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Making an Educational Movie

CHARLES A. GRAMET

WHY MAKE pictures? Have you thought of making an educational movie? So many teachers own cameras that it is somewhat surprising that we have not had more pictures from them. Here is an opportunity to combine vocation and avocation, to the improvement of both.

I have been persuaded to tell of my experiences because I believe that in doing so I may persuade others to do likewise and that the resulting exchange of ideas will be profitable to all concerned. "Why", I have been asked, "should we as amateurs compete with professional commercial companies? And how can we with our limited facilities and equipment produce pictures comparable with the commercial producers?"

In pictorial photography amateurs compete very successfully with professionals. In the opinion of many competent critics the better amateurs outrank the better professionals. It is my belief and conviction that in the field of teaching pictures we have a great opportunity to improve the character of teaching films. Not equipment but ideas and organization are needed.

In this paper I shall present principles and practices resulting from my own experiences. In subsequent papers I shall illustrate these principles more fully with reference to several pictures that I have produced. If this article provokes thought, activity and production I shall feel satisfied that I have contributed to the improvement of visual instruction, a field in which I am vitally interested.

Motion pictures are still a novelty in teaching. How many teachers use them effectively? Many whose traditional methodology is excellent, fail badly in using this new tool. The inherent entertaining character of motion pictures appears to take precedence over their use as teaching tools. Frequently the picture itself is at fault. The organization, development or content do not lend themselves to use as part of the teaching process. A large percentage of commercial pictures fail to realize these potential values and there are few pictures but could be improved by the application of sound teaching principles to their construction. It is my belief that the capable, experienced teacher, with an interest in and some ability in picture making, can make a definitely worthwhile contribution in this field.

Developing the Film Lesson

Planning a motion picture lesson is very much like planning any other. We first select the topic. If the subject is to be represented by motion pictures it should naturally be one in which the elements of time and motion are essential for comprehension. We should ask ourselves—"Is a motion picture necessary? Would not a slide, chart, diagram or enlarged picture do as well? Would not the material itself be better? Is it the best available aid?" Any picture is only a substitute for the real thing. Not every topic is well represented in motion pictures; nor do many topics require such representation. Only where this type of presentation would give a clearer concept than any other the topic is a suitable one for a motion picture lesson.

To get the interest of our heterogeneous and often ill-assorted groups of pupils most lessons require motivation. Usually when a class learns that a motion picture is to be shown interest is readily aroused. The kind of interest that we want, however, must be real, not artificial or superficial. The interest must be in the subject or problem and must beget attention directed to the solution of the problem that is being studied. Thus we can and should picture a motivation for the lesson.

The selection of material depends upon the aim of the lesson. For a review lesson we can include considerable material; for a new subject we must limit the number of ideas or concepts to those which the class can master or assimilate in the period of the lesson. It appears to me that the available teaching films suffer from the fact that they contain more than can be taught in one lesson. We cannot defend them on the basis that they are review films because many of them are needed for and designed as films to illustrate the original presentation of the subject. It is at this time that pictures are so often needed to clarify, explain, illustrate and translate word or auditory images into visual images. Select, then the ideas or concepts that are to be presented in the lesson and plan your film around these, excluding extraneous material.

This implies that the same pictures or "shots" may be used in different organizations for different purposes. A film may be used to provoke interest in a unit of content; to illustrate ideas or concepts that are presented as new material; to review a unit of content; to broaden the point of view and stimulate interest in related topics. The organization of the film lesson must be planned to accomplish the aim.

We expect that, as a result of every lesson, something is accomplished. If it is the mastery of a principle we expect a generalization; if it is the acquisition of necessary information, drill or review; if it is the solution of a problem, an application step. The film lesson, too, should conclude with a generalization, review or application.

The Continuity

After the lesson has been planned, we develop the continuity. This is our work sheet. Can you recall in your novice teaching days writing out the entire lesson to be taught, even to writing each question in the sequence? We can thus insure completion of the topic in the time allotted to it and hewing to the line. This is especially important in making a picture lesson. The continuity is the sequence of shots, including the titles. From the pedagogic point of view it indicates the development of the lesson; from the economic point of view it limits the amount of film to be used; from the pictorial point of view it tells us what is to be represented; from the point of view of organization it tells us the relative importance of scenes and their sequence in the lesson. The more carefully the continuity is planned the better will be the lesson and the less expensive the cost of the picture.

The shots need not be taken in the sequence of the continuity. Very often it isn't possible, more often it isn't practical. The sequence is taken care of in the editing process which will be explained later. How closely shall we adhere to the continuity? A similar problem is present in working out any type of lesson. If a question is asked or a situation arises in the course of a lesson that transcends in importance the planned topic, it should be answered or solved. The best teaching situation is that which arises from the felt needs of the pupils. Thus, if during the filming of the lesson, a better point of view presents itself, or the planned method does not appear to solve the problem adequately, we must be alert to change to a different solution.

For the novice in motion picture work the continuity should be very specific. Each step in the sequence should be described in detail and should be adhered to. We cannot depend upon memory, inspiration or whim. Experience, as in the classroom, will permit more liberty. Always, the continuity should be given careful, deliberate thought that it merits.

Equipment

"Cut your suit according to your cloth." Plan your film lesson in relation to your equipment. We should study to get all from our equipment that it can provide. We seldom do. Even in professional studios large sums are frequently spent on elaborate accessory apparatus which is subequently discarded when it is found that the original apparatus can solve the problem with little alteration. When the number of topics is so large, we should have little difficulty in choosing one that lies within the limitations of our equipment. If ambition spurs us to attempt more elaborate pictures, we may find it possible to solve our special problems with simple home-made adapters. If we cannot solve them, we merely plan a different lesson.

It is difficult to describe a minimum equipment because so many factors are involved, chief of which, of course, is the amount of money available for investment. Any type of work is within the power of the amateur, if he can afford the equipment. Special types of work may involve special apparatus. This is especially true in scientific work. Let us assume that the first pictures will involve no special effects, just straight photographic representation. Let us assume further that the equipment is owned by the teacher. Perhaps some day schools or systems may see the wisdom and economy of owning adequate photographic equipment. The following minimum equipment should produce satisfactory pictures.

1. A 16 mm. camera with a reliable spring motor and shutter. Hand cranking is often desirable when the action is prolonged but is not dispensable. 100 foot film capacity is essential. I do not approve of the smaller film widths for classroom use. Moreover, the 16 mm. size may even be used in large auditorium showings, smaller sizes cannot be so used. 35 mm. film while it has advantages, is expensive to use and cannot be directly projected in the classroom.
2. A tripod is essential in taking good motion pictures. The motion should be confined to the actors and should not be present in the camera. Our friends and family may forgive us when our pictures oscillate, sway or tip, but for teaching purposes the films should be free from these special effects that distract, amuse or tire.
3. If indoor pictures are to be included, and they surely will, adequate sources of light are needed. The new photoflood lamps are very satisfactory. However, if we plan much work, and the current lines will carry the load, 500 watt projection-type lamps will prove economical in the long run and they will not expire during the taking of a scene. Photoflood lamps have a short life. In any case suitable reflectors should be used to get the maximum efficiency from the lamps. The amount of light needed will depend upon the area to be covered as well as the nature of the scene. Experience alone will tell us how much light we may need. The more light that is available, the more liberty we will have in the use of our equipment. A minimum of several thousand watts is desirable.
4. For lens equipment, if only one lens is available, we should have a 1" fast lens of the speed f 1.9 or greater. You will need that for indoor work. Good lenses are corrected

for color and curvature aberration and are preferred. By shifting the camera, close or far shots can be taken with this lens. If more lenses may be purchased, a short focus and a three inch lens seem ideal equipment for our needs, the former for indoor work or outdoor work at close quarters, and the latter for medium distance shots.

5. Unless one has had considerable experience in judging light intensities, a photometer is essential. Even experienced photographers find one indispensable. I find that one saves the cost of the meter in a short time through the film saved from improper exposure. There are many on the market, costing from a few dollars to about twenty-five. The latter use photoelectric cells and are the most reliable.
6. For closeups a distance meter is needed and I have found that a good steel tape is the most reliable as well as the cheapest.

Photographing the Picture

Any knowledge or experience that we may have had with still photography will have application in taking motion pictures. Principles of composition apply with added weight in the latter field.

If the projector were stopped at any instant, the picture on the screen should be a pleasing one. I have seen some, that were this done, would show decapitated demonstrators; scenes tipped at perilous angles; diffused pictures that appear myopic; others that have so many things represented that one is confused in trying to center the interest on any one. It may be profitable, therefore, to review, very briefly and superficially, some elementary rules of composition.

The interest in each scene should be centralized and not scattered. This centralization may be effected by position and the principle object so placed in the picture that the eye is immediately drawn to it. Other methods of doing this are by representing the principle object by itself; by pointing to it; by focusing sharply on it while the rest of the scene is diffused.

Balance is pleasing to the eye. Large dark masses in one part of the picture, with corresponding spaces in other parts are not pleasing. Unity likewise is necessary. Discordant elements should not be included in the same picture. Everything in the picture or scene should contribute to the idea that we wish to convey. The arrangement of the parts should emphasize the chief element.

Finally, I believe that some attention should be given to the design of each picture or scene. This includes what has been said of balance and unity. It includes also interest and point of view. Amateurs in photography have often pioneered in trying novel points of view with a resulting increase in interest and freshness. This should not be interpreted to include the bizarre or freakish.

If you plan to use pupils in your pictures, you need have little concern about makeup, costumes, etc. We shall leave these problems to the commercial pictures. The disposition of your lights and the use of suitable film will give contrast, modeling and life-like representation to your characters. Select pupils of intelligence, free from distracting defects, that can follow instructions and that will enter sympathetically into the making of your picture. Children are natural actors. Let them act naturally; avoid the stilted and artificial.

You will find it necessary to rehearse each scene before taking. When the camera starts, errors cannot be corrected except by retaking and this is costly in time and film. Run through each scene as many times as seems necessary. Then cross your fingers and take.

I sometimes find that several ways of taking a scene appear equally attractive. I take both. The added cost is not great and the opportunity may not be available another time. Frequently we can judge the effectiveness of a scene only when we project it later.

Take more footage of the scene than you expect to use. When you edit you will need the extra inches for cutting. It is difficult to give any rules for the length of a scene. We must take a scene to the completion of its action. Even, here, however, we may omit some of the action, if we represent the beginning and the end. Instruction books on movie making say that a scene should, in general, be about four or five feet in length, no less. For teaching pictures this rule is very elastic. In any case each scene must be long enough to make its point and not overlong so that it drags or bores. Often a succession of very short shots build up interest. Take enough feet so that in the editing of the picture enough film is available to construct the lesson as we wish to have it.

