Birth and the First Fifteen Minutes of Life.

(10 min) Silent -New York U Cell Division-The Basis of Growth in All Living Things. (11 min) —Phase Films The Cell: Structural Unit of Life. (10 min)

t olor or B&W -Coronet

Circulatory Control. (15 min) Silent -EB Films

Control of Body Temperature. (11 min) -

Development of the Chick. (10 min) -UWF Digestion of Foods. (11 min) -EB Films The Ears and Hearing. (11 min) -EB Films

Earthworm. (9 min) Sound and Silent –EPS Endocrine Glands: (11 min) –EB Films

Experimentally Produced Neurotic Behavior in the Rat. (25 min) Silent -Penn St Col Fingers and Thumbs. (20 min) -Library

Fish Is Born, (10 min) -UWF

Foods and Nutrition. (11 min) —EB Films The Green Plant. (15 min) Silent —Nat Audubon Soc

Growth of Mankind. (14 min) -Am Film

Heart and Circulation. (11 min) -EB Films Heredity. (11 min) -EB*Films How Animal Life Begins. (9 min) -Castle

Immunization, (11 min) -EB Lilms

In the Beginning. (17 min) — Castle Leaves. (11 min) — FB Films

Living Cell. (15 min) Silent -EB Films Matter and Energy. (10 min) B&W and Col-

or Sound - Coronet Mechanisms of Breathing. (11 min) -EB

Lilms The Microscope and Its Use. (10 min) -

Yng Amer Monkey Into Man. (20 min) -Library Films

Muscles, (15 min) B&W Silent -- EB Lilms Servous System. (11 min) -FB Films

Nine Basic Functional Systems of the Human Body. (11 min) - Bray

Reproduction Among Mammals. (11 min) -FB Films

Subcutaneous Blood Flow in the Bat's Wing. (3 units, ca 10 min) B&W —Indiana U Work of the Kidneys. (11 min) -EB Films

BOTANY

Blooming Desert. (11 min) Color -Simmel Dispersal of Seeds, (12 min) Silent EPS. Hower Life in Yosemite National Park. (15 min) Silent - Kodascope

Lungus Plants. (11 min) -FB Films Growth of Flowers. (10 min) Color - Coro

How Seeds Germinate. (15 min) Silent -Castle

rlunger Signs. (15 min) Color Loan -Nat Lettilizer

Interdependence of Living Things: (15 min) Silent -Bray

Life of Plants. (13 min) -Castle Plant Oddities. (10 min) Color -Ott

Plant Speaks Through Deficiency Symptoms. (25 min) Color Loan -Am Potash

Plant Speaks Through Leal Analysis. (18 mini Color, Loan - Am Potash Plant Speaks Through Tissue Tests. (11

min) Color Loan - Am Potash

Science in Bloom. (10 min) B&W Sound -Nat Film Bd

Seasonal Changes in Trees. (10 min) B&W and Color -Coronet

Spring Blossoms, (22 min) Color -Ott Study of Spring Wild Flowers. (15 min) Color Silent — Library Films

Time Lapse Photography. (10 min) Color -011

Wizards of Syalof. (14 min) -Castle

CHEMISTRY

Carbon and Its Compounds. (10 min) -Coronet

Catalysis, (11 min) -EB Films

Chemistry and a Changing World. (11 min) —EB Films

Chemistry of Combustion. (9 min) -EPS The Chemistry of Fire, (16 min) -Castle Colloids. (11 min) -EB Films

Colour. (15 min) Color —BIS

Crude Oil Distillation. (11 min) Loan -Shell

Crystal Clear, (10 min) Color Loan -AT&T Crystal Gazers. (10 min) Loan —GE

Crystallization. (20 min) Silent -Bray Dr. Langmuir-On Surface Chemistry. (30 min) -Brandon

Electrochemistry. (11 min) -EB Films Flue Gas Analysis (Orsat Apparatus). (19

min) -Castle Gas For Home and Industry. (20 min) -EB

Films Halogens. (10 min) B&W and Color -Coro-

net Introduction to Chemistry. (10 min) B&W and Color -Coronet

Making Glass For Houses. (10 min) B&W −EB Films

Metal Crystals. (20 min) Silent Loan -Am Soc Metals

Molecular Theory of Matter. (11 min) -EB Films

Oxidation and Reduction, (11 min) -EB

Oxygen. (10 min) B&W and Color -- Coronet Report Of D.D.T. (20 min) Color —Du Pont Romance of Radium. (10 min) -TFC

Salety in the Chemistry Laboratory. (15 min) —Indiana U Solids, Liquids and Gases. (11 min) Yng

The Story of D.D.T. (25 min) -BIS

Sulphur. (20 min) Color — USBM Synthetic Fibers—Nylon and Rayon. (11 min) -EB Lilms

This Is Magnesium. (11 min) Loan -Princeton

Velocity of Chemical Reactions. (11 min) -

The Wonder of Chemistry, (10 min) -Yng Amer

GENERAL SCIENCE

Adventures of Junior Raindrop. (10 min) Color Loan -USFS

Air All Around Us. (10 min) - Yng Amer All Flesh Is Grass. (30 min) Color Loan om Nat Livestock Assu-

Animal Life. (II min) -EB Films

Animals Growing Up. (10 min) EB Films Ants. (10 min) – EB Films

Aphids. (11 min) -EB Films Aictic Borderlands In Winter. (10 min) B&W and Color -Coronet

SOURCES ARE LISTED ON PAGE 40

Arteries of Life. (10 min) Color -EB Films Atmosphere and Its Circulation. (11 min) -ER Films

Autumn on the Farm (10 min) Color -EB Films

Baby Animals. (10 min) -Yng Amer Baby Bear. (12 min) Silent, -Bray

Beach and Sea Animals. (11 min) -EB Films

Beach Masters. (10 min) -Library Films The Bear and Its Relatives, (15 min) -Coronet

Bears in Alaska, (10 min) Loan -USF&W Beetles. (11 min) -EB Films

Biggest Bears. (10 min) Silent -Field & Stream

Bird Migration. (10 min) Color -Heidenkamp

Birds in Winter. (10 min) Color -Coronet Birds of Inland Waterways. (10 min) Color -Coronet

Birds of Prev. (11 min) -EB Films Birds of the Barrier, (10 min) -Post

Birds of the Countryside. (10 min) Color -Coronet

Birds of the Dooryard. (10 min) Color -Coronet

Birds of the Marshes. (10 min) Color -Coro-

Birds of the Sea. (10 min) -TFC

Birds of the Woodlands. (10 min) Color -Coronet

Birth of a Southern Pine. (15 min) Color -So Pulpwood

Birth of the Soil. (10 min) Color -EB Films Black Bear Twins. (11 min) EB Films

Black-Necked Stilt. (6 min) Color Silent -EB Films

The Bluebird. (10 min) Color -Heidenkamp

The Bobolink and Bluejay. (10 min) Color -Coronet

Buffalo Lore. (9 min) B&W and Color -Hawley-Lord

Bushland Fantasy. (10 min) Color -Int FB Butterflies. (11 min) -EB Films

Butterfly Botanists. (10 min) - Coronet Camera Thrills in Wildest Africa. (10 min) —Casile

Camouflage in Nature Through Form and Color Matching. (10 min) Color - Coronet Camouflage in Nature Through Pattern Matching. (7 min) B&W and Color -

Catching Crocodiles. (10 min) -Post China Clay. (11 min) -B1S

Chucky Lou. (10 min) Color -Indiana U Chumming With Chipmunks. (11 min) Silent -Bray

City Water Śupply. (11 min) —EB Films Colour in Clay (11 min) Color -BIS Common Animals Of the Woods. (11 min)

-EB Films The Cow and Its Relatives. (10 min) Sound -Coronet

The Curious Coati. (8 min) - Yng Amer Day At the Zoo. (9 min) -NY Zool The Deer and Its Relatives. (10 min) -Coro-

The Desert. (10 min) B&W and Color -A Barr

Descrt Demons. (9 min) -TFC Desert Land. (10 min) -Library Films Deserts. (10 min) B&W and Color -Coronet Distributing Heat Energy. (11 min) -EB

Dodder. (11 min) -EB Films Earth and Its Seasons. (10 min) -Know Bldrs

Earth in Motion. (11 min) -EB Films Earth's Rocky Crust. (11 min) -EB Films Electromagnets. (10 min) -Yng Amer Excursions in Science-Nos. 1 to 6. (10 min

ea) Loan -GE Farm Animals. (11 min) -EB Films Fine Feathers. (10 min) Color — Austrl News & Inf Fire. (10 min) B&W —EB Films

Five Colorful Birds. (10 min) Color - Coronet

Flow of Electricity, (10 min) - Vng Amer Flowers At Work, (11 min) - FB Films The Force of Gravity, (10 min) - Vng Amer The Forest Grows, (11 min) Color - EB Films

The Forest Produces, (11 min) Color EB Films

Four Seasons. (32 min) Color —Nat Film Bd Fuels and Heat. (11 min) —EB Films Fungus Plants. (11 min) EB Films Fur Scal. (10 min) —Vng Amer Giants of the Jungle. (11 min) —1FC

Giants of the North. (15 min) —Bray Goats. (11 min) —EB Films

Gray Squirtel. (11 min) —EB Films Honey Bee. (11 min) —EB Films The Horse. (11 min) —EB Films

The Horse and Its Relatives. (10 min) -Coronet

House Fly. (11 min) -EB Films

How Animals Defend Themselves. (10 min) —Vng Amer

How Animals Eat. (10 min) -Yng Amer . How Animals Move. (10 min) -Yng Amer How Nature Protects Animals. (11 min) -EB Films

Hummingbird Home Life. (10 min) —Simmel

The Importance of Water. (10 min) —Transnational

Introduction to Electricity. (10 min) B&W and Color —Coronet

Itchy Scratchy. (30 min) —Wild Life Films The Jungle. (10 min) Color —TFC

Jungle Giants. (10 min) -TFC

Kenai Moose. (10 min) Silent —Hawley-Lord

The Lamp. (10 min) —Official Let's Look at Animals. (11 min) —Yng Amer

Life in an Aquarium. (10 min) —Vng Amer Life in Hot, Dry Lands. (10 min) B&W and Color —Coronet

Life in Mediterranean Lands, Southern California. (10 min) B&W and Color — Coronet

Life on the Western Marshes, (15 min) Color—Nat Film Bd

Light and Shadow. (10 min) — Yng Amer — The Light in Your Life. (29 min) Color — GE

Live Teddy Bears. (10 min) —EB Films Look to the Future. (16 min) Color Loan — Bates Fabrics

Looking Through Glass. (18 min) -BIS Magnetism. (10 min) -Coronct Magnets. (11 min) -Yng Amei

Making Electricity. (11 min) —EB Films Mammals of the Countryside. (10 min) B&W and Color —Coronet

and Color —Coronet

Mammals of the Rock Mountains. (10 min)

B&W and Color —Coronet

Mammals of the Western Plains. (10 min)
B&W and Color — Coronet

Marine Circus. (9 min) Color -11-C Marsh Marauders. (10 min) B&W and Color -Hawley-Lord

Meet the Crabs. (10 min) Color —Holst Microscopic Mysteries. (10 min) —TFC Monarch Butterfly. (10 min) B&W and Color —Simmel

The Mosquito. (10 min) -EB Films Moths. (11 min) -EB Films

Moths. (11 min) -EB Films The Mountains. (10 min) B&W and Color -A Barr

My Friend, the Harti. (10 min) —Library Films

Nature's Nurseries. (16 min) Silent —Brav Nature's Tent Builders. (8 min) Silent — Brav

No Vácancy. (6 min) Color -Holst

Nothing But Air, (10 mm) - 1 dus Inc Oil For (Maddin's Lamp, (20 mm) 1 oan Shell

On to Jupiter, (20 min) Loan - GM Orchids, (11 min) Color - LS Dept of State Osmosis, (20 min) - 11 C

Our Animal Neighbors, (10 min) B&W and Color —Coronet

Our Common Fuels, (10 min) B&W and Color — Coronet

Our Soil Resources. (10 min) —EB Films Oxygen. (10 min) B&W and Color —Coronet Petroleum. (8 min) Silent —Filmsets

Petroleum and Its Products. (10 min) - Films Inc.

Petroleum and Hs Uses. (35 min) USBM Pigs and Elephants. (10 min) B&W and Color—Coronet

Pirates of the Deep. (15 min) —Bray Plant Growth. (11 min) —EB Films Plant Traps. (11 min) —EB Films

Plant Traps. (11 min) = E.B. Films Pond Insects (11 min) = E.B. Films Poultry on the Farm. (11 min) = E.B. Films

Poultry on the Farm. (11 min) —E.B Films Production of Foods. (11 min) —E.B Lilms Properties of Water. (10 min) B&W and Color —Coronet

Reactions in Plants and Animals. (H min) —EB Films

The Red Hen. (10 min) Color —A Barr The Red-Winged Blackbird. (10 min) Color —Coronet

Rikki, the Baby Monkey. (10 min) —EB Films

The River, (32 min) -Castle

The Robin. (10 min) Color —EB Films Robin Redbreast. (11 min) —EB Films

The Rocky Mountains—Continental Divide. (21 min) B&W and Color —A Barr

Roots of Plants. (11 min) —EB Films
The Ruby Throated Hummingbird. (8 min)
Color —Coronet

San Diego Zoo. (12 min) Color Loan —Santa

Sanctuary of the Seals. (9 min) -1FC Science and Agriculture. (11 min) -EB Films

Science and Superstition. (10 min) B&W and Color —Coronet

The Seashore, (10 min) B&W and Color — A Barr

Seashore Wonderland. (10 min) Color — Holst.

The Seasons. (20 min) —TFC Secrets of the Sea. (10 min) —Post Seed Dispersal. (11 min) —EB Films Seeds of Destruction. (10 min) Color —EB Films

Simple Machines. (11 min) —EB Films Snapping Turtle. (11 min) —EB Films Snookie, the Adventures of a Black Bear Cub. (20 min) Color —Assn Film Artists

Snow Harvest. (25 min) Color —Castle Soap. (10 min) —EB Films Solids, Liquids and Gases. (10 min) —Vug

Amer Song Birds As Neighbors, (12 min) —Bray

The Sounds of Music, (10 min) B&W and Color –Coronet

Spearheads in the Sky. (11 min) Color — Capital

Spiders. (11 min) Sound and Silent —EB Films

Spring on the Farm, (11 min) Color —EB

Story of Coal. (11 min) — Know Bldis
Story of the Rees (16 min) — LWF

Story of the Bees, (16 min) —UWF Story of the Butterfly, (15 min) Silent — Bray Sulphur and Its Compounds, (10 min) B&W

and Golor —Coronet Summer on the Farm, (10 min) Color —EB

Summer on the Farm, (10 min) Color —E1 Films

Sunfish. (11 min) —EB Films

SOURCES ARE LISTED ON PAGE 40

The Thermometer Talks, (10 min) -Films Inc.

Things Expand When Heated. (H. min) Sound Yng Amer

This Is the Moon. (H mm) - Vng Amer This Vital Earth. (H mm) - FB Lilms Three Little Kittens. (H mm) - LB Lilms Hunshes and Relatives. (H mm) - FB Lilms

Finy Water Animals. (11 min) - FB Films Trees, (10 min) B&W and Color - Coronet Trip to the Sky. (11 min) - Brandon Trout Factory. (10 min) B&W and Color --

Hawley Lord Use of Lorests. (10 min) B&W and Color —

Coronet The Valleys, (10 min) B&W and Color —

The Valleys, (10 min) B&W and Color — \[\lambda \] Barr

The Veldt, (10 min) + 14 C. Volcanoes in Action, (11 min) + EB Tilms War on Insects, (11 min) + MO4

Water Birds. (11 min) - EB Films Water Cycle. (9 min) - EB Films

Water in the Air. (10 min) —Films Inc Water Power. (11 min) B&W Sound & Silent —EB Films

Water Supply, (10 min) Color—Academy Water Works For Us. (11 min)—Ving Amer We Make a Fire. (10 min)—Films Inc Western Birds At Home. (12 min) Silent—

What Bird Is That? (11 min) Color —Cap-

ital What Is Science? (10 min) B&W and Color

-Coronet
What Is Soil? (10 min) -Films Inc
What Is Sound? (11 min) -Yng Amer

What Makes Day and Night: (10 min) — Vng Amer

What Makes Rain. (10 min) — Yng Amer When Winter Comes. (10 min) — Library Films

Who's Who At the Bronx. (10 min) —Pictorial

Wild Life of the Desert. (10 min) —Bailey Wing, Claw and Fang. (10 min) —Castle Winter on the Farm. (11 min) Color —EB Films

Wonders in a Country Stream. (10 min) B&W and Color —Churchill-Wexler Wonders in Vour Own Backyard. (10 min)

Wonders in Your Own Backyard. (10 min)
Color —Churchill-Wexler
Wonders of the Sea. (10 min) —TFC

The Wood Thrush. (10 min) Color — Heidenkamp Woodland Pals. (15 min) Silent —Bray

Woodpecker, the Farmer's Friend. (5 min) Silent –Bray Woody Grows Up. (10 min) Color –Sim-

mcl Work of Running Water. (11 min) -EB

Films
Work of the Atmosphere. (11 min) —EB

Films
World We Live In. (10 min) —Know Bldts
The Tree (11 min) Color — FP Films

The Zoo. (11 min) Color —EB Films Zoo's Who. (9 min) —Official

GEOLOGY

Acrology—Air Masses and Fronts. (25 min) Color—Castle

Acrology-11ving the Weather Map. (27 min) Color -Castle

Acrology—Fog. (25 min) Color —Castle Acrology—Ice Formation on Aircraft. (48 min) —Castle

Aerology-The Cold Front. (19 min) Color—Castle

Aerology—The Occluded Fronts. (22 min) Color—Castle

Acrology—The Warm Front. (21 min) Color—Castle

Verology: Thunderstorms, (H min) —Castle Birth of a Volcano, (8 min) —Sterling Birth of an Oilheld, (30 min) Color Loan —Shell

Birthplace of Icebergs. (11 min) -TFC

(CONTINUED ON THE NIXT PAGE)

Science Film Checklist:

(CONTINUED FROM PRECEDING PAGE)

Bonanza. (45 min) Color Loan —Denvet & Rio Grande

Carlsbad Caverns, N.M. (3 min) Color Silent —Nat Park Films

Chilean Nitrate. (10 min) B&W and Color—Coast Visual

Clouds. (11 min) Loan -US Weather But Clouds and Weather. (6 min) -Castle Clouds Go To Work. (9 min) -EPS

Coal Country. (18 min) B&W and Color — Flory

Coral and Its Creatures. (10 min) —Post Death Valley Monument. (11 min) Color — Hoefler

The Desert. (8 min) Silent —Filmsets Earth—Latinde and Longitude. (9 min) —

EPS Erosion by Wind and Water. (9 min) -EPS

Flood, (8 min) —Castle Flood Weather, (32 min) Loan —US Weath-

er Bur The Formation of Soil. (15 min) Silent — Nat Audubon Soc

Geological Work of Ice. (11 min) —EB Films Glacier Park. (22 min) Color —Hoefler

The Great Lakes—How They Were Formed.
(10 min) Color —Hollywood Film Ent.
Ground Water (11 min) —FR Films

Ground Water. (11 min) -EB Films Iron Mining. (11 min) B&W and Color -Academy

Krakatoa. (30 min) - Mogull

Limestone Caverns. (11 min) B&W and Color —Coronet

A Lost World. (10 min) Sound & Silent — EB Films

Mammoth Cave, Ky. (3 min) Color Silent — Nat Park Films

Modern Weather Theory: Development and Characteristics of Atmospheric Waves. (15 min) —Castle

Modern Weather Theory: Primary Circulation. (19 min) —Castle

Mountain Building. (11 min) —EB Films Mysteries of Water. (10 min) —Know Bldrs Paracutin. (23 min) Loan —USAF

Paracutin—Mountain of Fire. (10 min) B&W and Color —Pictorial

Peat and Coal. (8 min) Silent —Filmsets Petroleum. (10 min) —EB Films

Prospecting For Petroleum. (23 min) 'Color Loan -Shell

River of Ice. (10 min) B&W and Color — Bailey

Science At Your Service. (36 min) —Nat Film Bd

Spelinking—A New Science. (20 min) —AF Films

Story of Asbestos. (30 min). Silent Loan — USBM

Story of Sulphur. (9 min) -EPS

Sulphur. (20 min) Color Loan -USBM Volcanoes in Action (11 min) -FR Ellin

Volcanoes in Action. (11 min) —EB Films Water. (9 min) —Castle

Wearing Away of the Land. (11 min) —EB Films

The Weather. (11 min) —EB Films Weather Wizards. (9 min) —TFC

Park Films

What Makes a Desert. (11 min) —Yng Amer Wind Cave, S.D. (3 min) Color Silent —Nat

Winds and Their Causes. (10 min) B&W and Color - Coronet

Work of Rivers. (11 min) -EB Films

Work of the Atmosphere. (11 min) -EB Films

MATHEMATICS

Addition 1s Easy. (I0 min) B&W and Color—Coronet

Algebra in Everyday Life. (10 min) B&W and Color —Coronet

Angles. (12 min) -Know Bldis

Angles and Arcs in Circles. (10 min) — know Bldrs

Areas. (12 min) -Know Bld1s

Borrowing in Subtraction. (15 min) - 1 FC Chords and Tangents of Circles. (10 min) -Know Bldrs

The Circle. (10 min) —Know Bldts Congruent Figures. (12 min) —Know Bldts

Congruent Figures. (12 min) —Know Bldts
Decimal Fractions. (11 min) B&W and Color
—Johnson Hunt

Division Is Easy. (10 min) B&W and Color—Coronet

Division of Fractions. (11 min) -Know Bldrs

Fred Meets a Bank. (10 min) B&W and Color —Coronet

Geometry and You. (10 min) B&W and Colon —Coronet

of —Coronet How to Add Fractions. (11 min) B&W and

Color —Johnson Hunt How to Change Fractions. (10 min) B&W

and Color – Johnson Hunt How to Divide Fractions. (11 min) B&W and Color – Johnson Hunt

and Color — Johnson Hunt How to Find the Answer. (10 min) B&W and Color — Coronet

How to Multiply Fractions. (10 min) B&W and Color —Johnson Flunt How to Subtract Fractions. (10 min) B&W

and Color – Johnson Hunt How to Use Decimals. (11 min) – Know

Bldrs

How to Use Percentage. (11 min) —Know Bldrs

Indirect Measurement. (12 min) —Know Bldrs

Introduction to Fractions (11 min) B&W and Color Sound —Johnson Hunt

Color Sound — Johnson Hunt Introduction To Vectors—Coplanai Concinrent Forces. (22 min) — Castle

The Language of Graphs. (15 min) B&W and Color—Coronet Language of Mathematics. (10 min) B&W

Language of Mathematics. (10 min) B&V and Color —Coronet

Let's Count. (10 min) B&W and Color — Coronet

Lines and Angles. (12 min) —Know Bldts Locus. (12 min) —Know Bldts

Meaning of Long Division. (16 min) —EB Films

Meaning of Percentage. (11 min) — Yng Amer

The Meaning of Pi. (10 min) B&W and Color —Cotonet

Measurement. (10 min) B&W and Color — Coronet

Micrometer. (11 min) -Castle

Multiplication Is Easy. (10 min) B&W and Color -Coronet

Multiplying Fractions. (11 min) - Know Bldrs

Parts of Nine. (11 min) - Yng Amer

Parts of Things. (11 min) —Vng Amer Percentage. (11 min) B&W and Color — Johnson Hunt

Periodic Functions. (17 min) —Castle Polygons. (12 min) —Know Bldrs

Polygons. (12 min) —Know Bldrs
Practical Geometry. (10 min) —Know Bldrs
Practical Geometry. (21

Precise Measurements For Engineers. (31 min) –BIS

Principles of Scale Drawing. (10 min) B&W and Color —Coronet

Properties of Triangles, (12 min) -Know Bidts

Property Taxation. (11 min) —EB Films Pythagorean Theorem. (12 min) —Know Ridrs

Quadrilaterals. (12 min) —Know Bldts Rectilinear Coordinates. (10 min) —Know

Similar Triangles. (12 min) —Know Bldts Simple Fractions. (12 min) —Know Bldts

SOURCES ARE LISTED ON PAGE 40

Slide Rule (Multiplication and Division). (24 min) —Castle

Slide Rule (Percentage, Proportion, Squares and Square Roots. (21 min) -Castle

and Square Roots. (21 min) —Castle Subtraction Is Easy. (10 min) B&W and Color —Coronet

Tecn, Numbers. (10 min) —Yng Amet Using the Bank. (10 min) —EB Films

We Discover Fractions. (10 min) B&W and Color —Coronet

What Are Decimals? (10 min) Color —Instr Films

What Are Fractions? (10 min) —Films Inc What Is Four, (16 min) —Yng Amer

PHYSICS

ABC of Internal Combustion. (13 min) color Loan -GM

Aerodynamics—Air Flow. (18 min) —Castle Aerodynamics—Air Resistance and Streamlining. (8 min) —Bray

Aerodynamics—Forces Acting on an Air Foil. (27 min) —Castle

Aerodynamics-Lift. (8 min) -Castle

Air in Action. (10 min) B&W and Color — Coronet

Application of Pascal's Law: Part I. (12 min) —Castle

Application of Pascal's Law: Part H. (15 min) —Castle

Ash Can Fleet. (11 min) -1FC

\udio Oscillator Operation. (9 min) —
Castle

Basic Electricity. (20 min) Color Loan — USAF

Basic Hydraulics. (10 min) Color —Castle Basic Principles of Frequency Modulation.

(31 min) — Castle
Basic Principles of Hydraulics. (11 min) —
Jam Handy

Bouncing Molecules. (20 min) Color Loan

—F880

Capacitance. (31 min) -Castle

The Cathode-Ray Tube-How It Works. (15 min) —Castle

Characteristics of Gases. (10 min) –Films

Characteristics of Liquids. (10 min) —Films Inc Characteristics of Solids. (10 min) —Films

Inc

Charging Storage Batteries. (16 min) —
Castle

The Compass System. (16 min) —Castle Corrosion Proof. (12 min) Color—Allegheny-Ludhum

Curves of Color. (10 min) Color Loan —GE Derivation of Pascal's Law, Part 1. (16 min) —Gastle

Derivation of Pascal's Law, Part II. (18 min) -Castle

Diesel-The Modern Power. (15 min) -GM

The Diode. (17 min) —Castle

Einstein's Theory of Relativity, (30 min) Silent -Kodascope Electrical Units. (10 min) -Jam Handy

Electrodynamics. (11 min) —EB Films The Electron. (16 min) —Castle The Electron—An Introduction. (16 min) —

Castle
Electrons. (11 min) -EB Films

Electrons on Parade. (20 min) –RCA Electrostatics. (11 min) –EB Films

Elementary Electricity—Amperes, Volts and Ohms. (8 min) —Castle Elementary Electricity—Current and Elec-

Elementary Electricity—Current and Electromotive Force. (10 min) —Castle Elementary Electricity—Series and Parallel

Circuits. (8 min) —Castle Elements of Electrical Circuits. (11 min)

-EB Films
Elements of Electricity. (14 min) -Castle
Energy and Its Transformations. (11 min) EB Films

Exploring With X-Rays, (40 min) Loan —

Factors in Depth Perception. (11 min) Silent Penn St Col

Faster Than Sound, (10 min) -BIS

Fluid Flow in Hydraulic Systems. (9 min) B&W and Color - Abel

Force and Motion. (10 min) B&W and Color —Coronet

Fundamentals of Acoustics, (11 min) -FB Films

Gravity. (10 min) B&W and Color - Coronet The Gyroscope and Gravitation. (15 min) - Castle

The Gyroscope and the Earth's Rotation. (10 min) - Castle

Harnessing Liquids. (11 min) I oan -Shell How We Get Our Power. (10 min) - Yug

Inductance. (35 min) - Castle

Industrial Measurement. (8 min) Loan -AT&T

Introduction to Optics, (17 min) -Castle Introduction to Physics. (10 min) B&W and Color -Coronet

Lever-Age. (22 min) 1 oan -Shell

Light Waves and Their Uses. (II min) -ER Films

Machines Do Work. (11 min) -Yng Amer Magic of Fluorescence. (17 min) Color Loan

Making Electricity. (11 min) -EB Films Matter and Energy. (10 min) B&W and Color -Coronet

Measurement of Electricity. (10 min) B&W and Color -- Coronet

Mechanics of Liquids. (10 min) B&W and Color -Coronct

Metals and Non-metals. (10 min) B&W and Color -Coronct

Methods of Processing Plastic Materials. (22 min) -Castle

Modern Zeus. (10 min) Loan -GE

The Nature of Color. (10 min) Color -Coronet

The Nature of Energy. (10 min) B&W and Color -Coronet

The Nature of Light. (10 min) B&W and Color -Coronet

The Nature of Plastics. (18 min) Color -BIS

Nature of Sound. (10 min) B&W and Color -Coronet

Ohm's Law. (19 min) -Castle

Ohm's Law. (10 min) - Jam Handy

Origin and Synthesis of Plastic Materials. (16 min) -Castle

Oscillators. (13 min) — Castle

Periodic Functions. (17 min) -Castle

Primary Cell. (11 min) -EB Films

Principle of Moments. (23 min) -Castle The Principle of the Generator. (10 min) -Yng Amer

Principles of Dry Friction. (17 min) -Castle

Principles of Electricity. (20 min) Color Loan -GE

Principles of Gas-Filled Tubes. (15 min) -

Principles of the Gyroscope. (10 min) -Castle

Problems of Flight. (11 min) -EB Films Radar For Navigation. (10 min) Loan -USCG

Radio Antennas: Creation and Behavior of Radio Waves. (12 min) -Castle

Radio Receivers: Principles Of Radio Receivers. (17 min) -Castle

Radio Service. (19 min) -BIS

Radio Shop Techniques. (38 min) -Castle RCL Resistance Capacitance. (3-1 min) -Castle

Receiving Radio Messages. (11 min) -EB Films

Rectangular Coordinates. (13 min) - Castle Sending Radio Messages. (11 min) -EB Films

Series and Parallel Circuits. (11 min) = FB. Lilms

Signal Generator Operation, (10 mm) Castle

Smoke Streams, (30 mm) Silent Bray Sound. (9 min) = FPS

Sound Recording and Reproduction. (11 min) -EB Lilms

Sound Waves and Their Sources. (11 min) -FB Films

Speed and Rellexes. (11 min) -Prog Pic Standing Waves on Transmission Lines, (27 min) -Castle

Steam Engine, (11 min) - Yng Amer Steam Timbine. (8 min) -Yng Amer

The Storage Battery. (30 min) - Willard Stor Batt

Story of Electricity, (11 min) -Know Bldis Synchro Systems—Part L (15 min) - Castle Synchro Systems—Part II. (13 min) - Castle Taking the X Out of X-Rays. (7 min) Loan -CF

Theory of Flight, (11 min) —EB Films Thermodynamics. (11 min) -EB Films Transfer of Heat. (10 min) - Vng Amer Transmission of Rotary Motion. (10 min) -Ang Amer

Traveling Electrical Waves. (50 min) Silent

Loan –MIT The Triode: Amplification. (14 min) — Castle

Tube Tester Operation. (9 min) -Castle Turbo-Jet Propulsion. (16 min) -BIS

Vacuum Tubes: (11 min) —EB Films Vacuum Tubes: Electron Theory and the Diode Tube. (16 min) —Castle Vectors. (12 min) —Castle

Vibratory Motions and Waves. (20 min) -Volt Ohmeter Operation. (15 min) -Castle

Voltaic Cell, Dry Cell, and Storage Battery. (18 min) -Castle

What Is Electricity? (20 min) Loan -Westinghouse

What Makes Things Float? (10 min) -Instr Films

X-Ray Inspection. (21 min) -Castle

ZOOLOGY

Mrican Fauna. (11 min) Color - Hoefter The Amoeba. (10 min) -UWF

Arachnida (Spiders and Scorpions). (10 min)

Aussie Oddities. (10 min) - Austrl News 2nd 1nf

Battle of the Centuries, (9 min) - TFC Beneath Our Feet. (9 min) —TFG Beneath the Sea. (9 min) —TFG

Biography of a Horned Owl. (10 min) - \forall

Biological Survey. (15 min) Sound and Silent Loan -NY St Consv Dept

Birds of Canada. (11 min) Color - Nat Film Bd

Birds of North America. (32 nuits, ea 1 min) Color Silent —Heidenkamp Birds of the Village. (20 min) —BIS

Cecropia Moth. (13 min) Silent —Ed Films The Cicada. (20 min) —Castle (Loan—

USD (1) Color Categorizing Behavior Of Rhesus Monkeys. (10 min) Color —Coronet The Cony. (10 min) —A Barr

The Cooper Hawk. (10 min) -A Barr The Cravfish. (10 min) -UWF

Deadly Females. (10 min) —Library Films Denizeus of Death Valley. (18 min) —Bailey Development of a Bird Embryo. (15 min) Silent -EB Films

Dwellers of the Forest. (12 min) Silent -

Earthworms, (10 min) -UWF The Eighth Plague. (11 min) -BIS Fly As a Disease Carrier. (15 min) Silent

SOURCES ARE LISTED ON PAGE 40

Frog. (H. mm) - LB Lilms

The frog. (10 mm) - UWI

Frogs, Toads and Salamanders, (15 mm) Silent Nat Audubon Soc

Hermits of Crabland, (10 mm) - Library Eilms

High Over the Borders, (21 min) NY Zool How Birds Feed Their Young, (6 min) Color Silent IB Lilms

How the Mosquito Spreads Disease. (15 min). Silent -Bray

Humming Bird. (8 mm) Silent Bray The Kangaroo Rat. (10 min) - A Barr

Kenai Big Game, (10 min) B&W and Color Hawley Lord

Killers. (10 min) 11:0

Life at the Zoo. (10 min) Brandon

Life Cycle of a 11v. (10 mm) - UWF

Lile Cycle of a Trout, (10 min) = 1 WE

Life Cycle of the Mosquito. (12 min) -Yng Amer

Life Cycle of the Muscovy Duck. (11 min) B&W and Color Bailey

Life in a Drop of Water. (10 min) B&W and Color — Coronet

Life of an Ant. (10 min) -Commonwealth Life of the Harvester Ant-Part L (11 min) B&W and Color - Lompkins

Little Friend of the Wild. (15 min) Silent Brav

Living Jewels. (10 min) -Library Lilms Marine Animals and Their Foods (8 min) B&W and Color --Coronet

Mormon Cricket, (22 min) -Castle Mosquito-Public Enemy. (11 min) - Castle

(Loan-USDA) Mosquitoes. (50 min) Silent -Castle

Moth and Butterfly. (10 min) - Amer Tilm Reg

Nature's Songsters. (8 min) - Skibo New Homes For Beavers. (10 min) -- Nat Film Bd

Oyster and Virginia. (20 min) B&W and Color -Va St Dept Ed

Paramecium. (10 min) UWF

People of the Ponds. (10 min) -Post

Pipevine Swallowtail Butterfly. (16 min) B&W and Color -Simmel

Praying Mantis. (11 min) Color —Hollywood Film Ent.

Private Life of the Gannets. (11 min) = Skibo

Protoplasm-The Beginning of Life. (15) min) Silent - Bray

Protozoa: One Celled Animals. (15 min) Sident -FB Lilms

Realm of the Honeybee. (H min) Silent Castle

Realm of the Wild. (27 min) Color -- Castle (Loan-USDA)

Return of the Vanishing Herd. (10 min) Color -Hardeastle

The Roadrunner, (10 min) -A Barr

Salmon Rnn. (21 min) Color —Nat Film Bd Salt Water Wonderland. (9 min) B&W and Color —Hawley-Lord

Sea. (10 min) -- LEC

Simmel

Sea Urchin. (10 min) -UWF

Seashore Odditics. (20 min) Color -Yng Amer

Simba, (90 min) -Am Museum Nat Hist Snail's Pace, (10 min) -Bailey

Snakes. (10 min) B&W and Color -Coronet Snakes Are Interesting. (10 min) -Assoc Film Artists

Spotted Wings. (10 min) —Brandon. The Story of the Blue Crab. (30 min) Silent

Strange Sea Shells. (10 min) -Post Swampland. (10 min) -Library Films Tide Pool Life. (11 min) B&W and Color

(CONTINUED ON THE NEXT PAGE)

Science Film Checklist:

(CONTINUED FROM PRECEDING PAGE)

Underground Farmers. (10 min) -Library

Unusual Molluscs. (10 min) -Library Films Vegetable Insects. (23 min) Color -Nat Film Bd

Vorticella, (12 min) Silent -EPS

Western Waterfowl. (12 min) Silent -Calif.

Wild Animals-Their Homes and Habits. (10 min) -A Barr

Wild Elephant Roundup. (10 min) -Castle Wild Fowl in Slow Motion. (9 min) B&W and Color -Hawley-Lord

Wild Life in Africa. (10 min) Color -Africa Films

Wild Life on the Desert. (12 min) Silent -Calif U

Wild Life on the Veldt. (10 min) -TFC Winter Visitors. (12 min) Silent -Calif U Wonders of the Deep. (10 min) -BIS

Science Film & Filmstrip Sources

A Barr: Arthur Barr Productions, 1265 Bresee Ave., Pasadena 7, Calif.

Abel: Abelard Educational Films, Inc., I-140 Broadway, New York 18

Academy: Academy Films, P.O. Box 3088. Hollywood, Calif.

AF Films: A. F. Films, Inc., Room 1001, 1600 Broadway, New York 19

Allegheny-Ludlum: Allegheny Ludlum Steel Corp., 532 Oliver Bldg., Pittsburgh 2, Pa. Am Film Reg: American Film Registry, 28 E. Jackson Blvd., Chicago 4, Ill.

Am Gas: American Gas Association, 420 Lexington Ave., New York 17

Am Nat Livestock Assn: American National Livestock Association. Press Bldg., Sheridan, Wyo.

Am Museum Nat Hist: American Museum of Natural History, 79th St. & Central Park West, New York 24

Am Potash: American Potash Institute, 1155 16th St. N.W., Washington, D.C.

Am Soc Metals: American Society for Metals, 7301 Fuelid Avc., Cleveland 3, Ohio

Assoc Film Artists: Associated Film Artists, 30 N. Raymond Ave., Pasadena 1, Calif.

VT&T: American Telephone and Telegraph Co., Information Dept., Film & Display Div., 195 Broadway, New York 7

Aud-Vis Ent: Audio-Visual Enterprises, 4405 Springdale Dr., Los Angeles 43, Calif.

Austrl News & Inf: Australian News and Information Bureau, 630 Fifth Avc., New York 20

Bailey: Bailey Films, Inc., 2044 N. Bereudo St., Hollywood 27, Calif.

Bates Fabrics: Bates Manufacturing Co., 30 Vesey St., New York 7

BIS: British Information Services, 30 Rockefeller Plaza, New York 20

Brandon: Brandon Films, Inc., 1700 Broad-

way, New York 19 Bray: Bray Studios, Inc., 729 Seventh Ave., New York 19

CAA: Civil Aeronautics Administration, Aud-Vis. Training Aids Staff, A-165 Com-

merce Bldg., Washington 25, D. C. Calif Tech: California Institute of Technology, Public Relations, 1201 E. California Si., Pasadena 4, Calif.

Capital: Capital Film Service, 221 Abbot Rd., East Lansing, Mich.

Castle: Castle Films Division, United World Films, Inc., 445 Park Ave., New York City.

Churchill - Wexler: Churchill - Wexler Film Productions, 137 N. La Brea Ave., Los Angeles 36, Calif.

Classroom Films: Classroom Films, Inc., 1585 Broadway, New York 19

Coast Visual: Coast Visual Education Co., 6058 Sunset Blvd., Hollywood 28, Calif.

Commonwealth: Commonwealth Pictures Corp., 723 Seventh Ave., New York 19

Coronet: Coronet Instructional Films, 65 E. South Water St., Chicago 1, Ill.

Curriculum: Curriculum Films, 14-17 Crescent Blvd., Long Island City L. N.Y.

Denver & Rio Grande RR: Denver and Rio Grande Western Railroad, Rio Grande Bldg., Denver 1, Colo.

Depicto: Depicto Films, 245 W. 55th St., New York

DuPont: E. I. du Pont de Nemours & Co., 10th and Market Sts., Wilmington 98, Det EB Films: Encyclopaedia Britannica Films,

Inc., 1150 Wilmette Ave., Wilmette, Ill. Ed Films: Educational Film Service, 180 N. Union St., Battle Creek, Mich.

EPS: Edited Pictures System, Inc., 165 W. 46th St., New York 19

Esso: Esso Standard Oil Co., 15 W. 51st St., New York 19

Eye Gate: Eye Gate House, Inc., 330 W. 42nd St., New York 18

Field & Stream: Field and Stream Magazine. 515 Madison Avc., New York 22

Film Pub: Film Publishers, Inc., 25 Broad St., New York 4

Films Inc: Films, Inc., 330 W. 42nd St., New York 18

Filmsets: Filmsets, Inc., 1956 N. Seminary Ave., Chicago 14, Ill.

Flory: Flory Films, Inc., 303 E. 71st St., New York 21

GE: General Electric Co., Distribution Section. Advertising and Sales Promotion, 1 River Rd., Schenectady, N.Y.

GM: General Motors Corp., Dept. of Public Relations, Film Dist. Section, 3044 W. Grand Blvd., Detroit 2, Mich.

Grubbs: Hollywood Film Enterprises, Inc., 6010 Sunset Blvd., Hollywood 48, Calif. Hardcastle: Hardcastle Films, 818 Olive St.

Hawley-Lord: Hawley-Lord, Inc., 61 W. 56th St., New York 19

Heidenkamp: Heidenkamp Nature Pictures, 538 Glen Arden Dr., Pittsburgh 8, Pa. Hoefler: Paul Hoefler Productions, 6121/2 S.

Ridgeley Dr., Los Angeles 36, Calif. Holst: Kenneth L. Holst, 332 E. Walnut St.,

Pasadena 1, Calif. Indiana U: Indiana University, Audio-Vi-

sual Center, Bloomington, Ind. Instr Films: Instructional Films, Inc., 330 W. 42nd St., New York

Int FB: International Film Bureau, Suite 1500, 6 N. Michigan Ave., Chicago 2, Ill. Jam Handy: The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11, Mich.

Johnson Hunt: Johnson Hunt Productions, 1133 N. Highland Ave., Hollywood 38. Know Bldrs: Knowledge Builders, 625 Madison Ave., New York 22 Kodascope: Eastman Kodak Stores, Inc.,

Kodascope Libraries Div., 356 Madison

Ave., New York 17 Lewellen: Lewellen's Productions, 8 S.

Michigan Ave., Chicago 3, Ill. Library Films: Library Films, Inc., 25 W. 45th St., New York 19

Life: Life Magazine, Inc., 9 Rockefeller Plaza, New York 20

Long Filmslide Service, 914 Regal Rd., Berkeley 8, Calif.

McGraw-Hill: McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18

Mich U: University of Michigan, Audio-Visual Education Center, Ann Arbor, Mich. MIT: Massachusetts Institute of Technology, 69 Massachusetts Ave., Cambridge 39,

Mass. Modern: Modern Talking Picture Service, Inc., 45 Rockefeller Plaza, New York 20;

142 E. Ontario St., Chicago 11 Mogull: Mogull Bros., Inc., 112-114 W. 48th

St., New York 19 MOT: March of Time Forum Films, 369 Lexington Ave.. New York 17
Nat Audubon Soc: National Audubon So-

ciety, 1000 Fifth Avc., New York 28
Nat Fertilizer: National Fertilizer Associa-

tion, 616 Investment Bldg., Washington 5,

Nat Film Bd: National Film Board of Canada, 1270 Avenue of the Americas, New York 20; 400 W. Madison St., Chicago, Illinois

Nestor Prod: Nestor Productions, Inc., 7904 Santa Monica Blvd., Los Angeles 46, Calif. New York U: New York University Film Library, 26 Washington Pl., New York 3

NY St Cons Dept: New York State Con-servation Department, Div. of Conservation Education, Broadway Arcade Bldg.,

Albany 7, N.Y.

NY Times: New York Times, School Service Department, 229 W. 43d St., New York 18 NY Zool: New York Zoological Society, 185th St. and Southern Blvd., New York

Official: Official Films, Inc., 25 W. 45th St., New York 19

Ott: John Ott Pictures, Inc., 730 Elm St., Winnetka, Ill.

Penn St Coll: Pennsylvania State College,

State College, Pa. Phase Films: Arthur T. Brice, P.O. Box 423,

Ross. Calif. Pictorial: Pictorial Films, Inc., 625 Madison

Ave., New York 22 Pop Sci: Popular Science Publishing Co., Audio-Visual Div., 353 Fourth Avc., New

York Post; Post Pictures Corp., 115 W. 45th St.,

New York 19 Princeton: Princeton Film Center, 55 Mountain Ave., Princeton, N.L.

Prog Pic: Progressive Pictures, 6351 Thorn-

hill Dr., Oakland 11, Calif. RCA: Radio Corporation of America, Vic-

tor Division, Camden, N.J. Row, Peterson: Row, Peterson & Co., 1911 Ridge Ave., Evanston, Ill.

Santa Fe: Santa Fe Film Bureau, 80 E. Jackson Blvd., Chicago 4, Ill.
Shell: Shell Oil Co., Public Relations Dept.,

50 W. 50th St., New York 20 Simmel: Simmel-Meservey, 1

Inc., Beverly Drive, Beverly Hills, Calif.

Skibo: Skibo Productions, Inc., 165 W. 46th St., New York 19

So Pulpwood: Southern Pulpwood Conservation Association, 1506 First National Bank Bldg., Atlanta, Ga. St Oil NJ: Standard Oil Co. (N.J.), 30

Rockefeller Plaza, New York 20 Sterling: Sterling Films, Inc., 316 W. 57th

St., New York 19

Stillfilm, Inc., 171 S. Los Robles, Pasadena 5, Calif.

Sugar Info: Sugar Information, Inc., 52 Wall St., New York 5

Sugar Research Sugar Res Foundation: Foundation, Inc., 52 Wall St., New York 5

SVE: Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14, Ill. Tex for Serv: Texas Forest Service, Texas

A & M College, College Station, Tex. TFC: Teaching Film Custodians, Inc., 25

W. 43d St., New York 18 Tompkins: Tompkins Films, 1046 W. Edge-

ware Rd., Los Angeles 26, Calif.

Transnational: Frans-National Productions, Box 267, Lemple City, Calif. Trindl-King, 123 S. Bowling Green Way.

Los Angeles 24, Calif.

UN Film Division: United Nations, Film Division, Lake Success, N Y

USAimy; write Office of the Commanding General, Attn. Signal Othrer, at voin nearest U. S. Army Area Hdq. USAF: U.S. Department of the Air Force,

Directorate of Public Relations, Washing-

ton 25, D.C. USBM: U.S. Bureau of Mines, Experiment Station, Graphic Services Section, 1800 Forbes St., Pittsburgh 13, Pa.

USCG: U.S. Coast Guard Headquarters. Chief, Public Information Div., Washing ton 25, D.C

USDA: U.S. Department of Agriculture, Motion Picture Service. Office of Information, Washington 25, D.C.

US Dept of State: U.S. Department of State. Office of Information and Educational Exchange, 35 W. 45th St., New York 19

USF&W: U.S. Fish and Wildlife Service. Dept. of the Interior, Washington 25, D.C. USFS: U.S. Forest Service, Washington 25, D.C.

USN: Motion Picture Section, Office of Public Information, Executive Office of the Secretary, Navy Dept., Washington 25.

USOE: U.S. Office of Education, Visual Aids Division, Washington 25, D.C. (See Castle) US Weather Bureau, Dept. of Commerce. Washington 25, D.C.

UWF: United World Films, Inc., 1445 Park Ave., New York 29

Va State Dept Ed: Virgima State Depart ment of Education, Film Production Serv

ice, Richmond 16, Va. Vis Sciences: Visual Sciences, Sullern, N.Y. Westing: Westinghouse Electric Corp., Film. Div., Box 868, 511 Wood St., Pittsburgh 30.

Wild Life Films: 6063 Sunset Blvd , Holly wood 28, Calif.

Willard Stor Bat: Willard Storage Battery Co., 246 286 E. 131st St., Cleveland J. Ohio

Ving Amer: Young America Films, Inc., 18 E. Hst St., New York 17

How to Get Films

· Sources listed in these pages are producers of the materials; write them for catalogs and names of nearest dealers or special representatives. A great majority of the films listed may also be rented or purchased from your nearest state, county, or regional film library as well as from such commercial libraries as Association Films, Ideal Pictures. etc. and local audio-visual dealers.

Sponsored films are available from Association Films and Modern Talking Picture Service, Inc. The latter organization serves Aluminum. Westinghouse and similar sci ence subject sponsors.

Supplementary data on films overlooked by our researchers will appear in subsequent issues; please write at once if such listings are wanted. Extra copies of this complete issue are available at 50c with liberal discounts on quantity orders to schools and libraries.

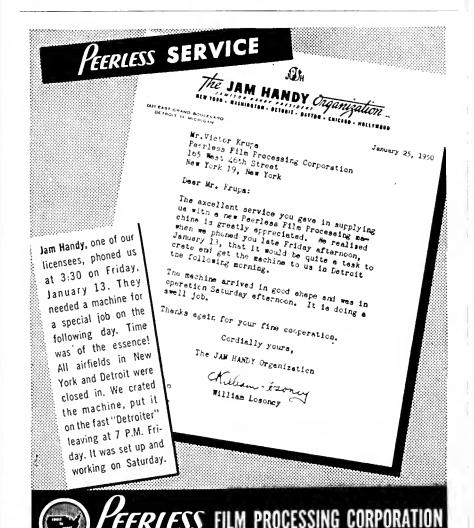


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A-V Equipment Quality Trend

♦ With several high-precision, professional-type new 16mm sound projectors in the offing and new quality lenses, higher-fidelity sound and other advantages already available on current models, a definite trend toward new quality standards is apparent in the a-v equipment field this spring.

Portable School Window Shades Offered by Draper Shade Co.

♦ One practical answer to economical darkening of classrooms for film and filmstrip showings is the Portable Pakfold manufactured by Luther O. Draper Shade Company. For while most schools can hardly afford to purchase a darkening shade for each window of every classroom, the Pakfold provides portable windowshades which may be carried from room to room with the projector.

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Brush Co. Studies School Use of Magnetic Tape Recording

♦ Robert L. Shearer, magnetic recording engineer, has been named sales manager of the Cleveland district of The Brush Development Company. The new Cleveland office will sell and distribute the Soundmirror magnetic tape recording machine designed for use in schools, home and industry.

Brush is now completing a study of teaching techniques using magnetic tape recording and the company representatives are joining in discussions with educators to enable schools to take full advantage of this type of recording.

Wisconsin Andio-Visual Director Shows Community How Films Serve

• "The problem of carrying the community with us is best met, in our locality, through the very medium we are trying to explain—the audio-visual medium," says R. C. Wheeler, director of Audio-Visual Supervision, Waukesha, Wise., and president of the Wisconsin Department of Audio-Visual Instruction.

"During American Education Week, the Waukesha schools set up window displays in downtown stores to show the various activities of the city schools," he continues. "Until this year the audio-visual display had consisted of an assortment of audio-visual equipment. This year we shot 35mm colored pictures and put them in an automatic slide projector which was set up in one of the downtown store windows. The pictures are used in the classrooms of Waukesha and appropriate titles accompanied the pictures.

"The display stopped traffic day and night and excited much favorable comment," Mr. Wheeler says, "It appears to be the most effective way of carrying the audio-visual story

to John Q. Public."

For further information on this technique write R. O. Wheeler, Director of Audio Visual Supervision, Waukesha, Wisc.

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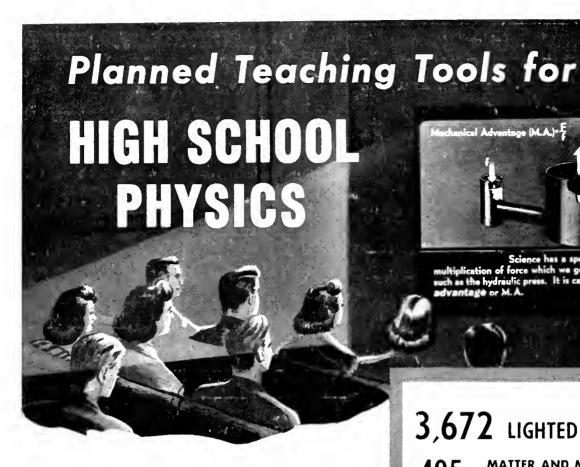
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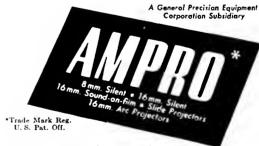


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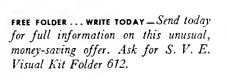
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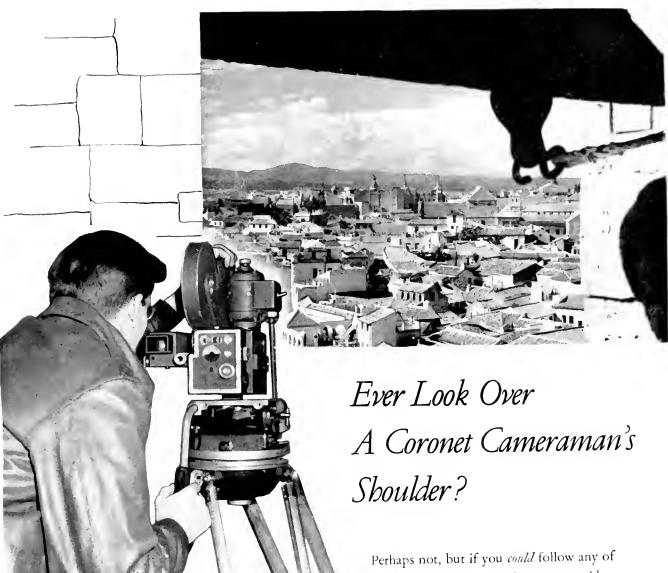
Important Editorial Features In See & Hear This Month

★ THREE MAIN EVENTS take place in our editorial pages this month. The first is the cover leature topic "Visualizing the Vocational Arts" which continues the new SEE & HEAR tradition of curriculum integration we began last fall and features four experienced hands in the field of vocational education as well as many material recommendations.

The second main event is the completion on five solid pages of text of our State Surveys on progress in audio-visual education. We are especially indebted to Georgia's audiovisual chief for his excellent report in this issue. Georgia can and should have at least equal status with other progressive areas in the New South and the time is ripe for a coordinated effort in that direction. Her leadership is both capable and enthusiastic. Witness the successful career of Atlanta's Film Council, the growth of audio-visual libraries, and the distinguished work of some of her pioneer leaders. We look forward to developing programs of statewide importance in both Georgia and perhaps also in North Carolina.

Completing this trilogy of special features is Part One of a very useful survey of teacher training programs in colleges and universities. Here is where real progress in more classroom audio-visual utilization must begin — where teachers learn to use the materials — and experience their values as they learn to teach.

It will interest our subscribers to know that See & Hear has provided more pages of exclusively educational content on audio-visual materials and techniques than any other prolessional journal in this field. Four times as many pages as several of the periodicals and a good percentage more than any other contemporary. We sincerely believe that the audiovisual field merits this exclusive professional attention. But we also believe that tens of thousands of classroom teachers and specializing department heads ought to be served as we have served them in this first experimental year of featured issues health & welfare, sports, primary grades, social studies, science - and now - vocational education. -OHC



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In filming this month's releases, for example, a Coronet crew went "on location" to this ancient Spanish town of Granada to obtain just one shot for Age of Discovery: Spanish and Portuguese Explorations. Another cameraman studied America's northeastern seaboard shooting sequences for New England: Background For Literature. In Washington, D.C., still another filmed imposing government buildings for The President's Cabinet.

Meanwhile, back in Coronet's own production studio—the only one of its kind in the nation—technicians completed three important new additions to our Guidance Series—Let's Share With Others, Parties Are Fun, and Ways To Settle Disputes. Remember—no other producer of educational films can match Coronet's record for producing superior, authentic teaching films. Why not write today for full information on how you can bring Coronet films into your school?

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North Carolina Will Hold State Audio-Visual Conference in July

♦ A two-day conference on July 20-21 will be held at North Carolina College, Durham, North Carolina featuring audio-visual techniques, equipment instruction, and materials under the general theme "Towards Better Teaching." Consultants for the program are Charles F. Milner, associate director, The Communication Center, University of North Carolina, and Phillip Mannino, visual aids specialist, Pennsylvania State College. Members of the North Carolina College faculty will also participate.

Utah Audio-Visual Association Elects Officers for New Terms

♦ In a recent meeting at Brigham Young University, Provo, Utah, members of the newly-formed Utah Audio-Visual Association elected Andrew J. Jones as president. Ralph F. Hill is vice president and Golda Thornley, secretary of the Utah group. Officers of the Western States Audio-Visual Association were present at the meeting including Helen Rachford, president; Clarence Tyndall, vice-president, and secretary-

treasurer Paul Cox. Eugene Hill is publicity chairman of the Utah association.

New SVE Visual Kit Combination Brings Real Savings To Buyers

♦ For the first time in its 31-year history, The Society for Visual Education is making a special combination offer of a new visual kit that provides both an improved projector and \$50.00 worth of filmstrips or slides at the reduced cost of \$97.50 complete, reports W. H. Garvey, Jr., president of S V. E. The offer is available only through S. V. E. audiovisual dealers from April 1 to July 1, 1950.

The new visual kit includes a 300-watt, improved projector plus \$50 worth of filmstrips or slides of the customer's own choice, which he can select from over 1,500 filmstrips, and more than 20,000 2" x 2" slides, listed in S. V. E. catalogues.

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Here is African life first hand, from the crude dangerous jungle down the river to civilization. Living conditions, work, travel, transportation and other habits of its people, most of whom are dependent upon the Nile and its tributaries, all are vividly and impressively told and shown by actual scenes and animated maps.

A Sequel Film, "Nile Valley and the People of the Lower River," will be released soon.

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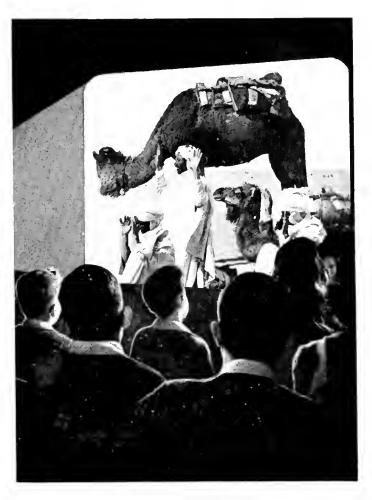
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Sight and Sound of the News

Andio-Visual Leaders Attend 2nd Annual Stephens College Conference

★ The second annual conference on "The Effective Utilization of Audio-Visual Materials in Coffege Training", was held at Stephens Coffege, Columbia, Mo., from April 26 to April 28. Audio-visual leaders and teachers from 32 colleges and universities agreed that the interchange of ideas resulting from the various panel groups and the comments of the leaders were stimulating and interesting.

One of the highlights of the conference was the address given by C. Scott Fletcher, president, Encylopaedia Britannica Films, Inc. who spoke at the dinner meeting on April 26.

"The great need in education is to help teachers everywhere in their fight for better tools of communication with which to educate our future citizens," declared Mr. Fletcher, who discussed "The Role of the Producer in Utilization of Visual Materials."

In speaking of the use of audiovisual materials in the college classroom Mr. Fletcher said:

"We need to fight the time lag which seems to be inevitable in accepting new ideas. We must reach out and convince those who have never been taught by this great tool and hence do not realize its importance."

Another program of intense interest was provided by the Roll Call Session on the first day. Here the most important developments on the various college campuses for 1949-50 were reported, and a discussion was held on the new and recent regional and national developments in the audio-visual field by conference guests.

The Thursday morning conference session was devoted to informing fac-

ulty members about the availability of audio-visual materials and services. Francis W. Noel, Chief, Division of Audio-Visual Education, State of California, presided at this discussion which included constructive suggestions on how to build a cataloging system of audio-visual materials for the college library. The problems centering about the development of an audio-visual research laboratory on college campuses were also examined.

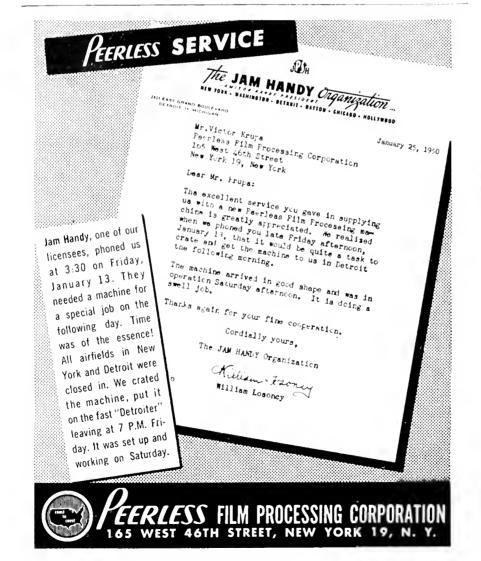
An instructive panel on the effective use of audio-visual material was presented Thursday evening. The program was made up of material that was brought to the conference by participants. Jamison Handy, Jam Handy Organization, was the panel chairman.

Research findings in relation to audio-visual materials were reviewed on the final day of the conference. The problems on which research is needed and action-research programs that individual colleges can undertake were discussed. William Litterick, Director, Research Service, Stephens College, was panel chairman.

Finally an able summary of the conference, its activities, aims and plans for future developments was given by B. Lamar Johnson, Stephens College.

Ellsworth Dent Addresses Arizona A-V Education Association Meeting

★ Keynote speaker at the two-day meeting of leading Southwestern educators attending the Arizona Audio-Visual Association Conference at Tempe recently was Ellsworth C. Dent, Director of Distribution for Coronet Instructional Films. Panel discussions and seminars also featured the gathering of city and county school executives in that area, echoing similar state group meetings in other parts of the U.S.





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Plans Shaping Up for National Audio-Visual Convention to Be Held in Chicago July 28-August 2

- ★ The all-industry National Audio-Visual Convention, jointly sponsored in 1950 by five national organizations in this held, will again be held in Chicago's Hotel Sherman, opening July 28 and closing August 2. Representatives of the sponsoring groups met in Chicago last month to complete plans for the event. The Educational Film Library Association was represented by Carolyn Guss, Indiana University, and Ford Lemler, University of Michigan; the Film Council of America by Glen Burch and Laurin Healy; the Midwest Forum on Audio-Visual Aids by E. C. Waggoner and Orlin Trapp; the National Audio-Visual Association by Paul Foglit and Don White; and the Association of State Audio-Visual Directors by Syd Alkire. Here's your tentative program:
- 1. State audio-visual directors will meet Wednesday and Thursday, July 26 and 27.
- 2. Friday and Saturday, July 28-29, will be devoted to EFLA meetings, with group sessions during the day and general meetings and screenings in the evening.
- 3. Sunday, July 30, will feature meetings of the Film Council of America, concluding with a dinner on Sunday evening. At this dinner, a number of pioneers of the visual education field, men and women who have spent twenty years or more in the field, will be honored.
- 4. The NAVA Trade Show opens Sunday, July 30, at 1 p. m. with more than a hundred exhibits of equipment and materials on display. The show will continue four days, closing Wednesday, August 2. NAVA membership sessions will be held at 9 a.m. on Monday, Tuesday, and Wednesday.
- 5. The Midwest Forum will hold sessions on Monday alternoon and evening, July 31. The newly re-organized Department of Audio-Visual Instruction, NEA, has been invited to arrange a program during the period of the convention.

Further details on convention and trade show arrangements will be announced in the next issue.

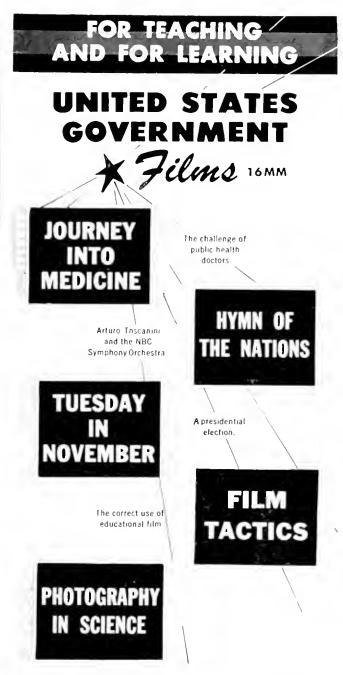
Other Important Audio-Visual Meetings on the Calendar for June and July in Cleveland, Ohio

★ Cleveland's pioneering and now nationally-known June Film Festival will be held the third successive year on June 13. Sponsored by the Cleveland Film Council, this event not only attracts hundreds of local program leaders but has also drawn favorable publicity throughout the nation.

Six categories of films will be presented in special screening sessions during the one day festival. These include films on Mental Hygiene, Industrial Relations, Informational, Experimental, Travel, and Religious Films. The Industrial Relations area will include Free Enterprise, Safety, Sales Promotion, Public Relations, and Training Films.

"Oscars" are presented to films selected by popular vote of the audiences attending the various screenings. An evening dinner meeting on Tuesday, June 13 will conclude the event.

★ The Audio-Visual Workshop of the American Library Association will also be held in Cleveland on July (CONTINUED ON THE FOLLOWING PAGE)



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(CONTINUED FROM THE PRECEDING PAGES)

15 and 16. Arthur Mayer, theatrical executive and an international consultant on factual films, will be the featured banquet speaker at the Hotel Hollenden, Saturday evening, July 15. John M. Cory, ALA Executive Secretary, will preside.

Panel programs promise interesting fare including a session on Do You Know a Good Film When You See One?" on Saturday afternoon and Sunday sessions on Recordings, Radio and Television as well as a presentation of a policy statement on sponsored films.

Notes About Films and People Who Make Them:

- ★ That new and highly-interesting film reviewed in last month's "Science Visualized" issue of SEE & HEAR titled Challenge-Science Against Cancer is now being handled by International Film Bureau, Inc., 6 North Michigan Avenue, Chicago 2, as exclusive sales agent appointed by the Medical Film Institute. Prints are \$45 f.o.b. Chicago.
- ★ Filmfax Productions has moved to new and larger quarters at 10 East 43rd Street, New York 17, according to announcement by Henry Clay Gipson, president.
- ★ The first mental health film produced by the National Institutes of Health, Federal Security Agency, Public Health Service is *Preface to A Life*, a 28-minute sound film. It was formally released throughout the country during Mental Health Week April 23-29. Castle Films is handling print sales and preview print requests should be directed to them at 1445 Park Avenue, New York. We suggest that you mention See & Hear.

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LIFE FILMSTRIPS

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Workshops in Intergroup Relations at Seven Universities This Summer

♦ More than 350 teachers and community workers are expected to enroll in seven workshops in intergroup relations being held this summer at leading American universities under cooperative relations with the National Conference of Christians and Jews. These workshops provide an intensive concentrated period of training in the techniques and skills needed by teachers to make an effective contribution to intergroup education. In most cases, lellowship aid will be made available through NCCI regional offices to help the participants meet the cost of this professional training.

The universities included are Chicago, North Carolina, Rutgers, Texas, Southern California, Western Reserve, and San Francisco State College. Inquiries or requests for fellowship aid may be addressed to the nearest regional office of the NCCJ.

Capacity Audience Attends Preview of Marriage Films at Stepheus

★ A capacity audience of civic leaders, faculty members and students from Stephens College and the University of Missouri, witnessed the Columbia preview of the four films made by the McGraw-Hill Text Film division in Columbia to supplement the textbook, "Marriage for Moderns" by Dr. Henry A. Bowman, head of the Home and Family Division at the college.

The preview, presented on Monday, March 20, in the Stephens College Assembly Hall, was highlighted by the fact that Dr. Bowman, author of the book, and most of the ninety-three people who comprise the cast of the four films, were present.

In addition to Dr. Bowman, brief talks were made on the occasion by Dr. Homer Price Rainey, president of Stephens College, by Dr. B. Lamar Johnson, Dean of Instruction at Stephens, and by Dr. Robert de Kieffer, head of the rapidly expanding audio-visual program at the college.

The motion pictures were made by McGraw-Hill after they conducted a market survey to determine the actual needs for such films, and they were filmed to serve as springboards for discussion groups. Subject matter of the individual films includes the choice of a mate, recognition of dif-



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Films on the actual procedures of the United States Officials who, day and night, in peacetime and in war, guard our borders and ports of entry. How do these men prevent foreign diseases from entering the United States? How do they prevent the illegal entry of goods? What laws govern people who enter a strange country? These films contain information that is important to the young people of America. The lessons are real and will be remembered. The subject matter is exciting.

The films contain significant material for upper elementary and secondary grades studying geography, social studies, public health, foreign trade, and international relations.

THE U. S. CUSTOMS SAFEGUARDS OUR FOREIGN TRADE

No. 358, 690 ft., 16mm., color, sound, 16 minutes, price \$95.00

The fascinating work of the U. S. Customs Inspectors at our border stations, our harbors, and our air ports of entry. Last year 50 million people arrived in the United States and were examined by the U. S. Customs Service. Detail is included in the examination of freighters and a passenger liner. The film clearly presents the suspense of people crossing an international border. Travelers are examined by a machine like an X-ray machine that sees through everything except hard objects such as metals or precious stones. The searching squad examines a ship from bow to stern for narcotics.