A final word as to the film used. Most amateurs use the reversible type of film. This is made so that when it is sent to the company for processing, it is developed and then reversed, so that we get back a positive print ready for projection. This film usually gives satisfactory results. However, the process of reversal seems to give a softer picture that does not project as well in a large room. I am informed that some companies will, if especially requested, give a "Contrasty" development, which will project better. I prefer to use negative film. This increases somewhat the cost of the first print, for we obtain a negative from which a positive print must be made. If additional prints are wanted from the negative, the cost is less in the latter case, and in my opinion, superior.

(To be concluded in February)

Home Made Lantern Slides in the Teaching of Plane Geometry

N. L. MARTIN

THIS experiment was conducted to get some objective evidence relative to the effectiveness of lantern slides in the teaching of Plane Geometry. The specific questions which were raised are the following:

(1) Will a series of correlated "homemade" lantern slides increase the effectiveness of the presentation?

(2) Does the value of the lantern slide as a visual aid vary directly or inversely with the native capacity of the individual student?

(3) How does the value of the lantern slide in the teaching of Plane Geometry affect the achievement of the individual student?

Picture Materials

The experiment involved sixty lantern slides on Congruency of Triangles, Parallel Lines and other straight line figures, and sixty slides on Circles and Loci. The slides of the first sixty included the following:

(1) Five typewritten cellophane slides introducing the subject of Plane Geometry, including the incident of Ptolomy and Euclid and "Reasons for Studying Geometry."

(2) Ten etched glass slides introducing new terms used in beginning the study of Plane Geometry including the uses of such terms as angles, triangles, perpendiculars, and other necessary terms used in introducing the new subject.

(3) Ten slides illustrating the three ways of making an exact copy of a triangle, which later is called the three ways of proving triangles congruent.

(4) Five slides on congruency of right triangles.

(5) Ten slides introducing parallel lines, transversals, alternate interior angles, alternate exterior angles, corresponding angles.

(6) Five slides on the sum of the angles of a triangle, exterior angle, and non-adjacent interior angles.

(7) Fifteen slides on the various kinds of parallelograms, the criteria of a parallelogram, and the properties of a parallelogram.

The Circle picture material included:

(1) Ten slides introducing the terms necessary for the study of circles, such as radii, circumferences, central angle, chord, intercepted arc, inscribed angle, concentric circles and tangents.

(2) Ten slides on circles, equal arcs, chords, and central angles of the same or equal circles.

(3) Five slides on diameters, perpendicular bisectors of chords, and bisectors of arcs of a circle.

(4) Ten slides on tangents, common external tangents, common internal tangents, line of centers, and tangent circles.

(5) Ten slides on loci, perpendicular bisector of a line, bisector of an angle, finding the center of the inscribed circle and the center of the circumscribed circle of a triangle, the altitudes and medians of a triangle.

(6) Fifteen slides on angle measurements, angles formed by two intersecting chords, tangent and a chord, tangent and a secant, inscribed angle and central angle.

Plan of the Experiment

Three sections of Plane Geometry classes were used for the experiment. Lantern slides were extensively used with section one during the first half of the semester, and were not used at all with the third section.

At the end of the first nine weeks the same objective test was given to all sections, covering the work up to the time of the test. The results of each class were tabulated. Near the close of the next nine weeks another objective test was given to all sections and results were tabulated. The per cent of loss or gain of each section was tabulated as well as the arithmetic mean score for each test given. Tabulation of the achievement scores was made in each class using a scale in the translating of the scores so that comparisons could be made. Again, the per cent of loss or gain was noted and the arithmetic mean of the achievement scores of each class was tabulated.

Procedure

These one hundred twenty lantern slides were used in many ways. In introducing a new unit of work, the slides were projected on the black board where the pupil would write with chalk the correct name of the term in question. Slide No. 1 is an example:

During the socialized recitation the pupils were given opportunity to write the names of these terms which were very essential in the study of circles. When parallel lines were introduced, a set of parallel lines with transversals was projected on the blackboard, with angles indicated by letters as in slide 2. The correct names of all the angles were then written by pupils on the blackboard.

b and *c*, *a* and *f*, are Alternate Interior Angles
c and *g*, *d* and *h*, are Alternate Exterior Angles
b and *f*, *a* and *c*, are Consecutive Interior Angles
c and *h*, *d* and *g*, are Consecutive Exterior Angles
a and *g*, *b* and *h*,
d and *c*, *c* and *f*, are Corresponding Angles

Often some of the slides were used in rapid work, stressing crucial geometrical facts. This was especially true with the slides on angle measurement on circles.

Likewise on angles of a triangle. Slide 3 illustrates this:

Angle e = 90°	Angle x = —°
Angle f = —°	Angle s = —°
Angle g = —°	Arc BD = —°
Angle h = —°	Arc AC = —°

Sometimes slides containing exercises summarizing knowledge of certain geometrical facts were projected on the blackboard. A good example of this is shown by slides 4, 5, 6.

The perpendicular bisector of any chord.....
The locus of all points equidistant from A and B
.....
AB and CD are common internal tangents. They
.....line of.....

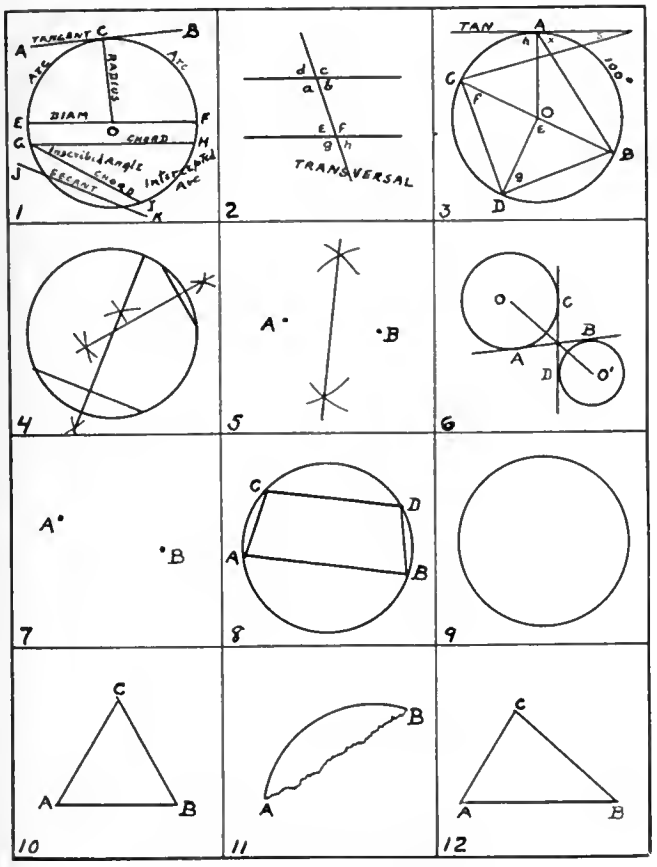
At times some of the slides were projected in the form of drills calling for critical thinking in applying certain geometric knowledge to problem situations. See slides as follows:

7. Some gold is buried 30 yards from A and 20 yards from B. Where would you look for it?

8. AB is parallel to CD. What kind of figure is ABCD?

9. A parallelogram is circumscribed around a circle. What kind of a parallelogram would you have? Find the center of this circle.

10. AB = BC = AC. Find circumcenter, incenter, centroid, ortho center.



Twelve of the Slides Used

The actual tests given and scores may be obtained from N. L. Martin, Seymour, Ind.

Occasionally slides (11, 12) were used in what might be called a miscellaneous manner.

11. Arc AB is a part of a circular glass. How would you cut a glass equivalent to the original circle?

12. How would you draw three lines so that three parallelograms would be formed within the triangle ABC?

Findings

Section one, which used lantern slides the first nine weeks, shows an average score on the first test of 82.2 points. This is 16.02 points higher than the average score of section two, and still higher than the average score of section three (which was to have no slides at all).

The achievement score is found by obtaining the average score of daily class work, frequent quizzes and tests over the complete unit of work covered. Section one had an average of 3.75 points which is just .25 of a point from a "B" average for the class as a whole. During the first nine weeks section two had an achievement score of 2.63 points and section three had an average score of 2.57 points.

During the second nine weeks section two used lantern slides. On the test near the close of the second nine weeks period section two had an average of 70.18 points, section one had 67.6 average and section three had 53.15 points for the average. During the second nine weeks' period section two had an average of 3.00 points, section one had an average of 3.4375 and section three had an average of 2.23 points.

The average Intelligent Quotient of section one was 108.2, section two, 103.4 and section three 104.2.

Section one lost 8.33 per cent during the second nine weeks when lantern slides were not used.

Section two was 14.06 per cent better the second nine weeks (with slides) than the first nine weeks (without slides).

Section three was consistently the lowest section from the standpoint of averages on tests and achievement scores in spite of the fact that this section three had a higher average Intelligent Quotient than section two.

Section two which had the lowest average of Intelligent Quotients made the highest per cent of gain by using the lantern slides.

Section one which has the highest average of I. Q. did not vary, both from the standpoint of tests and achievement scores as section two showed.

(1) The results of this experiment would seem to show that a series of correlated lantern slides will increase the effectiveness of the presentation of Plane Geometry.

(2) The value of the lantern slides appear to vary inversely with the native capacity of the individual child.

(3) The value of lantern slides in the teaching of Plane Geometry shows that there is a high degree of Correlation between achievement and the use of the slides.

The Habit Of Criticizing The Motion Picture

ANNETTE GLICK

IT IS natural that parents and educators should concern themselves more with the social and ethical aspects of motion pictures than with their value as artistic products. Frequently what one accepts as a technical and artistic triumph, one rejects as suitable food for growing boys and girls. It is as if one must view the film with two eyes, each focused separately upon two images, the one being the film as an adult product, subject to the canons by which any good novel or stage play is judged, and the other the film as a juvenile product, with its known powerful means for affecting the thoughts and habits and emotions of the impressionable adolescent.

But while we customarily keep the critical right eye wide open, by which the moral and ethical value of the film is determined to our satisfaction as parents and teachers, we too often keep the left eye, by which the artistic value of the picture is equally measured, tightly closed, or give at best, a brief squint through lazy and drooping eyelids. We let loose fulminations and broadsides on the baleful influence of certain films as social products, but we are unable to give these criticisms weight by an equal ability to point out flaws in the film when judged artistically, and recommend practical palliatives and remedies. It is believed that were we to improve and exercise our critical faculties in the literary and dramatic judgment of the film product, and so demonstrate our ability as critics of both sense and discriminating sensitiveness, our voices, where matters of the essential welfare of boys and girls as effected by motion pictures were concerned, would be heard like the blast of a trumpet, instead of as a feeble bleat.