GUARDIANS OF OUR COUNTRY'S HEALTH

No. 359, 600 ft., 16mm., color, sound, 16 minutes, price \$95.00

The U. S. Public Health Doctors and Quarantine Inspectors carefully supervise all people entering here from foreign countries so that no disease can be brought into the United States. In this film a plane from Mexico passes quarantine. Ships from Europe, Asia, and South America present different health problems, and the Quarantine Officers carry on their work with tact and efficiency. On the colorful Mexican border, the people take tests and pass the medical requirements-for entry into the United States.

UNITED STATES DEFENSE AGAINST FOREIGN PLAGUE

No. 360, 400 ft., 16mm., color, sound, 11 minutes, price \$65.00

The U. S. Public Health Sanitary Inspectors examine all ships and cargo that enter the United States. You will enjoy the monkeys, cats, and wild animals which all have their special laws. An inspector examines a large ship and calls for a fumigation. The men wear masks and work in pairs, placing the discs of poison gas deep into the holds of the ship. Their lives depend upon their teamwork and quick thinking. The film presents many safeguards, and clearly shows how our government shields the health of the people from foreign plague.

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ferences in basic personality types, competition between marriage and a career, and the necessity of basic personality harmony between marriage partners.

Johnstown Teacher Creates Historic Map to Commemorate Event

♦ Miss M. Margaret Greer, teacher in Westmont-Upper Yoder High school, Westmont, Johnstown, Pennsylvania, has compiled and drawn a historical map of Johnstown in commemoration of the city's sesquicentennial.

The original drawing of the map embodies many months of research.

At present, the map is in the process of being reproduced in New York City. Copies will be made available to the public during the sesquicentennial celebration.

The map is illustrated in six colors. It contains drawings of many present day Johnstown buildings as well as of historical structures which have vanished into the city's past.

Miss Greer, who resides at 1618 Sunshine Avenue, Westmont, is a member of one of Johnstown's oldest families.

Maps suitable for framing may be purchased for \$1.50 each postpaid from the above address.

Navajo Children Mexican Children Spanish Children Irish Children English Children French Children Children of Holland Children of Switzerland Children of China Are you using all Children of Japan Navajo Indians Painting With Sand People of Mexico People of Hawaii Pygmies of Africa People of the Congo Giant People Using the Bank Irrigation Farming Canals of England Making Books Shell-Fishing Wheat Farmer Corn Farmer Story of Christopher Columbus Orange Grower People of Western China Cattleman Cattle Drive A Visit With Cowboys Truck Farmer Colonial Children Our Earth Development of Transportation Building a Highway **Backward Civilization** Making Electricity

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ENCYCLOPAEDIA BRITANNICA FILMS INC.

VISUALIZING OUR VOCATIONAL EDUCATION

A Guest Editorial by Lawrence H. Dennis

Executive Secretary. The American Vocational Association, Inc.

◀ HE VALUE OF AUDIO-VISUAL AIDS to the learning processes which constitute the task of the American schools has been well established. It is recognized that the larger part of all educational experiences are visual, auditory, or manipulative and that the ability of an individual to comprehend a new idea is made easier if all three avenues of experience are used. Verbalism, or the use of textbooks alone, has not proved the fastest way to effective understanding, for the printed page can have little meaning to an individual unless he has within his experiences the sense perceptions to serve as a basis for intelligent interpretation. The addition of audio-visual aids provides these necessary sense perceptions and, by making use of one or more channels of learning, brings about better comprehension and retention of subject matter.

The Audio-Visual Technique Is Welcomed

Every live teacher is alert to enrich and to vivify the curriculum and realizes that all types of materials must be thought of in terms of improving instruction. Teachers of vocational education welcome the development of audio-visual aids with their usual jubilance over any technique which promises to promote efficient teaching and effective learning. Teaching aids of some sort are used to a large extent in every portion of the vocational education field, with equipment ranging from the commercial sound motion pictures and chart materials to personally-developed demonstration equipment. Audio-visual aids have definite place and value as teaching tools in all phases of the vocational arts. They are of help in imparting information and in demonstrating and teaching skills. They help students to learn to sew a straight seam and to understand the need for soil conservation: they help to clarify the intricacies of machinery and to teach the manipulation of hand tools. The thousand and one things which must be taught and mastered in the many and complex phases of vocational education are made easier and more understandable by the intelligent use of audiovisual aids in instruction.

Vocational teachers are among those who have taken most readily to the audio-visual medium. They do not rely heavily on books in their teaching but emphasize learning by doing. Demonstrations of how to do a special task are an essential part of instruction and here the teacher can take advantage of all the many audio-visual aid techniques. Another reason why vocational teachers take to the audio-visual aid medium is that mechanical equipment is often involved — and mechanical equipment is, as a rule, no problem for the vocational instructor. In many schools, a vocational instructor has become the specialist in audio-visual aids and has been put in charge of the equipment necessary to maintain a program of visual aids in instruction in a school system.

The war-training programs gave a timely impetus to

the use of various interest-getting devices which cause concentration of attention and thereby accelerate learning. The use of audio-visual materials was not a new idea, but the desperate need for making the most of all instructional time led to the intensive development of teaching aids and wide experimentation with new types of supplementary teaching devices. Perhaps it required a war and its demands for immediate and efficient training to give new life and growth to these well-known techniques of instruction. The results of the accelerated training courses given by the armed forces were a challenging evidence in favor of the use of audio-visual aids.

Teachers Need to Know How to Use Films

With the value of this type of teaching assistance firmly established, the problem for educators in the vocational fields becomes one of developing methods and programs to accomplish the goals inherent in desirable visual aids activities. When adequately instructed, teachers can use an increased number of the visual materials at their disposal. A lack of information about existing material, a lack of appreciation of their educational value, and a lack of skill in their use undoubtedly prevents maximum use. These handicaps could be overcome by improved training courses in our colleges and universities. Many teacher training institutions are now becoming equipped with proper facilities to offer adequate courses for the training of vocational teachers in the making and use of audio-visual aids.

It requires no soothsayer to predict an ever-increasing use of audio-visual materials in every field of human activity. Industry, business, the professions, and government will extend their use of films and like materials to create further public interest in their work. It becomes the responsibility of the schools to give young people the experience with various mediums of communication with which they will deal as adults. The schools will experience increasing use of audio-visual material because of the impact of their use in out-of-school situations.

A Responsibility of Vocational Education

Vocational education has a particular responsibility in this connection. We are living in an age of rapid change, and technological advances are so great that assimilation becomes a major problem. It is important for workers to understand the new developments in their fields and to realize the implications of new tools and new processes. To do this it is essential that we use the senses of sight and sound to provide vicarious experiences to keep up with the march of time. Young people need the assistance of audio-visual materials in their learning experiences in school—they need to understand how to utilize audio-visual aids in maintaining their place in the adult society. This is the challenge which teachers of vocational education must accept.



by L. H. Caldwell

Director of Audio-Visual Education at Kansas State Teachers College, Pittsburg, Kansas

FUNCTIONAL PICTURE STORY photographs especially prepared by the Photography Division, Department of Industrial Education—H. W. Wichers, Instructor.

AUDIO-VISUAL AIDS BROADEN LEARNING EXPERIENCES IN VOCATIONAL EDUCATION

Host of its who have worked with vocational education students will agree that men and women in this field soon develop a marked characteristic: they prefer graphic learning situations which allow them to observe, examine, and to "do." The reverse can also be stated: that they have little patience with long verbal explanations and instructions. While this is also true of students in any area—more true than most of us will admit, the vocational education student resists methods which are loaded with the use of abstractions and considers that "doing" is often the means as well as the end to be gained in any learning process.

Vocational education at the Kansas State Teachers College of Pittsburg is an important phase of the school program. The school was originally founded for instruction in "practical" work, and named the State Manual Training Normal. Most of the vocational work is located in the Department of Industrial Education, which also includes Industrial Arts Education. Major emphasis is placed on producing vocationally

competent graduates, and teachers of the industrial arts.

Vocational education deals both intensively and extensively with first-hand experiences. So do audiovisual aids. It is only natural, then, that audio-visual aids are particularly usable in vocational courses.

While, in years past, the search for direct means for bringing learning experience before the student or apprentice as he learned about machines, ended with the actual bringing of the roller-mounted engine into the classroom, we have additional and improved means today. To bring the whole engine into the classroom does not admit that there are times when parts or processes deeply hidden in the interior recesses of the motor cannot be observed. Two alternatives are possible: (1) to dismantle the motor and observe the part, and (2) to resort to 1950 learning techniques available in sound motion-picture films which actually take the learner right into the interior of the mechanism itself and there, through clever ani-

The blackboard is another time-honored device in probably every vocational shop or classroom. But as with the demonstration, capable vocational instructors seek to improve their blackboard techniques or add variety.

Third-dimensional presentation is not very prevalent, but finds particular application in drafting. The special viewing spectacles are an essential part of the procedure of using the three-dimensional slides.





The scale model is used also as a guide for drafting and design. It may be made to full scale or partial scale. It may be made of the actual material, or be made of substitute material, such as paper or cardboard. Such models serve well to supplement the blueprint or other drawing, for specific parts of a total design. They are also easily stored for future use.



The enlarged model is extensively used in vocational learning, either the enlarged or the miniature form. The enlarged model is an example of doing with reality what projection does with pictorial material, making it large enough that detail can be shown more clearly and so that groups can view it to better advantage. An example of the enlarged model is the micrometer shown.



Symbolic diagrams find special application to radio and other areas of electricity. They are an essential element of teaching, and the skill in using them is an essential skill in the trade.



Some other devices, or combinations of devices developed by vocational teachers almost dety naming. This electromotive device, a combination of the real thing plus simplified wiring shows motor winding.

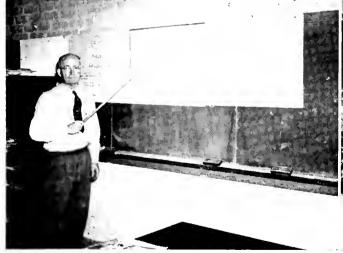
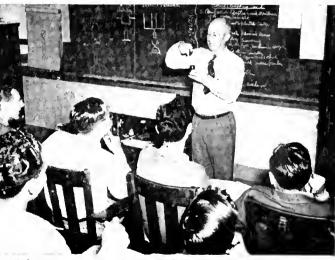
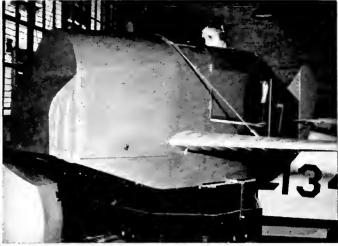


Chart material is plentiful for vocational work. Teacher-made charts, explaining such things as compression ratio or valve timing in auto mechanics, when carefully done, undoubtedly save in the long run, although they take considerable time to produce.



Other senses receive consideration in all vocational courses, in addition to the visual and auditory. An illustration is this demonstration of the viscosity of oil. Assuredly the "feel" of surfaces and textures is a most important ingredient in any worker's skill.





In the education of better vocational teachers, two factors might be particularly emphasized: the improvement of techniques of presentation, such as the demonstration, and gaining proficiency in the use of the newer projection machines and devices. Sound projectors are of course the most complicated of these, but mechanically-adept vocational teachers master them in short order.

The mockup was developed extensively during the war, giving the vocational teacher many examples to follow, in developing others for his own use. The Link trainer is an example of the working type of mockup. Others of a static nature can be constructed, illustrating essential parts of operations or processes, stripped of complexities. The making of mockups is time-consuming.

(CONTINUED FROM THE PRECEDING PAGE) mation, allow the viewer to see what actually transpires as the entirely scaled-up motor goes through its hidden cycle of intake, compression, power stroke, and exhaust.

While today the paint spraying demonstration may be the best demonstration in its field, or the field trip may be the best way of seeing some actual conditions in industry, subsequent discussion again and again reveals the lact that, in today's great industries, more explanation than can be gained from observation itself, is frequently necessary in order to tell the whole story. It is for this reason that the sound motion-picture film and its companion, the filmstrip, are being added in ever-increasing numbers to vocational education.

* Motion pictures play a dynamic part in vocational education. They show processes, devices, operations, and materials. They show sources of materials, working conditions, views of related jobs, safety requirements, and other related job information, although this may not be considered vocational in the strictest sense of the term. Vocational teachers commonly rely rather completely on the use of the actual machine or operation. They sometimes overlook the contribution of the motion picture, particularly in showing what cannot possibly be seen in working with the "real thing" . . . such as what goes on within the welding are or flame and the pool of metal . . . or operations that move too fast for the eye to catch, which can be slowed down by slow-motion photography . . . or parts of a machine or process which are too small to be seen, even on close inspection.

The film aids situations where quarters are too cramped to get a group close to a machine so they can see to advantage. It makes understandable complex movements or processes which need to be stripped of at least part of their complexities to be understood. It presents expert demonstrations which can be re-

peated as many times as desired, always repeated the same way. The many advantages or aspects of the large shop and of industry itself are brought into the shop class.

Filmstrips for discussion find many examples in vocational education, particularly those based on or correlated with a motion picture film. Much was done during the war with this type of aid, and vocational teachers can profit by the wide selection of filmstrips and films available. Related areas are also well served by filmstrips—such as the safety field. The related text-film series or "visual aids unit" consisting of films, strips, and correlated textbook or manual is especially helpful to the vocational instructor and to his class.

In the complete vocational education situation, the new materials of instruction will be used when they can accomplish learning objectives in a manner which is of increased effectiveness. In many situations the sound motion-picture film alone can reach out and bring in the actual filmic record of the experience which is sought even though it may exist a thousand miles away from the classroom itself.

OBJECTIVE: MORE LEARNING IN LESS TIME

In learning how to read the calibrated scale on the micrometer, the student may learn best from an enlarged model just as later a motion-picture film explanation may fix his impressions. The "best" learning tool may in another situation be the scale model, or a chart of a process. Other learning needs may call for the use of cutaways, of diagrammatic presentation on the blackboard, or of a simple three-dimensional drawing or sketch.

In any learning situation the thinking instructor will ask himself this question: what material of instruction or combinations of the same will allow me to achieve effective understanding and the mastery of skill in the least amount of time?

How Our Schools Use Audio-Visual Materials to Improve the Quality of Vocational Education

by John A. Kubiak

Wisconsin State Board of Vocational and Adult Education

The Wisconsin Schools for Vocational and Adult Education use audio-visual films and filmstrips as one of a number of different approaches aimed to appeal to different learner characteristics. Their enrollees consist of juveniles between 11 and 18 with or without high school diplomas, young adults in need of training or retraining, and older citizens interested in self-improvement.

All come seeking some type of educational adjustment. Therefore, since all educational offerings are based on the knowledge that a special group of people is being served, the educational offerings are planned to find response through one or more of their most highly developed receptive senses: sight, hearing, touch, taste, and smell.

This education has accepted the fact that these people will learn a great deal more through the sense of sight than through any other sense; that applying stimuli to several senses in combination will be most effective. Since all instruction offered in these schools has limited and specific objectives and is closely geared to attain immediate goals, all teaching devices are given full play in the over-all program.

Each Type of Aid Serves Its Purpose

This diversity of aids enables them to offer courses in terms of the person who is to acquire them, not in terms of content itself: the unskilled become skilled, the untrained achieve training; the ignorant information, the bored enthusiasm; the narrow broaden their outlook and the hopeless their confidence.

Each separate aid is recognized for its specific service. For example, in a course on radio, types of antennas, the choice of aids for effective instruction is: the opaque projector, first. Next in order are charts, blackboards, motion pictures, photo slides, handmade slides, models, and demonstrations.

In the following broad areas of instruction, the use of audio-visual films and filmstrips ranks first:

- 1. Motivating occupational interests
- 2. Meeting reading inabilities and deficiencies
- 3. Adjusting adults

Although juveniles of varied educational backgrounds are enrolled on a part-time or full-time basis depending on their compulsory school attendance law status, the purpose of their schooling has narrowed down to that of preparing for a job. The question of what job is best suited to their individual capacities becomes an immediate concern of the school. It is approached realistically.

During the testing and counseling period, films dealing with exploratory experiences are provided dealing with the activities in trade or technical occupa-

tions in agriculture, in business, and in homemaking. Attention is centered in these films on the worker and what he does. A few sample films used for this purpose are: The Woodworker, Machinist and Toolmaker, Engineering, Radio and Television, Automotive Services, Nursing.

The young person who had dropped out of high school for economic or scholastic reasons is given needed direction with the aid of such films as: Finding Your Life Work, I Want a Job, A Thousand Hours.

Help in Overcoming Reading Handicap

Audio-visual films and filmstrips are being used very effectively in surmounting the handicaps in reading. The program of testing in our vocational schools has discovered that the school "drop outs" and unadjusted vouth have some measure of reading inability or deficiency, or both.

This program of teaching through the eye, or eye and ear at the same time, is based on several sound convictions: 85% of human knowledge is absorbed through the sense of sight; many individuals cannot form abstract images by reading or hearing words, or they may even form entirely wrong ones since we all interpret the world about us in terms of our own background or experience.

A major part of the things people learn through the car are forgotten in a relatively short time and it is difficult to recall accurately what is heard. Things (CONTINUID ON THE FOLLOWING PAGE)





Skilful production of training films by expert hands is illustrated by this setup shot in the studio of Audio Productions. Inc. An aircraft engine scene is being made.

(CONTINUED FROM THE PRECEDING PAGE) people see make a more lasting impression and there is less difficulty in recalling the object or process with increasing accuracy. Finally, mental images created through stimuli to eyes and ears at the same time become vivid and can be recalled easily.

Films and filmstrips have first choice for approaching these goals; from among all other aids they have the added characteristics of motion and the aura of entertainment, both of which create and hold interest. Many films are used to instruct in social behavior, democracy, and training the needed skills for a job. They follow the pattern of: Our National Government, Amazing America, Americans All, Toward Unity.

Typical Film Use in Foundry Practice

As an illustration of teaching a skill with the dependence in the main on sound films, a course on foundry practice can be mentioned here. The film titles themselves tell the story. For bench moulding, the audio-visual aids used are: Molding With a Loose Pattern, Molding With a Split Pattern, Molding With a Gated Pattern, Molding Part Having a Vertical Core, Making a Simple Core; in floor molding the films deal with: Molding a Horizontal Cored Part, Molding With a Three-Part Flask, Molding Part With Deep Green Sand Core, and Molding a Valve Body.

High school graduate enrollees find these vocational school audio-visual aided courses time savers. Their previous educational achievements increase their sensory perception. The impression of images is rapid and deep enabling them to become proficient in their "doing" training in a comparatively short time. Since proficiency in a skill is the criteria of readiness for a job, placement of these trainces often follows quickly after their contact with their local vocational schools.

In the adult division of our vocational schools, subject matter must have substance while being presented. Adult minds are often found rusty at first, but they know what they want and will not stand by, should llimsy material and dull teaching be offered. The courses aim to start where the adult is and end where he wants to be. The units are simple and made vivid by visual presentation.

While, in general, instruction is offered adults to

meet any interest expressed by a sufficient number, subjects perennially popular both in day time and evening classes fall into three categories: trade-extension, homemaking and general improvement.

A machinist comes to an evening trade-extension class to perfect himself in the operation of a vertical milling machine. He is instructed with the aid of films such as: Using a Shell End Mill, Milling a Helical Groove, Cutting a Round End Keyway, Milling a Circular T-Slot.

Films Help the Feminine Learner Too

An ambitious office girl decides to improve her efficiency. Several sessions at night school which are spot-lighted by films such as *Advanced Typing*, *Short Cuts, Maintenance of Office Machines*, enable her to master time-saving techniques.

A young wife spends profitable afternoons in a nearby vocational school learning about Food and Nutrition. Growth and Development of Family Members, Health, Safety, and Home Care of the Sick, Management of Family Resources, Home Improvement and Housing. She carries away vivid images of approved homemaking practices from such films as: For Health and Happiness, Care of the New Born Baby, Bathing the Bed Patient, Home Safe Home, A Passport to Health, Managing the Family Income, The Dawn of Better Living.

An apprentice during one of his half days which he spends each week in the vocational school will find his lesson detailed by films. If he is a carpenter apprentice, his instruction on blueprint reading will be explained in part by the film: Section Views and Projections, Finish Marks. It will help him follow the first layouts given him by his employer.

It is maintained that the devotion of adults seeking self-improvement in evening classes at their neighborhood vocational schools is fostered by the enjoyment they receive from the instruction which is always enlivened by supplementary devices.

Teachers in arts, crafts, music, current problems, everyday psychology, language study, and creative writ-

(Courtesy Operadio Mfg. Co.)



ing vary the monotony of repetition, stimulate the imaginations and enrich their students' experiences by judicious use of audio-visual aids. Often these make it possible to present a necessary concrete idea of a process, or present satisfactorily complicated processes in comprehensive detail.

Pupil study guides have been developed by instructors in cooperation with their students and are used generally by the pupils whenever a film is shown as part of the lesson. The one used in homemaking classes is a typical example. These are the items included: Title of film, Correlated with (name of homemaking unit), Date, Pupil's Name, Objectives of Lesson, Brief Description of what to look for in film, Questions for class discussion, List of references on lesson, Application which may be made.

The films and filmstrips mentioned in this article are all owned by the Wisconsin State Board of Vocational and Adult Education. They belong to a grow-

ing library of audio-visual films and filmstrips which is housed and supervised by the University of Wisconsin Bureau of Visual Instruction. It is at the disposal of all vocational schools in the state for a small service charge. Each booking of no more than three films may be used for one week.

The bookings are made to the director of the school, or to someone of the regular staff designated by him. Insured parcel post or express transportation is used depending on which service is the more economical. The user is liable for any damage to films and filmstrips while in his possession. Bookings which include the films Using Visual Aids in Training, or Tips for Teachers, or Giving a Shop Demonstration are made with noticeable frequency. Inservice training of its teachers by audio-visual aids is consistent with the realistic program of education maintained by the Schools of Vocational and Adult Education.

Specific Areas of Vocational Education with Related Materials for Classroom Application

by A. J. Mickelsen

Visual Aids Counselor, Milwaukee Vocational and Adult Schools

It is generally accepted at this time that sound films and filmstrips (silent and sound) used as supplemental tools of instruction can and do contribute much to general education. It is the purpose of this article to point out specific instances where these aids are used to advantage in vocational education.

An analysis of how vocational education functions will bear out the above statement. The vocational teacher in any area has the responsibility of turning out a worker who can get and hold a job in business or industry. Vocational education aims to teach basic skills and abilities and the great body of related information considered essential to a competent worker. This related information consists of mathematics, science, drawing, technology – information dealing with occupational knowledge, understandings and attitudes. Sound films, and to a lesser extent, filmstrips are used to improve the instruction in the development of skills and in the building up of a useable body of related information.

It is a well established fact that the quality and quantity of related information has a direct bearing on the "doing" activities of the learner. If the information given is vital and adequate the "doing" becomes more purposeful. Sound films and filmstrips help greatly in teaching related information.

The so-called skill films, those designed to teach operational skills are used in our vocational education program. We know from experience with scores of these films which are really talking lesson units that they get learners started on acquiring skills in *less*

time, with more to work with and with a greater desire to learn than any other method yet devised.

Sound films, supported by silent and sound filmstrips, help solve *The Why, The What*, and *The How* of teaching. In short, audio-visual aids are used to good advantage in motivation, they are used to increase the amount of material taught and they are used to solve "how" problems in teaching in their own unique way.

Setting Up Effective Use of Audio-Visual Aids

In order that teachers properly utilize these aids it is necessary: (1) That they be taught their value and proper use. At the Milwaukee Vocational and Adult Schools, the In-Service Training course offers this instruction. (2) Aids must be available when needed. Basic films and strips that teachers use regularly are in our library. (3) Shops and classrooms must be equipped for showing. We have set up our rooms for projection and have enough projectors to satisfy the present demand.

Aids That Improve Vocational Education

To better show how aids are used, a list of title of aids follows, which are used in specific areas. The listing will be by no means complete, but will be broad enough to show a wide appreciation.

Machine Drawing: (Text used: French's Engineering Drawing). The seven films (with strips) correlated with this text are in our library for use when needed. This is a difficult course, but these films and strips have

(CONTINUED ON THE FOLLOWING PAGE)

(CONTINUED FROM THE PRECEDING PAGE) helped to teach it. Read what one drafting teacher has to say:

"These teaching aids are a tremendous help to the teacher. They explain clearly and rapidly and in an interesting way the various phases of mechanical drawing."

Electrical Machinery: In this course all phases of electricity are taught. Some of the films used in teaching this subject are: 1. *Inductance*; 2. *Capacitance*; 3. *Rotating Magnetic Fields*; and 4. *Motor Control*, etc.

The teacher who has taught this course for three years has this to say of their value. "I have found these films to be very effective and easy to use. . . . Phases of electricity which are difficult to explain, and pictures in books are very efficiently and thoroughly covered in this manner. In showing these technical films, the stop mechanism of the projector is used often to allow time for explanations of difficult sections. The use of the accompanying film strips has been found helpful in the discussion following the showing."

Pattern Making and Foundry: In this area, basic films which give specific information on how to perform certain jobs are available. To give an idea of the scope of these films, consider the following film titles: Charging and Operating a Cupola: Molding a Part With Deep Green Sand Core; Molding With a Split Pattern; Making a Matchbond Pattern; Making a One-Piece Flat Pattern; and Making a Segmented Pattern.

The two teachers in this area share a projector and keep the films in their own shops. Films are shown to an entire class or to certain individuals. This can be done without interrupting the work of the rest of the class. The teachers report enthusiastically their results. Machine Shop: Here also is a host of "talking lesson units" dealing with basic operations on the various machines. To list a few: How to Cut a Taper; How to Rough Turn; How to Straddle Mill; Fundamentals of End Cutting Tools; Cutting a Keyway; and Plain Indexing and Cutting a Spur Gear.

These are basic unit lessons and the films do the job of enabling the student to group more quickly the important things to know before going to work on a machine

To allow for better use of these sound films in our Machine Shops we are conducting an experiment with

LIGHTED PICTURES prove a real help to shop trainers, (Jam Handy photo).



the use of head phones. In one shop we have set up a projector (with shadow box screen) having outlets for a half dozen head phones. Under this set-up, one to six pupils can view a skill film at the exact time that it is needed without disturbing other members of the class. This plan seems to be working well in that the teacher reports that students learn more by this method of presentation than through merely reading an instructional unit.

Measurements: films dealing with measurement have been found particularly useful in many areas. Films such as: The Bevel Protractor; Fixed Gauges; The Micrometer; The Vernier; and The Steel Rule do an excellent job in teaching construction and use of measuring instruments.

Metallurgy: is a highly technical subject and films are used to help clarify difficult phases. I would like to include here a statement made by an instructor of this subject. "Most films dealing with any phase of metallurgy have been carefully worked out. Every step in what is often a complicated technical process has been worked out and illustrated. These films do two things: they make a vivid impression on the student and they remind the teacher to more thoroughly analyze his work so that he can do a better teaching job. Films enhance the value of the work to the student so that he is stimulated to do a better job and his learning proceeds at a much faster rate."

Distributive Education: Training sales people involves personality development. I would like to mention here the use of one film which has been used with great success in this field. This film is *By Jupiter* and our teachers say it is a "must" in the field of human relations.

Sheet Metal: A series of twenty-one silent filmstrips dealing with specific jobs in sheet metal are used to supplement sound films.

Cutting Tools: Another excellent series of silent strips deals with tungsten-carbide tools involving how they are made, how they are used, and how they are maintained. Radio: Silent filmstrips dealing with such subjects as Audio-Frequency Amplification, Capacitive Reactance, Vacuum Tubes are used frequently in our radio classes. They offer a quick method of showing certain hook-ups by saving the time of the teacher in making drawings on the blackboard.

The Filmstrip Is Useful In Many Areas

♦ Filmstrips, both silent and sound, are also used in vocational education. Their use, however, is not as well developed as that of sound films. I would like to list here some of the areas in which filmstrips are used. Auto Mechanics: Strips dealing with specific jobs on repair and maintenance such as (1) The Starting Motor (2) Ignition Trouble (3) Wheel Alignment (4) Engine Tune-Up (5) The Clutch, etc., are used to help students follow through on a job.

Woodworking Trades: Filmstrips dealing with shop salety and machine operation are used in the woodworking shops.

Diesel Engines: An excellent set of five sound filmstrips on *Diesel Engines* which was produced by Nordberg Mfg. Co., of Milwaukee is used as an introduction to the course on Diesel Engines.

Where Does Your State Stand?

Progress in Educational Opportunity Among the States Is Measured In the Mid-Century Survey Reports on State Audio-Visual Progress

UR GROWING SCHOOL POPULATION is an irresistible force in the American democracy. The crises it presents are real and immediate in terms of overcrowded classrooms, inadequate numbers of teachers, and a period of history in which universal understanding of the sciences, technology, and human relations is vital to our survival in the family of nations. The peak load has not yet been reached.

This is education's challenge to democracy, too, for its citizens must provide the resources and share the planning to underwrite this basic lirst guarantee of our way of life – the freedom of equal opportunity to learn – shared equally by Americans everywhere.

In the pages of our first Mid-Century Report on Progress in Audio-Visual Education we presented the important role of these modern tools of instruction as they are now ready to help meet the nation's problem:

1. Audio-visual materials in the classroom help our teachers provide an "equality of information" with greater retention of subject matter in a shorter period of time.

California's citizens almost universally approved (83.8%) the use of audio-visual tools in their schools in a public opinion survey conducted for the Education Committee of the California State Assembly, 56.6% of the citizens believed "that it would be possible for a teacher to handle larger classes with satisfactory results." A million dollar appropriation was made.

2. There is universal agreement that the place for these tools is in the nation's classrooms where they are readily accessible for broadening or strengthening areas of the curriculum to which they are particularly suited.

All across the nation, there is growing support of city and county audio-visual programs with per pupil budgets increasing from a few cents to as much as \$3.57 (Freeport, Illinois) and generally averaging from \$1.50 to \$2.00 per pupil in the communities. Belief in audiovisual learning advantages, like many things, begins at home. What is your local a-v budget?

3. The fundamental teaching tasks common to all our schools are greatly aided by audio-visual enrichment materials. Real understanding of the democratic processes and principles by all young Americans is our best

guarantee of its luture in their hands. There is evidence of better understanding of complex science subjects, quicker comprehension of technical data through visualizations, increased ability in reading, and greater retention.

As Alexander J. Stoddard, Los Angeles' Superintendent of Schools, said, "Dynamic educational tools – the entire audiovisual chest, in fact — are readily accessible to city and country schools alike. There are many services these co-teachers can offer in this great task."

1. It is the obligation of all citizens to provide the best and therefore the most effective tools for their schools. How well U. S. citizens are doing in meeting these obligations is reflected in the SEL & HEAR state surveys reported in these pages from 17 states, of which nearly 20 have now provided state activities and are now maintaining state officers for audio-visual services.

There are noteworthy examples of state activity in audio-visual education where considerable progress has been made since the war. Outstanding are Arkansas (state audio-visual budget of \$176,500); California (state audio-visual budget \$1,010,000); Ohio (state audio-visual budget \$156,000); Oklahoma (state audio-visual budget \$125,000); Texas (state audio-visual budget \$42,360); and Virginia (state audio-visual budget \$62,793). Montana, though small in size of its school population, shows encouraging promise with an annual appropriation for audio-visual materials of \$21,500. Georgia has made recent progress (and can make more) with appropriations totaling \$175,000.

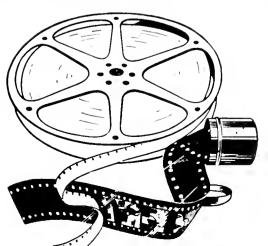
5. Some of our great sovereign states are laggard in realizing the importance of these tools in their learning systems. New York showed pioneering foresight in establishing a Bureau of Audio-Visual Aids but should clearly have a sufficient budget to help its schools and to increase statewide effectiveness of its program.

The common denominator of progress in any educational program is the support of that program which the community, the school administration, teachers and its appointed and elected authorities give to it. The tools are at hand. The method long since proven should be quickly put to use. There is no economy in inefficiency or outdated methodology. That is waste and we are wasting human resources as well as valuable time and money. We can spare neither.

As Francis Dunn, Jr., chairman of California's State Committee on Education and a member of the Assembly in that state said in these pages recently "our school board members, administrators, teachers, parents, and all who believe that the future of America is bound up

in the kind of educational opportunity offered to America's future citizens, should not be satisfied until the projection screen is as much an accepted part of our classroom furniture as is the familiar blackboard."

Future progress in realizing this goal depends on you—the citizen—and you—the teacher. The citizen can play a decisive role. —OHC



28 State Reports

On Audio-Visual Progress

New England



State Population: 4,8000,000 Number of Teachers: 24,250 Number of Schools: 2,199 Budget for Education: \$115,600,000

• In this state, rental libraries are maintained at the State Department of Education, the Extension Service of the University of Massachusetts, Boston University, and at least six commercial libraries. More and more audio-visual departments are being set up by the school systems.

Boston's Public Library also maintains a film collection. At least eight local city school systems own their libraries and ten local school systems provide audio-visual courses for in-service teachers. Boston University offers a degree of Bachelor of Science with a major in Motion Pictures and Visual Aids. In addition, the Massachusetts Teaching Aids Society holds monthly meetings.

An estimated 725 teachers and prospective teachers receive audic-visual training from these institutions including the University Extension Service of the State Department of Education which offers courses at four college centers.



State Population: \$50,000 Number of Teachers: 3,400 Number of Schools: 1,692 Budget for Education: \$15,000,000

• Within the last two years, educational films used in New Hampshire have more than doubled. The three-year-old Audio-Visual Center at the University of Durham is run by the State Department of Education and the Audio-Visual Department of the General Extension Service at the University of New Hampshire. This Center provides rental films

to schools in the state and to other states as well.

The University of New Hampshire sponsors clinics each year which continue to show increasing interest in audio-visual materials. The University also holds a conference every April. The New Hampshire Audio-Visual Association has a yearly meeting as well.

About 265 teachers annually receive audiovisual material training at one of the University's centers, the recently established center being at Plymouth.



State Population: 375,000 Numebr of Teachers: 3,138 Number of Schools: 1,033 Budget for Education: \$10,200,000

 Vermont has one large rental library, the Vermont Film Service at the University of Vermont in Burlington, which is a joint project of the University and the State Department of Education.

Most educational institutions use audiovisual materials and many own films and filmstrips, though in the state there are no libraries maintained by cooperatives or school systems.

Audio-visual teacher training may be obtained at the University of Vermont, the State Teachers College in Lydonville, the State Teachers College in Castleton and the State Department of Education through its Preview Committees. The University holds a workshop each summer. Also each year the Vermont Audio-Visual Association meets at the time of the State Teachers Annual Conference in Burlington.

A CONTINUING SURVEY

One additional direct state report (from Georgia) and twenty-seven other state surveys conclude this two-part See & Hear leature on state audio-visual progress. Part I appeared in our January Mid-Century issue.



State Population: 4,800,000 Number of Teachers: 29,000 Number of Schools: 1,803 Budget for Education: \$155,000,000

Rental source films include a large commercial library and the State Museum, the latter being run by the State Department of Education. At least sixteen cooperative film libraries serve the smaller school systems in the state, and the Morris County Free Library correlates audio-visual aids with their library books in a distribution through over one hundred agencies.

Six state teachers colleges in addition to Rutgers and New Brunswick College for Women offer audio-visual courses. Activity in audio-visual study groups throughout the state is continuously increasing. These groups include the New Jersey Visual Education Association, the New Jersey Education Association, the South Jersey Association of Audio-Visual Aids. The Newark Board of Education has an alert audio-visual division, and the Film Councils of both Newark and Summit are continuing their adult community film work.

The Newark Visual Bureau working with the Public Library and the Board of Education has become outstanding for its work in the East.

A bill was recently introduced to the New Jersey State Assembly proposing a minimum of ten cents per pupil for audio-visual materials to be used throughout the state.



State Population: 10,750,000 Number of Teachers: 62,060 Number of Schools: 9,218 Budget for Education: \$295,000,000

• This state has a long and active record in the use of visual materials in its schools. For many years a two-hour course in audiovisual education has been required for permanent certification as a teacher. Nearly all of the state's universities and colleges offer this required course (in 1949, sixty-three institutions in the state offered it), and about 12,000 teachers and teachers-to-be receive such training.

Five large commercial library sources rent out films within the state. Other rental libraries are established at Pennsylvania College for Women, Bucknell University, Pennsylvania State College, Indiana Teacher College and Millersville Teachers College. There are five cooperative libraries.

Many city school systems have their own libraries, the budgets of which range from \$300 to \$10,000.

The South



State Population: 2,850.000 Number of Teachers: 24,500° Number of Schools: 3934 Budget for Education: \$59,800,000

 Alabama expects to develop an overall state program within the next two years since no present such program exists. A film library is maintained at the University of Alabama in Tuscaloosa where two summer courses in the evaluation and utilization of audio-visual materials are taught.

There are three large commercial libraries within the state, while a considerable number of libraries are locally ownd by school systems. There are at least thirteen city, town, county, or state teachers college libraries of over fifty reels, with the budgets ranging from \$500 to \$12,500 per annum.

Birmingham schools offer in-service courses in the use of audio-visual materials.

* Including emergency certificates



State Population: 2,400.000 Number of Teachers: 19,760 Number of Schools: 2,164 Budget for Education: \$92,000,000

The most active part of Florida's audiovisual program comes from the fourteen county film libraries and their county summer workshops. The libraries spend part of their time in audio-visual training.

The Bureau of Visual Instruction of the Florida General Extension Division is constantly developing new programs in counties all over the state and holds regular rural and urban conferences on audio-visual education promotion.

The annual Audio-Visual Workshop is held at the University of Florida. It is conducted jointly by the General Extension Division and the College of Education. Nine-week in-service courses are given by the University in two counties. Florida State University at Tallahassee offers similar courses in addition to one of the few courses on training and standards for film librarians.

At the annual State Teachers Convention, an audic-visual session is conducted by the State Audic-Visual Association.



State Population: 3.123.723 (1940 census)
Area of State: 58.725 Square Miles
School Population: 752.046
Number of Teachers: 23.500
School Divisions: 159 County Systems and 28

Independent
Budget for Education: \$50,875,000.00 (49-50)
Audio-Visual Budget: \$175,000.00 (49-50)

Division of Audio-Visual Education established in 1947 in the State Department of Education

History of the Department: The Audio-Visual Education Service began functioning on November 18, 1947, with the first film shipments from the State Department of Education. Preliminary work began in November, 1945, with the appointment of one person to make plans and organize a Division of Audio-Visual Education.

This service is free to the public schools with the exception of a \$10.00 yearly fee for insurance on damaged and lost material. The Department pays transportation costs both ways on the material. (Georgia is unique in that it has the only state-wide service of this type.)

1947-48, 325 schools registered with the Department and approximately 10,000 bookings were shipped. 1948-49, 517 schools registered and used 34,134 bookings. To date, this school year 1949-50, 675 schools are registered and it is estimated that bookings will be close to 45,000.

During the fall months of 1949 Governor Talmadge and the Chairman of the State Board of Education, Mr. George P. Whitman, Jr., made available \$100,000 to establish the lirst regional film library. This fibrary was located at Collegeboro, Georgia, and is housed in the Library Building of Georgia Teachers College. The college furnishes the space and in return their teachers and demonstration school have the use of the material when it Is in the library. This library is now serving 33 counties in that area. Plans are being made for the establishment of additional libraries as soon as possible. Schools are limited to 5 films per week at both fibraries.

This fiscal year, 10 grants of \$1,000 each were set up to be matched on a 50-50 basis by County or Independent Systems for the purchase of materials for local audio-visual centers. Finally a total of 14 systems were granted this aid and those centers are now engaged in previewing materials and placing orders. These grants will be increased next year if possible and other centers started. Relationship: The Audio-Visual Education Service is organized under the Textbook and Library Commission and has equal rank with the Textbook Division, School Libraries, Li-

brary Extension Service, and Rural Library Division. Line of Authority is from the State School Superintendent to the Director of the Textbook and Library Commission to the Director of the Authority and Education Service. All Divisions of the State Department of Education receive help and guidance on audio-visual matters from the service.

Budget: During the fiscal year 1943 50 a total of \$214,000.00 will be spent in this program. \$75,000 regular appropriation, \$100,000 for the new Collegeboro Film Library, and \$39,000 that was a carry over from the last fiscal year.

Staff: The staff is composed of a Director, Consultant, Manager at Collegeboro, three Bookers, four Inspectors, two Stenographers, one Typist, and seven Shipping Clerks.

Activities: The Audio-Visual Education Service has the responsibility for:

- (a) Selecting materials for use in the State and regional libraries.
- (b) Furnishes a consultant to serve in an advisory capacity for county and city in the selection and evaluation of materials.
- (c) Conducts A-V workshops, clinics and offers inspiration for county teachers meetings and faculty groups.
- (d) Cooperates with the teacher training institutions during the year and makes films available during the summer months for these institutions.
- (e) Distributes sound films and recordings to the public schools of the State (Sponsored films are not circulated). Films are furnished to any school related group such as the P.-T.A., 4-H Clubs, Home Economics groups, etc.

The Division owns approximately 7,000 prints of 1,200 titles. New titles are previewed during the year and most purchases of new titles are made near the end of the fiscal year.



State Population: 2,820,000 Number of Teachers: 22,800 Number of Schools: 6,170 Budget for Education: \$55,000,000

 The University of Kentucky at Lexington and two large commercial libraries supply most of the rental sources, while there are three cooperative-owned film libraries run by school systems. The state also has at least eight city and county libraries of more than fifty films with the city of Louisville having the largest.

Louisville is outstanding in its public schools audio-visual program and the Louis-ville public library maintains an excellent film library for the civic clubs, parochial schools and other community organizations.

Audio-visual courses are provided at the University, Murry College in Murry, Morehead State College in Morehead, and Eastern State Teachers College in Richmond. The University is holding a clinic in audio-visual aids this year. (OVER)

State Audio-Visual Reports:



State Population: 2,600,000 Number of Teachers: 17,700 Number of Schools: 2,952 Budget for Education: not available

· The State Superintendent of Education has charge of six film depositories which are budgeted annually at \$60,000. Five of these are maintained at state teachers colleges including the Negro college, while the sixth

depository is run by the New Orleans audiovisual department.

All films are available to any educational institution without charge. The state department issues a film catalog annually which shows at which depositories the films are located. The purchase of these films is cared for by the materials of instruction budget.

Louisiana State University and one of the teacher colleges conduct a summer course in andio-visual aids.



State Population: 3.750,000 Number of Teachers: 29,100 Number of Schools: 4,378 Budget for Education: \$3,750,000

• The University of North Carolina's Bureau of Visual Education of the Extension Division serves the schools of the state. In addition, at least thirty-seven county and city school systems own libraries budgeted from \$750 to

Audio-visual courses are offered at the University's summer session and at the University's Women's College, and also at the Western Carolina Teachers College at Culloh-

In 1949-50, the University of North Carolina distributes films on a unit booking basis giving the schools three plans to choose from: the first recommended for large school administrative units amounting to approximately 166 titles per year; the second recommended small school units with about eighty titles annually; and the third recommended for individual schools on a cooperative basis involving a minimum of three participating schools.

Note: Direct reports from 21 other states maintaining state audio-visual programs appeared in our January, 1950 issue.



State Population: 2,000,000 Number of Teachers: 17.600 Number of Schools: 3.928 Budget for Education: \$45,000,000

· The Film Library of the Bureau of Visual Aids, Extension Division, University of South Carolina, has grown from a small library in 1936 to one serving about 600 audio-visual users in South Carolina and other states.

Many of the small school systems in the state are starting their own film libraries, while the city schools of Columbia and the Cooper River School District already have their own film libraries and budgets.

Summer audio-visual courses are taught at the University of South Carolina and at Benedict College for Negroes. The Extension Division of the University conducts five or six such courses in outlying cities. These classes train an average of 1,100 teachers annually.



State Population: 3,200,000 Number of Teachers: 25,130 Number of Schools: 5,413 Budget for Education: \$69,700,000

• Tennessee's State Department of Education has for several years made available to the public schools educational films to stimulate interest in audio-visual materials throughout the state. The films are circulated through county and city superintendents of schools. By the end of 1948 the State Department had spent nearly \$25,000 to purchase more than 550 prints.

The University of Tennessee rental library at Knoxville has more than 1,500 films, with branch libraries at Knoxville, Nashville and Martin. The state has two large commercial rental libraries; also, the Tennessee Department of Conservation lends films to individual schools.

Five city school systems maintain their own film libraries, as do thirteen county systems, with budgets ranging from \$750 to \$15,000. Yearly state conferences of the Tennessee Education Association and the Eastern Tennessee Education Association include sessions on audio-visual programs.

Audio-visual teacher training may be received from the following institutions: University of Tennessee, Peabody College, Memphis State College, Middle Tennessee State College, Austin Peay State College, Tennessee Polytechnic Institute, Memphis State College, Bethel College, David Lipscomb College, and University of Chattanooga.



State Population: 1,925,000 Number of Teachers: 17,833 Number of Schools: 4.601 Budget for Education: \$64,400,000

· Financed on a cooperative basis, county film libraries serve many of the schools of West Virginia. The West Virginia University library at Morgantown rents films throughout the state, while the State Department of Health makes available films on

Cooperative film libraries are maintained by the Cabell County Board of Education at Huntington and the Wood County library at Parkersburg. Seven other counties maintain film libraries, the largest being the Kanawha County library though some of the others lack supervision or funds for expansion.

Audio-visual training courses may be had at the West Virginia University, Fairmont State College, Concord State College, Shepherd State College and West Virginia Wesleyan College. The number of teachers receiving this training has greatly increased in the last few years.

The Southwest



State Population: 670,000 Number of Teachers: 6,350 Number of Schools: 551 Budget for Education: \$31,900,000

· The schools of Arizona receive their audiovisual needs from five cooperative film libraries. Members of the cooperatives have access to their libraries' films which range from 50 to 500 prints. The libraries' annual budgets run from \$900 to \$2,500.

The first such cooperative developed in 1945 in Phoenix where three more schools now maintain their own individual libraries. In Tucson the University of Arizona has a rental library of about 800 films. Also the State Department of Public Health owns a film library for state-wide use.

Audio-visual training for teachers may be received from the University of Arizona, the State Teachers College at Flagstaff, and the State Teachers College at Tempe (this school requires such a course for graduation). In these colleges well over 500 teachers-to-be are trained in audio-visual instruction each



State Population: **580,000** Number of Teachers: **5.400** Number of Schools: **827**

Budget for Education: not available

• Last year a Department of Audio-Visual Aids was established under the Department of Education, and a state library of films is being set up. Distribution of materials will be through colleges and universities throughout the state and it is expected that within the next two or three years, the state program will be brought up to standard.

A \$450,000 bill was passed recently by the state legislature for teaching materials. Of this amount, \$40,000 will be used to start three beginning film and filmstrip libraries in state colleges and universities for their own use and for nearby schools in their part of the state.

These state institutions of higher learning have all begun film libraries of their own; some of them have begun to rent out film equipment as well as films. Audio-visual courses are available at the State University, the State College of A. and M.A., the Teachers' Colleges at Los Vegas and Silver City, and at Eastern New Mexico College at Portales.

The Midwest



State Population: 2,700,000 Number of Teachers: 23,000 Number of Schools: 9,113 Budget for Education: \$101,000,000

 Excellent rental libraries are located at Iowa State College in Ames and at the University of Iowa at Iowa City. University of Iowa provides audio-visual courses for inservice and pre-service training covering various phases. The University has pioneered in university film production.

Other institutions offering courses are the Drake University at Des Moines, Iowa State College, and Iowa State Teachers College. Several hundred teachers annually receive formal audio-visual training, and several thousand teachers attend short workshops and conferences held at the various colleges and universities.

A large commercial library is located in Davenport, while there are four cooperative libraries throughout the state. Also there are at least thirteen libraries of more that fifty reels which are run by city or town school systems and by colleges.



State Population: 6,250,000 Number of Teachers: 42,000 Number of Schools: 8,694 Budget for Education: \$240,000,000

• Rental film sources for the state now include the very large library at the University of Michigan, one at Michigan State College in East Lansing and four commercial libraries. A branch Audio-Visual Department of the University of Michigan is maintained on the Upper Peninsula.

There are two cooperative libraries in Michigan and at least thirteen local school system libraries, the largest being Detroit's. The State Department and State Audio-Visual Committee sponsors an Audio-Visual Conference and five regional conferences.

Audio-visual courses are conducted at the University, Wayne University and three state teachers colleges. Interest also is maintanied by the Metropolitan Directors of Audio-Visual Instruction Association which holds monthly informal meetings.

An important and extensive state-wide plan is now being contemplated whereby the state will provide for the financial support of a distribution system as well as development of other needed phases. The proposal seeks as much as \$1,500,000 per year for audiovisual aids.



State Population: 3,950,000 Number of Teachers: 27,000 Number of Schools: 7,486

Budget for Education: \$195,000,000

• This state has an exceptionally active and extensive audio-visual program. Film rental libraries are run by the University of Missouri at Columbia and four state colleges. Five of the larger public school systems own film libraries and have audio-visual aid budgets ranging from \$2,000 to \$50,000.

The St. Louis Division of Audio-Visual Education alone supplies audio-visual materials and guidance to 2,500 teachers of the system. The Visual Education Department of St. Louis County runs one of the oldest cooperative film libraries, which last year was appropriated 75c per pupil. This department serves twenty school systems and four rural schools.

With a \$15,000 Carnegie grant, the Missouri State Library is now conducting a dem-

onstration of film service through public libraries. The grant with participating libraries is reaching both the schools and community people of twenty one counties and one city.

At least 600 teachers a year receive audiovisual training from the University of Missouri, five State Teachers Colleges, Southwest Baptist, Washington University, St. Louis University and Kansas City University. Stephens College and the University of Missouri conduct very extensive workshop programs.



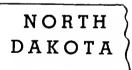
State Population: 1,300,000 Number of Teachers: 13.460 Number of Schools: 6,253 Budget for Education: \$39,000,000

• In 1946 the Nebraska Program of Educational Enrichment Through the Use of Motion Pictures began its important work in studying the possibilities and teacher training aspects of audio-visual aids. Most of the major educational institutions have worked together, with the aid of a \$15,400 Carnegie grant and major educational film producers, to conduct a large scale project. Its results are to be published in 1950.

Film libraries exist at the University of Nebraska, the State Teachers Colleges at Wayne, Kearney, Peru, and Chadron, and the University of Omaha, two cooperative libraries for school systems and three public schools which have their own libraries.

The University of Nebraska offers complete training courses in audio-visual aids and conducts workshops, conferences and clinics. The University of Omaha will begin a similar program this year.

State estimates number public school sound projectors at 450, filmstrip projectors at 300, and 2" x 2" slide projectors at 350.



State Population: **\$60.000** Number of Teachers: **7.000** Number of Schools: **3.599** Budget for Education: **\$23,500.000**

•Audio-visual interest in this state has increased particularly in the last two years. Individual school systems in small towns are acquiring filmstrip libraries of their own and some of the larger towns are purchasing sound films or renuing films for programs.

Film libraries are maintained at the North Dakota State College in Fargo, the public school system in Fargo, the State Department of Health (health films), and the State Game and Fish Department (films on game life and related subjects).

A regular summer session workshop in audio-visual aids is held at the State Teachers College at Minct. (OVER)

State Audio-Visual Reports:

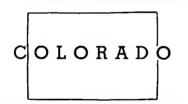


State Population: 625,000 Numbers of Teachers: 8,370 Number of Schools: 3,706 Budget for Education: \$25,000,000

 In this state, as in others with widely separated small school systems, the cooperative film library has helped solve the distribution problem.

Five cooperative film libraries function at regional points in the state; State College Cooperative Film Library at Brookings, Northern Normal Cooperative at the State Teachers College at Aberdeen, Southern Normal Cooperative at Springfield, West River Cooperative at Black Hills Teachers College in Spearlish and the Cooperative at the University of South Dakota in Vermillion. The University film library also has a rental library.

Mountain States



State Population: 1,200,000 Number of Teachers: 10,475 Number of Schools: 2,237 Budget for Education: \$40,000,000

 One of the first states to organize a State Division of Audio-Visual Instruction, which is part of the State Department of Education, Colorado spends a little over two per cent of the tax dollar for education which is comparatively high and which in part accounts for its outstanding audio-visual program.

The Bureau of Visual Education, Extension Division, University of Colorado, has offered generous services for many years. Other colleges and universities now active in visual education programs include Colorado Agricultural and Mechanical College at Fort Collins, Colorado State College at Greeley, Colorado College at Colorado Springs, Pueblo Junior College, and the University of Denver (the Colorado Cooperative Film Library).



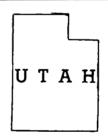


State Population: 150,000 Number of Teachers: 1,240 Number of Schools: 239 Budget for Education: \$6,630,000

• The schools of Reno maintains its own library and other school systems have started their own also. Even in the sparsely settled areas of the state, 75 per cent of the schools use 16mm sound films and 15 per cent use other visual aids.

The University of Nevada offers two courses in audio-visual education during the summer session including a workshop. Also the State Department of Education each year sponsors a State Institute which includes audio-visual training. This Institute is held at Reno, Elko and Las Vegas.

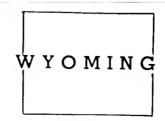
There is extensive interest in audio-visual materials in Nevada and considerable planning of state-run programs is now under way.



State Population: 675.000 Number of Teachers: 6,270 Number of Schools: 501 Budget for Education: \$25,500,000

• Utah spends more for education, comparatively speaking, than most other states, and being education-conscious, its interest in school use of audio-visual materials is ever increasing. Thirty per cent of the Utah schools use the 212 sound 16mm projectors and the 250 filmstrip projectors owned by the public schools.

The University of Utah at Salt Lake City, Brigham Young University at Provo and the Utah State Agricultural College at Logan have large rental libraries and carry on excellent training programs. In 1948, about 1500 teachers received audio-visual training in these institutions. The University of Utah offers graduate courses in evaluation and utilization of audio-visual materials.



State Population: 280,000 Number of Teachers: 2,770 Number of Schools: 744

Budget for Education: \$13,000,000

• Though Wyoming, like several other sparsely settled states, does not have large school systems which are readily adaptable to film library maintenance, visual education is used in many phases of public school instruction.

The University of Wyoming possesses the largest film library in the state. A cooperative library, it has fourteen school districts as participating members. Many schools in the rural areas have filmstrip labraries and rent films for their audio-visual education.

Pacific Northwest



State Population: **550.000** Number of Teachers: **5.600** Number of Schools: **1.099** Budget for Education: **\$21.200.000**

• Two rental libraries supply audio-visual materials to each half of the state. They are located at Idaho State College at Pocatello and Boise Junior College at Boise. State College provides a course for prospective teachers.

Lewiston Normal School at Lewiston now offers a summer course in visual aids, while the University of Idaho at Moscow is awaiting state legislation prior to setting up an already-planned instructional materials program.



State Population: 1,700,000 Number of Teachers: 12,119 Number of Schools: 1,568 Budget for Education: \$64,000,000

 Audio-visual materials in Oregon have more than tripled in the last few years.
 Oregon's Visual Instruction Director states that there are four times as many film projectors than there were a few years ago.
 The result is that most cities are well equipped in the elementary and secondary schools.

The Oregon State College has an instructional materials center which helps teachers in obtaining visual aids for classroom use. The College also maintains evening classes in Portland and Salem. Summer courses were offered this year at Oregon State College, University of Oregon, Eastern Oregon College of Education and the Southern Oregon College of Education.

Preparing Tomorrow's Teachers TO USE AUDIO-VISUAL TOOLS and TECHNIQUES

A See & Hear Mid-Century Symposium on Teacher Training

Materials Center and A-V Courses Provided at University of Chicago

by Alexander H. Howard, Jr.

Research Associate in Audio-Visual Education

★ The Department of Education at The University of Chicago maintains a "Center for the Study of Audio-Visual Instructional Materials." The basic purposes of the Center are to provide facilities for research on problems related to audio-visual instructional materials and the training of students in audio-visual methods of teaching. In addition, the Center provides audio-visual materials for the Department of Education and the Laboratory School and administers their use. It also collects and disseminates information about the audio-visual field.

Graduate students in Education work out audiovisual research problems as part of the requirements for M.A. and Ph.D. degrees. Usually, these problems are attacked within the framework of one of the special fields of the Department, such as Curriculum and Methods, Educational Psychology, or Adult Education. At the Master's level the study of a problem may take the form of an original thesis, or it may be a paper integrating other reports of research. At the Ph.D. level, the dissertation must make a significant contribution to knowledge in the field. Students are encouraged to undertake study of problems of production, selection, distribution, and utilization of audiovisual materials of all kinds.

Two Basic Audio-visual Courses Offered

During the Winter and Summer Quarters each year, two courses are offered: (1) Education 390 Audio-Visual Instruction: Techniques and Materials; and (2) Education 399 J Audio-Visual Problems. The former is intended to provide a survey of the audio-visual field and to enable students to develop basic concepts and skills necessary for integrating audio-visual methods into their teaching. The latter course is offered for those students who wish to pursue study of particular specialized problems within the field. In addition, students have the opportunity to participate in

non-credit seminars where they can exchange ideas with persons doing research in other special fields in education.

ADEQUATELY EQUIPPED FOR RESEARCH AND SERVICE

The Center is equipped with basic apparatus and materials to meet the needs of research and training, and to service the instructional needs of the Department of Education and the Laboratory School. There is available special equipment for recording and analyzing learner reactions in situations involving the use of audio-visual materials. Students have access to projection rooms, darkrooms, art studios, and shop facilities. Available equipment includes 16mm motion-picture cameras and projectors, wire and disc recorders, radios and phonographs, PA systems, standard and 2 x 2 slide projectors, filmstrip and sound slide-film machines, opaque projectors, and film editing apparatus.

BOTH FILMS AND REFERENCE WORKS ON HAND

The Center also maintains a non-rental sound and silent film library of about 500 titles, including selected films related to teacher training. There are also sample collections of filmstrips, slides, recordings, models, charts, and other graphic materials. The Center maintains a small library of audio-visual text and reference books, periodicals, teachers' manuals, material on evaluations, and research reports to supplement those of the Graduate Education Library. Means are set up to obtain equipment and materials not on hand.

These activities are carried out based on the notion that the audio-visual field is an integral part of the larger context of education, and that the fields of educational philosophy, psychology of learning, curriculum and methods, and administration have important implications for audio-visual problems.

(CONTINUED ON THE FOLLOWING PAGE)

This Is the Heart of Our Problem

Tomorrow's teachers will teach as they are taught. Their imderstanding of the tools and techniques of audio-visual education must begin in our teacher training institutions. Here is what some of them are doing about it—our most important story of the year in many ways. This is Part One.

—The Edutors



This Student Teacher selected her film with care—note the keen interest on the faces of her class.

Laboratory & Audio-Visual Studies Offered at the University of Iowa

by E. T. Peterson

The College of Education, University of Iowa

★ Following World War II, we decided we could no longer meet the demand for experience in audio-visual methods of teaching during the summer session courses in this field. Plans now include audio-visual courses each semester. An lowa Audio-Visual Laboratory was built and equipped. All instruction in the audio-visual field revolves about this laboratory where the latest references and materials are available.

For study and reference, the laboratory includes all types of projection equipment; a complete library of audio-visual publications and other source materials; non-projected aids such as maps, charts, globes, and pictures; exhibits demonstrating a variety of stimulating school-made training aids; and different types of audio equipment including radio, recorders and playbacks.

BASIC COURSE FOR ALL PROSPECTIVE TEACHERS

The course, "Introduction to Audio-Visual Teaching Aids," is planned around the needs of teachers. This course is recommended to all prospective teachers when they are either taking their methods course or when they are doing practice teaching. Advanced courses are offered for those students interested in research or administration of an audio-visual program. Individual study of specific problems is undertaken by those enrolled in advanced courses.

In addition to the regular scheduled audio-visual courses, many methods classes make unfimited use of the Iowa Audio-Visual Laboratory. When methods instructors are teaching a specific subject related to the use of audio-visual materials they often meet for several days in the laboratory where they are assured access to a complete assortment of materials and equip-

ment. In addition, over 6,000 films, numerous slides, recordings, and filmstrips in the Bureau's library are available without charge for use by any instructor on the campus.

The College of Education and the Bureau of Audio-Visual Instruction, Extension Division, cooperate in providing staff members for conferences and workshop programs for in-service teachers. During the past year approximately 6,000 Iowa teachers received instruction in the selection, evaluation and utilization of audio-visual materials through a series of regional and county meetings.

EVERY FUTURE TEACHER MUST BE PREPARED

We think that every future teacher must be aware of means of communicating ideas with all the modern audio-visual devices. We cannot be satisfied with what we are doing today, but must also be looking forward to other developments such as television, to test its potential teaching values and to study other methods of improvement of instruction.

Seven Aims of Teacher Training Cited at University of Michigan

by Ford Lemler, Director

Michigan Audio-Visual Education Center

★ Seven teacher competencies which serve as objectives of the school's training program in audio-visual techniques are as follows:

I. A Working Point of View: knowledge of how we learn, the role of sensory experience in learning, an appreciation for the values of audio-visual methods and a regard for them as purposeful tools, each with its own set of limitations and advantages.

2. Familiarity with the Various Types of Audio-Visual Materials: to know the major advantages and limitations of each type, and to be able to select from available tools those which best serve immediate teaching purposes.

3. ABILITY TO USE EACH AUDIO-VISUAL TYPE EF-FECTIVELY: to select and evaluate audio-visual materials, to apply major principles of use.

4. FACILITY IN THE MECHANICS OF PROJECTION: to operate 16mm motion picture, filmstrip and opaque projection apparatus.

5. Knowledge of the Sources of Audio-Visual Materials, Local and National.

6. Familiarity with the Content of Specific Films, Filmstrips and Units of Other Audio-Visual Materials which Have Utility in the Teacher's Field.

7. ABILITY TO MAKE OR IMPROVISE SOME OF THE SIMPLER TYPES OF AUDIO-VISUAL MATERIALS: to arrange an effective exhibit, make hand-made slides, use a camera, write a film or radio script, build a picture file, how to use paper, wood, clay, and other media for creative experiences in the classroom.

The work planned for student teachers in the University of Michigan School of Education is guided by the following considerations. First of all, it is assumed

Teacher Training Symposium-I

that audio-visual materials and methods are not most effectively studied apart from their functional relationships to subject matter, teaching, and learning. We believe, therefore, in providing needed experiences with audio-visual methods, insofar as possible, as part of required courses which emphasize the psychology of learning, principles of teaching, observation and study of teaching methods, and directed teaching.

We prefer to try to develop the needed abilities through adequate coverage in prescribed courses rather than to legislate another separate course requirement for either graduation or certification. However, student teachers may elect the separate survey course, "Audio-Visual Methods in Teaching," as a further opportunity to develop competency in using audiovisual tools. There is no issue here between the separate course idea and the more general program. The skills and abilities to be developed are considered sufficiently extensive and important to merit repeated reference, study, and practice.

FUNCTIONS SIMILAR TO CITY A-V DEPARTMENT

The audio-visual laboratory is a unit maintained by the School of Education to perform many of the functions of the usual department of audio-visual education in a local school system. Among these functions are the procurement of audio-visual materials for staff and student teachers; assistance in selection including previews and committee evaluations; administration of projection: assistance to staff and student teachers in projection mechanics, laboratory skills, and classroom utilization. This unit is a service agency designed to implement through its audio-visual services the student's work in his professional education courses, especially his work in directed teaching. At the present time, a part-time coordinator is in charge of this unit.

The rich resources of the University of Michigan Audio-Visual Education Center with its staff of four-teen people, its audio-visual equipment which is used to supplement the apparatus in the School of Education, and its library of over 4,000 prints of educational motion pictures are made available to serve the School of Education in its teacher-training program.

TEACHERS DO THACH AS THEY ARE TAUGHT

The potentialities of "training by example" are not overlooked. It may be a truism to say that teachers teach as they are taught—yet this principle is considered an important reason for actively promoting the effective use of audio-visual materials in university classrooms. The University Audio-Visual Education Center is serving many academic departments on the campus, an increasingly large number of which use films, filmstrips, and recordings each year.

Graduate work in audio-visual education, designed primarily for teachers in-service and for those people who expect to prepare themselves for administrative responsibilities in an audio-visual program, is offered by means of two courses, "Audio-Visual Methods in Education," and "Seminar in Audio-Visual Methods." These courses give two hours of credit each in any sequence of study at the graduate level. It is hoped that an additional graduate course in the area of production can be offered in the future.

Minnesota Shows Audio-Visual Practicality in Six Courses

by Dr. Paul R. Wendt, Director

Minnesota Audio-Visual Education Service

★ Six formal courses in audio-visual education are offered in the College of Education at Minnesota. —Most important elements of the beginning course are the psychological bases for the use of audio-visual materials raught via numerous classroom demonstrations—a laboratory course intended to be taken by all student teachers. The course entitled, "Coordinating a Visual Education Program," covers all the phases of administration of audio-visual programs at all levels. The two courses in Problems in Visual Education and Radio Education offer individual graduate study for colloquium papers.

The radio-audio-visual laboratory is housed near the classroom in the Andio-Visual Education Service. Students have access to the combined pool of the entire University of over \$100,000 worth of audio-visual equipment. Much of this equipment is located permanently in the laboratory. The laboratory also serves as an exhibit room for all types of non-projected materials. The exhibits are changed periodically by an administrative fellow.

MATERIALS AND EQUIPMENT AVAILABLE FOR USE

All student teachers have full access to all types of audio-visual materials and equipment in the University High School and Elementary School. These schools can draw on the staff, materials, and equipment of the Audio-Visual Education Service. Units on audio-visual methods are given in all the methods courses.

Concentration in audio-visual education is possible for both the M.A. and Ph.D. degrees. Several significant Ph.D. theses since the war have been on audio-visual methods.

I'wo administrative fellowships in audio-visual education are available each school year in the Audio-Visual Education Service; these are equivalent to interneships for advanced students in the field. They give practical experience in all phases of the operation of the Audio-Visual Education Service in providing over 12,000 showings a year to University classes and in servicing schools of the state. The course in Effective College Teaching in the Department of Higher Education of the College contains units on audio-visual methods at the college level.

REGULAR WEEKLY SCREENINGS ARE SCHIDLIED

Students in education attend a series of regular weekly film showings called Monday Movies, Newsreel Theater, and Films for Teachers. The University Film Society brings a series of foreign films to the campus each quarter. Students have access to the

(CONTINUED ON THE FOLLOWING PAGE)

Museum of Natural History on the campus and the coordinators association for the inter-change of professional information.

Local audio-visual institutes are held throughout the state and an annual institute is held at the Center for Continuation Study. Members of the staff of the Audio-Visual Education Service, such as the director, assistant director, film librarian, and audio-visual engineer, are always available to consult with education students, in-service teachers, and administrators on materials, equipment, and facilities. The production division of the Audio-Visual Education Service frequently offers education students an opportunity to take part in production activities, and it stands ready to help in-service teachers with the planning of production or sound recording of school-made films.

Cornell Expands Audio-Visual Services to Students and Faculty

by J. James Jehring

Assistant Professor of Industrial & Labor Relations

★ Audio-visual instruction at Cornell University is centered in the New York State School of Industrial and Labor Relations. An extensive audio-visual laboratory has been assembled in this school and it includes: sound slide projectors, sound motion picture projectors, slide projectors, transcription players, visual casts, opaque projectors, radios, public address systems, cameras, and wire recorders. An extensive audiovisual library, consisting of films and recordings in the field of industrial and labor relations, has also been established for use in the school.

A course in audio-visual communication on both the graduate and the undergraduate level is offered with opportunities for graduate students to work on special projects in the audio-visual field. They are encouraged to inject their own ideas into the course. The course, itself, touches on both the production and the use of audio-visual materials and is designed to give the student a better understanding of the problems involved.



Audio-Visual Communications class members at work in the Audio-Visual Lab at Cornell University.

The school had a number of foreign students working in audio-visual communication during the past two years. They came from India, China and European countries.

Extensive use of all types of audio-visual materials is being made by professors on the campus as well as by the instructors in the extension program.

Cornell University also has several departments which devote most of their time to the production of audio-visual materials. The New York State College of Agriculture has a complete production laboratory for all types of audio-visual material which are used to produce colored slides and sound motion pictures widely used in the field of agriculture. The Photographic Science Service produces, on campus, everything from cartoons to complete sound motion pictures.

Activity in the audio-visual field at Cornell will continue to increase as there is a growing demand, on the part of all persons interested in all levels of education at the University, for more information about this modern technique of communication.

Strand Development Plan Extends Visual Instruction at Syracuse

by Luella Snyder

of the Audio-Visual Center, Syracuse University

★ All education students at Syracuse University receive instruction in audio-visual materials and methods. —Under the "strand development" plan, this instruction is not restricted to a few specialized courses alone, although specialized courses are offered. Instead, audio-visual instruction is at present followed through in a continuous "strand" in five of the teacher-training courses. Other courses will be included later. The audio-visual director and the various instructors plan together in deciding where, in each course, audio-visual materials can best be introduced.

An example of the strand development idea is Secondary Education 105 which is required in the core curriculum for education majors. It is taken in the senior year before a student goes out into a community school to do his extra-mural teaching. Its purpose is to prepare the student for his role in the classroom and in the community.