While, in the judgment of a novel best-seller or currently successful stage play, we can hold our own with the literary critic in determining with fair clarity wherein the product rises to heights of achievement, sinks to depths of inanity, or maintains a fair average, with the typical motion picture, on the other hand, we are at an utter loss even to call up the most rudimentary and workable standards of measurement. This, of course, is the result of the newness of the motion picture as a literary and dramatic medium, and our slowness in investing it with the halo of tradition and lettered dignity.

The principles by which motion pictures are evaluated and perpetuated no doubt will be long years in the making, and it is clear that such motion picture critics as Norbert Lusk and Percy Hammond are even now still regarded as somewhat outside the pale, and hardly to be included in the same category with Richard Burton. Only when a whole family of literary critics of the first water turn Barrymore and desert the stage for the more plebeian screen, will motion picture critics come into their own.

As for its potentiality as an agency for the moral regeneration or degeneration of the world, the baffling and appalling thing is, of course, the all-pervading, far-reaching, limitless range and intensity of the motion picture. Children may read the abstract word symbols of a book, and without powerful imagination, may only feebly reconstruct its scenes, but the motion picture, as has been said so many times, is life itself, stopping short only of actual experience.. It is one thing to discuss with high school students in Chemistry the injurious results of noxious gases; it is another thing actually to have them breathe the poisonous fumes. It is one thing to discuss in a Sociology class the evils of opiates; it is another thing to take the class on a personally conducted tour of the opium dives of Chinatown. The vividness of the motion picture is rendered almost with childlike naiveté; its reality amounts to a vicarious experience. Children who come from a motion picture have lived the scenes portrayed, not merely viewed them.

The motion picture is the living record of an experience, — the printed word is only its palsied and abstract symbolization. As a medium for the transmission of experience, the motion picture is as far above the printed word in range and power and grasp, as the printed word is above the elementary sign language of the Indian. There are many things that thumb and finger cannot say; there are some things that even words are inadequate to express; there are few emotions that may not be conveyed by the rich, revealing representation of moving imagery.

It is clear that all knowledge began with the attempt to fix thought and transmit it from generation to generation. Painting and sculpture, as well as writing, were part of an impelling desire to perpetuate and fix an emotion or thought or feeling. Even with us today, the simplest thought has nearly always its concomitant in the instinctive impulse to express it,—to transmit it to others. Some way, by the simple verbal act of mouthing the thought, articulating it, it seems as if we had written some sort of record in the air. And some day in the future, when the mystery of radio shall

have been extended, we shall find, indeed, that all these spoken words through past centuries, have their undying record, and we shall call up lost sounds and forgotten utterances. Of our words, written eternally in the ether, we may say as Christ did of Lazarus, "He is not dead, but sleepeth." If all our spoken words are recorded, they will be infinite. As a race, we are at the antipodes from the Hindoo who is content to sit, leaning upon his T-square arm rest, in introspective and philosophic contemplation!

To the poet or philosopher, before whose dreaming eye the world unfolds, words are cryingly inadequate things. In the expression of his most exalted conceptions, he must stop to deal, pitifully and lamely, with the hopeless jugglery of words.

Though words are inadequate media for the expression of abstract thought, the silent motion picture is little better, (due to its restriction to pictorial imagery). Talking pictures, on the other hand, are vastly more effective for transmission of complete thought than the silent screen, adding as they do the symbolism of words to concrete and graphic pictorial representation. And the talking motion picture comes nearer to gathering within its fold **all** forms of thought conception than any other medium for the expression of thought and feeling, uniting as it does painting with sculpture, sculpture with music, music with drama, and poetry and literature with all these.

Though there have been, it is true, Leonardo da Vincis and Michelangelos who thought as well in terms of architecture and sculpture or painting, and expressed themselves with as much facility and genius in any one or all, the trend of art expression has tended to place the varied art forms in separate compartments with clearly defined barriers between. It would have been considered a major phenomenon had Beethoven as instinctively turned to an expression of his rhythm and harmony through the medium of chiseled marble or etched line. There is no doubt but that sculpture can best portray form and roundness; painting, color and shadow; music, melody and harmony; but words may include all these, and through the magic of imagination, portray symbolically all the complexities of life and thought, in endless ramifications and interlacings. All these are the province of the pen.

Through the imagination as stimulated and aroused by words, one may hear again Beethoven's Kreutzer Sonata or see again the rampant color harmonies of Turner or Sargent. All the fine arts are within the realm of the writer, but the palette upon which he spreads his colors, the spinet upon which he plays his song, is the sensitive, imaginative power of the reader. Sometimes his superb imagery, his exalted melodies, fall upon dead ears. Because we lack life experience and creative imagination ourselves, we are a diaphragm which will not vibrate to sound received, or a harp string which cannot be plucked. The poet's words mean nothing, and the musician's dying cry becomes only noise.

It is through this power to supply experience as well as simply to convey ideas and thoughts and emotions, that the motion picture accomplishes what the poet or sculptor or musician cannot do. As has been said repeatedly, the motion picture does not merely stimulate the imagination and arouse thought,—it supplies that very experience which is at the basis of thought. And this fountain-head of experience has at its command all the arts, freed of their restrictions of time and place, with the world and even the stellar spaces for their province.

Far exceeding the pen in potency and range, is the motion picture, for to the abstract symbolism of words with all their power to express emotions, impulses, and meanings, will some day soon be added the symbolism of painting, and sculpture, as music has already been enlisted to make up the harmonious whole. In the newer period of mechanical improvement, when stereoscopic photography,—to supply form and roundness as in sculpture—and color and musical recording shall have been perfected, when even there is a "Theater of Odor Melodies" where odor shall take its rightful place as one of the senses utilized by art for significant and realistic expression, in this period just ahead, the motion picture will combine all art forms in one superb whole, just as Phidias so hopefully painted his marble figures to give them the glow of health and life, and Ghiberti in the doors of the Baptistery at Florence, caused his bronze paintings to stand erect.

In the speed with which these very mechanical improvements are being made, lies the evanescent, transitory character of the motion picture. These same mechanical improvements affected the book in its effort to record thought, from the early days when prehistoric man heaved up his pile of stones as a record of some act successfully accomplished, through the days of the perfection of papyrus, the wax tabulae of the Romans, parchment, pen, and paper, down to the modern clattering linotype and rotary printing press. While these mechanical changes in verbal recording took place over centuries and millenniums, with the motion picture this same range of mechanical perfection and accomplishment has been a matter of years and decades. And just as our modern age would chafe at reading Oppenheim or G. B. S. on frayed and crackling papyrus, so our modern 1933 hoots at the vintage of 1923 as expressed in antiquated motion pictures. So fast do we move, as a result of our Yankee ingenuity and driving energy, that the mechanical progress of a year becomes as a century.

The curious fact is that in no other form of art expression does the mechanical medium so clearly determine the nature of the art expression as in the motion picture. The music of Schubert is still Schubert whether played on a spinet or via radio; Shakespeare's plays are still enjoyed in the primitive manner with no stage props at all, and a sign reading, "This is the forest of Arden", supplies the missing scenery. Socrates might scratch with crooked stick his words in the sand, and all the world would still read. Some of the greatest painted etchings of all time were scratched on the walls of Altimira by Cro-Magnon artists, and we still stand sunken in wonderment before them, thrilling as much to the taut muscles and plunging hulks of the great prehistoric animals as to the intimate beasts of Landseer or Rosa Bonheur accomplished with modern canvas and colors.

While the mechanical form in which a great piece of literature is cast has little to do with its status as a great work of art, and we thrill just as much to Vergil on vellum as set in the type of the Kelmscott press, with the motion picture we are heartlessly aware of every bolt or screw as expressed in mechanical improvement. It is as if once a jack-knife revolving stage were produced to overcome the mechanical difficulties of the stage presentation of *Grand Hotel,* we were ever after that to demand revolving stages, and never be content to view a stage play produced in the old manner. Or were moving belts to be introduced by which, as in *Green Pastures,* God was enabled to walk abroad on the land, we would thereupon demand "blood and games" in the form of more moving belts and better and bigger ones, and never again view a stageplay except as a revival, in the old manner.

There is a great difference, however, between the stage and books and the motion picture as literary and dramatic recording instruments. In the former, the mechanical medium is rather an accessory than a determinant in the expression of thought. But mechanics in motion pictures obtrude constantly as determinatives and dominants. The particular form of sculptor's chisel has not as determining an effect upon his art as has the lens upon the work of the camera artist. A Stradivarius violin is as prefect a recording instrument today as it was in 1700, but mechanical changes and improvements in the motion pictures are of diurnal occurrence. And the motion picture artist finds himself confined by the tools of expression which the mechanic and scientist put into his hands. He no sooner accustoms himself to the speed of silent imagery, than sound is introduced,—no sooner to this than third dimensional photography is complete, or double exposure, or color. It is as if the musician one day held a jew's-harp to his lips, and the next day looked wonderingly down upon a piano.

It is easy to talk of the need for arriving at standards of accomplishment by which to measure the achievements of the motion picture, but the truth is that we will never have a true evaluation of the artistic contribution of the motion picture until the mechanical medium is more or less stabilized, and until we can look at the work apart from our Yankee consciousness of bolts and screws and links and couplers.

In no other art form is the determining influence of the mechanical medium so complicated or tyrannical. Nor, as is well known, does it include in any other art form so many varied elements. The painter who once masters the technique of mixing his colors, may follow his own dreams from that time forward, as may the musician when he has mastered the mysteries of his ivory keys or singing strings. But the complications of the mechanical manipulation and recording of the motion picture are so great that all the king's horses and all the king's men can scarcely put Humpty-Dumpty together again. Were a hundred men to be required to manipulate and hold the strings of the violinist's instrument while he played, these would compare to the army of technicians required to produce the motion picture.

The simplest definition of art seems to be the one given by Lord Leighton, "Art is based on the desire to express, and the power to kindle in others, emotions astir in the artist and latent in those to whom he addresses himself." When analyzed, the steps seem to be (1) the experiencing of an emotion, (2) the expression of the emotion (3) the ability to cause others to experience the emotion, also.

The sad thing with regard to the art of the motion picture is this: that, due to the mechanical awareness and sophistication of the public, and the degree to which they pass judgment upon the art value of a production measured by its technical perfection and corporeal housing, the artist who experiences a lofty thought or conceives of a beautiful meaning, is blocked and circumscribed in his impulses to make the other person see what he sees, hear what he hears, feel what he feels, by the height of the piano, the length of the strings, and the candle-power of the spotlight cast upon it.