THREE ELEMENTS OF COURSE ARE DESCRIBED

This course is divided into three parts-lecture, seminar, and audio-visual laboratory.

Lectures, given by the professor in charge of the course, include a unit on the values of audio-visual materials, and why they should be used in education.

Seminar groups are made up of students having the same major field of interest. Seminars are conducted by dual professors, holding joint appointments from the School of Education and some other college or department in the university. Audio-visual techniques as applied to teaching in various subject matter areas are discussed, and the materials available in the area are previewed.

In the audio-visual laboratory, each student receives ten class hours of intensive instruction in audio-



THESE SYRACUSE UNIVERSITY student teachers are receiving individual instruction in the operation of audiovisual equipment—an integral part of their preparation for classroom use of these tools after graduation. A thorough grounding in a-v fundamentals is offered at Syracuse University.

visual materials. The laboratory is conducted by a graduate assistant appointed by the School of Education and supervised by the audio-visual director.

Five hours are devoted to utilization, including selection of material, why and how they should be used, what is available in various fields, and where materials can be obtained.

Five hours are devoted to the operation of equipment. Students learn to set up and operate various makes of movies, filmstrips, slides, overheads, and opaque projectors. These laboratory sections run from 20 to 25 students. Small groups work together at each piece of equipment.

In dealing with non-projected materials, emphasis is placed on low-cost items, and those which the student can make himself. Maps and charts, posters, specimens, and models are brought into the classroom for discussion.

AUDIO-VISUAL MAJOR OFFERED IN GRADUATE SCHOOL

Utilization is taught by a staff member of the Audio-Visual Services who is also on the faculty of the School of Education. Utilization techniques for various materials are discussed, and the materials themselves are used as an integral part of instruction.

For graduate students, Syracuse University offers a major in audio-visual materials for the master's degree, and a minor for the doctor's degree. Graduate courses in utilization, production, and administration are taught at times when teachers from the central New York area are able to attend.

INCLUDES BASIC COURSES IN RADIO AND EXHIBITS

Courses in educational use of radio, writing and producing programs are offered by the Radio Center which operates the first university FM radio station to be issued a license by the FCC. Radio students take part in planning, writing and producing educational and public service programs.

Museum management courses enable teachers to learn effective display and diorama and model con-

struction. Practice in planning and setting up exhibits gives experience in an area of audio-visual materials which is too often neglected.

Off-campus courses and workshops at the graduate level are also offered. Some are conducted in Syracuse University's extension centers; others are given upon request from a number of teachers at a location convenient to them.

WIDER VNGLOF CAMPLS AT DIO-VISUAL SURVICE

On the campus, the Campus Service program assists the colleges in the university to select suitable materials for class use. It handles the booking of materials obtained off-campus, and furnishes equipment and operators for showings. Resources of the film library are also available to campus and off-campus users.

The Audio-Visual Services and School of Education will help campus departments to select graduate assistants who are qualified to select materials, instruct faculty in audio-visual teaching methods, and operate conjugate.

Audio-visual facilities at Syracuse University are being expanded. Additional space, equipment, and staff will make it possible to increase the number and scope of the courses offered, and to give students an opportunity to participate in activities, such as educational photography, which formerly were not available.

Like the other teacher-training institutions in the state. Syracuse University believes that a knowledge of audio-visual materials and techniques is important to teachers. Audio-visual instruction through the use of audio-visual materials is a part of its effort to help improve teaching in New York schools.

North Carolina Prepares Teachers With a Diversified A-V Program

by Kenneth M. McIntyre

Communication Center, University of North Carolina

★ A course in the techniques and materials of audiovisual education is offered by the School of Education at the University of North Carolina during all four quarters in order to supplement the general education courses.

Students are given graduate or certification credit for the course. The four main objectives of the course are:

- 1. A study of the general principles, problems and practices involved in the selection and utilization of audio-visual materials.
- 2. An analysis and evaluation of the various kinds of audio-visual instructional material.
- 3. An examination of the contribution to instruction and the results of research bearing on the use of these aids.
- 4. Laboratory training in the operation and use of projected aids, radio and other auditory aids.

Special technicians and a film library containing (CONTINUED ON THE FOLLOWING PAGE)



The growing film library in the Communication Center at the University of North Carolina.

(CONTINUED FROM THE PRECEDING PAGE) 1700 reels of 16mm sound films complete the facilities for teaching all material aspects and methods of utilization of audio-visual instruction. A field service, designed to assist with in-service teacher-training programs and surveys under the direction of the School of Education, provides professional aid and consultation for public school personnel in the state.

The Communication Center is an important part of the audio-visual program at the University of North Carolina. The Center was organized in 1945 and has five divisions of service: radio, research, graphic arts, utilization and distribution, photography, and motion pictures.

The Center was organized with a three-fold purpose in mind:

1. To conduct research to determine the relative effectiveness for education of all communication media.

2. To train students and teachers in its laboratories in the professional and educational use of these modern methods.

3. To produce materials and programs in the broad fields of conservation and development of natural, industrial, and human resources.

Academic courses at the University which are supplemented by this program include: radio, production of slide films, motion picture production, photography, graphic design, and communication research.

Ohio's Teaching Aids Laboratory a Center for Student Teachers

by Norman Woelfel, Director

Teaching Aids Laboratory, Ohio State University

★ The Teaching Aids Laboratory at Ohio State University operates as a University-wide service agency for departments, instructors and student teachers. Its lunction is 10 assist in solving the instructional problems referred to it. The problems range from special problems in building--planning to scheduling a uni-

versity class for a film showing. In between consultations and routine scheduling, the staff prepares short informative bulletins dealing with all types of teaching and instructional aids for general distribution. The staff frequently arranges special demonstrations of teaching equipment and teaching resources for classes in the College of Education.

TEACHING-AIDS MATERIALS FOR REFERENCE

A collection of teaching-aids materials, such as films, filmstrips, posters, charts and flat pictures, is maintained. In this service a student teacher, for example, in search of resources for a unit of study concerning China would find the following resources from which to select: listings of pertinent films, filmstrips and recordings which are immediately available. Among the map collection are picture maps of the country, relief and political maps of Asia. In the way of wall-size charts and posters, there are both those which deal exclusively with facts about China and those which show China in relation to other countries and the rest of the world. Among the group of flat pictures about China are commercially sold sets, sets made by the Teaching Aids Laboratory from illustrated books, and individual mounts both in color and black and white. There are also clippings, illustrated articles, leaflets, and special portfolios available.

Other teacher helps include: annotated listings of sources of pertinent materials, copies of bibliographies on the subject for both teacher and pupils, accounts of units dealing with the topic as worked out on various grade levels. Additions to those materials are be-

ing made constantly.

RECORDING STUDIO WELL EQUIPPED FOR NEEDS

The University recording studio is equipped to do all types of recording for classroom or research purposes. During the past year, the studio has originated broadcasts, transcribed programs from the radio networks for delayed broadcast, and scheduled program rehearsals for the University radio station. It has recorded vocal and instrumental music by the University band, orchestra, glee club, and chorus for the School of Music, sound effects and musical themes for motion picture sound tracks for the department of photography.

The studio has also undertaken special recording assignments, involving remote pick-ups, for the Department of Psychology, the College of Law, and the College of Medicine. Extensive class recordings were made at the beginning and end of each quarter for the department of speech and the department of Romauce languages. Numerous conferences, discussion groups, and workshops for the College of Education have also been recorded. The addition of special equipment, during the past year, has enabled the studio to do remote recording direct from laboratories and special

rooms anywhere on the campus.

The University chart and graph service has extended the range and type of instruction materials prepared on a made-to-order basis for University departments. Great strides toward making instructional charts attractive, appealing and effective have been made. When data to be illustrated does not lend itself readily to pictorial techniques, the airbrush has been used as a "dressing-up" medium. Thus soft grada-

(TO BE COMPLETED IN THE NEXT ISSUE)



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- More than 300 educational motion pictures produced by Coronet Films are listed in new films catalog just released. The 61-page book is free to all regular film users. Write Coronet for a copy.
- ♦ Write for your copy of the 1950 Young America catalogs. There are separate books available: The YAF Catalog of Teaching Films lists more than 100 16mm sound films; the YAF Catalog of Filmstrips and 2 x 2 Slides describes more than 100 filmstrips available. Both are free from the producer's New York office.
- ◆ Top-rate vocational hlms are also listed in the new catalogs of Castle Films division of United World Films, Inc. (all USOE subjects, lor example); the Jam Handy Organization, Detroit 11, Michigan; the Society for Visual Education, 1345 Diversey Parkway, Chicago; and Vocational Guidance Films, Des Moines, lowa.
- ♦ There's a 1950 Encyclopaedia Britannica Films Catalog waiting for voin request letter to headquarters at Wilmette, Illinois.
- Finally, there's the new Ideal Pictures Corporation functional order catalog which you can get from 65 E. South Water St., Chicago 1.

News of the Services & Equipment:

- ♦ Peerless Film Processing stations are now located throughout the country. A complete list is available from Kern Moyse, president, at 165 West 46th Street, New York 19. Wilding Picture Productions, Inc. in Chicago is the latest Peerless Film Treatment installation.
- ♦ The Brumberger Company, supplier of visual aids materials such as slide viewers and all-steel slide binders, invite your request for their free catalog. Write to Brumberger at 24 Thirty-Fourth Street, Brooklyn 32, X, Y_n for a copy.

Brumberger facilities will be described in the following issue of SEE & Hear as a typical example of modern production for audio-visual service.

♦ Gilbert Heck is the new sales manager of the DaLite Screen Company, Chicago. He is a veteran of 22 years' service in the DaLite organization and well known throughout the audio-visual field.



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THE NEW FILMS

★ The Spring of 1950 will apparently rate as one of the most active periods in modern classroom film production history. Here are some of the most recent new releases:

"Are You Ready For Marriage?" on List of Coronet April Releases

♦ Are You Ready For Marriage? This new 16mm classroom film brings advice and counsel that should form an important part of the social education of every young man and woman. A variety of vital teaching points are made on a "Checklist For Cupid." Important facts about engagement and marriage are outlined by a marriage counselor in a dramatic screen presentation.

Other new titles by Coronet are: Good Sportsmanship which emphasizes fair play in sports. Spotty: Story of a Fawn shows the adventures of a wild fawn in a believable and fascinating manner. Life in a Pond portrays scenes of plant and animal life that provide examples of important principles of natural science. The Medieval World gives real meaning to knights and feudalism, castles and crusades and Chaucer's Pilgrims. Fun That Builds Good Health teaches children how to play in groups or alone by presenting a variety of games.

EB Films Releasing Three New Classroom Films on The Arts

♦ Encyclopaedia Britannica Films is releasing three educational sound films on the arts.

The new films are: Painting An Abstraction, a one-reel, 16mm color film, third in a series. It deals with the techniques of water color painting and was produced with Eliot O'Hara, N. A. as the collaborator. In this film the noted art teacher demonstrates the creation of an abstraction with balanced form and movement. Painting With Sand, one reel. full color. Reveals an art form of the Navajo Indians and how it is used by the medicine men to restore a sick child to health.

Clay In Action, one reel, black and white is the third film. It shows the progressive steps of modelling a portrait in clay by the artist, Arturo B. Fallico. He completes his interpretation of the model's personality before the eye of the camera.

Young America Announces Two New Sound Films and New Filmstrip Sets

♦ Young America Films, Inc., announces the release of new 16mm sound films which will bring its total of catalogued teaching films beyond 100. The new titles are: Glen Wakes Up which depicts the importance of being a good citizen. Built around a voung boy who feels everyone is against him and how he awakens to his responsibilities. Home Management: Buying Food a continuation of this firm's Home Management series. Film explains importance of family budget for families of different sizes and income groups.

Young America's newest filmstrips are: The Samson Series - three filmstrips for schools and religious groups, built around the life and times of the great biblical hero. Products and Industries, Set No. 2 Continuation of a series. Sample titles from this set are: How We Get Our Coffee, How We Get Our Glass, etc. Children of Early America, Set No. 3 – Sample titles from this set are: Plymouth Girl, Oregon Trail, San Jacinto Corn.

Book Review: The Recording and Reproduction of Sound

THE RECORDING & REPRODUCTION OF Sound - by Oliver Read. 364 pages. (\$5.00) Published by Richard W. Sams Co., 955 N. Rural St., Indianapolis 1, Indiana. (Orders accepted via Audio-Visual Bookshelf, 812 N. Dearborn, Chicago 10.)

★ The book is undoubtedly directed toward the professional audiences of those day in and day out concerned with high fidelity sound recording, and reproduction. While not directly aimed at the classroom teacher or supervisor of audio-visual instruction, it summarizes beautifully the exhaustive search which is being constantly made to accomplish the illusion of live presence in recorded sound via several systems; tape, wire, transcription, etc. The whole story of the progress of recording and reproduction of sound is treated and then the book proceeds into a specific and highly authentic contemplation of various means by which sound may be recorded and reproduced.

From the standpoint of the teachcr, the book is extremely valuable in that it accomplishes three things which are constantly before the consideration of educational groups.

PICTURE STORIES OF

1. In the book is included a very comprehensive comparison of wire versus tape forms of recording. Physical characteristics; sound, quality, and allied considerations are dealt with in such manner as will answer many of the questions confronting school people questioning the kind of sound reproduction system to purchase for school use.

2. Consideration is given loud speaker placement which in the writer's opinion has resulted in one of the most grossly neglected areas of audio-visual mechanical situations in our schools. The book points out the superficial consideration which is being given to correct loud speaker and microphone placement in school use of sound reproduction equipment. The brief consideration given to this problem of microphone placement is well worth the price of the book.

3. The problem of the improvement of sound reproduction through care and proper examination of tone arms, stylus feeding, etc. is again a consideration which is too often neglected by the classroom user of transcription and recording playback equipment.

In general, while the book "Recording and Reproduction of Sound" is written from the highly technical standpoint, the three considerations named above make this book a worthwhile one to be added to the library of the person interested in the improvement of instruction via sound recording and reproduction equipment.

(Reviewed by W. A. Wittich)

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dealers listed in these directory pages.

Consult your specializing audiovisual dealer for up-to-the-minute information on new 16mm sound motion pictures, sound or silent filmstrips, recordings and other classroom tools. You'll find their prices fair and their service outstanding.

Dealers: for listings in these pages write for information and reference form to SEE & HEAR

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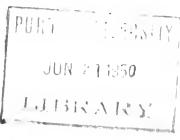
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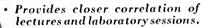
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Greetings to the Thousands Of See & Hear Readers

★ IN NEARLY FOUR HUNDRED classes in audio-visual materials and methods which will be attended by a record number of thousands of school administrators and teachers at the 230 colleges and universities which they attend this summer, copies of the SEE & HEAR Reference Shelf will hold a prominent place.

As these new readers join with our swiftly-expanding lamily of present readers in U.S. schools and colleges, SEE & HEAR fulfills an important obligation to the audio-visual industry. For we have not only provided an entirely new approach to the understanding of the field, we have also given our readers the greatest value in publications. This Reference Shelf began with the Annual Fall Inventory last September and has since included resource listings and special utilization features in such previously uncovered (to such an extent) arcas as Health & Welfare, Sports & Physical Education, Primary Grade Materials, the Mid-Century Report, Science Visualized, Vocational Arts, and now this final checklist of Art & Music Films. (see Page 21)

Thousands of extra copies have been ordered singly and in bulk by schools and group leaders to penetrate areas never before reached by traditional a-v publications. Single orders as large as one and two thousand copies were counted. And all this in an experimental first-year editorial program that now has the vast advantage of experience to back up an even better effort on vour behalf in the new school year ahead.

A library of these books is now being assembled for "package" distribution as originally planned on a low-cost basis. Needless to say, it will comprise the average school's "best buy" in audio-visual reference tools. Write for details and don't fail to offer your suggestions on other curriculum areas you would like to see included in the new school year program now being formulated.

SEF & HEAR is prepared by educators for educational use - it recognizes an undivided responsibility to serve its readers in the schools, both here and abroad. -OHC

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ENCYCLOPAEDIA BRITANNICA FILMS INC.

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Illinois Audio-Visual Association Adopts Constitution in Peoria

♦ Illinois Audio-Visual Association recently adopted its Constitution at the Peoria meeting, reports president James P. Fitzwater who presided at this meeting which featured a series of demonstrations. Mr. Alvin G. Roberts, Western Illinois State College, was program chairman and Mr. James Bambrick, Audio-Visual Director for the Peoria Public Schools, was in charge of local arrangements.

As stated in article H of the Constitution, the purpose of this newly organized association is to cooperate in the improvement of classroom instruction and training of teachers through the effective selection utilization, evaluation and administration of audio-visual and other sensory resources.

Membership, officers and executive committee and the election of officers and the executive committee are taken up in Articles III, IV and V. Active membership is limited to persons directly responsible for the administration and supervision of the audio-visual program in their educational system, while anyone who is vitally interested in the Association and who subscribes to its purposes may be an associate member.

The Constitution further states in its articles that two general meetings will be held each year.

Indiana School Board Approves "Audio-Visual Program in Action"

♦ "Your Audio-Visual Program in Action," included in the eight regional meetings of the Indiana School Boards Association recently, has proven most successful in effecting a better understanding of the audio-visual programs in Indiana schools, reports Ernest Tiemann, supervisor of the production.

Presented by means of more than 100 slides and a recorded commentary, the material was developed cooperatively by the Association and the Indiana University Audio-Visual Center. To gain a more complete understanding of the audio-visual programs, members were shown a visualized report prepared by various schools, including a series of pictures to document the individual phases of their education. From these pictures,

a set of more than 100 slides, accompanied by an 18-minute commentary on transcription was prepared.

The production proposes that in order for a school to maintain a minimum audio-visual program, \$50.00 per teacher per year is needed for audio-visual equipment and materials only, however for a desirable program, an annual expenditure of \$150.00 is necessary.

Plans are now under way to revise the entire production and re-issue it in sound slide-film form in the fall, when it will be available to professional groups, community organizations, audio-visual classes and other interested groups.

Middle Tenn. St. College Begins First Audio-Visual Workshop

♦ On June 19, 1950, Middle Tennessee State College, Murfeesboro, Tennessee, will begin its first Audio-Visual Workshop ending on July l, with a Film Festival.

Anticipated operations are similar to the summer course offered by the University of Chicago where the student is exposed to and learns to operate all types of equipment.

Are You Ready for Marriage?

. . . the challenging question that must be asked-and intelligently answeredby every young couple. Here is a timely, vital film-designed for guidance use in schools, churches and youth counseling programs. Are You Ready for Marriage?-produced under the personal supervision of Dr. Reuben Hill, Research Professor in Family Life, University of North Carolina and outstanding authority in family relations work. Plan now to present this importantnecessary—film. Available in color or Black and White-112 reels.



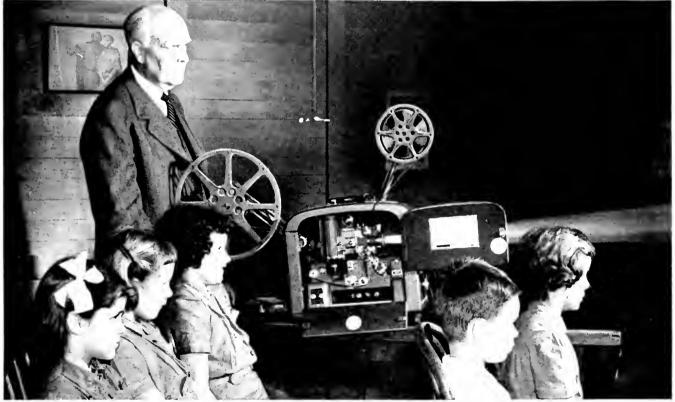
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Coronet Films CORONET BUILDING - CHICAGO 1, ILLINOIS

"Now our children don't like to miss a Sunday..."

Says Rev. Stanley Armstrong Hunter, D.D., nationally known pastor of St. John's Presbyterian Church, Berkeley, Calif. He has used Filmosound in his church for about three years.





Dr. Hunter using Filmosound in Sunday School class.

"Our Filmosound has brought so much life and color into our Sunday School programs that all our children, from the youngest to the oldest, love to attend.

"It has added much to our other church activities, too-both social and spiritual. And it is so easy to operate."

Dr. Hunter, pastor of St. John's for over 25 years, is a progressive churchman who makes full use of audio-visual methods in his church. Here are some of the ways Filmosound helps at St. John's:

- Dramatizing Bible stories for Sunday school children of all ages
- · Entertaining at Boy Scout meetings
- Furnishing programs for meetings of men's and women's groups
- Providing one to two hours' motion picture entertainment for "Family Nights," a regular Saturday evening bi-weekly church fcature attended by both adults and children
- For showing silent films taken in the field by missionaries. (The Filmosound amplifier is used for making commentaries)

Let Filmosound odd to the teaching power of your church:

16mm Single-CaseFilmosound. For either sound or silent films. Full. natural sound at all volume levels. Precisionbuilt to insure quiet operation. most hours of projection time With 6-inch huilt-in speaker, only \$399.50 (Larger, separate speakers available.)

Guaranteed for life. During life of product, any defects in workmanship or materials will be remedied free (except transportation).

You buy for a lifetime

or a lifetime when you buy... Bell & Howell



1th Annual Edinburgh Film Festival Scheduled for Aug. 20 to Sept. 10

♦ Now in its fourth year, the Edinburgh International Film Festival, part of the Edinburgh International Festival of Music and Drama, will be held this year from August 20 to September 10.

Films from all over the world, selected for their merit either in the creative interpretation or in lactual exposition by a representative committee of experts, will be shown. No prizes or trophies are offered but a certificate is awarded to all films selected for the Festival performances. Further details can be obtained from the Fourth International Edinburgh—Film—Festival,—Film House, 6-8 Hill Street, Edinburgh 2.

School Broadcast Conference Plans 14th Annual Meeting In December

◆ The School Broadcast Conference —a permanent national conference on the utilization of radio and TV in the classroom—will hold its Fourteenth Annual Meeting on December 12, 13 and 14, 1950 at the Sherman Hotel in Chicago. For further information, write George Jennings, Director School Broadcast Conference, 228 N. LaSalle St., Chicago L.

U. of I. Library School Inaugurates New Audio-Visual Traning Program

◆ The University of Illinois Library school has recently enlarged its regular Field Work schedule to include a laboratory program of practical study and work experience with audio-visual materials in order to meet the growing demand for librarians trained in this field.

Open to a limited group of students who enroll in the school each semester, commencing with the current summer session, 1950, the new "Eye and Ear" laboratory will admit applicants on the basis of professional qualifications and need.

According to Dr. C. Walter Stone, specialist in audio-visual and adult education and director of the new Library school program, the "Eye and Ear" addition represents an experimental "forward step" at Illinois to "keep pace with the times and the changing responsibilities of professional libraryship."

Canada's National Film Board Names Mulholland for Production

♦ Donald Mulholland has been appointed Director of Production of the National Film Board, it was announced recently by Canadian Government Film Commissioner, W. Arthur Irwin. It was also announced that James Beveridge, executive producer, has been appointed NFB representative in London, England.

Mulholland, who has been producer of the Film Board's theatrical series, Canada Carries On and Eye Il'itness, came to the Board in 1946 from the Royal Canadian Air Force where he was in charge of motion picture work for the Joint Service Committee.

With the Board, Mr. Mulholland wrote and directed the first three films in the Accidents Don't Happen series, writing, directing and producing the fourth film—Safe Clothing—which recently won the U.S. National Committee on Films lor Safety's award for the best film in the occupational safety field in the United States and Canada. Since the end of the war, he has been associated with 81 National Film Board productions.

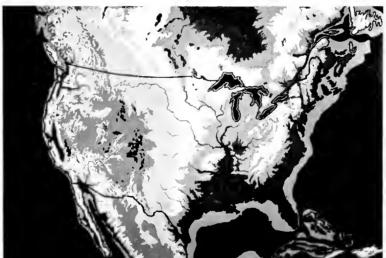


Photo of Special Map Made to Order Exclusively for this Film.

"MAPS AND THEIR MEANING"



Mauntain Scene of Rugged Terrain in High Elevations.

An impressive sound teaching film — how to read and interpret physical maps — animated diagrams, maps and actual scenes photographed in superb color from both ground level and altitudes up to 20,000 ft.

This film takes the student across the continent from the Pacific to the Atlantic, visualizing typical scenes and interpreting the various color zanes found on physical maps. Effects of altitude, latitude and rainfoll are impressively shown and explained. The subject is a "natural" for the motion picture medium and the film capitalizes on every advantage, including unusual photography, animation and clear narration. Available in color only, Educational Cansultant, Dr. Walt Wittich, University of Wisconsin.

Loak to Academy for Only the Finest in Educational Motion Pictures.

Preview Prints for those interested in considering films for purchase.

ACADEMY FILMS
P.O. Box 3088 • Hollywood, California
MEMBER OF ALLIED INDEPENDENT PRODUCERS

Write far Catalog



N.A.E.A. Making Plans For First Annual Convention In March, '51

♦ The first convention of the National Art Education Association, a new department of the National Education Association formed by members of the four regional associations, has been scheduled for 1951 at New York City's Hotel Statler beginning March 28-31.

Slated to be one of the biggest and most historic conferences ever held by art educators, the convention has already received contributions from the Related Arts Service and the Eastern Arts Association, with other regionals expected within the near future.

Those interested in art education are invited to participate in the convention by taking space for exhibits; advertising in the convention program which will be mailed to four or five thousand members in advance; or by placing an ad in the yearbook and proceedings which will be available on teachers' desks and in libraries and other institutions throughout the year as a handy reference.

Since an attendance of 3,500 is

expected, the expenditure for these media is relatively small, considering the high selectivity of those reached. It presents an excellent publicity-public relations program. Further information about the convention and the above media may be obtained from Vincent A. Roy, Convention Manager, Pratt Institute, Brooklyn 5, N. Y.

N.F.S.C. Applies For New Title To Distinguish It From N.F.B.C.

♦ Canadian Film Institute will be the new name for the National Film Society of Canada, formed in 1935 to encourage "the study, appreciation and use of educational and cultural films in Canada." Application for incorporation of the new title has already been made.

According to Gordon Adamson, executive secretary of the Society, the name-change will remove confusion of the Society's identity with the National Film Board of Canada, and will also indicate changes of policy.

The major aim of the new institute will be to act as a film information center and also as a clearing house on production planning. It will be directed by a council representing national, provincial and local film-using groups, broadening its contact with the public. As it is presently organized, the Society is directed by a board of twenty members elected annually.

The Society's function as a national circulating film library will continue—as will its encouragement of local film societies.

Audio-Visual Summer Courses Offered At Washington State U.

♦ Four audio-visual courses in the 1950 summer school sessions are being offered by the Education Department at the State College of Washington. Each course offers two hours of credit for the short session from June 12 to July 21 — and additional credit for continued work through August 4.

Audio-Visual Aids in Education, Preparation and Production of Audio-Visual Aids, Seminar in Instructional Aids and Organization and Administration of Audio-Visual Aids in Education are included on the list.

New Releases in the Field of Art Education

"Art In Our World"
One Reel Color \$90,00

"Artist and Nature"
One Reel Color \$90.00

"ABC of Pottery Making"
One Reel B&W \$36.00

"Make a House Model"
One Reel Color \$90. - B&W \$40.

"Make a Mobile"
One Reel Color \$90.00

Ask for Your Preview Prints Today!

BAILEY FILMS, INC.

2044 NORTH BERENDO HOLLYWOOD 27, CALIFORNIA

"Techniques of Tinger Painting"

A demonstration by Ruth Summers

A motion picture for elementary classes in Art, Art Appreciation, or for recreational groups.

16mm Sound • 11 Minutes Color only \$85.00

Johnson-Hunt Productions

1133 N. HIGHLAND AVENUE HOLLYWOOD 38, CALIFORNIA

MEXICAN POTTERS

Clay Art in Old Mexico

Calar — Saund — 16mm — 400 ft. — 11 Minutes—\$80.00

Native artists reflect in their pattery the home life, history, religious beliefs and dreams of the people who live in the various regions of Mexico. We learn how the Native Indian, the Spanish-Colonial and the Madern International cultures influence the Mexican arts and crafts as well as other phases of contemporary life in Mexica.

JUST COMPLETED

— an artistic achievement in the realm of calar photography —

"BRITISH COLUMBIA"

Canada's Pacific Gateway

PAUL HOEFLER PRODUCTIONS

Sales Division

7934 Santa Monica Boulevard LOS ANGELES 46, CALIFORNIA

MEMBERS OF ALLIED INDEPENDENT PRODUCERS

Coronet Instructional Films Adds to Expanding Library of Titles

♦ Psychology and sociology instructors and social guidance counselors will be especially interested in Goronet's latest instructional films dealing with human behavior, attitudes and social and psychological reactions.

Now available are Control Your Emotions, Act Your Age (Emotional Maturity), How to Think, My Guy and Attitudes and Health with three others to be completed for nationwide distribution during the coming summer.

Color Categorizing Behavior of Rhesus Monkeys, a more specialized film, presents the method of matching-from-sample as applied to an experimental technique to study a variety of psychological problems. The well-known study of Benjamin Weinstein, University of Wisconsin, is brought to the screen in this film.

A much-discussed guidance film Are You Ready for Marriage? was among six new films released. Designed for senior high, college and adult use, this film gives important criteria for engagement and marriage. Good Sportsmanship, The Medieval World, Fun That Builds Good Health, Spotty: Story of a Fawn, Life in a Pond are other useful new classroom films.

Coronet's spotlight turned to government in Our Living Declaration of Independence and The President's Cabinet, both sound films of very recent date.

Premiere "A Day in Congress"

♦ More than 40 leading senators and representatives are featured in a new documentary motion picture—A Day in Congress—which was premiered recently in Washington, D.C.

Taking its audience behind-thescenes in Washington, this intimate picture presents Congress as viewed through the non-erring eye of the camera. It was directed by Edwin W. Hullinger of Hullinger Productions, a veteran motion picture worker in Washington and on Capitol Hill.

I Day in Congress, designed by Dr. Miller McClintock, Ph. D., Sc. D., president of Instructional Films, Inc., of New York City, is the first of a new series—This Is Washington—dealing with the Washington scene, including the story of various government agencies.

The Audio-Visual News-Letter

NEW CLASSROOM FILMS GET SPOTLIGHT THIS MONTH

New Color Film on Indian Dances Now In Release by Brandon Films

◆ The Fable of the Peacock, a new 15-minute lilm in color on authentic dances and music of India, has been released for general distribution by Brandon Films.

A Regency Production, the film illustrates the dance of India as a ceremonial and as a form of entertainment. It is the first in a series of 15 films on ethnic dances to be made by Producer Jo Schaeffer and Director Dwight Godwin.

For rental and sale information, write or call Brandon Films Inc., 1700 Broadway, New York City.

Nu-Art Films In New Location

♦ Nu-Art Films, Inc. is now located at 112-14 West 48th street, New York 19, N.Y., where enlarged and better facilities are available to their customers.

June Production at EB Films Is Largest in 21-Year History

♦ Climaxing the largest program of new film production achieved in 21 years of such activity, Encyclopaedia Britannica Films has scheduled 12 new films for release during the month of June, according to C. Scott Fletcher, president of the firm. With these new additions, EBFilms has made 30 new films available during the first six months of 1950.

Highlighting the June releases will be another series of films on American history and literature including seven new biographical films to be added to the widely acclaimed film biographics produced last year.

Titles of the forthcoming seven will be Louisa May Alcott, Daniel Boone, John C. Fremont, Oliver Wendell Holmes, Robert Cavalier De La Salle, Lewis and Clark, and John Greenleaf Whittier. All are two-reel black and white motion pictures produced in collaboration with subject matter authorities on each of great persons whose lives are presented.

Young America Announces 5 Titles

♦ I wo new 16mm sound lilms and three new lilmstrips were recently released by Young America Films bringing its catalog of teaching films up to more than 100 new classroom films.

Glen Wakes Up—one reel, sound—is a dramatic presentation of the importance of being a good citizen in the home, the school and the community. It is an ideal film for Social Studies and Guidance and Human Relations at the elementary and junior high school level.

Another one-reel sound film is Home Management: Why Budget—a continuation of the YAF Home Management Series begun with the release of Home Management: Buying Food. Explaining the importance of the family budget in relation to families of all sizes and income groups with hints on how to plan and manage the budget, the film is intended for secondary school, college and adult groups and for classes in Home Economics and Family Guidance.

The new filmstrips include the Samson Series, built around the life and times of the great Biblical hero, Samson, and based on specially selected photographs made during the production of Cecil B. DeMille's production Samson and Delilah. The series consists of The Story of Samson and Delilah (56 frames), Palestine 3000 Years Ago (46 frames), and Samson: A Picture Sermon from the Old Testament, which is accompanied by an illustrated manual.

AF Premieres "Watkins"—Art Film

♦ Premiere of Franklin Watkins, AF Films' new 30-minute art release, was held recently at the Johnny Victor Theater in New York. An interesting portrayal of the work of Franklin Watkins, noted Philadelphia painter, the new film was directed, written and narrated by E. M. Benson of the Philadelphia Museum of Art.

Audio-Visuals for Higher Learning

Audio-Visual and Curriculum Leaders from Thirty Colleges Meet With National Advisory Board Members to Discuss Utilization Problem

The Second conference on "The Effective Utilization of Audio-Visual Materials in College Teaching" was held at Stephens College, Columbia, Missouri from April 26 to 28. The meeting was attended by 42 representatives from 30 colleges as well as seven members of the Stephens College Audio-Visual Advisory Board and many invited guests.

This second conference was a continuation of the discussions concerning problems and experiences which various participants have had in utilizing audio-visual materials in college teaching.

Dr. Robert de Kiefler, Assistant to the Dean of Instruction and Librarian at Stephens College, acting as conference chairman opened the conference by saying there are four reasons why the colleges have assembled again this year:

- 1. "We are here because we all have a mutual desire to exchange ideas."
- 2. "Many of us have problems of utilization which we would like to have discussed and suggested solutions to these problems presented."
- 3. "We have all had experiences in using audio-visual materials and these experiences we would like to share with others."
- 4. "This conference has been held at your request which denotes the need for getting together in a workshop situation such as this is."
- Dr. B. Lamar Johnson, Dean of Instruction and Librarian at Stephens College, in discussing the plans of the conference stated that conference plans were

based upon the suggestions received from the participants this year and the ones which were identified at last year's conference.

"Last year reference was made by one of the speakers to the ground-covering concept of general education. This speaker deplored that concept and urged that in the field of general education instead of planning our curriculum and program on the basis of covering ground that we plan our teaching and courses on the basis of uncovering ground. It is my hope and my expectation that this year's conference will cover a great deal more ground for all of us who are participating."