When once the mechanics of motion picture production become stabilized and fixed, when technical improvements come with less swiftness, when the Stradivarius becomes the standard medium over centuries of time, then the motion picture artist will be judged by his work and not by its mechanical trappings.

Contributors to this Issue

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Visual Aids and the Economic Situation*

A. J. STODDARD

THE USE of visual aids to teaching can be justified from at least two standpoints. They may make the educational process more effective or they may make possible the same results at less cost. Either result would justify a continued and possibly an expanding interest in visual aids even in times of grave economic stringency such as exist at present in most school systems.

Visual aids are not new to the classroom. In one form or another, they are almost as old as teaching itself. In fact, they were probably a more important part of the teaching process before printing and textbooks were available. The full potentialities of visual aids have not been realized in most cases because of certain unsolved problems involved in their use. The problems have been unsolved largely because teachers and administrators have failed to realize fully the importance of the technical or mechanical side of the device. They have not made the aid a ready servant in the teaching process. Dust-laden models, exhibits, stereopticons, and projects bear mute witness to this fact. The radio is the latest illustration of a very valuable device whose educational possibilities have not been fully realized because of unsolved technical problems incident to its use.

The coming of slide projection and motion pictures brought a degree of reality into the classroom that had not been possible before. The talking picture or sound film has extended the influence of these devices and, by making the teaching appeal simultaneously to the eye and the ear, has made it possible to bring the actual outside world into the classroom. From one standpoint, it makes possible an improvement upon "experience as a teacher" in that the teaching situation can be controlled and repeated without variation as to educational value. The almost unlimited possibilities of the talking picture as a factor in education, if properly planned and constructed, are described clearly and forcefully in a new book just off the press. I refer to "The Educational Talking Picture" by Colonel F. L. Devereux, and published by the Chicago University Press.

It is not the function of this brief paper to describe the possibilities of educational talking pictures. Suffice to say that enough has already been demonstrated concerning the effectiveness of this device to justify the prediction that it may do more to enrich and vitalize teaching than any other contribution made to teaching since the introduction of textbooks. From the standpoint of increasing the effectiveness of the teaching process, the educational talking picture becomes an important phase of the question of school economies.

But there is another possibility of the educational talking picture as an economic factor that is of great significance to the educator. That is its relationship to the question of class size. What determines how large a class can be taught effectively? Leaving out the element of the teacher, it is very largely a question of devices. There are many types of teaching where the participation on the part of the learner is mental and emotional rather than primarily physical.

In such teaching three steps should be included: the preparation, the presentation of the learning situation, and the follow-up to individualize the outcomes desired. It may be possible to include large numbers of learners at one time in the second step of the process. For instance, recently in a city system of schools, a very clever art teacher broadcast over the radio a lesson of art appreciation. The children were prepared for the message by certain study beforehand. This was done in regular classes. At the time of the broadcast each child had in his possession reproductions and pictures of what was being discussed in the radio message. After the broadcast, each class carried out the third step with their own teacher. The broadcast itself was made to a class of more than ten thousand children at one time. The possibilities in the use of radio in teaching have not yet been realized very generally.

The illustration of the radio lesson may be carried over to the use of talking pictures. It would seem that in the use of many types of subjects for educational purposes, the only limit in the size of the class during the second step in the process would be a mechanical one concerned with size and arrangement of room, seeing the picture, and hearing the sound.

An experiment has recently been conducted in the schools of Providence that draws interesting evidence on the question of increasing class size through the use of educational talking pictures as a medium of instruction. Nearly fourteen hundred pupils in grade

(*Concluded on page* 20)

*Address given before the Department of Visual Instruction of N. E. A. at Chicago, July 5, 1933.

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Program of Department of Visual Instruction National Education Association

Winter Meeting at the Carter Hotel, Cleveland, February 26 and 27, 1934

Monday, February 26

1:00 P. M.—Luncheon Meeting (Ball Room of the Carter Hotel)

"16 mm. Sound Films for Schools"—Dr. V. C. Arnspiger, Director of Research, Erpi Picture Consultants.

2:15 P. M.—Afternoon Session

Motion Pictures and Youth

"The Educational Influence of Motion Pictures upon Children and Youth"—Dr. W. W. Charters, Director of Research, Ohio State University.

"A Comprehensive Program for the Teaching of Motion Picture Appreciation"—Dr. Edgar Dale, Bureau of Educational Research, Ohio State University.

"California's Program in Visual Instruction"—Dr. Vierling Kersey, State Superintendent of Education, Sacramento, California.

"Popularizing Critical Appreciation of Photoplays Among Adolescents"—Dr. William R. Lewin, Chairman, Committee on Photoplay Appreciation, National Council of Teachers of English.

(Brief Business Meeting)

Tuesday, February 27

Morning Session

10:00 A. M.—Visit to the Robert Fulton School as a Visual and Radio Center.

1:00 P. M.—Luncheon Meeting (Ball Room of the Carter Hotel).

2:15 P. M.—Afternoon Session.

Visual Instruction and the New Education.

"An Overview of Visual Instruction in the United States"—Wm. Dow Boutwell, Editor-in-Chief, Office of Education, Washington, D. C.

"A Preview of the Rome Meeting"—Dr. C. F. Hoban, Director of Visual Education and the State Museum, State Department of Public Instruction, Harrisburg, Pa.

"Cleveland's Program and the New Education"—Dr. Wm. M. Gregory, Director, Cleveland Educational Museum.

Inspection of the Educational Museum under Dr. Gregory's guidance.

A visit to the Cleveland Educational Museum, regardless of other features of the program, would be ample return for the cost of attending the meeting. It contains one of the most complete arrays of objective teaching material in the United States and provides a most excellent service to the schools of Cleveland. A trip through the Museum, escorted and explained by Dr. Gregory, will be a revelation to those who have not been privileged to make such a visit. The many new features of the service will be of great interest to those who may have visited the Museum earlier.

The recent developments and plans for future activity in the adaptation of the motion picture to educational purposes will be discussed ably by Drs. Arnspiger, Charters, Dale and Lewin. Dr. Kersey's discussion of the visual instruction program of California should be of interest to everyone, particularly those who have not had an opportunity to contact some of the most active visual instruction departments in that state which ranks so high educationally.

The increasing interest and activity of the Office of Education in the visual instruction field will be evidenced by Mr. Boutwell's discussion, as well as by the report of Dr. Hoban concerning plans for the meeting of the International Congress of Educational Cinematography, to be held in Rome. Both discussions should be of paramount interest to regular users of visual aids, as well as to those who merely desire to keep abreast of modern trends in education.

MAKE RESERVATIONS EARLY

Reservations for rooms should be made directly with the Carter Hotel, Cleveland, Ohio, as promptly as possible.

Reservations for the luncheon meetings of the Department of Visual Instruction should be mailed directly to the office of the Secretary, 1638 Illinois Street, Lawrence, Kansas. It is important that reservations for the Monday luncheon be made well in advance of the dates for the meeting. It is necessary to know the approximate number to be present, in order that the Carter Hotel may make arrangements accordingly. If reservations are not made in advance, some who come may be inconvenienced, although an attempt will be made to take care of everyone.

New Jersey Visual Education Association Meets

In connection with the New Jersey State Teachers' Association meeting, held at Atlantic City recently, the New Jersey Visual Education Association gave a program which was shared with New Jersey Association Teachers of Social Studies and New Jersey Council of Geography Teachers. The meeting was held at Haddon Hall and was well attended.

The program consisted of an illustrated lecture entitled, "Geographical Factors in American History," by Dr. John K. Wright, editor, Atlas of the Historical Geography of the United States, New York City; an address, "Visual Aids in the Social Studies," by Erna Grassmuck, State Teachers' College, Indiana, Pa.

The president, Louis J. Kaser, superintendent of schools, Burlington County, presided. W. B. Somerville, supervising principal at Neptune City, was elected president and Albert M. Leeds, supervising principal, Franklin Township, Gloucester County, treasurer.

In connection with the meeting, a testimonial breakfast was held at the Hotel Madison in honor of A. G. Balcom, assistant superintendent of schools in Newark, N. J. At this meeting the speakers were Lawrence R. Winchell, former president of the association and supervising principal at New Providence, N. J., and a teacher of visual education at Rutgers University; Roy R. Zimmerman, principal of the junior high school at Englewood and a former president of the association; Earl B. Tuttle of the Eastman Teaching Films, and Miss F. Winifred Crawford, director of visual education, Montclair, N. J.

Visual Instruction Section Meeting Texas State Teachers Association

Chairman: Mrs. Charles Joe Moore, Chief, Visual Instruction Bureau, The University of Texas, Austin.

Place of Meeting: Physics Bldg., Austin.

Time of Meeting: Friday, December 1, 1933, 9:30 A. M.

9:30 "How and When Visual Aids Should Be Used in the Classroom and How This Can Be Managed in an Auditorium"—Miss Lucille Morgan, Principal, Tyler Ward School, Belton.

9:40 "City Circuit"—Miss Mary Ethyl Walter, Public Schools, Dallas.

9:50 "The Motion Picture, a Social Influence in the School"—Mr. J. F. Howard, Supt., Alamo Heights School, San Antonio.

Joint meeting with Science Section and History Section

10:00 "How to Plan a Semester Chemistry Course, Using Visual Aids"—Dr. J. C. Godbey, Southwestern University, Georgetown.

10:10 "Showing of University of Chicago motion picture, *Molecular Theory of Matter.*"

10:25 "Financing the Yale Chronicles Photoplays"—Mr. L. C. Proctor, Supt. of Schools, Temple.

10:35 Motion Picture (1 reel of Yale *Chronicles*).

10:50 "Are the Schools Utilizing the Material Texas Has Prepared for Them?"—Mr. L. A. Woods, State Superintendent of Schools, Austin.

11:10 "The Material the Visual Instruction Bureau Offers"—Mr. T. H. Shelby, Dean, Extension Division, The University of Texas, Austin.

11:30 General discussion of above program.

Afternoon Session

Chemistry Building Auditorium, 3:30 P. M.

Joint meeting with Classical Language and English Sections.

3:30 Illustrated lecture, "The Birds of the Greeks and Romans"—Dr. W. J. Battle, The University of Texas, Austin.

Department Membership

Membership in the Department of Visual Instruction of the National Education Association is open to anyone who may be interested in the application of visual-sensory aids to educational procedure. This would include teachers, school executives, members of boards of education, members and officials of parent-teacher associations, members and officials of various public and private service agencies, ministers, Sunday school workers, travelers, photographers, and any others who may be interested. Active membership is limited to those who are members of the N. E. A., but associate membership is available to anyone, including all services except the privilege of participation in the business affairs of the Department.

The annual cost of membership is but $2.00, including a subscription to the Educational Screen and other services which would cost more than twice the membership fee if secured by those who are not members. If you are not a member, you are failing to identify yourself with the most progressive movement in the field of education. The acompanying blank is provided for your convenience. Use it!

Membership Application Blank

Secretary, Department of Visual Education,
National Education Association,
1638 Illinois Street,
Lawrence, Kansas.

Date.....

I herewith make application for membership in the Department of Visual Instruction of the N. E. A., for a period of one year at the usual fee of $2.00, which I am enclosing. (Payment may be deferred if desirable.)

My membership card, the 1933 Visual Instruction Directory, and *The Educational Screen* should be mailed to—

Name .....

Address .....

City and State.....

I am ☐ } a member of the
I am not ☐ } National Education Association

Note: Please make remittances payable to the Department of Visual Instruction.

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Lectures on Motion Pictures in Art Education

Mr. Elias Katz, M. S., has done much constructive work in the field of motion pictures as related to Art Education. He became interested in this field while doing graduate work at the College of the City of New York and is now lecturing on the subject. On November 21 he delivered an illustrated lecture before the School of Fine and Applied Arts of Pratt Institute, Brooklyn, on "The Preparation of Visual Aids in Art Education." On January 10, he spoke on "Previous Efforts in Art Educational Films" at Teachers College, New York City, and plans to present illustrated lectures every Wednesday afternoon on "Types of Films Which Can and Should Be Used" at Teachers College.

Mr. Katz has compiled a bibliography on the literature, catalogs and actual films relating directly to this special field in connection with his Master's thesis on the "Educational Possibilities of Motion Picture Films in Art Courses."

Visual Aids for Health Education

Duplicator series of memoranda on lantern slides and motion pictures have been compiled by Mr. Evart Routzahn of the Russell Sage Foundation, New York City, with a view to furnishing health and welfare agencies particularly with information on such visual aids. However, many of the suggestions contained therein should prove helpful to visual workers in other fields as well.

The memorandum on "Making Lantern Slides" stresses the importance of the correct use of slides and the use of the right kind of slides. It also calls attention to the increased use of teacher-made and pupil-made slides with the extension of visual aids in schools, and lists available pamphlets which describe various methods of making slide forms. Supplementary information is given on film slides and stillfilms. A copy of this memorandum can be secured for 6 cents from the Social Work Publicity Council, 130 E. 22nd St., New York City.

A memorandum on "Motion Pictures," including directories of film sources, can be obtained for 3 cents a copy. Titles of other memoranda and pamphlets on publicity methods and projects supplied by the Social Work Council are: "A Partial List of Amateur Movies"—amateur pictures known to have been made on health and welfare subjects (3 cents), "Health Motion Pictures" — addresses for securing pictures for adult health education, school health instruction, or medical groups (3 cents), and "Amateur Movies"—how to get free information about making them (6 cents).

English Teachers Sponsor Film Courses

That units of instruction be introduced into the nation's schools, with a view to improving popular standards and tastes in motion pictures, was the recommendation of the Committee on Photoplay Appreciation of the National Council of Teachers at a recent meeting of that group.

This recommendation is based on the results of the experiments started more than two years ago by William Lewin, chairman of the Committee on Photoplay Appreciation, which show that classroom teaching has enabled high school boys and girls to discriminate among pictures and choose the better productions. The experiments were conducted with two groups of students in each school, one receiving instruction and the other not. In all, 36 teachers, 1,851 pupils, 31 schools and 28 cities were considered statistically. It was found that the experimental group were 41% closer to the standard set up by the teachers.

The Council is preparing a series of lesson texts on various motion pictures. These texts are being sent to the heads of English departments in some 17,000 high schools. The lessons are divided into two sections, one to be used before seeing the film; the second to test the reaction of the students after witnessing the picture.

The guide for use before seeing *Little Women,* for example, includes such questions as: "Would you expect a screen adaptation of the book to have a powerful plot, much suspense, great excitement?" "What incidents in the book would you like to see 'come alive' on the screen?" "What should you say is the main theme of the book?"

Among the questions asked for the second section of the lesson are the following: "Did you like the motion picture adapted from the book?" "Where should you say the introduction ended and the play began?" "Did you think the details in the settings were correct as to time and place?" "What were the 'high points' in the screen play?"

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

New Company Formed for 16mm Film Distribution

Arneo Films Incorporated, New York City, has been organized to handle the distribution of film and the reduction of 35mm. sound-on-film subjects to 16mm. sound-on-film subjects.

They now have ready for release, a three reel picture entitled *Evolution*, which was made under the supervision of the Museum of Natural History. The picture contains great educational value—showing, in animation and actual shots, a varied sequence of events leading up to the formation of the earth and the birth of animal matter. The creation of the world, based on many scientific theories, is depicted, followed by the formation of mountain, river and prehistoric animal forms and lastly the development of man. Models of prehistoric monsters and other material were furnished by the American Museum of Natural History, and live animal shots were done with the cooperation of Dr. Raymond Ditmars of the New York Zoological Gardens.

Zane Grey's *South Sea Adventures* has also been released in 16 mm. sound-on-film. It is a compilation of scenes of a fishing expedition to the South Seas, produced and directed by the author who himself appears in much of the thrilling action. Additional productions planned for early release include a three-reel feature *Wings Over the Andes*, and a six-reel feature, *Savage Gold*, an outstanding film-travel chronicle of Commander George Dyott's thrilling Ecuador expedition.

A group of one reel subjects, termed *Conflicts of Nature*, will be released at the rate of one every two weeks beginning this month. The first of this series is titled *Her Majesty the Queen Bee*, which will be followed by: *Queen of the Underworld*, *From Cocoon to Butterfly*, *Insect Clowns*, *The Farmer's Friend*, and *Circle of Life of the Ant*.

Castle Films Extends Service

A wider distribution of talking business motion pictures, used primarily for showings to salesmen and dealers, is now possible with the establishment of a new service by Castle Films. Making it unnecessary for a film-using advertiser to buy sound-on-film projectors for showings of motion pictures, the new service provides machines and operators for showings in any city or town in the United States.

With offices in the east, the middle west and on the coast, Castle Films can on short notice provide projecting facilities at small expense.

Chicago Academy of Sciences to Make Movies in South

F. R. Dickinson, vice-president, and Alfred M. Bailey, director, of the Chicago Academy of Science, will soon embark on a photographic expedition to the Vermillion Parish, Louisiana, along the Gulf of Mexico, to make motion films of the ducks and geese of that region for the film library of the Chicago Academy of Sciences. With the cooperation of the National Audubon Society, they will make film records of the thousands of ducks and geese wintering on the Paul Rainey Bird Sanctuary. Hordes of blue geese winter in that vicinity and unusual photographs are expected.

According to information from Bell and Howell, for the past five years the Academy has been building a film library of the animal and plant life of North America, and over 50,000 feet of negative have been secured. Field trips have covered regions ranging from the summits of the Colorado Rockies to Labrador, and from Canada to the Gulf of Mexico.

Travel Subjects

Throne of the Gods depicts the actual ascent of one of the highest peaks of the Himalayas by Dr. Dyhrenfurth, the noted explorer. Lowell Thomas renders the accompanying narrative. Preliminary to the actual scenes of the ascent, the picture shows scenes here and there en route to the base of operation—Bombay, Calcutta, Delhi, the Ganges, the Suez Canal. Interesting is the material concerning the natives on the bleak steppes of Tibet, with intimate views of the famous Tibetan monks with their strange customs and wild ceremonial dances.

Dassan is an entertaining subject, having considerable novelty and humor in it. It is devoted entirely to the activities of the penguin inhabitants of an island somewhere off the coast of Africa, and presents many amusing views of the lives of these creatures.

Both of these productions are distributed by First Division.

Outposts of France, one of the Fox Magic Carpet series, pictures the coast line of Indo China together with views of the people and of life in Cambodia. There are some exceptionally fine views of Angkhor, the greatest mystery of Indo-China, and its ruins of a highly developed people. Other recent releases in this series are titled, *Birds of the Sea*, *Home Life of the Danes*, *The Island of Malta* and *Playground of Pan*, presenting scenes on the Island of Rhodes.

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Alice in Wonderland (Charlotte Henry and Star Cast) (Paramount) Honest, elaborate, costly attempt at film expressly for family. Deserves support, but unfortunately it is too heavy, literal, artificial, cumbrous, complex and grotesque. Some day "Alice" will be made light, imaginative, whimsical, dream-like—and will "pay handsomely."
A—Disappointing Y—**Good** C—**Good**

By Candlelight (Elissa Landi, Paul Lukas) (Universal) Deft, sophisticated farce distinguished by able direction, glamorous settings, smooth acting. Plot concerns the masquerading of a butler as a prince. Admiring his philandering master's success with women he seeks to emulate him with amusing complications.
A—**Entertaining** Y—Doubtful C—Not for them

Chance at Heaven (Ginger Rogers, Joel McCrea) (RKO) Light, simple, little romance of filling-station hero in country village, and fine little heroine, his village sweetheart, who waits sportingly until his marriage with dazzling heiress wears out. Ordinary acting, elementary story but mostly engaging.
A—Thin but pleasant. Y—**Good**
C—Probably good

Christopher Bean (Marie Dressler, Lionel Barrymore) (MGM) Excellent screening of stage play, brilliantly acted, with Dressler superb in ideal role. Dead artist's paintings are unappreciated in humble home of country doctor until they become suddenly valuable. Excitement begins with Dressler in the center of it.
A—**Excellent** Y—**Excellent** C—**Good**

Convention City (Joan Blondell, Frank McHugh) (First Natl.) Fast, hilarious burlesque, depicting commercial salesmen's convention as mere orgy of booze and women, when salesmen's wives should be dodged or forgotten. Company business becomes joke. Not a wholesome character in the piece. Anything to get laughs. There are many.
A—Amusing of kind. Y—Pernicious C—No

Counsellor-at-Law (John Barrymore) (Universal) Barrymore gets full value out of sensational role as high-grade shyster lawyer, risen from the slums, self made, unscrupulous, fattening on divorces of the rich, and losing his adored wife thereby. Fast, tense, and rich in character interest.
A—**Entertaining** Y—Mature C—Beyond them

Cradle Song (Dorothea Wieck, Guy Standing) (Paramount) Placid, somber picture, beautifully done, of religious life in Spanish convent, disturbed only by baby girl foundling. Grown-up, she marries and tears heart of nun who mothered her. Too subtle, serene and poignant for popular success. Utterly charming of kind.
A—**Fine of kind** Y—Doubtful appeal but good
C—No interest