Highlights of the Stephens Conference

- ♦ Roll Call Session: Participants were broken into three groups, each with a chairman as indicated on the program. After 45 minutes, the groups re-convened and the chairman presented the most significant developments in audio-visual education on the campuses of participants this year—1949-1950.
- ♦ In-service training A great deal of emphasis has been placed in the last year on the development of in-service training. Most institutions are working out in-service programs which include the use of an audiovisual laboratory to familiarize faculty with equipment, handbooks to familiarize faculty with materials, facilities, services available, and courses designed primarily for college faculties.
- ◆ Production Most institutions report the establishment of production facilities primarily in the photo-

This representative leadership group meeting at Stephens included: (seated, I to r) Paul E. Wendt, University of Minnesota; Harry Kauffman, University of Denver; Edgar Dale. Ohio State University; Doyle Mikesell, Drake University. (standing, I to r) George H. McCune, University of Minnesota: Victor W. Eimicke, City College of New York; Grovenor C. Rust, Wheaton College; Frank Gorman, University of Omaha; William Litterick, Stephens College; Clarence Marsh (Stephens College Audio-Visual Advisory Board) and J. E. Grinnell, Indiana State Teachers College.





Discussing a conference display: It or) are Harry Kauftma-University of Denver; and Frank W. Dickinson, Associate Dean, University of Denver, with Mrs. Dickinson.



Informal session: (1 to r) are Robert de Kieffer, Stephens College: C. Scott Fletcher, President, Encyclopaedia Britannica Films with Mrs. Fletcher and daughter Barbara Fletcher, a Stephens student: B. Lamar Johnson. Dean of Instruction and Librarian, Stephens College.

graphic area. A lew, particularly the smaller ones, are emphasizing production of graphic materials such as charts, posters, models, etc.

- ◆ Facilities Facilities, including equipment, have increased materially in the past year and more recognition is being given the audio-visual field by the instructional staffs of colleges and universities.
- Budget = Budgetary considerations differ considerably from institution to institution. Some schools



Advisory Board leadership a morphised by Franch North Charles Division at A.H. Villian Edmant & State of Carthain ethical Jamis in Hand, President The Division Constitution Te



Group meeting panel: seated, to ri Cutford V Wait Nebrasks State Teachers College; Homer P. Rainey, President, Stephen C I lege; Charles N. Butt. Occidental College. (standing, 1 to ri O F Moore, Nebraska State Teachers College; Verne Stockman Central Michigan College; and Arthur H. Moehlman, University of Livia.

indicate an increase in budget, some a decrease, and a lew institutions mentioned a combining of funds allocated from various subject-matter areas to increase services and facilities of the audio visual laboratory.

♦ Research – Subjective research was accomplished by many institutions primarily in the area of surveying available materials and facilities for more effective utilization denoting an increased enthusiasm.



Mrs. Patricia Blair, American Library Association Film Advisor, views display.



Mrs. Margaret Divizia, Los Angeles City Schools a-v director, at registration.



Herbert Jensen, Acting Executive Director Division of A.V. Instruction, N. E. A.



Inland Press Editors saw Dr. W. A. Wittich and Chicago pupils view and discuss the film "Newspaper Story".



At Rockford (I to r) C. Scott Fletcher, Pres. E.B.Films; Parmer L. Ewing, Rockford Supt.; Dr. Wittich; Vernon L. Nickell, Ill. State Supt.

Notable Premieres Feature Class Demonstration

Rockford Citizens and Inland Editors Applaud EB Films' "Newspaper Story"

★ Advancing the public relations of the audio-visual field and of classroom films, in particular, were two notable premieres held in April and May for Newspaper Story, a new 16-minute Encylopaedia Britannica film on the role of the newspaper in our daily life and the complexities of its production.

Rockford, Illinois, was the scene of the April showings attended in that city by thousands of civic leaders, parents, and professional people. The Rockford Board of Education and the Rockford Register-Republic and Morning Star were hosts. A special feature was an actual

classroom demonstration by Walter A. Wittich, Director of the Bureau of Visual Instruction, University of Wisconsin, showing the film actually in use with a typical sixth grade class.

The event was duplicated by special invitation of the Inland Press Association at its annual convention in Chicago's Congress Hotel on May 22. Dr. Wittich repeated his demonstration before hundreds of assembled midwestern newspaper editors. A group of Chicago elementary school pupils participated as the class. The film presents the vital role of modern journalism.

Pictorial Highlights from -

"Newspaper Story"

16mm sound motion picture produced by Encyclopacdia Britannica Films: for use by middle grade and junior high school students.



A little girl is reported lost . . . reporter Charlie gets a story tip from the police.



The editor selects a picture for the next available edition . . .



The Linetype sets the story in type to go into the waiting forms for the new edition.



The molded plate with the story is on the press—ready to go into production.



The little girl's safe return is pictured for the happy sequel on the front page.

Guidance Is Our Responsibility

Extensive Library of "Your Life Work Films" Available for Your School

★ An important sequel to last month's "Vocational Arts" issue of SEE & HEAR is the important subject of vocational guidance. No other single source in the audio-visual held has contributed so much to this subject in the past decade as pioneer Carl F. Mahnke and his library of Vocational Guidance Films.

As Mahnke points out "in a world of specialization, job selection without direction has no place." He implements his viewpoint with a solid contribution totaling some thirty-six guidance motion pictures, twenty silent filmstrips, and the eight films originally produced by Teaching Films, Inc. and now acquired by Carl F. Mahnke Productions.

The "Lile Work Films" latest releases are Church Vocations, Life Insurance Occupations (both one reel subjects) and Counseling — Hs Tools and Techniques, a two-reel film. Among the other subjects are Nursing, Agriculture, The Dairy Industry, The Pharmacist, Machinist and Toolmaker, The Sheet Metal Worker, The Welding Operator, Air Transportation, Heating and Air Conditioning, Plumbing, Painting and Decorating.

There's also emphasis on such important vocations as The Librarian, Journalism, Radio and Television, and Teaching. Job skills presented include those of the Brick and Stone Mason, Printing, The Electrician, Automotive Service, and The Woodworker. Practically all of these are one reel subjects in sound and list at \$50 a reel. Another background film. two reels in length, is Finding Your Life Work. In all of these viewers see what workers do in the vocation, working conditions, training required, high school background, personal qualities needed, and promotional opportunities.

These films provide a concrete program of special occupational classes in the ninth grade; they are also adapted to home room periods with proper organization and supervision. It is worth noting that the teacher's load is not increased with accompanying teacher's guides of minimum size, requiring no vocational research.

In this day of industrial develop-

ment and uneven employment conditions, every pupil should be given the benefit of this kind of invaluable background to enable him to make an intelligent choice of his future occupation. Supplemented by class room discussion, outside reading and visits, a complete vocational guidance program is within reach of any school with nominal budget.

"You and Your Time" Presents Problem of Teen-Agers' Leisure

♦ A stimulant to teen-aged discussion, You and Your Time, the third and latest in the Art of Living series of one-reel sound films produced by Association Films, Inc., employs skill in presenting teen-agers with the problem—how to make the best use of one's time.

Like the preceding two films, You and Your Family and You and Your Friends, it presents a Irank, manto-man lack of condescension in the approach to their problems and encourages young people to jump into the discussion with zest and genuine interest.

Association Films, Inc., producers and distributors, offers the film for sale or rental.

Concert Favorites Featured In Viking's "The Concert Album"

◆ Almanac Films, Inc., announces release of *The Concert Album*, a new musical film produced by Viking Films, Inc., of New York.

Non-theatrical distribution of the 16mm film to schools, libraries, dealers, etc., will be handled exclusively by Almanac.

Featured in the film are Nadine Conner, soprano, of the Metropolitan Opera, singing Verdi's Semper Libera from La Traviata; Charles Kullman, tenor of the Met, doing Thanks Be to Thee by Handel, accompanied by The Men of Song, male quartet; Constance Keene, pianist, playing The Polonaise in A Flat by Chopin; Tossy Spiyakovsky, violinist, playing the Violin Concerto by Mendelssohn; and The Men of Song in a rendition of The Sleigh by Kuntze.

The film is a 2-reel subject running approximately 20 minutes. Further information may be obtained from Almanac Films, 516 Filth Avenue, New York, N.Y.

All Age-Groups Are Considered In S.V.E.'s Full-Length Film Strips

♦ S.V.E. has added several new full-length filmstrips for use in the schools. *Pluy with Ned and Naney* (18 frames) is a new *Reading for Interest Series* intended for preprimer groups.

For intermediate and junior groups, S.V.E. offers the U.S. Geography Series in Color which calls attention to the outstanding physical characteristics of the various sections of the U.S. as well as the chief activities of the people. Each of the four filmstrips in this series consists of 55 frames.

The Story of Growing Up (58 frames) and A Christian Attitude about Sex (10 frames) are the newest additions to the Daily Christian Living Series for this group.

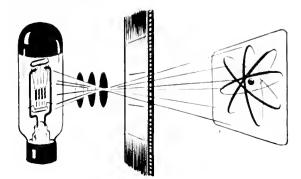
Comprised of two filmstrips, Nature's Greatest Treasure illustrates many important phases and products of the coal industry. Produced for intermediate, junior and senior groups, one filmstrip has 50 frames, the other, 32.

The Woodworking Series, designed for junior, senior, college and adult groups interested in woodworking, shows how to use and operate effectively both hand and power tools.

In colorful, original illustrations, the American Flag Series tells the story of the various flags which have flown over America, the important events in the history of the flag and how to display it. Also in the group is the Our Atomic World Series which explains in simple language the hard-to-understand concept of the atomic theory, as well as its possible use in daily life.

S.V.E. recommends the *Communication of Ideas and Ideals Series* to senior, college and adult groups since it handles the importance of self-expression in success and achievement, The *Life Adjustment Series* and the 20th Century Bookkeeping and Accounting Series are also intended for this group.

Detailed information on these full-length filmstrips can be obtained from the Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago 11.



TEACHER TRAINING SYMPOSIUM II

Ohio's Teaching Aids Laboratory:

(CONTINUED FROM THE PRECEDING ISSUE)

tions of color and dark and light masses are used as a background for the copy. The chart and graph service has prepared a number of extensive exhibits for University departments for convention purposes. By assisting campus student organizations in preparing posters, the service has been able to experiment extensively with the silk-screen duplicating process.

Many new recordings have been classified and further suggestions for more extended use of recordings in instructional programs have been developed at the recordings library. The use of recordings during the spring quarter was the heaviest ever, particularly in the field of student teaching and the foreign languages. Many state bureaus have come to the recordings library for recordings to use in their programs.

During the past year, demand for the film booking and hlm projection services of the Laboratory has greatly increased. Two rooms, especially equipped for projection, are in heavy daily use. In addition, projection equipment and trained operators are being requested for many projections held in other classrooms and in the various auditoriums. Many departments

which have their own projection equipment are utilizing student operators from the Laboratory. New films are being purchased each quarter by the University for the Laboratory.

A number of departments are depositing their films with the laboratory which then supervises their care and use. This widens the availability of these films and at the same time assures their receiving skilled projection and regular inspection and repair. The recent publication of a University-wide film catalog by the department of photography has increased the work of the Laboratory as a distribution and projection center for these films.

The purchase of additional audio-visual equipment during the past year has also made it possible for the Laboratory to increase greatly its loans of equipment which can be operated by the person borrowing it. This includes such items as lantern slide projectors, filmstrip projectors, opaque projectors, screens, wire recorders and record players.

The public school consultation on teaching aids and teaching resources held meetings, during the past year, with the teaching faculties of forty Ohio schools and school systems. During those meetings problems of administration, supply and utilization of teaching aids were discussed and recommendations made.

Functional Audio-Visual Program Trains Teachers at Oklahoma

by Garold D. Holstine, Director University School and Teacher Education

★ The University school for teacher education has developed a functional audio-visual educational program for pre-service teachers. The program was organized in response to the nation-wide criticism that isolated courses do not prepare teachers for their full professional responsibilities. A cooperative study and experimentation in the University school resulted in an eight-semester hour, single block of laboratory experiences with sensory learning in the classroom.

The three-year-old modified experience curriculum provides implementation by a wide range of direct,

Whether recording or projecting — the choice of materials must be carefully made.

first-hand teaching contacts with children, adolescent boys and girls, and adults in a variety of home, school, community and state settings. The goal of the new program is the effective operation and effective utilization of all types of instructional materials and equipment, through first-hand teaching and directed observational experiences.

The implementation of the new audio-visual program is simplified by the one-half day, one semester block program which provides flexibility in planning for both operation and utilization training in educational settings in the University school. The typical over-crowded teacher education curriculum in colleges and universities almost defies an "extra" audio-visual course.

In-service training of the University faculty has met with encouraging success. However, the burden of responsibility still rests with the University school in the application of the audio-visual program with "flesh and blood" boys and girls.

Supervising teachers, the principals, and the director of the University school and student teaching work cooperatively in the guidance of the student teacher in (1) the psychological principles underlying teaching effectiveness with sensory materials in the experience curriculum, (2) the practical values and limitations of these instructional materials, (3) the operation of the mechanical phases of the program, (4) the scheduling and arranging for these materials and equipment, (5) the skill in creating effective classroom and off campus learning situations, and (6) the evaluation and follow-up phases of the sensory learning experiences.

The implementation of this Okłahoma program has



Teacher training films prove invaluable . . .



Filmstrips extend our library reference shelf.



Recordings have their special place too . . .



Tape and wire recording comes to the fore.

THESE ARE TYPICAL LEARNING SITUATIONS WHERE AUDIO-VISUAL TOOLS ARE USED

included the following stages of development:

- 1. An analysis of the total teacher-education curriculum pattern at the University of Oklahoma. This cooperative study included the extent of the effective utilization of the audio-visual experiences and the need for such experiences in practical school situations. It was realized that pre-service teachers should learn through both observation of good utilization and in making effective application in their own teaching.
- 2. The second step was the development of a newly organized audio-visual materials instructional center, making materials available to the two-year kindergarten, six-year elementary, six-year high school, and the undergraduate and graduate teacher education divisions. The center is conveniently located and correlated with the library facilities and identified as necessary educational tools,
- 3. Each student teacher is given a minimum of five demonstrations and experiences with every type of audio-visual equipment. A well-trained graduate student coordinator of instructional materials and the director are in charge of the program, assisted by each of the supervising teachers. Assistance is also provided by the Audio-Visual Education Department of the

University of Oklahoma. Students are given training until they establish confidence and competence in operational activities. A progress guide is checked as the student teacher proceeds through the training. This progress record is filed as a part of the student's teacher education record. Its report is included in the student teacher's evaluation and recommendation for a

- 1. Actual student teacher participation is provided in the production of many school-made materials, the planning, administering, and evaluating of school excursions and community surveys. This practical experience has proved to be extremely valuable to both the student teacher and the University school.
- 5. Instruction and application of the effective uses of audio-visual materials are given continuously by the director and supervising teachers. In this manner the instructional procedures are examples of good teaching. Student teachers are taught to use both commercially-made materials and school-made materials, including motion pictures, filmstrips, glass slides, flat pictures, excursions to other schools and communities, recording devices, radio transcriptions, exhibits, (CONTINUED ON THE FOLLOWING PAGE)

Teacher Training Symposium-II

(CONTINUED FROM THE PRECEDING PAGE) dramatizations, etc. Many teacher education films are used as directed observational techniques for objective understanding of the teaching processes. The University of Oklahoma is in the process of producing needed film materials not available for teacher education from other sources.

The Oklahoma plan is considered a mere beginning in the processes of effective utilization of audiovisual materials in teaching children and in the education of teachers of children. Further experimentation and experience will enable the refinement of the experience curriculum for teachers.

• REPORT FROM TEXAS •

University of Texas Lists a Five-Point Teacher Training Program

by B. F. Holland, Associate Professor

College of Education, The University of Texas

★ In its present form, the program of teacher education in the use of audio-visual aids at the University of Texas consists principally of five main activities:

1. Introducing education students to the principles and techniques of audio-visual instruction. We are now in the fourth semester of a program intended to acquaint all junior and senior education students with audio-visual materials and equipment. This program is conducted by members of the Department of Educational Psychology in cooperation with other members of the College of Education faculty.

Early in the semester, education teachers are contacted for the purpose of scheduling a unit of work in their classes dealing with audio-visual aids. This unit is usually limited to two or three hours of regular classroom instruction and to two or three two-hour periods of laboratory instruction for each student.

Most of the classroom instruction is given by a teaching fellow who has had considerable experience in the field of audio-visual education. He discusses, illustrates, and demonstrates the major principles of audio-visual instruction stressing, in particular, the types and sources of materials, type of equipment, and principles of utilization. He also distributes a bibliography of selected references on audio-visual teaching. The regular teacher of the class usually makes assignments for follow-up work.

They Learn Equipment Through Practical Use

In the laboratory, each student learns to operate the slide, filmstrip, opaque, and motion-picture projectors. Though equipment is used chielly in training students in audio-visual techniques, it is made available to members of the faculty and frequently to students. It is also made available to the Visual Instruction Bureau, when needed, for campus service.

This college-wide audio-visual program began in the fall of 1947, and during the first semester. Our objective was to provide experience with projectors for all senior students preparing for or engaged in practice teaching.

Since professors in the Departments of Curriculum and Instruction, Educational Psychology, Elementary Education, and Physical and Health Education have expressed a desire for a more extensive program, which would include discussions of sources of materials and principles of utilization as well as training in the manipulation of equipment, our 1949-50 program incorporates these suggestions.

There is a definite need of introducing audio-visual education at the sophomore level and of giving more advanced units at the junior, senior, and graduate levels, in regular education courses required for degrees in education and for teaching certificates. We are endeavoring to provide such a program at Texas in the near future.

2. Formal courses in audio-visual education. Formal courses are offered during regular and summer sessions. In two courses devoted to the use of visual aids in secondary and elementary education, consideration is given in each course to the principles governing the use in teaching of excursions, collections and exhibits, models, lantern slides, filmstrips, motion pictures, and graphic materials. Students are given experience in previewing, evaluating, and selecting materials for various teaching purposes; in operating projectors of different types; and in producing the simpler types of materials.

Graduate Course Deals With Administration

"Problems in Audio-Visual Education" is a graduate course dealing with administration and teaching problems that arise in connection with the selection, utilization, and evaluation of audio-visual aids in schools and school systems; and in-service preparation of teachers for audio-visual instruction.

In the "Education and Public Service Aspects of Radio" course, a survey is made of public service and educational problems and practices relating to educational radio in the United States and other countries. Emphasis is given to methods and materials dealing with the use of radio in education to enrich content and facilitate learning. Graduate students who wish to study problems of audio-visual teaching experimentally may register for a research or thesis course.

3. Utilization and encouragement of the use of audio-visual materials.

The Visual Instruction Bureau provides free campus-wide service to all teachers at the University. This service consists of lending materials and equipment and the services of a projectionist.

In addition to the services provided by the Bureau, the members of the College of Education faculty are assisted by the Department of Educational Psychology and by the Visual Aids Work Group.

The services of the Department of Educational Psychology are: scheduling projection rooms, providing a projector and screen, training faculty members to operate projectors, giving advice in regard to selection and utilization of materials, doing maintenance work on films, and producing materials for experimental or publication purposes when only limited amounts are needed.

The Audio-Visual Aids Work Group, initiated last

year by the Dean of the College of Education, was organized for the purpose of improving the overall program of teacher education and is composed of five members of the faculty and the Director of the Visual Instruction Bureau.

This group put into operation a plan designed to stimulate the utilization of audio-visual aids by members of the faculty. They worked along these lines:

a. Improved bulletin board usage in the education building by keeping at least one bulletin board active and by publishing a mimeographed bulletin on "bulletin board etiquette."

b. Posted notices on the bulletin board concerning the services of the Visual Instruction Bureau, teacher training in audio-visual education, and other matters

c. Distributed mimeographed bulletins on materials suitable for use in teacher-education classes, and offering personal services in the selection and use of materials.

d. Assisted interested members of the faculty in learning to operate projectors of various types.

 e. Made record players and projectors available for use by members of the faculty.

f. Reported activities of the work-group on audiovisual aids at meetings of the executive council and of the College of Education faculty.

Preparation of Materials Is Also Taught

1. Special services for practice teachers. During the time that senior students are making lesson plans for practice teaching, they are given assistance in preparing and producing teaching materials of various types.

For this purpose, a production center, where all materials and equipment for preparing and making various types of teaching materials can be found, was set up. A photographic laboratory is also maintained, principally for training students in the production of lantern slides, filmstrips, prints, and reductions and enlargements. Student teachers have access to the laboratory for the production of teaching materials.

5. Assisting in-service teachers. In-service teachers are assisted in the utilization of audio-visual materials and equipment by the formal courses provided in extension centers for graduates and undergraduates and at clinics designed to discuss problems arising in schools beginning or endeavoring to improve audio-visual instruction programs.

· REPORT FROM VIRGINIA ·

Farmville Va. Teachers College Reports Four-Fold A-V Program

by Dr. Edgar M. Johnson, Director

College Bureau of Teaching Materials

★ Farmville has been engaged in a four-fold program of Audio-Visual Education since 1910. Primary interest is in developing classroom use of audio-visual materials. To accomplish this we have found it necessary to develop (1) a library of materials, (2) a system of distribution, and (3) a teacher-education pro-

gram. In total these four phases of the program can hardly be separated. Each is essential in practice, All may be considered as part of our overall teachereducation program.

The classroom use of audio visual equipment and materials has greatly expanded in amount, variety and effectiveness. This is true of the subject matter college classes. The sciences, social studies, home economics and physical education departments have developed an extensive use of motion pictures, filmstrips, charts, objects and models. The art department has expanded the use of color filmslides and opaque materials. The Modern Languages are using various types of recording and playback equipment. Professional education classes are beginning to use quite extensively films in method, child development, guidance and group behavior.

Experience Developed These Useful Criteria

The same is true of the elementary and secondary training schools where student teachers and supervising teachers have both shown an increasing interest in the use of a-v materials. Out of this expanding use of materials we have developed criteria which we think describes the characteristics of good classroom use of these materials.

Purpose: The purpose for using the materials emerges out of the undertaking of the class and is clearly understood and accepted by its members.

Selection: The selection of the materials used is a result of class planning with all facts pertinent to the selection introduced into the discussion.

PRECEDING ACTIVITIES: Before using the materials an adequate background of experience needed to best utilize the materials content is provided.

MECHANICS: The mechanics involved in the use of materials facilitates the main undertaking of the class. Variety: A variety of materials necessary to provide information and background to the purposes of the class undertaking is used.

FOLLOWING ACTIVITIES: The use of materials is lollowed by thought, feeling or action or a combination of the three, which is significant in the experience of the pupils.

EVALUATION: The class undertaking and the contribution made by the materials are evaluated by the members of the group in terms of their purpose.

You Need the Materials to Teach Them

In order to promote classroom use of materials, we have had to develop an extensive library of materials. This has been done in close cooperation with the library and the several subject departments. We have developed a film library of over five hundred titles, which serves the film needs of both the college and public schools in the surrounding fifteen counties. On a smaller scale we have developed for college and training school use libraries of filmstrips, transcriptions and recordings, film and glass slides, flat pictures, maps and globes, and stereographs.

It is evident that classroom use of materials, libraries of materials, and distribution of materials are all important elements of a teacher-education program for the use of audio-visual materials. Student (CONTINTED ON THE FOUROWING PAGE)

Teacher Training Symposium-II

(CONTINUED FROM THE PRECEDING PAGE) teachers tend to imitate their teachers. They learn by experience, in the college classes and in the training school classes, the value of materials and the proper use of materials.

In addition, audio-visual education is discussed as a topic in the required education courses. An elective, three-semester credit course in audio-visual education provides for the development of skills in making, operating, and handling various types of materials and equipment. It provides for many activities in planning for classroom use of materials and in previewing available materials. It provides for adequate discussion and demonstration of various techniques and underlying philosophy. Each week there are two hours for lecture, discussion or demonstration and two hours for laboratory work in small groups. There are in addition in-service audio-visual education classes, workshops, conferences, correspondence, follow-up observations, etc., provided for those communities within a reasonable distance of the college.

We wish to continue to improve our program of teacher education in the field of audio-visual aids. We think it can best be done by setting a good example in college and training school classes, by providing supervised experiences in the use of materials, by providing opportunity for planning and discussion of the various possibilities and by providing experience in the handling of equipment.

· REPORT FROM WISCONSIN ·

Milwaukee State Teachers College Integrates the Audio-Visual Tools

by Thomas D. Clemens, Director

Audio-Visual Education, Milwaukee State

★ From its inception, the first assumption of the Milwaukee State Teachers college audio-visual program has been that audio-visual utilization is an integral part of the total education picture rather than an incidental or supplementary aspect of education. Equally important as courses in audio-visual instruction are the integration of audio-visual units in methods courses, work with individual students, and an in-service training program.

The audio-visual course, offered the first semester of each regular academic year, emphasizes student activity and experimentation. Extensive rather than intensive reading is required, and great significance is attached to the development of proficiency in the operation of projection equipment, evaluation of materials of instruction, production of slides and opaque materials, and the development of study guides. Part of the course is devoted to special activities in which the student's adapt principles of audio-visual utilization to their own interests and needs. These activities concern teaching demonstrations, production of special materials, and investigation of problems of special interest. The student is required to use, insofar as pos-

sible, something besides the traditional term paper format.

Units on audio-visual utilization have been integrated into existing education courses. Extremely successful has been a two-week introductory unit in the course, "Education of the Mentally Handicapped." From this unit, wide-spread interest in the production and utilization of audio-visual materials in practice teaching has arisen among class members.

A similar consideration of audio-visual utilization has taken place in the elementary division at the College. One of the meetings of the entire division was given over to a demonstration of classroom utilization of the sound motion picture, following which two study groups in the elementary division pursued a more detailed study of audio-visual methods. At present, plans are being formulated for the introduction of a rather extensive unit on the subject to science method courses.

The entire student body has been invited to receive individual instruction in the operation of projection and sound equipment at their leisure. In the first semester of 1948-49, 57 students received training in the use of various types of projectors. When satisfactory proficiency is attained, the student's advisor is informed so that the information may be used for placement purposes.

Students engaged in practice teaching are encouraged to take advantage of the college audio-visual services for assistance in the location of materials, development of study plans, and help in audio-visual problems. Each student teacher is requested to come in following his use of an audio-visual aid for purposes of discussion and evaluation. The faculty of the College training school has been extremely cooperative in this aspect of the program.

An effort has also been made to give further assistance to students showing more than average interest in the field. The secondary division requires proficiency in an extra-curricular activity for graduation, and the past semester has seen the development of a program whereby outstanding students may elect to work intensively in the field of audio-visual education in lieu of an extra-curricular project. The College is thus training teachers who will be qualified to assume leadership in the audio-visual programs of the school systems they enter.

The in-service teacher training program at the College has two elements at the present time. The first of these is an evening school course in audio-visual methods. The second is the annual Audio-Visual Conference. Facilities of the College are available to the teachers of the state for consultation at all times.

Faculty members at the College have been making widespread use of audio-visual materials in their classes. It has been said that we teach as we are taught. For this reason every faculty member has a real and important role in the audio-visual program. Each film, filmstrip, or other audio-visual utilization in a college class is considered not only in relation to its subject matter, but also as a demonstration of the techniques of teaching with audio-visual materials. This, of course, will require attention to utilization techniques by every instructor.

BACKGROUND FOR ART

- A Little Fantasy (1 min) Sd. Purchase. NLB, Can.
- Animated variations on a nineteenth century painting, Isle of the Dead, by Arnold Bocklin.

Art Survives the Times (10 min) Sd. Rent: Al I Im

 Trench painters Matisse, Utillo, Roualt, Braque and Picasso, sculptors Janniot, Ginord and Faurens; architects I cCorbusier and Petret.

Lascaux, Cradle of Man's Art (17 min) 8d. Color Purchase or rent; Gotham Film.

 Photographs of the paintings by prehistoric man in the Lascaux cave in Southern France.

Namatjira, the Painter (20 min) 8d. Color. Purchase or rent: Australian News & Inf.

• How an aboriginal camel boy became one of Australia's leading watercolorists.

Painters of Quebec (18 min) Sd. Color. Purchase or rent: Can NFB.

· Short survey of French-Canadian art.

Patterns of American Rural Art (11 min) Sd. Color, Purchase: Castle Films.

ART IN EDUCATION

An Abstraction with Planes Sd. Purchase: FBF.

· Demonstrated by Eliot O'Hara.

Action (10 min) Sd. Purchase: Library Flm.

 Shows how to make curtoon figures portray action.

Adolf Dehn's Technique in Water Color (30 min) Si, Color, Purchase or rent: Harmon.

• Complete process of creating a water color of an American scene.

Animals (20 min) Sd. Purchase: Library Flm.

Shows how to draw simple animals in cartoon style.

Animated Cartoons: The Toy That Grew Up (20 min) Purchase or rent: AFFilm, D. D. Livingston.

 Shows Plateau, who devised a machine to animate static drawings and further developments made by Emile Reynaud that led to the present animation studios. Art in the Negro Schools Si. Rental: Harmon.

Ballet Mecanique (15 min) Si, Rent; MMA.
• Study in abstract thythms with Fernaud

Bijou, Le (7 min) Sd. Color. Apply: Cinema 16mm.

 Francis Lee, painter, creates an experimental film in which inanimate objects serve as actors.

Broadstroke Drawing (10 min) Sd. Purchase or rent: Brandon.

Brush in Action (10 min) Sd. Purchase or rent: Int FlmBur.

 Teaches and promotes use of water color brushes and water color painting.

Brush Techniques (The Language of Water Color) (10 min) Sd. Color, Purchase or rent: EBF.

 Records execution of a water color sketch and shows how impressions can be communicated through the work of Eliot O'Hara.

Visualizing the Arts

A CHECKLIST OF MOTION PICTURES AND FILMSTRIPS ON ART • ARCHITECTURE • DANCE • DRAMA • MUSIC

Foreword: these many hundreds of lilms on the arts and music unlock a treasure house of worldwide culture for our schools and communities. Here the film's great power is fully exemplified for all education. This first, informal checklist will be supplemented by a full and authoritative issue (including many articles) in the new school year. From now on it will be used for editorial correction, direct review and background until the fully edited issue is ready for publication. Producers are invited to submit listings.

Care of Art Materials (11 min) 8d. Purchase: Young America.

• Animation film for children, designed to promote interest and care in handling art materials.

Child Explores His World, The (20 min) Si, Parchase or tent: Harmon.

Art education at the Brooklyn Children's Museum.

Circling the Square (11 min) Sd. Color of b/w. Purchase of tent: Contemporary,

 Taken in Washington Square, New York City, during the annual outdoor art exsitin

Colour (14 min) Sd. Color, Purchase or tent: BIS.

• Nature of color and its uses, including

Composition and Story (10 min) Sd. Putchase: Library Hm.

• Tells how to weave cartoon characters and their actions into a story.

Creative Design in Painting (12 min) Si. Purchase or rent: ArtFlm.

Demonstration by Charles J. Martin.
 Creative Design in Painting (12 min) 8i.
 Purchase or rent: Katz.

• Demonstration of the organization of lines and areas within a rectangle.

Curves of Color (10 min) 8d. Color. Loan; GE.

· Scientific analysis of color.

How to Use This Guide

• Both motion pictures and filmstrips are included in these listings. To identify filmstrips, the following symbols are used: (40fr) denoting that the subject is a filmstrip of 40 frames or scenes. Motion pictures are denoted by running times given, as: (10 min). Color is also specially noted. Sd. denotes a 16mm sound motion picture. Principal purchase or rental sources are given on Pages 32-31, keyed to abbreviated sources noted in first paragraph of each title listed. Design: Line (10 min) 8d. Purchase: Young America.

 Discusses the function of lines in design, showing the effects achieved by use of various lines and combinations.

Design to Music (512 min) 8d, Purchase or tent: IntFluBur.

• Illustrates the relationship between abothm in music and design in act.

Dong Kingman Paints a Water Color (30 min) Si. Color, Purchase or rent: Harmon.

American born Chinese, with art training in China, shows how he paints as he observes life in San Francisco.

Drawing (10 min) Sd. Purchase: Library Flm.

Drawing for Beginners: The Circle (10 min) Sd. Purchase: Young America.

• Shows the circle as one of the basic forms from which many objects are drawn. Drawing for Beginners: The Rectangle.

(10 min) Sd. Purchase: Young America. Drawing for Beginners: the Square (10 min) Sd. Purchase: Young America.

Shows the square as one of the basic forms of drawing.

Drawing for Beginners: The Triangle (10 min) Sd. Purchase: Young America.

• Explains the triangle as one of the basic drawing forms.

Drawing with a Pencil (10 min) Sd. Purchase or rent; EBF.

 Records the technique of Theodore Kautzky, among leading sketchers, drawing a victure.

The Etcher's Art. St. Rent: Films.

A demonstration by Frank W. Benson.
 Fiddle De Dee (4 min) Sd. Color. Purchase or rent: CanNFB.

• An abstract sequence executed by painting in color on film.

Figures (20 min) Sd. Purchase: Library Library

• An artist gives pointers on drawing basic cartoon figures.

Finger Painting (512 min) Sd. Purchase of rent: Intl ImBin

 Shows children using this technique for the first time and others who have used this medium many times before.

(CONTINUED ON THE NEXT PAGE)

Arts Visualized:

ART IN EDUCATION-Continued

Finger Painting (22 min) Si. Purchase or rent: NYU.

 A clinical experience for students of child psychology in which children are given huger paints as part of their normal activities.

Funny Business (18 min) Sd. Purchase: RKO Radio.

• Goes behind the drawing board and shows many of the greatest comic strip artists at work.

William Gropper at Work (11 min) Si. Purchase or rent: Katz.

• Follows artist while he draws from preliminary sketch to the completed drawing. Hands, Feet, Clothing and Drapes (20 min) 5d. Library Flm.

• Shows moods and expressions created by hands, feet and clothing.

How an Artist Works (10 min) Sd. Purchase: Teaching Films.

• The conception, composition and execution of a painting.

How to Paint in the Chinese Way (11 min)
Sd. Color. Purchase or rent: China Flm.
Si. Version (15 min).

• Demonstrates technique of floral painting.

How to Paint the Chinese Way (10 min) Sd. Color. Purchase or rent: China Flm.

• Demonstration by Mme. Yee Ping Shen Hsu.

In Our Image (Slidefilms) Color. Purchase: SVE.

• Comprised of 32 unique character studies of personalities and events depicted in the Old Testament—beginning with a magnificent interpretation of the creation of the world and ending with Psalm 46—God Is Our Refuge.

Make an Etching (25 min) Si. Purchase or rent: Katz.

• Demonstrates making of an etching from the unwrapping of a metal plate to the pulling of a finished print.

Making of A Mural (10 min) Sd. Color. Purchase or rent: EBF.

• Complete detail on the techniques and processes followed by Thomas Hart Benton, one of America's modern painters, in painting a 22 ft. mural.