Dance, Girl, Dance (Evalyn Knapp, Alan Dinehart) (Chesterfield) Rather dreary "stage life" stuff about married couple of vaudeville ham actors who separate. She goes to Broadway, gets chorus job without merit through friends, resists dishonorable proposals, refuses honorable ones, has child, and gets worthless husband back.
A—Mediocre Y—No C—No

Design for Living (Miriam Hopkins, Frederic March, Gary Cooper) (Paramount) Cleverly written, deftly directed, skilfully acted, extremely sophisticated comedy. Heroine lives intimately with two artist heroes in succession. Jealousy. She then marries boresomely moral business-man but leaves him to resume life with two heroes in unison. For "moderns," marriage is the only impropriety.
A—Depends on taste Y—Pernicious C—No

Duck Soup (Marx Brothers) (Paramount) Usual Marx Brothers idiotic farce-comedy, with crazy horseplay, slapstick, wisecracks, hokum made still more incongruous because set against lavish background of mythical-kingdom royalty. All stock devices retained. Rather less vulgar than usual. Unlimited laughs for all who like "low comedy" at its lowest.
A—Depends on taste Y—Good of kind
C—Funny

Easy to Love (Genevieve Tobin, Adolphe Menjou) (Warner) Assorted liaisons of four people, two married, with Menjou as chief Lotharic ducking in and out of closets and bathrooms, and the young daughter fully matches her parents in sophistication. Artificial and obvious sex exploitation using all standard devices. Feeble stuff.
A—Feeble of kind Y—Unwholesome C—No

Flaming Gold (Bill Boyd, Mae Clark) (RKO) Aside from vivid shots of Mexican oil fields, nothing worth mention in these crude affairs of two tough pals, and a Broadway cabaret entertainer one of them brings down for marriage and trouble. Happy ending, however, if you care.
A—Mediocre Y—No C—No

Flying Down to Rio (Dolores del Rio) (RKO) Gay, glamorous musical comedy laid in Miami, the air, and Rio. Much snap, thrill and originality in music and dance numbers. Heavily spiced with sensuality and risque dialog. Some of the dancing extremely suggestive or vulgar. Clever but brazen production.
A—Good of kind Y—Pernicious C—No

Going Hollywood (Marian Davies, Bing Crosby) (MGM) Another in the current "epidemic" of musical comedy films with lavish background of singing and dancing specialties. Slender, humorous plot concerns pursuit of crooner by virtuous heroine and serves mainly to exploit Crosby's singing. Some clever impersonations interpolated into plot.
A—Good of kind Y—Perhaps C—No

Goodbye Love (Charles Ruggles, Veree Teasdale) (RKO) Inexpressibly cheap concoction about easy divorce and the alimony racket which not even Ruggles' deft comedy touch keeps from being pretty thoroughly disgusting throughout. Much suggestive dialog and cheap actions by mostly cheap people.
A—Trash Y—By no means C—No

House on 56th Street, The (Kay Francis) (Warner) Starts as real, charming character play about 1905 chorus girl who wins fine young millionaire, and new house. Then hectic melodrama, with suicide, murder, jail term, and by 1925 heroine is professional card-sharp, finally fleecing own daughter in same "new house."
A—Depends on taste Y—Doubtful C—No

In the Money (Lois Wilson) (Invincible) Supposedly a realistic domestic comedy of an absent-minded professor and his half-orphaned children mothered by the oldest daughter. So crudely written and directed, so amateurishly acted, that it is too inane to be called entertainment. Harmless and futile.
A—Stupid Y—Dull C—No

Lady Killer (James Cagney, Mae Clarke) (Warner) Usual Cagney stuff — hardboiled, wisecracking, smart-aleck tough guy — very tough. Now drags his mistress by the hair instead of the "sock on the jaw." From tough crook he rises to movie-star, rolling in wealth. Fast, lively, and absorbing of kind.
A—Depends on taste Y—Better not C—No

Man's Castle (Spencer Tracy, Loretta Young) (Columbia) Hardboiled loafer hero picks up sensitive heroine from park bench and they live together in the city dump. He bullies, mauls, torments, and jaws at her in gutter English—which leads to great love, a child, and finally marriage. Glorifies common cruelty.
A—Mediocre Y—Trash C—No

Midshipman Jack (Bruce Cabot, Betty Furness) (RKO) Sincere and convincing portrayal of cadet life at the Annapolis Naval Academy, genuine in setting, depicting the spirit of loyalty and discipline developed there. The story, altho not original, is wholesome and inspiring. Pleasing little romance.
A—Pleasant Y—**Good** C—**Good**

Mr. Skitch (Will Rogers, Zasu Pitts) (Fox) Rogers in typical, homely, human role. Loses Missouri village home and heads west with family in car. Serio-comic adventures in Yellowstone and tourist camps, with Will's philosophy throughout. Thoroughly wholesome despite his momentary fling at drinking and gambling.
A—**Good** Y—**Very good** C—**Good**

My Lips Betray (Lilian Harvey, John Boles) (Fox) Thin, elementary, mythical kingdom comedy about music-hall heroine thriving as mythical mistress of king. Slightly risque touches in lines and situations, probably innocuous because of convincing innocence of heroine. Dialog banal, comedy naive, acting ordinary.
A—Mediocre Y—Hardly C—No

Police Car 17 (Tim McCoy, Evalyn Knapp) (Columbia) Exciting thriller on radio-car police activities, in which the policeman is the hero — not the gangster! This wholesome feature rather lifts the film above ordinary crime-thrillers. Will tend to produce wholesome attitude and reaction in audience.
A—Fair Y—Good of kind C—Good but exciting

Prizefighter and the Lady, The (Walter Huston, Max Baer, Myrna Loy) (MGM) Fast, lively story built on prizefighters, their friends, rivals, and women. Ring atmosphere at its utmost, with Dempsey, Carnera, Baer personally in the cast. Heavy ring fighting, heavy dialog, heavy romance. Nothing better for those who want fight pictures.
A—Depends on taste Y—Not the best
C—Doubtful

Roman Scandals (Eddie Cantor, Gloria Stuart) (U. A.) Cantor, transported in a dream to various misadventures in ancient Rome, is still himself, working industriously for the laughs. The picture is all Cantor, plus chorus girls and spectacular settings in the best movie style. Some suggestive dialog.
A—Fairly entertaining Y—Unsuitable C—No

Should Ladies Behave (Alice Brady, Lionel Barrymore) (MGM) Stupid title for patchwork of odds and ends signifying little or nothing. Alice again as blundering simpleton, always talking. She and her young daughter both in love with same middle-aged poseur. Lionel as ancient, crotchety husband equally unappealing.
A—Worthless Y—Better not C—No

Sitting Pretty (Jack Oakie, Ginger Rogers) (Paramount) Mediocre stuff about two painful "song-writers crashing to success in the movies." Much acting without ability, singing without voice, and comedy effort without spark. Only redeeming feature, some striking stage dance numbers and one real song hit.
A—Feeble Y—Harmless C—Doubtful interest

Solitaire Man, The (Herbert Marshall, May Robson) (MGM) Fairly entertaining detective murder mystery centering around theft of necklace. Marshall good as well-bred jewel thief who decides to retire and become country gentleman. Little action but good suspense. Rather questionable ethics involved in solution.
A—Fair Y—Doubtful C—Little interest

Son of a Sailor (Joe E. Brown) (First National) Good nonsense comedy of navy life, with considerable character interest to keep Joe Brown's antics from becoming monotonous. Fun is continuous and cumulative throughout. One bit of usual gratuitous bad taste at beginning, but otherwise wholesome.
A—Good of kind Y—**Amusing** C—**Amusing**

Thundering Herd, The (Scott, Crabbe, Beery, etc.) (Paramount) Above average Zane Grey western thriller with cast notable for "tough" roles. Trading post days, buffaloes, Indians, covered wagons, fighting plus. Also "great cruelty to horses" but Industry reviewing assures that "children do not take this too seriously."
A—Hardly Y—Perhaps C—If not too strong

Thunder over Mexico (Native Cast) (Principal) Unique travelogue, wonderfully photographed, of Mexican landscape and people, by the master-director Eisenstein. Becomes grim, dramatic episode showing by a single, detailed incident, peons suffering under cruel regime of tyrannous Diaz. Two betrothals, end—one in rape, the other in death by bullet.
A—**Notable** Y—Doubtful interest C—No

Tillie and Gus (Alison Skipworth, W. C. Fields) (Paramount) Lively farce, some slapstick, but much genuinely amusing action in which two artful card sharpers abandon their profession and scheme successfully to prevent fleecing of worthy relative by crooked lawyer. A good picture for all who like hilarious farce.
A—Depends on taste Y—**Amusing** C—**Amusing**

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

School Life (November) "Electrified Language Teaching," by Clive M. Koon of the Department of Education, Washington, D. C., draws a fascinating picture of a language class in the "school of tomorrow." By means of radio and screen the writer foresees all language classes receiving the same lesson at the same time. By close-up photography the television teacher can effectively show details of tongue placement and lip formation, and can tune in actual situations in the foreign country being studied. But even if all these sight and sound aids were used, the writer believes the classroom teacher would still be indispensable. In fact, he says, "the better the instructor, the more efficient use she can make of the aids science has produced as educational tools."

Science Education (December) An account of the experiment discussed in the article, "The Talking Movie and Students' Interests," by Mr. C. C. Clark, School of Commerce, New York University, has appeared in our pages before. This presentation emphasizes the superiority of sound films over silent films or lecture demonstrations in stimulating interest and maintaining such interest. The author says, "The factor of interest in education has always been an important and significant one as it produces an effective learning situation. . . . The explanation of this suggested superiority of the sound films must be one of two main causes. First, it is that the sound film represents inherently the best educational device for presenting activities to the student in such a way as to challenge and stimulate his interests. . . . The other is that the sound pictures are at present a novelty, and therefore, interesting. . . . In either case, to stimulate this interest the educational sound film should be produced with a high degree of educational skill and reproduced in the classroom with the same technical excellence as that of the theatre."

International Review of Educational Cinematography (December) This number is exclusively dedicated to the publication of reports sent to the Rome Institute as preparatory work for the forthcoming World Congress of Teaching and Education by means of the film. The publication of these reports has been limited for the moment to certain definite features of the programme. Other aspects will be considered and treated in future numbers of the Review from now until the opening of the Congress.

The issue deals with questions of a general character on the possibilities of using films in teaching, including reports by Dr. Imhof of Basle, by Mrs. E. C. Dent, by Messrs Hoek, Wittinghill, Marcucci and Vaccari. The comparative study of the value of fixed and motion picture projections has been compiled from preliminary reports by the writers Hamilton, Juer Marbach and Davis. Other reports of notable importance illustrate certain experiments and uses of the film in teaching. Among these are the contributions by the writers Freeman and Durgee. The reports are followed by comments of the Institute for each of the three sections under consideration.

Book Reviews

FILMCRAFT, by Adrian Brunel. (George Newnes. 3/6.)

FILM TECHNIQUE, by V. I. Pudovkin. (George Newnes. 3/6.)

In the introduction to his book Mr. Adrian Brunel says that he has planned *Filmcraft* primarily as a guide for amateur enthusiasts, although it may amuse professionals. It seems to us that Mr. Brunel's splendid book will instruct a good many professionals. Only the other day a script was written by one of England's most lavish directors: it contained careful instructions that a car was to be shot from two angles to 'give variety in the cutting.'

Filmcraft is packed with practical information told so firmly and gently that the amateur will scarcely realize that he is absorbing the inner secrets of one of the most disguised professions. Here, for example, is one of Mr. Brunel's suggestions. He tells the reader how he acquired a game called Word Making and Word Taking: this is a box of cardboard discs about three-quarters of an inch square, on one side of which are printed letters of the alphabet. The discs bearing the initial letters of different characters were selected and placed on a roughly drawn plan of one of the sets: then he moved about the discs and worked out in advance the best positions of characters during required scenes.

For the most part, Mr. Brunel explains, he has written his book from the point of view of the silent film maker, because the majority of amateurs are not yet equipped for sound, and because the basis of talking film production is almost entirely the same as for silent films, and because the talkies

themselves tend to become more and more silent. But Mr. Brunel has included a section from a talking film script, as well as a section from the script of one of his last silent movies.

There are numerous appendices by various film workers: Ian Dalrymple, Sergi Nolbandov, Ivor Montagu, Angus MacPhail, Henry Harris, Frank Wells, John Orton, Lionel Rich, Michael Hankinson, Milton Beaufoy, Reginald Beck and Roy Lockwood. Actually, although amateurs are certain to be most interested by these appendices, they seem slightly flippant in tone and a little less useful than Mr. Brunel's own admirable text.

For Mr. Pudovkin's book, in its new and cheap format, there is sure to be a general demand: since this work was first issued by Gollancz, three new papers have been added to bring the work up to date.

OSWELL BLAKESTON.

Visual Aids and the Economic Situation

(Concluded from page 13)

six participated in the experiment. Three large experimental groups of 150 pupils each, three large control groups of 150 pupils each, and eleven small control groups of 40 pupils each were the basis of the experiment. The experimental groups were taught with the aid of talking pictures while the other groups were taught with the aid of all other available devices. Common units of instruction were used in all classes. Six subjects, three in elementary science and three in music, were used. Each unit of instruction lasted one week. The teachers in the three large experimental groups, in the three large control groups, and in the three small control groups were rotated each week. The purpose of the experiment has been to determine the relative effectiveness of teaching large groups with the aid of talking pictures and small classes in the usual manner.

Initial and final tests were given for each of the six subjects, involving a total of nearly seventeen thousand tests. The first tabulations indicate that the experimental groups made as much or more progress than the control groups but enough figures are not yet available to draw conclusions. If it should be demonstrated from this experiment that classes of children of 150 can be taught as effectively *with* sound pictures as small groups *without* sound pictures, this fact would be of tremendous significance to education. Administrators cannot ignore a device that offers the economic possibilities that sound pictures do. It is not at all unlikely that this and other visual aids may offer some solution to the perplexing problem of the school budget.

(The *Educational Screen* expects shortly to present another article by Superintendent Stoddard giving a full account of the experiment mentioned above.)

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Visual Aids for Church Programs

Mr. E. K. Esser, Member of the Philadelphia Conference Board of Education, Methodist Episcopal Church, furnishes numerous churches with 16 mm. motion pictures with sound accompaniment which are effective contributions to worship services, teaching and recreation. Available film material listed in his pamphlet entitled "Visual Aids for the Church Program" include *In Bible Lands*, an ideal subject for a worship service showing the Holy Land as it is today, many of the places shown being practically as they were centuries ago—Bethlehem, Haifa, Nazareth, Tiberias, Sea of Galilee, Jericho, Jordan, Dead Sea, Bethany, Jerusalem and Gethsemane. The photography, which was secured from several sources, is professionally made and has been arranged in a most interesting manner. Rev. John W. McKelvey, who spent over a year studying in the Holy Land, has arranged and supplied additional titles to further explain this travelogue.

Films made of the Epworth League Institutes of the Philadelphia Conference, Collegeville, Millersville and Pocono and the Junior Institute held at Carson-Simpson Farm at Willow Grove, provide excellent material for Institute Promotion Programs. The latest of such promotion programs completed by Mr. Esser is a motion picture record of the Paradise Falls Institute of 1933, concerning which he writes in the "Chatter Box":

"See some of the glories of nature beautifully photographed: the day break; the mountains and valleys; the shallow rock strewn Paradise Creek; the waterfalls, etc. See many of your friends going about enjoying the daily program. See the members of the Faculty on the grounds. See the Leaguers in class and attending the great Communion Service."

Entertainment reels can also be obtained for the Church Night Social, or any function held under the auspices of the Bible Class, Brotherhood, Epworth League, Christian Endeavor, etc. Stereopticon service is rendered for every occasion.

For further information readers may write to Mr. E. K. Esser, 3825 North Gratz Street, Philadelphia, Pa.

Motion Pictures for Catholic Audiences

Through the Centuries is an interesting and impressive film record of the development of the Catholic religion from early times to the present. It traces the early beginnings of the Christian martyrs up to the time of the establishment of the church at Rome. The progress of the Church to the present day is shown in animated drawings. From then on it shows the ascension of Pope Pius XI, scenes in the Vatican and at Eucharistic Congresses, the activities of the Catholic Church today, and its missionary operations in such places as China, Alaska and Africa.

Much of the picture has been assembled from newsreels, silent features and other sources, but the story has been blended with careful continuity by Rev. Francis X. Talbot, S. J., under the supervision of Rita C. McGoldrick, president of the Federation of Catholic Alumni. Pedro de Cordoba is the off-screen narrator who describes the action in a running commentary.

Although designed primarily for Catholic church and school audiences, it is a production which should be interesting to any audience and should offer worthwhile study material for students of religion. It is distributed through the Catholic Cinema Service Division of Beacon Films, Inc., New York City.

◆ ◆ ◆

The Shepherd of the Seven Hills, presented by David O'Malley and distributed by Faith Pictures, is another excellent documentary film which gives a brief history of the Church in Rome, and contrasts the Vatican City of today with the ruins of the Early Roman Empire.

It is a comprehensive series of newsreels describing important incidents in the public life of Pope Pius XI, procession of the Swiss Guards, high dignitaries of the church, and visits to His Holiness by Mussolini, and the King and Queen of Italy. It also shows a number of interiors—the Sistine Chapel; the great halls of the Vatican where some of the finest art treasures in the world are kept; art works by Michaelangelo and other great masters.

The film is accompanied by a lecture and a splendid organ musical score sung by John McCormack.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

An Enrichment in a Course of Study

FLOYD G. HOEK

IT IS TRUE that a certain degree of formality in teaching has its benefits and should be practiced in almost every curriculum. Just how one may enrich the course of study depends a great deal upon the individual as to his ability, resourcefulness, meticulous care for detail and a definite knowledge of the subject at hand. One ready means of enhancing a course is through the use of visual education. It has been my recent experience with the aid of a faculty member, Mrs. Vivienne Paul, instructor of history in the Longfellow School, Teaneck, New Jersey, to make a study of means and ways of enriching the child's work. Through the use of excellent slides and motion pictures we have reached the conclusion that visual education is a definite means to better instruction. Not only is this true in the upper grades, but down through to the kindergarten as well. Slides were made and used by our kindergarten teachers to illustrate certain ideas and their use intensified the child's interest and learning to a high degree.

The use of slides is an excellent means of putting over to the individual mind certain concepts that cannot be obtained through the common use of the text-book. He gets numerous angles of a certain situation that could not be received through a reading text. Yet I feel there is still another means of enrichment than slides. The motion picture has a definite place in the curriculum and is one of the finest means of enriching the course of study, as we have proved to our own satisfaction in Longfellow School by actual use. We found that there was greater interest shown in the subject matter involved, and a greater desire to know more about the subject, more class responses, and a greater use of text-books other than the basal text.

The problem of discipline in the class seemed to fade away, due to the fact, no doubt, that the child's interest was secured and he had no time for infringement of discipline. We all know that one of the fundamental roots of poor discipline is a lack of in-

terest in the child's own work. The work in hand can easily seem so dry and void of meaning and interest that the child does not care to use any efforts in absorbing the knowledge given by the teacher.

We have found that through the use of the motion picture a clearer understanding and a more definite conception of the particular phase of work was secured by the pupil. We have tried for a consecutive thirty days, with the use of the Yale Chronicles of America motion pictures and slides, to ascertain the advantages obtained through the use of visual aids. Personally, I feel that no educational institution could not feel itself really progressive unless it took advantage of one of the easiest and most profitable methods of instruction.

Many of the motion pictures in geography, history hygiene, etc., have excellent plans with each specific subject. It has been the past conception of many instructors that it is always necessary to see the picture first and then to formulate plans. This might be true in some cases today, but the average educational motion picture bureau has furnished in many instances plans and subject matter for each picture. I have used many of these plans in the past and have found them complete and accurate in every detail. The references given as correlated material are of inestimable value. The Yale Chronicle series send with each set full details of the picture. All that the average teacher has to do is to read this material, plan her work accordingly and then show the picture.

Of course there are several ways in which one might conduct lessons in visual education. It has been my experience that individual classroom work is far superior to a large group or auditorium work. I have used both methods and have found the former much more profitable, intensive and concise. Here the teacher has better control of her group. She knows just how much that particular group can grasp and knows when and where to stress certain fundamental points within the scope of the pupils.