Negro and Art, The. Si. Rent: Harmon. Out of a Chinese Painting Brush (11 min) Sd. Color. Purchase or rent: China I ilms.

• Famous Chinese artist shows what wonders can be done with a painting brush. Photographed in actual speed.

Painting a Chinese Figure (11 min) Sd. Color. Purchase or rent: China Fim.

 Shows how to paint Chinese figure from start to finish.

Painting an Abstraction (10 min) 8d. Color. Purchase of rent: EBF.

• Eliot O'Hara, American artist and teacher, presents his own characteristic technique of "abstracting" desired elements for a water-color painting.

Painting in Oil (10 min) Si. Color. Rent: Harmon.

Demonstrated by Palmer Hayden.
 Painting Reflections in Water (10 min)
 Sd. Color, Purchase or rent; EBF,

· Shows Eliot O'Hara going through en-

tire process of painting a waterfront realistically.

Painting the Chinese Landscape (11 min) Sd. Color. Purchase or rent: China Films.

• Illustrates in detail the four important steps in painting of Chinese landscapes. Pencil Technique (40 fr) Si. with text. Purchase: VisSciences.

• Portrays the tools and suggests technique for rendering artistic effects with a pencil.

Primitive Artists of Haiti (1 1eel) Color.
Purchase or rent: EBFlus.

• Explains the renascence of Haitian art under leadership of DeWitt Peters and shows a number of well known paintings by the late Hector Hyppolite and shows him and other artists at work.

Portrait of a New York Waterfront, Si. Color. Rent: Harmon.

• Oil painting demonstration by Palmer Havden.

Primitive Painters of Charleviox (22 min) Sd. Color. Purchase or rent: Can NFB.

• Study of French-Canadian primitive painting shown by four Charleviox artists at work.

Sittin' Pretty (22 min) Sd. Color. Purchase or rent: UWF.

 Painting of a portrait demonstrated in detail by Randolph Coats, notable artist.
 A Study of Negro Artists (40 min) Si. Rent: Harmon.

Teaching Creative Design (10 min) Si. Rent: Harmon.

• Demonstration of junior high school art instruction by Marijn Werten.

Tempera Painting by Quincy Tahoma (16 min) Si. Rent: Harmon.

· Work of a Navajo Indian artist.

We are all Artists (30 min) Si. Rent: Harmon.

• Analysis of design and its relation to utility throughout history.

What Is Modern Art? (20 min) Sd. Color. Purchase or rent: Riethof.

Your Child is a Genius (11 min) Sd. Color. Purchase or rent: Robbins.

• An explanation for adults of the importance of the average child's creative expression.

ART INTERNATIONAL

(also see Background for Art, etc.)

Art and Life in Belgium (20 min Sd. Rent; Belgian Govt.

Art As a Living Force (10 min) Sd. Purchase: Brandon.

Collections of the Art Institute of Chicago as used by students.

cago as used by students. Art for Everybody (10 min) Sd. Rent or purchase: Can. NFB.

shorter version of "Living Gallery," showing the function of an art gallery in the community.

Art in San Francisco (30 min) Sd. Purchase or tent: Photo & Sd.

• Includes art shows, studios, schools and museums in one American city,

Art Institute-Chicago (10 min) Sd. Rent: AmFlmRegistry.

 Shows some of the collections of art from ancient to modern times and students at work in the museum's art school, Arts of China, The (15 min) Si, Purchase or tent: China Films. C.E.M.A. Sd. Rent: MMA.

The role of the arts in wartime Britain.
 Congo Arts (10 min) Sd. Rent: Flm Nations.

Flight of the Dragon (20 min) Sd. Color. Purchase or rent: CanNFB.

Pictorial review of Chinese art treasures of the Royal Ontario Museum.

How Young America Paints (10 min) Sd. Color. Loan: Assn. Flm.

 Records exhibits of Young America Paints for 1911 in the American Museum of Natural History, N.A.

The Living Gallery (20 min) Sd. Purchase or rent: Can NFB.

• Community art education at the Toronto Art Gallery.

Modern Art of Poland (10 min) Sd. Color. Purchase or rent: PIC.

New York Heritage (11 min) Sd. Color. Purchase: Visual Specialists.

• Fraces the growth of Greater New York and portrays the supervised development of its public works in the fields of architecture, sculpture, painting and landscape architecture.

Paris—City of Art (11 min) Sd. Color or b/w. Purchase: Simmel.

 Presents scenes inside Louvre with its famous paintings and sculpture.

Your National Gallery (10 min) Sd, Purchase or rent: UWF.

• Motion picture tour thru the National gallery of art at Washington, D. C.

GREAT PAINTERS

(also see Art in Education, etc.)

Canto Del Creatore, Il. Sd. Rent: MMA.

• The paintings of Giotto.

Jean Helion-One Artist at Work (33 min) Sd. Color. Rent: Bouchard.

Henri Matisse (25 min) Sd. Purchase or rent: Franco-American.

• Introduction to the technique and work of Matisse.

Hobbies Across the Sea. 8d. Rent: MMA.

Painting of Rousseau le Douanier, Tanguy, etc.

Joan of Arc. (10 min) Sd. Purchase: Library Flm.

Saint portrayed in painting and sculpture.

Klee Wyck (15 min) Sd. Color. Purchase or rent: NFB, Can.

• The work of the Canadian artist, Emily Carr.

Memling of St. John's Hospital Bruges (12 min) Sd. Rent: MMA.

• Analysis of the paintings of Hans Memling. Flemish painter, preserved at St. John's Hospital.

Michaelangelo (82 min) Sd. Michaelangelo
Life and times of the artist related through monuments of art and views of Italian cities and landscape.

Michelangelo: the Sistine Chapel (50 fr) Si, with script, Purchase: LifeFilmstrips.

 Reproductions of the frescoes by Michelangelo in the Sistine Chapel in Rome.

Mystic Lamb, The, Sd. Purchase or rent: Belgian Govt Inf.

• The Van Eyck Mtarpiece in the Cathedral of St. Bavo, Ghent.

Sierra Journey (19 min) Sd. Color or b/w. Purchase: Libra.

Concerning the artist Edgar Allyn Payne.

LANDSCAPE ART

Canadian Landscape (18 min) Sd. Color. Purchase or tent: Can NFB

 Reveals the characteristic style of A. Y. Jackson, Canada's roving prospector among landscape, artists.

Creative Painting of Landscape (15 mm) Si, Purchase or tent: Katz or Artfilm.

 Shows how an artist selects and interprets different aspects of landscape interms of the water color medium.

West Wind (18 mm) Sd. Color. Purchase or rent; NLB, Can.

• Work of the late Tom Thomson, Canadian landscape artist.

Arts and Crafts

(also see Pages 21 and 25-crafts)

American Handicrafts (10 min) Si. Color. Purchase: UWF.

American Indian—Arts and Crafts (25 min) Si. Rent: Harmon.

Art of China (15 min) Si. Purchase or tent: China Flm.

• Ancient architecture, paintings and scrolls, sculpture, jades and ceramics, embroideted silks.

Art of Leather Carving (20 min) Sd. Color and b/w. Putchase: Portallm.

• Demonstration of leather art decoration by leading craftsman and teacher, Joey Smith.

Artisans of Florence (22 min) 5d. Rent: IntFlmFd.

• Shows many phases of Italian art and handicraft in the famous Institute of Art in Florence, Italy.

The Arts Si. Purchase or rent: Harmon.

• Chinese sculpture, painting and some minor arts.

Arts and Crafts of Mexico (11 min) Sd. Purchase or Rent: EBF.

• Native craftsmen are shown in their native home workshops.

A Better Design for Every Day Use (32 frames) Si, with text, Purchase: CanNFB.

 An introduction to industrial design and its purpose, and an outline of what constitutes good design.

Carving in Lucite (13 min) Si, Purchase or rent: D. D. Livingston.

• Domenico Di Mortellito, outstanding artist in this field, shows how to use electrically-driven tools to create a carving in transparent plastic.

Charm and Beauty-Glimpses of the Chinese Dress (15 min) Silent. Color. Purchase of tent: ChinaFlut.

China's Gifts to the West (10 min) Si. Color and b₇ w. Rent: Harmon.

Includes porcelains, silks, textiles, etc.
 Chinese Jade Carving (10 min) 8d. Color.
 Purchase or rent: ChinaFlm.

Chinese Writing, Sd. or Si. Color or b/w. Purchase or rent: ChinaFlm.

 Calligraphy as an art as well as a means of communication.

Congo Art (9 min) Sd. Purchase or tent: Nu-Art.

• Deals with the arts of the natives of the Belgian Congo.

Craftsmen at Work (13 min) Sd. Color. Purchase or tent: NatlFlmBd.

Native arts and crafts of Nova Scotia.

Creative Hands (30 min) Si. Color. Purchase or rent: Harmon.

- Handicialts of the Southern Highlanders in the mountains of N

Drypoint—V Demonstration (20 m(m) St. Purchase or rent. Films

• Demonstration by Frederick G. Hall-

Eskimo Aris and Crafts (22 mm) Sci. Color. Princhase or rent: NatFlmBd.

El Taller De Grafica Popular (100 fr) St with script Purchase: Biyant Ed

 Shows the work of Mexico City's Work shop of people's graphic art

From Clay to Bronze (30 min) St. Rent: Films.

 Katherine W. Lane, sculptress, demonstrates modeling in clay; sand mold casting in bronze demonstrated by Leo Toschi.

General Art Appreciation (10 slides ea) Si. Color. Purchase: S.V.E.

• IAUSA-Ancient Egyptian Art.

TVU+V=Italian Renaissance Sculpture. TVU5A=Prc Renaissance painting in Italy.

LVU6A Sandro Boticelli, Florentine Painter.

IAU7A—Paintings of Early Renaissance, IAU8A—Raphael Sanzio, Umbrian Painter.

VU9A—Italian painting of the High Renaissance.

 $1\,\mathrm{VU}10\mathrm{A}{-}11\mathrm{ans}$ Memling, Flemish Painter.

1VU11A-Paul Cezanne, Post Impressionist.

TVU12A-Portraits by Masters and Moderns.

Elementary Art Appreciation (10 slides ea.) Si. Color, Purchase: S.V.E.

• TVULA-Great Artists Paint Live on the Farm.

TVU2A-Child Life by Master Artists. Elementary Art Series (10 slides ea.) Si. Color. Purchase: SVE.

 1A651—1—Navajo Silversmiths. 1A651—2—Pueblo Pottery

Habitant Arts and Crafts.

 After emigrating from France, the habitant both preserved his mother country's traditions and made himself proficient in old Indian crafts.

Hand Industries of Mexico (10 min) 8d. Color or b/w. Purchase: Coronet.

 Shows native handicraft still prevalent in Mexico.

Ancient Rome (10 min) 8d. Color or b. w. Purchase: Coronet.

 Shows Roman cultural and artistic influence on the modern world.

English Influences in the United States (10 min) Color or b 'w. Purchase: Coronet.

• Shows strong influence of English culture and art on the American people.

The Renaissance (10 min) Sd. Color of b. w. Purchase: Coronet.

 Something of the science, the literature and the arts which gave us the Renaissance.

Spanish Influence in the United States (10 min) Sd. Color of b.w. Purchase: Coronet.

Records our Spanish cultural heritage.
 Handicrafts of Belgium (10 min) 8d. Color or b, w. Parichase or rent: LON.

Hands Are Sure (30 min) Sd. Color, Loan: One Lout & Pub. But.

• Charm of French Canada is presented through examples of its handicrafts.

Arts Visualized:

Holiday at School [18] min Sd. Purchase Can NLB

 Young Americans and Canadians study painting, leatherwork and other handicrafts and arts in the heart of the Rockies at the Bantl. Alberta summer school.

Hopi Arts and Crafts (10 mm) 8d Color Purchase; Coronet

How to Make a Plaster of Paris Cast. St. Rent; Harmon

· Demonstrated by Simon Moselsio

Light Reflections (15 mm) Sd. Color Purchase or rent; D. D. Livingston

 Abstract light forms created by shining beams of studight through ringular plastic figures

Loom Weaving (15 mm) Si Purchase or rent; Brandon.

Make a Mobile (11 min) Color Purchase: Bailey.

 Shows what can be done with scrap materials and demonstrates how an idea developes.

Make a Mask (16 min) Si. Purchase of tent: Katz.

 Demonstration of making a papier mache mask.

Making a Serigraph. Si. Color. Rent: Harmon.

• Demonstration by Edward Landon.

Medal Maker, The, Si. Rent; Films.

 Transformation of clay plaques into plaster molds, casts, bronze molds and fmally steel dies.

Navajo Rug Weaving (16 min) Si, Color. Purchase or rent; Bailey.

Of the People . . . For the People (15 min) Sd. Color. Purchase or tent: Stadlet Garbarini.

• Designing and execution of a silkscreen print by Leonard Pytlak.

Painting with Sand: A Navajo Ceremony. (10 min) Sd. Purchase: EBF.

 Portrays the traditional sand painting healing rite as performed by a Navajo medicine man. Sand painting is shown in full detail as a unique art form.

Paintings and Plastics (12 min) Sd. Color. Purchase or rent: Al Flm.

• How transparent plastics developed from earlier paintings which deal with motion and light.

Paradiso Terrestre, H. Sd. Rent: MMA

 Deals with a triptych by Bosch in The Escorial, Madrid.

Plaster Carving (13 min) Si. Purchase or rent: D. D. Livingston.

• Entire plaster carving process shown by artist Milton Hebald.

Plastic Art (11 min) 8d. Purchase or rent: EBF.

• Evolution of a bronze statuary group.

Puebla-Colonial Spain in Mexican Clav. Si. Color. Rent: Harmon.

Making, glazing and baking tile,

Racconto Da Un Allresco, Sd. Rent: MMA.

• The frescoes of Giotto in the Atena

 The frescoes of Giotto in the Arena Chapel, Padua and elsewhere.

Textiles and Design (11 min) 8d. Color and b. w. Purchase: Pictorial.

 Traces steps in the production of colorful Mexican accessories such as sombreros, serapes, etc.

(CONTINUED ON THE NEXT PAGE)

Arts Visualized:

THE ARTS AND CRAFTS-Continued

Toys from Odds and Ends (10 min) Sd. Purchase or rent: Brandon.

 Brief display of articles made from odds and ends and detailed demonstration on making one article.

Wood, Clay and Fine Arts (11 min) Sd. Color of b. w. Purchase: Pictorial.

You and Your Time (10 min) Sd. Purchase or tent: AssiFlm.

 Deals with the proper use of time presenting form typical situations as a basis for discussion.

Uruapan Lacquer, Si. Color or b/w. Rent:

• Lacquerware of Larascan Indians of Mexico.

Wood, Clay and Fine Arts (II min) Sd. Color. Rent: D. D. Livingston.

 Primitive and modern arts and crafts; sequence of Diego Riveria painting a mural.

THE ART OF GLASS

Crystal Clear (28 min) Sd. Color. Loan: Mod.

· How fine glassware is made.

English Table Glass (33 frames) Purchase: BIS

Shows the old methods of hand manipulation are still used, in addition to machines, for making delicate crystal and cut glass.

How Stained Glass Windows Are Made (15 min) Si. Rent; RFA.

 Thorough and complete study from the design to the finished window.

Looking Through Glass (18 min) Sd. Punchase or rent: British Inf.

 British glass manufactured by hand and by machine.

ART IN TAPESTRY

Abusson Tapestries (14 min) Sd. Purchase or tent: AFFIm.

 Story of making a modern tapestry with Jean Lurcat designing an original creation.
 French Tapestries Visit America (30 min)
 Sd. Color, Purchase or rent: AF Lilms.

• Pictures five centuries of magnificent tapestries loaned by the French government to the U.S. for exhibition in the Metropolitan Museum of Art and the Art Institute of Chicago.

ART IN WOOD

Direct Carving in Wood Si. Rent: Harmon.

• Demonstration by Simon Moselsio. From Tree Trunk to Head (12 min) Si.

Purchase or rent: Jacobs.

 Demonstration of wood carving by Chaim Gross.

How a Colored Wood Engraving is Made Si. Color. Rent: Harmon.

· Demonstrated by Mera Hendel.

Last of the Wood Engravers Si. Rent: Lilms.

• Demonstration by Limothy Cole.

Lynd Ward at Work Si. Purchase or rent: Assisting

· Demonstration of wood engraving.

Timber and Totem Poles (10 min) Sd. Purchase: US Forest Serv.

 Indians of Southeast Maska and the Longass National Forest shown restoring and copying their totem poles.

Wooden Faces of Totonicapan (10 min) Color of b/w. Rent: NYU.

• Production of masks and their use in religious festivals in Guatemala.

LINOLEUM · LITHOGRAPHY

Here's How We Print (11 min) Color of b. w. Purchase: Bailey.

• Three basic operations in printing are shown in sequence. Points out value of printing and its uses in daily life.

Make a Linoleum Block (15 min) Si. Purchase or rent: Katz.

• Shows all steps in making a linoleum block print in detail.

Modern Lithographer (11 min) Sd. Purchase or rent: EBF.

• Describes detailed techniques of hithographic artists and the processes of duplicating, etc.

Sculpture

An Experiment in Taste, Sd. Apply: B1S.

• An open-air exhibition of modern sculpture arranged by the London County Council.

Alexander Calder: Sculpture and Constructions (11 min) Sd. Color. Purchase or rent: MMA.

· Explores work of Alexander Calder.

Granite: A Saga of Stone Si. Purchase: Harmon.

• Quarrying and finishing of granite and its uses for art, architecture and industry. Images in Ivory (10 min) Sd. Loan: Castle.

• Describes how untrained boy or gitl can learn to carve from soap.

Henry Moore (22 min) Sd. Color. Purchase or rent: Falcon.

• A film-lecture on a Museum of Modern Art exhibition of sculpture and shelter drawings of the contemporary British artist, Henry Moore.

Maillol (22 min) Sd. Purchase or tent: Franco-American.

• Day with the sculptor in his Mediterranean studio.

Paper Sculpture (5½ min) Sd. Color, Purchase or rent: httFlnBur.

 Shows youngsters working without patterns. Designed to leave the imagination free to create after stimulating children's interest and suggesting "how to do it."

Sculpture in Stone (15 min) Si. Rent: UWF.

 Stonecarving demonstrated through the work of Anna Hyatt Huntington.

Stone and Sculptor (20 min) Sd. Loan: Ohio St. U.

• Tiwin Fix demonstrates sculpture techniques

niques.
Sculpturing Is Fun (10 min) Sd. Guide.

I oan: Castle.

• Illustrates the art of soap carving in

simplified form for the beginner.

Third Dimension (19 min) Sd. Purchase or rent: CanNFB.

 Shows several Canadian sculptors at work, using a variety of materials and techniques.

(Sources Appear On Pages 32-34)

POTTERY MAKING

ABC of Pottery Making—the Coil Method. (L5 min) Sd. Purchase or tent: Bailey.

• Gives detailed demonstration of the coil method of making pottery.

Black Pottery (25 min) Si. Rent: Harmon,

· Arts and Crafts of Mexico Series.

Ceramics. Si. Rent: Harmon.

 Pottery making demonstrated by Leon Volkman.

Chy. Potters, 40 min. 51, hors for any

Clay Pottery (10 min) Sd. Purchase or tent: Brandon.

• Shows pottery making in its many stages.

Clay in Action, Silent, Purchase or rent: Films.

• Modeling of a portrait demonstrated by Arturo B. Fallico.

Colour in Clay (H min) Sd. Color, Purchase or rent: B1S.

 Shows the making of modern Staffordshire pottery, with emphasis on its decoration.

Crafts of the Fire (10 min) Sd. Purchase or rent: AFFIm.

• Depicts fire part in the handicrafts of enamel.

Craftsmanship in Clay: Glaze Appreciation (10 min) Color. Purchase or rent: Indiana University.

 Introduces glazing as an activity of interest to pottery makers and demonstrates four methods of applying glaze.
 Designed for arts and crafts classes in high school and colleges.

Craftsmanship in Clay: Simple Slab Methods (10 min) Sd. Color, Purchase or rent: Indiana U.

• Techniques by which attractive portery pieces may be made from day are pictured. Five Towns (27 min) 8d. Rent: BIS.

· Pottery industry in England today.

Large Pottery of San Bartolo Coyotepec, The (10 min) Si. Rent: Harmon. Let's Play with Clay, Part I: Animals

(10 min) Sd. Purchase: Young America.

• An introductory film on clay work show-

An introductory film on clay work showing how clay is worked with the hands.
 Let's Play with Clay, Part II: Bowls (10)

min) Sd. Purchase: YoungAmerica.

• Another introductory film to clay work showing how simple objects can be formed

by pressing and pinching the day.

Mexican Potters—Clay Art in Old Mexico
(11 min) 8d. Color, Purchase: Hoefler.

 Shows crafts and a way of life found in the smaller towns and villages of Mexico. Oldest Art (25 min) Sd. Loan: Franciscan Library.

• History of the making of dishes and dimerware including examples of primitive pottery, early Egyptian and Greek ceramics, Chinese and recent European procelain.

Painted Pig, The. Si. Color. Rent: Har-

· Making of Mexican pottery.

Pottery from the Wheel (15 min) Sd. Color, Purchase: Humphrey.

Pottery in the Gold Coast (9 min) Sd. Purchase or rent: BIS.

Pottery Making (11 min) Sd. Purchase or rent: EBF.

• Describes four methods: wheel-thrown, coil, plaster mold and slab pottery.

Red Pottery of Tzintzuntzan. Si. Rent: Harmon.

Simple Slab Methods (10 min) Sd. Pm chase: Indt

Simple potters techniques.

Throwing on the Wheel (8 mm) Si Pur chase of Rent: UMinn.

· Demonstration of vase modeling.

Un Grand Potier (20 min) Sd. Rent: Franco American

· In French, Shows Auguste Delaherche dean of French pottery at work designing and making ornamental pottery

Workshops of Old Mexico (10 min) 8d. Purchase Library Hun-

· Shows primitive methods used for the making of some pottery which is baked in the sun.

ART IN METALS

(also see Arts & Crafts-Page 23)

America's First Silverplate (25 min) Sd. Color Loan: Modern.

· Portraval of American culture from colonial to present day times as various phases in the development of fine silverplated ware were shown.

Copper and Silver (11 min) 8d. Color or b.w Purchase: Pictorial.

· Camera travels through Mexico showing the smelting and working of copper and then the delicate craftsmanship of creating intricate silver patterns.

Decorative Metal Work (10 min) Sd. Purchase or rent: Brandon.

· Shows how to make an etched bracelet as an example of what can be done with different metals.

Handwrought Silver (25 min) 8d. Color. Purchase of tent: Handy & Harman.

· Shows how to raise a bowl from a flat sheet of sterling silver.

Indian Silver Craft. Si. b/w with color sequence. Rent: Harmon.

Living Silver (15 min) Sd. Color. Purchase or rent: Al Flim.

· Story of handwrought silver depicting its past and vital place among the contenmorary arts.

Make A Metal Plaque (15 min) Si. Purchase or rent: Katz.

· How to make a plaque from start to fmish.

Metal Craft (11 min) Sd. Purchase or

rent: EBF. · Presents steps taken by a master crafts-

man in making metal items. Silver Work of Mexico Si. Rent: Harmon. Story in Silver (25 min) Sd. Color. Loan:

ASSNFlm. Story of the crafting of sterling silver. woven around distinguished handmade

antiques from days of Lafavette to modern reproduction.

This Gracious Heritage (20 min) Sd. Color. Loan: Modern.

· Outlines the history of the manufac ure of sterling silverware from the time of Paul Revere to the present.

Check Your Local Library

· Many of the films listed in these pages may be obtained in local or regional film libraries. Only principal sources are given in these pages for obvious space reasons.

PUPPETS · MARIONETTES

ABC of Puppers Type I 10 mm 8d Pm chase or rent. Bailey

· follows the making of a pupper of this type from beginning to end.

ABC of Puppers Type II-Operation and Stage Construction (10 mm) Sd. Pm. chase or rent: Bailey

· Shows process of raising features of purpoets, such as eyes, nose and cars.

Cadet Rouselle (8 mm) Sd. Color. Rent or purchase CanXLB

Animated color freatment cusing two dimensional puppers) of a popular French. tolk some

Marionettes-Construction and Manipulation (10 min) Sd. Purchase or Rent Brandon.

 Shows construction of Bobo, a clown marionette, from start to fmish.

Punch and Judy (17 min) Sd. Color or b. w. Purchase or rent: Gateway

· Opens with a short demonstration of setting up and operating a hand pupper show, after which Mr. Punch tells a brief story of his history and tradition from the 17th century to the present day. Then the show.

Puppetry: String Marionettes (10 min) Sd. Purchase of rent: EBL.

· A film trip to wonder world for children with the story of Hansel and Gretel told

Art of the Film

(To be supplemented on Photography) Alchemist in Hollywood (33 min) 8d. Purchase: Solow.

· Designed to show the chemical end of the motion picture industry.

Birth of the Motion Picture-Biography of the Motion Picture Camera (20 min) 8d. Purchase or rent: AFFIm.

Shows the first man to undertake a scientific study of movement and discusses the problem of creating a camera which could do the job of multiple cameras on one photographic plate. Follows the growth of the camera.

Birth of the Motion Picture - Animated Cartoons; the Toy That Grew Γp (17 min) Sd. Rent or purchase. AFFlm.

· Tells the story of the animated cartoon from the beginning.

Black, White and Grey (20 min) Si. (cnt: InstDesign.

An experimental film featuring abstract utilization of light and form.

Common Mistakes and Their Correction (15 min) Si. Rent: RFA.

Analyzes each mistake, illustrating all of the probable causes, and then shows in closerips the methods of correction.

Celluloid College (Basic motion picture technique) (32 min) Sd. Purchase: Sterling.

· Shows how to make motion pictures including panning, using the tripod, shot breakdown, screen direction, matching action, newsreel technique, build-up, composition and indoor lighting.

Exposure and Exposure Meters (15 min) Si. Rent: RFA.

· Gives clear examples and suggestions for securing properly exposed pictures.

Arts Visualized:

Lacts About Libra (10 min) Sd. Parchase or resit Intl ImBox

· Shows harmful effects on Johan film of improper projector dearing, film thread ing, film rewinding and the placement of films in caus.

Family Album 30 mm Sd Color Loan GI Tamp.

 Lells how to light home movies or still. photos.

Film Editing (15 mm) St. Rent. RLA

· An interesting and practical treatment with many suggestions for good editing

Film That Was Lost (10 min) Sd. Apply: 1.1-6

· Deals with the early history of motion pictures, the observation of film and the Rockefeller Loundation Film Library,

Great Actresses of the Past (50 mm) Si. Rent: MMA

· Illustrates an important phase of early film production, 1913-1916, and includes performances of great actresses in great productions.

How to Operate the Victor Motion Picture Projector (18 fr) Si, with text, Pm. chase: Trindl King.

· Shows each step in setting up the projector from threading the film to repacking the equipment.

How to Use Filters (15 min) Si. Rent; RFA.

· Brief treatment of general theory of filters and filter use examples.

How to Use Voir Camera (15 min) Si. Rent: RFA.

· Discloses reasons for doing and for avoiding certain things in cinematography.

How You See It (10 min) Sd. Purchase: Jam-Handy.

 Story of persistence of vision and how it makes motion pictures possible.

Lenses and Their Uses (15 min) Si. Rent: REA.

· Presents general study of simple theory of lenses and a detailed analysis of lenses

Maps in Action (20 min) 8d. Purchase or rent: CauNFB.

· Analyzes various forms of movie animation techniques and contrasts them with the strategic development they are to illustrate.

March of the Movies (20 min) 8d. Purchase: Fortim.

· Shows some of the great names and achievements of the movies from the first days down to today's technique.

Movies March On (17 min) Sd. Rent: MMA

 Rapid survey of the American motion picture industry vesterday and today.

Quicker'n a Wink (9 min) Sd. Apply: EFC. · Demonstration of the new stroboscopic camera.

Your Movie Camera and How to Use It (10 min) Sd. Color or b w. Purchase: Bailey.

Story interwoven with the correct procedure in camera work emphasized.

(CONTINUED ON THE NEXT PAGE)

Arts Visualized:

Architecture

Architects of England (10 min) 8d. Purchase or rent: B18.

Architectural Styles (60 ft) Si. Guide. Purchase: Budek.

• Examples of Romanesque, Gothic, Renaissance and Baroque architecture.

Ave Maria (20 min) Sd. Purchase or rent: Mogull,

 The Cathedral of Chartics, Musical background includes Ave Maria sung by Jenny Tourel.

Belo Horizonte (20 min) Sd. Rent: NVU.

• Architecture of a modern planned city in Brazil.

Canterbury Cathedral (10 min) 5d. Purchase: Post.

• Shows architecture and also the tombs of many historical characters.

Cathedral of Chartres (10 min) Sd. Purchase: Post.

Shows inside and out of the Cathedral of Chartres in detail.

of Chartres in detail. Ely Cathedral (10 min) Sd. Purchase: Post.

• Shows the cathedral in complete detail. Evolution of the Skyscraper (50 min) Si. Rent: MMA.

 The work of the principal American architects and their most noted buildings.
 Famous River Homes of Colonial Virginia (30 min) Sd. Color. Loan: Va. Conservation Comm.

Glouchester Cathedral (10 min) Sd. Purchase: Post.

· Shows building inside and out.

Historic St. Panl's (14 min) Sd. Purchase or rent: BIS.

• Picture of St. Paul's cathedral, past and present.

Lichfield Cathedral (10 min) Sd. Purchase:

 Pictures this three-spired cathedral—one of the most beautiful in England—both inside and out.

Lincoln Cathedral (10 min) Sd. Purchase:

• Tells history of the cathedral.

Medieval Architecture (20 min) Sd. Purchase or rent: UWF.

· Castles of the Loire Valley.

Model Houses (5½ min) Sd. Color, Purchase or rent: In(FlmBur.

• Using familian materials at hand, a group builds a community. Designed to leave the imagination free to create after stimulating the children's interest and suggesting "how-to-do-it."

Monticello—Jefferson's Home (38 ft) Si. with Script, Color, Guide, Purchase: Creative Arts.

• Shows Jefferson's genius in architecture and "design for living"—by going through his home.

Music and Architecture Through the Ages. (20 min) 8d. Purchase or rent; UWF,

New Architecture (10 min) Sd. Neutra. New Architecture at the London Zoo. (10

New Mchitecture at the London Zoo. (Pamin) St. Rent: MMA.

Our Heritage (10 min) Sd. Purchase or rent: India Inf.

Portrays Indian achievements in art and archecture,

Peterborough Cathedral (10 min) Sd. Purchase: Post.

 Historical background on architecture of building.

Renaissance Architecture (20 min) Sd. Purchase or rent: UWF.

• Pictures the development of architectural form and line as illustrated in the renaissance castles of the Loire valley.

Salisbury Cathedral (10 min) Sd. Purchase: Post.

• Fells story of cathedral from the laving of the first stone.

Shrine of a Nation-Westminster Abbey (11 min) Sd. Purchase or rent: BIS.

• History of Westminster Abbey in England.

Wells Cathedral (10 min) Sd. Purchase: Post.

 Shows building—largely Gothic style on its original site founded in 705 A.D. Westminster Abbey (10 min) Sd. Purchase: Post.

· History of Westminster Abbey.

York Cathedral (10 min) Sd. Purchase: Post.

• Shows architecture and sculptures of Cathedral.

Note: this list might well include "The City", "Proud City" and other related city planning and building titles. Further titles in this field are now being checked for the final full list to be released in the new school year.

Drama on Film

An Introduction to William Shakespeare (40 fr) Purchase; Young America.

 Reviews the facts about Shakespeare's life and discusses the times in which he lived.

Drama in the Church and School (5fr) Si. with script. Color, Guide. Purchase: Schauffler.

 Aimed at helping small churches utilize what is available in the way of play production facilities.

England's Shakespeare (20 min) Sd. Rent; MMA.

Home of Shakespeare (26 frames) Putchase: B1S.

• Points out many familiar landmarks in the heart of England Stratford-on-Avon which were left from Shakespeare's days. Julius Caesar (19 min) Rent: BIS.

Act III, Scene II—Forum scene.

Macbeth (16 min) Reut: BIS.

• Act II, Scene II—Murder scene; Act. V. Scene I—Sleepwalking Scene.

Pictorial Guide to A Midsummer-Night's Dream (53 fr) Purchase: Young America. Pictorial Guide to As You Like It (12 fr) Purchase: Young America.

Pictorial Guide to Hamlet (62 11) Purchase: Young America.

Pictorial Guide to Henry V (42 ft) Purchase: Young America.

Pictorial Guide to Macbeth (45 fr) Purchase: Young America.

Pictorial Guide to Romeo and Juliet (62 ft) Purchase: Young America.

Shakespeare's Theatre (43 fr) Purchase: Young Amer.

• Study of the Globe Theater and a record of how one class built a model of it.

DANCE FILMS

• Obviously there are many excellent dance films, especially in the ballet and classic fields, not included in this brief section. Write principal sources listed for their complete catalogs of all dance films for rental or purchase.

BALLET - CLASSIC - ETC.

African Frenzy (8 min) Sd. Rent: D. D. Livingston.

 A montage of tribal dances, with glimpses of primitive civilization and village life. Good musical score by Marious Guillard.

Air for the G String (7 min) Sd. Rent: D. D. Livingston.

• Doris Humphrey and group in early modern dance interpretation of the Bach melody

At Land (11 min) Si. Rent: Deren.

• A dance film conceived and directed by Maya Deren.

Fable of the Peacock, The (15 min) Sd. Color, Purchase: Brandon.

• Portrays authentic dances and music of

India. Golden Fleece (25 min) Si. Color. Rent:

Bouchard.

Modern dance film with Hanya Holm

and her group.

Lementation (11 min) Sd. Color or b/w.

Purchase or rent: Harmon.

Modern dance by Martha Graham with

music by Louis Horst, Steps of the Ballet (25 min) Sd. Purchase

Steps of the Ballet (25 mm) Sd. Purchase or rent: Livingston.

 Shows how a ballet is created with basic positions, movements and steps demonstrated.

Study in Choreography for Camera (3 min) Si. Purchase or rent: Deren.

• In this film, the cinematographic space becomes itself an active element of the dance, rather than being an area in which the dance takes place.

FOLK & NATIVE DANCES

American Square Dance (10 min) Sd. Color or b/w. Purchase: Coronet.

• Relates the square dance to social dancing, teaches the positions of the dancers in relation to the calls and defines terms.

Corn Dancers, The (20 min) Sd. Color. Rent; Livingston.

• Shows the dance of the Pueblo Indians who live along the Rio Grande including events in their daily lives.

Dances of India—Bharatnatyam (10 min) Sd. Purchase or rent: India Inf.

• Dance of South India filmed against authentic traditional settings with brief explanation of gestures, significance of the dance, etc.

Dances of India—Kathak (10 min) Sd. Purchase or rent: IndiaInf.

 North India's favorite classical dance with the film giving explanation of hand and finger gestures, facial expressions and body movements.

Fundamentals of Square Dancing (30 fr) Si, with text. Color or b/w. Purchase: ScienceSlides.

Series of photos showing fundamental

figures in square dancing. Each picture preceded by subtitle describing it.

Folk Dances (10 min) Sd. Purchase or rent: Brandon.

· Produced by Artkino film offers series of folk dances of the U.S.S.R.

Legong (60 min) Sd. Rent, Apply: Living-

· Dances, ceremonics, etc. of Bal accompanied by a musical score based on the intricate Balinese gamelang music transcribed for western instruments.

Nacni Nrrta (5 min) Si. Rent: Livingston. · Dance of North India by Marilyn.

Norwegian Folk Dances, (11 min) Sd. Color. Rent: AmFlmRegistry.

· Features distinctive dance routines of Norway as handed down from generation to generation.

People Dance (10 min) Sd. Purchase or rent: Brandon.

· Shows how different kinds of dancing are related to the varied social and economic background of Canadian people.

Polish Dance (9 min) 8d. Color. Purchase or tent: CanNFB

· Presents some of the dances and songs of Polish people residing in Canada.

Promenade All-Western Square Dancing (H min) Sd. Color or b/w. Purchase or tent: Gateway.

· Devoted to western square dance and includes 18 or more different figures of popular and exhibition squares.

Red River Valley (30 fr) Si. with text. Color or b/w. Record available. Purchase: ScienceSlides.

· Shows the execution of all figures in the square dance "Red River Valley."

Ritual in Transfigured Time (16 min) Si. Purchase or rent: Deren.

 Film explains a ritual as an action distinguished from all others through the

Rhythm of Africa (15 min) Sd. Rent: \FFIm

Arts, handicrafts and dances of French Equatorial Africa.

Russian Ballet and Folk Dances (10 min) Sd. Rent: Livingston.

· Ukrainian Tolk dances and ballet excerpts with Ulanova and Lepeshinskaya. Sky Dancers of Papantla (10 min) Sd. Color, Rent: Livingston.

Social Dancing (10 min) Sd. Color or b/w. Purchase: Coronet.

· Teaches the waltz and fox trot showing basic steps, holds and turns,

Square Dance Medley (10 min) Sd. Color or b/w. Purchase: Official.

· Shows favorite old-fashioned square

Square Dance Reunion (10 min) Sd. Color.

Purchase: Halligan. · Shows square dancing in a city park

near Hollywood, California. I wo dances are performed.

Two Chinese Dances (1012 min) Sd. Color or bow. Purchase or rent: ChinaFlm.

Shows two traditional tolk dances, the Yao ceremonial and The Mute and the

Ukrainian Dance (16 min) Sd. Color. Purchase or rent: CanNLB.

· Shows traditional Ukranian dances in costume performed by the Ukrainian Canadians of Manitoba, largest Slavonic group in Canada.

Music Appreciation and the Screen

A Representative Listing of Sound Films for Music Groups

Color Studies of Chopin (12 min) Sd. Color. Rent. PIC

Interpretation of Chopin's music.

Command Performance (22 min) 8d. I oan: IVI.

· Shows how phonograph records are made and how they convey sound.

Electronic Vids in Music Teaching (25 min) Sd. Color. Loan: NatMusicCamp.

· Practical uses for the stroboscope, oscilloscope, strobotac, sound motion pictures, high speed motion pictures, radio and several types of recording machines.

Exploring Talent at Interlochen (25 min) Sd. Color. Loan: NatMusicCamp.

· Illustrates the talent finding program of the junior divisions of the National Music

How We Write Music (18 min) Sd. Purchase or rent: Iowa State 1'.

· Shows how musical sounds are converted to a system of music notation through extensive animation.

Invitation to Music (20 min) Purchase: Official.

· Backstage preparations for the May Music Festival of Florence. Sequences include rehearsals of a dramatic group, a ballet company, a string quartette and a grand chorus.

Make Mine Music (75 min) Sd. Color. Apply: RKO Radio.

· Walt Disney comedy feature in 10 musi-

Music in the Sky (28 min) Loan: Westinghouse.

· Film presentation of the Sunday radio program starring John Charles Thomas and other artists with Victor Young and the 60 piece orchestra.

Musical Forest-1, 11, 111 (3fs) Si. with text. Purchase: Young America.

· Story of how our musical scale might have developed. Designed to teach the development of the scale and to orient the student in the skill of reading, writing and singing notes.

An Optical Poem (8 min) Sd. Apply: LFC. · Interprets a musical selection in terms of color and geometric figures.

Peer Gynt (20 min) Purchase: Official.

· Shows Radio Philharmonic of Italy directed by Fernando Previtali.

Sounds of Music (10 min) Sd. Color or b/w. Purchase: Coronet.

· Presents characteristics of different types of musical sounds.

Symphony of Young America (22 min) 8d. Color, Loan: NatMusicCamp.

· Shows rehearsals, concerts, broadcasts famous guest conductors at work, recreational activities and surroundings of the National Music Camp.

Telephone Hour (21 min) Loan: V1&1. Shows the Telephone Hour broadcast with Donald Voorhees. Joseph Holmann. pianist, is guest star.

Your Tell-Tale Voice (20 min) Sd. I oan: VI&T.

· Shows how people's words and voices can affect our impressions of them

Youth Builds a Symphony (25 mm) 8d. Color Loan NatMusicCamp

· Portrays activities of National Music Camp at Interlochen, Michigan, which is alhliated with the University of Michigan.

Choral Concert (10 min) Sd. Purchase or ient: CanNLB

· Concert on film sung by the girls' choir known as the "Leslie Bell Singers."

Claire De Lune (10 min) Color. Purchase:

· Dramatic picturization showing two romantic figures coming to life. Musical background by Werner Janssen Symptiony

Eine Kleine Nachtmusik (12 min) Sd. Purchase: Abelard.

· Mozart's composition conducted by

1812 Overture (20 min) Purchase: Official. · Shows Radio Philharmonic of Italy directed by Fernando Previtali.

Enchanted Lake (8 min) Color. Purchase:

· Interpretation of the "Enchanted Lake" with musical background by the Werner Janssen Symphony Orchestia.

Engulfed Cathedral (8 min) Color, Purchase: Stensvold.

· Pictorial background of an engulfed cathedral off the coast of France is shown to the accompaniment of the Werner Janssen Symphony.

Fifth Symphony (1st Movement) (9 min) Sd. Purchase: Abelard.

· First movement of the Beethoven symphony conducted by Boehm.

Fingal's Cave (10 min) Color. Purchase: Stensvold.

· Werner Janssen Symphony interprets piece through music and pictures.

Finlandia (1 reel) Sd. Purchase: ICS

· Sibelius himself, at home before a musical background of Finlandia and the Second Symphony.

Great Symphonies (10 min) Sd. Purchase: Castle

· Frederich Leher leads a 70-piece philharmonic orchestra in popular semi-classic

Great Symphonics (Lucch) Sd. Purchase: TCS.

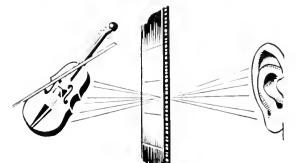
· Immortal music of Johann Strauss, including the Blue Danube and Romance.

In a Mountain Pass (612 min) Sd. Pur chase: Int. 16mm Corp.

· Descriptive music written by Ippoliotow Ivanow gives his impression of a trip through a mountain pass

Hymn to the Sun 48 min) Sd. Princhase: Int. lömm Corp.

· Depicting the ferocious heat of the sun (CONTINUED ON THE NEXT PAGE)



Music on Films:

CONCERT, CLASSICS-Continued

and weaves into a song of adoration for the Great Light. Nicholas Rimsky-Korsakov's music is interpreted with scenes in Death Valley.

Keyboard Concerts (10 min) Purchase: Pictorial.

• The Gallico Three Piano Ensemble in special arrangements by Paolo Gallico.

Metropolitan String Quartette (10 min ca 3 reels) Purchase: Pictorial.

• Reel I—Schubert's "Andante in A Minor" and "March Militaire."

• Recl H-excerpts from Mozart's "Eine Kleine Nachtmusik".

• Reel III-string arrangements of three folk songs.

Overature to Rosamunde (9 min) Sd. Purchase: Commonwealth.

 National Philharmonic Symphony or chestra plays Franz Schubert's composition with the work of the director effectively shown.

Mischel Piastro and His Orchestra—Symphonette No. 3 (10 min) Purchase: Official.

• Piastro is shown conducting orchestra in "The Marriage of Figaro," by Mozart, "The Flower Song" by Bizet and "The Bohemian Girl" by Balfe.

Mischel Piastro and His Orchestra—Symphonette No. 2 (10 min) Purchase: Official.

 Selections: "Gold and Silver Waltz" by Lehar, "Tales from the Vienna Woods" by Strauss, Arabian and Russian ballet music from the "Nutcracker Suite" by Tchaikowsky.

Mishel Piastro and His Orchestra III (1 teel) Sd. Purchase: ICS.

Mozart's "Marriage of Figaro": Bizet's "Flower Soog": Balle's "Bohemian Girl".
 October Day (8 min) Sd. Purchase: Int. 16mm Corp.

 Original orchestration by Edwin E. Ludig involving Schubert's "Herbst" with visual accompaniment.

Romeo and Juliet (20 min) Purchase: Official.

Shows Radio Philharmonic of Italy directed by Fernando Previtali.

Toccato and Fugue (11 min) Purchase: Stensvold.

• Scenes of Bryce Canyon as pictorial background for the music of the Werner Janssen Symphony.

Toronto Symphony Orchestra (10 min ca. (itle) Purchase: Ollicial.

 Reel 1—"Jamaican Rhumba" by Benjamin, "A St. Malo" by MacMillan, "Overture to Opera Colas Brengnon" by Kabaleysky,

• Reel II—Selections from Tschaikowsky's Sixth Sympathy in B Minor (Third movement—"Pathetique.)

Slavic Masters Album (10 min) Sd. Purchase: Pictorial.

 Three-piano arrangements of Ischaikowsky's "Itoika," Rachmaninoff's "Prelude in G Minor" and "Flight of the Bumble Bee" by Rimsky-Korsakoff.

• Symphony Orchestra (11 min) Sd. Purchase or rent: EBF.

· I catures two Wagnerian compositions.

Schubert's Unimished Symphony (9 min) Sd. Purchase: Olhcial.

 Schubert's music interpreted through paintings by Eugene Savage and George Davidson.

Wizard's Apprentice (1 reel) Sd. Purchase: 1CS.

• Story, set against musical background of a voting student of magic who starts something which he cannot stop and is saved from disaster by his master's timely return. Zampa (1 reel) Sd. Purchase: ICS.

• Overture by Herold tells of a swashbuckling brigand who abducts a voung and beautiful girl.

The Univ. of Illinois Concert Band. Sd., Color, Rental: Univ. of Illinois.

 Shows the world famous directer Albert Austin Harding, with his great 135 piece organization in numbers from the last annual concert before he retired.

Waltz Album (10 min) Sd. Purchase: Pictorial,

 Three-piano arrangements of "Artist Life" by Strauss and "Minnet Waltz" by Chopin.

Christmas · Choral

Ave Maria (3 min) Sd. Color. Purchase: Post.

· Dramatization of Schubert's song.

Chantons Noel (10 min) Sd. Color. Purchase: CanNFB.

• Animation illustrates four French carols sung by a choir.

Christmas Carols (10 min) Sd. Color of b/w. Rent or purchase: CanNFB.

• Bell Singers carol favorite songs with animated illustration.

Christmas Carols (11 min) Sd. Color or b/w. Purchase: Sterling.

 Carols presented in a simple rural Christmas setting via the medium of animated lilm.

Christmas Carols (9 min) Sd. Purchase; Official.

• In three parts, features three favorite carols,

Christmas Carols (10 min) Sd. Purchase: Castle.

• Favorite carols sung by a choir as the words appear on the screen.

The Doxology (1½ min) Sd. Purchase or tent: Cathedral.

Organ and choir.

Eili, Eili (5 min) Sd. Purchase: Library Films.

• Old Hebrew lament sung by Charles Carlile with a pictorial background showing the sufferings of the children of Israel. Faith of Our Fathers (3 min) Sd. Purchase or rent: Cathedral.

• Interpretation of the hymn.

God Be With You Till We Meet Again (3 min) Sd. Color. Purchase: Post.

 Sung by a chorus with words superimposed on an appropriate background.

Guide Me O Thou Great Jehovah (3 min) Sd. Purchase or rent: Cathedral.

Film interpretation of the hymn.

1 Love to Tell the Story (3 min) Sd. Color. Purchase: Post.

 Sung by a chorus with words superimposed on an appropriate background.

It Came Upon a Midnight Clear (3 min) Sd. Color. Purchase: Post.

· Interpretation of carol including words

Little Church in the Wildwood (3 min) Sd. Color. Purchase: Post.

• Sung by a chorus with words superimposed on an appropriate background.

Little Town of Bethlehem (3 min) Sd. Color. Purchase: Post.

 Sung by chorus with words against scenic background.

Merry Christmas (12 min) Sd. Purchase; Sterling.

• World-famous Vienna Boys Choir sing carols as they prepare for a Christmas celebration.

Nearer My God To Thee (3 min) Sd. Color. Purchase: Post.

 Sung by chorus with words superimposed on appropriate background.

Now the Day Is Over (3 min) Sd. Purchase or rent: Cathedral.

· Quartet with organ accompaniment.

O Come All Ye Faithful (3 min) Sd. Color. Purchase: Post.

Words printed against scenic background.

Onward Christian Soldiers (3 min) Sd. Color. Purchase: Post.

· Chorus with words on background.

Rock of Ages (3 min) Sd. Color. Purchase or rent: Cathedral.

· Organ and quartet.

Silent Night, Holy Night (37 min) Sd. Purchase: Hoffberg.

• Background story of the writing of "Silent Night".

Silent Night, Holy Night (5 min) Sd. Purchase: Castle.

• Words on screen for audience participation.

Silent Night (3 min) Sd. Color. Purchase: Post,

· Choir with words on background.

This Is Our Earth (3 min) Sd. Purchase: Library Films,

• "The Lord's Prayer," by Earl Wrightson against appropriate background. Protestant version.

Through the Night of Doubt and Sorrow (3 min) Sd. Purchase or rent: Cathedral.

Quartet with organ accompaniment.
 Where Cross the Crowded Ways of Life

(3 min) Sd. Purchase or rent: Cathedral.

• Quartet with organ accompaniment.

Folk · National

America (My Country 'Tis of Thee) (3 min) Sd. Color. Purchase: Post.

 Sung by the Hamilton quartet with words superimposed on scenic backgrounds.

America the Beautiful (3 min) Sd. Purchase or rent: Cathedral.

· Sung by St. Luke's choristers.

Anchors Aweigh (3 min) Sd. Purchase: Castle.

• U.S. Navy song sung off screen by Conrad Thibault while scenes of naval operations at sea are shown.

Annie Laurie (10 min) Sd. Apply TFC.

History of the writing of the song showing significant aspects of Scottish folklore.
 Battle Hymn of the Republic (3 min) Sd.
 Purchase or rent: Cathedral.

Sung by St. Luke's choristers.

Beautiful Dreamer (18 min) Sd. Color or b/w. Purchase: Admiral.

• Shows Stephan Foster writing song hastily – while death waits.

Caissons Go Rolling Mong (3 min) Sd. Purchase: Castle.

 Song of the Lield Artiflery sung by Robert Weeds against a background of the Artiflery in action.

Camptown Races (18 min) 8d. Color or b.w. Purchase Admiral

 Legend of the race and history of the song Stephen Loster based upon it.

Chants Populaites Nos. 1-5 (10 min) 8d. Purchase or rent: IntlilmBur.

• Based on Trench Canadian tolklore, Sung by the Alontre quarter, illustrated by animated cartoons.

Cinclogs (1 rect) 8d. Purchase: Int. 16mm. Corp.

Includes "City of Proud Memories".
 Craters of the Moon", "Deep Sea Harvest",
 "Old Faithful Speaks", "Realm of Ghosts",
 "Ride Along Dude".

A City Sings (10 min) 8d. Purchase or rent: CanNEB.

· Annual Manitoba Musical Festival.

Come Where My Love Lies Dreaming (18 min) Sd. Color or b w. Purchase: Admiral.

 Shows Stephen Loster writing and dedicating his most ambitious composition to his mother.

Community Sing Series 7, Nos. 6, 8, 10 (10 min) Sd. Apply: 1FC.

 Don Baker at organ presents several of America's popular tunes.

Community Sing Series 8, No. 7 (10 min) Sd. Apply: 1 FC.

Christmas carols with Don Baker at the organ.

Coolidge Quartet +10 min) Sd. Rental: D. D. Livingston.

Oldest and most prominent string quartet of American origin and comes nearer than any other to being the official musical organization of the U.S. because of its connection with the Library of Congress.

Edinburgh Festival of Music and Drama (11 min) Rent: BIS.

• Offers chamber music concerts, symphonics, opera, Highland dancing, drama and an exhibition of Scottish goods.

End of A Perfect Day (3 min) Sd. Color. Purchase: Post.

 Sung by the Hamilton quartet with words superimposed on scenic background.
 Familiar Patriotic Songs (10 min) Sd. Apply: 1FC.

 Community Sing film including favorite American songs.

Folk Songs of Russia (10 min) Sd. Rent: D. D. Livingston.

Medley of favorite songs by Lydia Russianova.

Gypsy Revels (11 min) Sd. Apply: IFC.

Yasha Bunchuk with orchestra and singers, all in Russian costume, play and sing several characteristic Russian songs.

Gypsy Songs (10 min) Sd. Color. Purchase: Official.

 Set in a cafe with MC. Leon Belasco, encouraging audience to join in with tenor Donald Grayson and the other vocalists who sing romantic numbers.

Home on the Range (3 min) Sd. Color. Purchase: Post.

• Sung by Hamilton quartet with words on screen.

(Source List Appears on Pages 32-34)

Home Sweet Home 3 mm, 8d Color Purchase Post.

• Hamilton quartet with words on back ground.

Hula Honeymoon (8 mm) 8d Purchase Int John Corp

 Tittle known marriage customs of Hawaii are shown with the element of romance accentiated by the bauntingly lovely native music

Hymn of the Nations (35 min) 8d Pm chase Castle.

• Artino Toscanini conducts the NBC Symphony Orchestra, the Westminster Choir and tenor, Jan Peerce in a special broadcast of "Hymni of the Nations" to celebrate Mussolini's downfall.

Invitation to Music (2 (cels) 8d. Purchase Official.

Lilmed against the background of Horence, Italy, the camera records the coordinated efforts of musicians, dancers, sing ets. designers preparing for the Music Lestival.

Frish Fantasy (1 reel) Sd. Purchase: ICS

• Folk songs: "Kathleen Mayourneen", "Believe Me It All Those Enduring Young Charms", etc.

Irish Melody (7 min) **Sd.** Purchase: Int 16mm Corp.

 Photographed in Ireland, a musical and visual picture of famous Irish scenes is given.

Jeannie with the Light Brown Hair (18 min) Sd. Color or b.w. Purchase: Admiral.

 History of Stephen Foster's writing of the song.

Jingle Bells Sd. Color. Purchase: Post.

Italian Caprice (10 min) Sd. Purchase! Int. I6mm Corp.

 Visual interpretation of Tschaikowsky's visit to Italy which promoted him to compose "Italian Caprice" describing the scenes and sounds which moved him.

Leningrad Music Hall (35 min) 8d. Apply or rent: Brandon.

• World famous music of Russia including music, dance, theater arts, etc.

Let's All Sing Together Nos. 1-6 (3 min) Sd. Color. Purchase: Post.

• Sung by Hamilton quartet with words on background.

Lincolnshire Poacher (1 min) Sd. Purchase or rent; BIS.

• Presents traditional English folksong thru animated drawings.

Listen to the Prairies (20 min) Sd. Purchase or tent; CanNFB.

 Manitoba musical festival instructs in the ways of music for Winnepegers featuring the talents of some 11,000 boys and girls

Marine Hymn (3 min) Sd. Purchase: Castle

• Song of the 1 S₂ Marines sung against background of action scenes.

Massa's in the Cold, Cold Ground (18 min) Sd. Color of b/w. Purchase: Admiral.

History of Stephen Loster melody.

Legend of the Lei (11 min) Sd. Purchase: Int. 16mm Corp.

 Tells the legend of the lei, beautiful string of flowers which means Hawaii.

Mediterranean Songs (712 min) 8d. Putchase: Int. 16mm Corp.

• Musical medley comprising "Funiculi, Finicula", "Ciribiribin", "Carmels", "San-

Music on Films:

ta Lucia, and O Sole Mio, with pictures taken in Naples and on the Isle of Capit Metropolitan String Quartette, J. (ec.), Sd. Pinchase, TCS

 to Down Moses - Drink to Mc Only With Thine Lyes : Turkey in the Straw Mexican Idyl 6/3 min/ 8d Purchase Int Johan Corp.

 Music based on two traditional Mexican folk songs. Ciclito Lindo, and La Cofondrina, with visual accompaniment.

Moscow Moods (11 mm) 8d. Apply 11C.

Musical film featuring group of singers led by Yasha Bunchuk singing Russian.

Folk songs.
Moscow Music Hall 30 mm, 8d. Purchase or rent, Brandon

 Presents popular Russian songs and dances featuring the Red army ensemble Music in America (17 mm) 8d. Purchase Forum

 Leatures outstanding American musical personalities in all types of music.

Musical Journey (20 mm) 8d. Purchase of tent: Brandon.

 Concert of Georgian Ukraman and Rus sum songs.

My Old Kentucky Home (18 min) Color and b/w. Purchase: Admiral.

 Pictures background of Stephen Foster's famous includy and poem

Nelly Bly (18 min) Sd. Color or b w. Purchase: Admiral.

· History of Stephen Foster melody.

Nellie Was a Lady (18 min) Color or b. w. Purchase: Admiral.

 Story of Stephen Foster's inspiration for writing this song which launched his musical cineer.

O, Susanna (18 min) Sd. Color or b w. Purchase: Admiral.

 Background of Stephen Foster melody Old Black Joe (18 min) 8d. Color or b. w. Purchase: Admiral.

Background of Stephen Foster inclody.
 Old Black Joe (3 min) 8d Color. Purchase:

 Sung by Hamilton quartet with words against scenic background.

Old Dog Tray (18 min) 8d. Color or b. w. Purchase Admiral.

 Background of Stephen Loster melody Old Tolks at Home (18 min) 8d. Color of b. w. Purchase: Admiral.

 Background of Stephen Loster melody.
 Old Time Tunes (10 mm) 8d. Purchase: Official.

• Includes many of America's old time favorites.

La Poulette Grise (6 min) Sd. Color. Pur chase of rent: CanNEB

• Animated treatment of traditional French Canadian Inflaby

Russian National Choit (10 min) Sd. Purchase or rent: Brandon.

· Rendition of folk songs.

Scottish Mazurka 18 min 8d. Color. Rent: PIC.

 Musical film featuring the Polish army choir singing variety of songs.

Semper Paratus 1 min) 8d. Purchase Castle.

• Background for the 1-8 Coast Guard songs shows the training of a "boot" and some of the duties be may be assigned.

Music on Films:

FOLK, NATIONAL MUSIC-Continued

Barcarolle (8 min) Sd. Purchase: Int. 16mm Corp.

• Music composed of the Couplets Bachique, a special orchestray transition and the familiar Barcarolle, from the Venetian act of Ollenbach's opera The Tales of Hoffman.

Sing a Song of Friendship (2 reels) Color or b/w. Sd. Purchase: Official.

 Irving Caesar's Friendship Songs are given visual interpretation through animated cartoons suitable for children and adults.

Sing America (10 min) Sd. Purchase or rent: Nu-Art.

 Chorus sings several well-known songs and the audience is invited to sing with them. Words appear at bottom of the secon.

Song of A Nation (19 min) Sd. Color, Apply: 1FC,

 Dramatization of the writing of "The Star Spangled Banner" by Francis Scott Key.

Songs of the Irish (11 min) Sd. Purchase: Castle.

Includes many of the Irish favorites.

Song of Revolt (11 min) Sd. Apply: TFC.

 Story of the writing of the French national anthem with a background of martial music.

Songs of Stephen Foster (10 min) Sd. Apply: TFC.

 Group sings Foster tunes in appropriate costumes. Words are flashed across screen for audience to join in.

Star Spangled Banner (2 min) Sd. Purchase: Castle.

• Words of the anthem superimposed on stenes showing the vastness and resources of the United States.

Stephen Foster Melodies (10 min) Sd. Purchase: Official.

 Filmed against lavish settings of the Old South.

Tall Tales (10 min) Sd. Purchase or rent: Brandon.

 American songs and ballads sung in their natural setting in an interesting sequence.

Ukrainian Festival (9 min) Sd. Purchase or rent: CanNFB.

 Shows Ukrainian-Canadians in festivals performing acrobatics and folk dancing in native costume.

Winddicombe Fair (5 min) Sd. Purchase or rent: BIS.

• Presents traditional English folk songs thrir animated drawings.

Music Masters

By the Waters of Minnetonka (7 min) Sd. Purchase: Int. 16mm Corp.

 Musical background for water scenes. Music by Hunlow Lieurance with symphonic orchestra under the direction of Gustave Haenschen.

Countryside Melodies (1 (cel) Sd. Purchase: Int. 16mm Corp.

 Music based on Percy Granger's Country Gardens is visually interpreted by various Irish scenes. Photographed in Ireland. Egmont (9 min) Sd. Purchase: Abelard.

• Beethoven's overture conducted by Schmidt-Gentner.

Great Waltz (17 min) Sd. Apply: 1FC.

• Presents outstanding melodies of Johann Strauss the younger.

In a Monastery Garden (6½ min) Sd. Purchase: Int. 16mm Corp.

 Music by Albert W. Ketelbey with visual accompaniment to show, as accurately as possible, what Ketelbey might have seen when he was moved to compose the music. Les Preludes (9¹4 min) Sd. Purchase: Int. 16mm Corp.

• Interpretation of Franz Liszt's famous number by means of finely executed paintings operating on different planes of perspective showing astonishing reality. The two artists, Eugene Savage and George Davidson attempt to interpret the composer's mental attitude in his composition.

Libestraum (5¹/₂ min) Sd. Purchase: Int. 16mm Corp.

 Love song of Franz Liszt portrayed in an unusual manner by means of infra-red photography. Symphonic orchestra under the direction of Gustave Haenschen.

Music of the Masters (10 min) Sd. Purchase: Pictorial.

 Distinguished soloists are featured playing the music of Bach, Beethoven, Handel, Chopin, etc.

Music of the Master Series (10 min) Purthase: Library; Eastin; Ideal; Bailey; Screen Adettes.

· Vocals by Kenneth Spencer, baritone,

Music of the Masters Series (10 min ea. title) Purchase: Library; Eastin: Ideal: Bailey: ScreenAd.

Carol Glenn – Violin,

- Coolidge Quartette — String Quartette.

• Emmanuel Feuermann - Cello.

• John Sebastian - Harmonica.

• Jose Iturbi - Piano and Harpsichord.

a. Reed 1 - Svilla and Fantasic Impromptu

b. Reel 2-Three Pieces & Hungarian Rhapsody

Mildred Dilling — Harp.

Sascha Gorodnitzki – Piano.

• Vera Appleton & Michael Field -- duopiano.

• Vronsky & Babin – Duo piano

Reel I — Waltz in A Flat & Flight of the Bumble Bee.

Reel II—Polovitzian Dances from Prince Igor.

• William Primrose – Viola.

Orphan Boy of Vienna (85 min) Sd. Rent; Brandon,

 Story of a homeless waif who succeeds in being admitted to the world famous Sangerknaben Choir. Excerpts from music of Handel, Schubert, Brahms and Mozart are included.

Second Hungarian Rhapsody (1 reel) Sd. Purchase: ICS.

• Liszt's immortal classic—a story of gypsy-life and romanec.

Voices of Spring (7 min) Sd. Purchase: Int. 16mm Corp.

 Music by Johann Strauss portraying the slow bursting into life of nature with visual accompaniment.

Note: this informal checklist will be used as background for the complete "Arts" issue coming in the new school year. Watch for it! Waltz in A Flat Major (4 min) Sd. Purchase: Intl 16mm Corp.

 Music by Johannes Brahms with visual accompaniment by Malvina Holfman, famous sculptress, portraying the tempo and rhythm.

Instruments

To Hear Your Banjo Play (20 min) Sd. Brandon.

• A treasury of native American songs and dances.

Brass Choir (11 min) Sd. Purchase or rent: EBF,

• Representative compositions featuring the choir are played by a full symphony orchestra. Unique camera angles show intimate details of playing techniques.

Fiddle De Dee (4 min) Sd. Color. Purchase or rent; IntFlmBur.

• To the tune of "Listen to the Mocking Bird" the artist, painting on film, has interpreted in color the nuances of the violin.

Instruments of the Orchestra (20 min) Purchase: B1S.

• Malcolm Sargent illustrates the function and importance of the four sections of a symphony orchestra through Benjamin Britten's "Variations and Fugue on a Theme of Purcell."

 Introduces the 26 different instruments common to the symphony orchestra and features the London symphony orchestra.

How to Twirl a Baton (12 min) Sd. Purchase: Young America.

• Roger Lee, former national champion baton twirler, demonstrates the nine fundamentals of twirling.

Melody of Hindustan (12 min) Sd. Purchase or rent: India 1nf.

• Shows four popular Hindu instruments being played by masters.

Music in the Wind (10 min) Sd. Purchase; Sterling.

 Traces history of organ building through the centuries from the ancient instruments worked by foot-pump and hand bellows to the latest electrically operated giant pipe organs.

Musical Instruments of India (12 min) Sd. Purchase or rent: FON.

 Shows many Indian musical instruments with performance on some of them.

Percussion Group (11 min) Sd. Purchase or rent: EBF.

• More than a dozen more commonly used percussion instruments are demonstrated, giving attention to structure, manner of tuning and playing of the Tympani, among other percussion instruments.

Singing Pipes (22 min) Sd. Purchase or rent: CanNFB.

• Detailed version giving complete account of the history and construction of the pipe organ.

Story of the Violin (10 min) Sd. Purchase: Hollberg.

• Story of the violin since Stradivarius, with renditions by Jacques Thiebaud, world renowned violinist.

Story of a Violin (21 min) Sd. Color, Purchase or rent: CanNFB.

• Story of a violin as it takes shape in the craftsman's hands. String Choir (11 min) Sd. Purchase or rent: EBF.

· Portrays wide variety of musical moods and effects conveyed by stringed instruments. Reveals various techniques of performance on stringed instruments, uses full orchestra of symphony players.

Symphony Orchestra Series (10 min per subj) Purchase: FBF.

- · Includes demonstration of the sections of the symphony orchestra. On separate reels. Littles included:
 - 1. Brass Choir
 - 2. Percussion group
 - 3. String choir
 - 1. Symphony orchestra
 - 5. Woodwind choir

Woodwind Choir (11 min) Sd. Purchase: EBE.

· Various woodwind instruments, supported by full orchestra, are shown and heard in typical passages from standard orchestral compositions.

Opera on

Aida (9 min) Sd. Apply: Commonwealth. · National Philharmonic Symphony Orchestra plays the Triumphal March from Verdi's opera with a mixed chorus singing. Barber of Seville (25 min) Sd. Purchase: Otheial.

Comic opera by Rossini.

Carmen (25 min) Sd. Purchase: Othcial.

Tragic opera by Bizet.

Christmas Slippers (32 min) Sd. Purchase or rent: Brandon.

· Excerpts from the opera "Cherevichki" by Tchaikovsky. Based on a story by Nikolai Gogol.

Don Pasquale (23 min.) Sd. Purchase: Official.

 Donizetti's opera about a wealthy bachelor, who decides to punish his rebellious nephew, Ernesto by marrying himself and providing another heir.

Faust (I reel) Sd. Purchase: ICS.

• True operatic presentation from the first act of Gounod's opera. Faust, finding himself ageing, sells his soul to Mephistopheles for renewed youth,

Inside Opera (25 min) Sd. Purchase: Assn. Elm.

·Stars Grace Moore as young singer who wins scholarship in Europe featuring excerpts from "La Traviata," Lucia diLamermoor," Carmen," and "Madame Butterfly," Lucia DiLammermoor (25 min) Sd. Pur-

chase: Official.

Tragic opera by Donizetti.

Marriage of Figaro (25 min) Sd. Purchase: Official.

Mozart's comic opera.

Pagliacci (12 min) Sd. Purchase: Int. 16mm Corp.

· I wo scenes from the opera, "Pagliacci". Henry Hull. Broadway stage star, heads a cast of expert actors. Alexander Smallens, Philadelphia Symphony conductor conducts the orchestra. Dan Gridley, Rose Lentone and others do the singing,

William Tell (25 min) Sd. Purchase: Castle.

· Historic opera by Rossini.

Local Sources: many films listed in these pages are available from local libraries.

Great Soloists

Eula Beal (10 min) Purchase: Official

· Four reels of vocal classics sing by Eula Beal, vonng contralto, piano accompaniment.

Concerto (3 min) Sd. Pinchase Tel E.Pic. · Three minute arrangement of Tschaikowsky's Concerto played by Arthur Koch. Mildred Dilling (L. reel) Sd. Purchase:

· Harpist plays Zabel's "The Fountain"; Hasselmann's "Firellies"; Welsh Air "March of the Men of Harlech", arranged by John

Emperor Waltz (3 min) Sd. Purchase: Lel-E-Pic.

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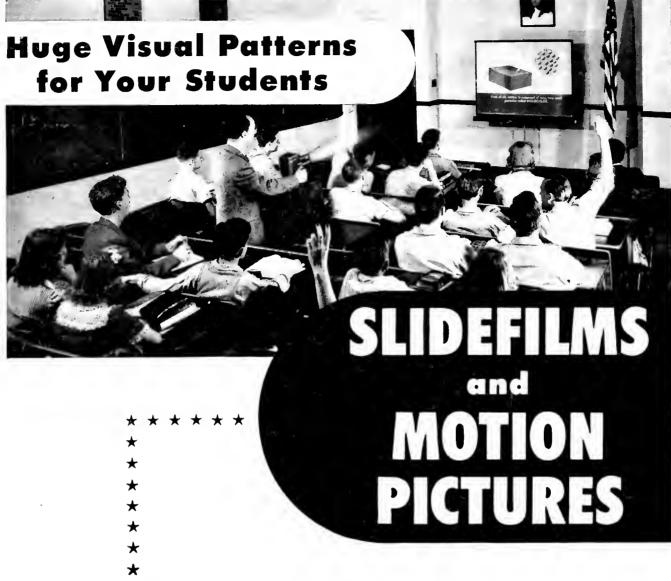
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