It seems that all interest in the child in visual education has been largely centered in the seventh, eighth and ninth grades. Unfortunately, too many people have forgotten about the groups in the fourth, fifth and sixth grades. Here is a wonderful opportunity to help develop the latent powers of these minds that are so prone to subject matter and ready to understand and see the finest points and details. Our recent work in the fifth grade has shown that a great many films are suitable to this particular grade. Take the Chronicle pictures for example. The authors seemingly have worked with pupils of the Junior High School levels. It is true that these pictures do fit in admirably well with that level. Practically the same history is taught in the fifth grade only not in such elaborate detail. But that is no definite reason why

the motion picture cannot give a better conception of history. We have proved that the boys and girls at our school have shown a marked improvement in their work in history through the use of visual education. We feel, and have actual proof herewith attached, that the motion picture is of great value. It has brought up a group, supposedly slow, to the level of a superior group. We have found that this particular group without the use of the motion pictures and slides seems to have a few disciplinary problems, a comparative lack of interest in their work, and a desire to do as little as possible. But after the introduction of visual aids, and a definite assignment and correlation of material with such aids, a greater interest and a higher standard of proficiency was reached by the pupils involved. A glance at the accompanying graphs gives conclusive proof of this statement. A greater use of the school library was noticed by the librarian and a greater desire for deeper and more interesting material was seen. Visual aids can produce better trained students.

A peculiar incident took place. Dr. Knowlton of New York University, an authority on the use of motion pictures in the school, informed us, or felt, that not so much interest would be noticed in the use of the film *Declaration of Independence,* especially in the fifth grade. On the contrary a greater interest was noticed. To my mind this proved conclusively that these boys and girls had a definite purpose in mind when shown these pictures, and these films brought out details that were seldom noticed otherwise.

Method of Presentation:

The three fifth grades in which the research was to be carried on were tested by standardized tests and divided into a superior group, normal group and inferior group.

The work was divided into three units, each of which was presented in the three fifth grades in the same way. The teaching of each class was carefully checked and reading material pertaining to each unit was controlled so as to provide a fair basis for comparison.

At the conclusion of each unit of work, one class was shown a motion picture on the subject taught; a second class was shown slides on the subject; and the third class was given no Visual Instruction. This procedure was immediately followed by a test in all three grades.

Conclusions Drawn from Results:

1. The lower group, when shown a motion picture which supplemented the teaching of the unit, were brought up almost to the level of the superior group that had had no visual work.

2. When the superior group, however, saw the motion picture, such a marked improvement was not

shown. The most logical reason for this seems to be that the pupils of the superior group, having greater reading ability, reach their capacity for absorption of subject matter prior to the showing of the picture. Even in this group, however, the results of the test showed the class to be more homogeneous as a result of the visual work.

Great care was exercised in securing the data furnished and plans were made with meticulous care by the instructors in charge. Actual experience and not only theory has been the basis for the conclusions reached. The American Revolution was not taught as a whole, but was taught as represented in the picture and then the results achieved were noted.

We wish to thank Dr. Lester N. Neulen, Supervisor of Teaneck Public Schools, for his careful and sympathetic support and guidance in helping us to enrich our course of study in the Longfellow School; Dr. Knowlton, of New York University, for his advice; The Yale University Press Film Service for their cooperation in the use of the motion pictures, and Mr. Ellsworth C. Dent, of Kansas University, for his cooperation in the use of slides.

Films in Japan Schools

At the general assembly of the National Association of the Cinema in Education, in Japan, the chief subject of discussion was the introduction of the cinema in the elementary schools. Five committees were instituted to deal with the use of films in the teaching of ethics and history, the national language, geography, mathematics and natural science, and vocational training. Another committee was created to consider the production of films for science teaching in secondary schools, the use of films for all subjects in these schools, and in all social organizations.

AMONG THE PRODUCERS

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

New DeVry 16mm Sound-on-Film Projector

In non-theatrical circles a most auspicious event for the New Year, is the announcement of the new 16 mm. sound unit by DeVry. The popular DeVry "suit case" type of construction is the first striking feature of the new unit. This makes for easy carriage, and added rigidity.

In other respects it follows the construction design of the DeVry 35 mm. sound unit. The remarkable success of that machine inspires immediate confidence in the 16 mm. sound. The same sound head, the same amplifier and dynamic speaker—all scaled down to 16 mm. requirements—are found in this new item. The 750 watt lamp with a blower type cooling system insures ample illumination, and the built-in type sound unit takes care of audiences up to 1500—with volume to spare.

As to sound quality,—the ear can detect no differences from that of the larger installations. There are a number of features exclusive with DeVry, among them the double exciter lamp socket.

The low cost will prove a boon to schools in this period of national economy, and it also enables the smaller industries to duplicate those record orders DeVry has been getting from Ford, Firestone, etc., for the 35 mm. unit.

Further Demand for DeVry Equipment

The type had scarcely been dry on DeVry's December ad announcing the shipment of 78 sound outfits to Ford, when the new order for 60 more came in from Firestone. These are record orders from industry and constitute a further indication of the importance of the non-theatrical field for motion pictures.

As an outstanding pioneer in this field, Herman A. DeVry has made significant contributions especially in the school and church realms, both in apparatus and in films. The DeVry School Films comprising 86 reels on school subjects are a monument to his faith in the educational phase of motion pictures.

Visomatic Opens New Office

Visomatic Systems, Inc., of 292 Madison Avenue, New York City, announces the formation of the Visomatic Company of New England, with headquarters at 25 Huntington Avenue, Boston. The new company is headed by George K. Thompson, formerly vice-president and sales manager of M. H. Rhodes, Inc., and long active in New England as district sales representative for several electrical equipment manufacturers.

New Color for Slide Making

Satisfactory coloring of hand-made lantern slides and other transparencies has recently been made possible by the development and introduction of *Scarborite*.

This brilliant, transparent color does not require a specially prepared or coated surface. It is specially adapted to drawing and coloring hand-made lantern slides on clear or etched glass, celluloid, cellophane, gelatin, or any other transparent material which may be used for the purpose. This includes not only pupil and teacher-made slides for classroom use, but also announcement slides for lecturers and theatres and for projecting color effects in theatrical work. Charts and graphs for use at conventions, etc., may also be effectively presented by Scarborite lantern slides.

It may be used on certain kinds of photographic lantern slides, such as reproductions of maps and charts, or other line drawings, where definite divisions of clear color are desired. It is ideal for painting slides for toy magic lanterns. Due to its perfect transparency, the pictures are extraordinarily clear and brilliant. While primarily intended for coloring glass slides, it may be used on stained glass, lamp shades, vases and transparencies on celluloid, etc., and will give the effect of glazed enamel when used over opaque material.

Scarborite is easily applied with either brush or pen, is quick drying, heat proof, waterproof, perfectly transparent, brilliant, durable, will not fade and is easily removed with a special solvent included with the colors. The seven Scarborite colors may be reduced to lighter shades or mixed to produce different colors.

This development is not in an experimental stage. It has been used for a period of six months at Scarborough School, Scarborough, New York, where it was originally developed to fill a need for a color which could be easily used on hand-made lantern slides. For this purpose it is ideal, combining, as it does, ease of application with effective and permanent results.

Scarborite Colors will gladly furnish a sample lantern slide showing the colors, and any other additional information desired. 10c in stamps should accompany such inquiries.

CONVENTION NUMBER

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FEBRUARY 1934

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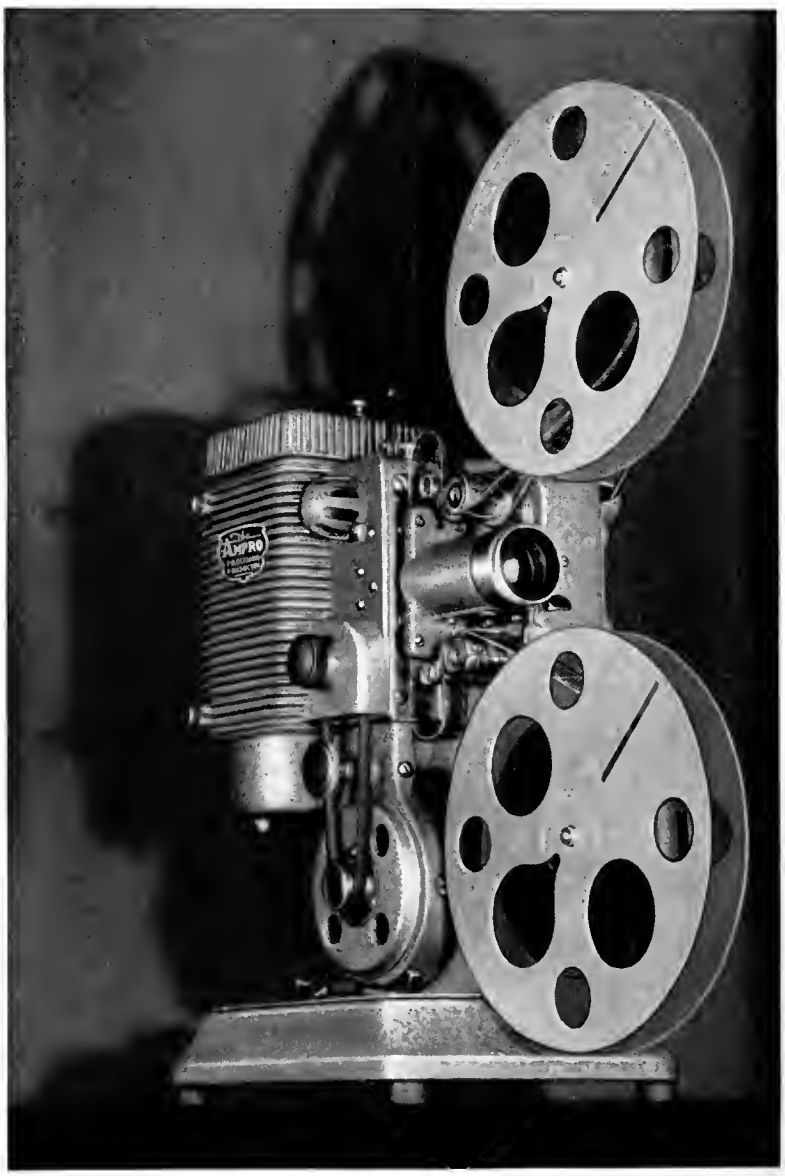

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Educational Screen

Combined with

Visual Instruction News

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EDITORIAL

The Museum and the Stereograph

AS WE remarked at some length in the issues of November and December last, a museum is a treasure-house of incalculable visual values, which are valuable only as they are seen. The method of the average museum for getting its contents seen is to sit still on its costly site and wait for the world to come in and gaze. The exceptional museum makes praiseworthy efforts to carry itself to the world by selection and preparation of displays and by the construction and transportation of the "exhibit case". The original cost of such an exhibit is high; maintenance and transport still higher; depreciation of case and contents swells the figure still more. And when this heavy expense has been successfully shouldered, two pitiful facts remain: (1) The efficiency of the service in proportion to cost—measured by the number of eyes that see it and the degree of attention behind those eyes—is pathetically low; (2) Only a fraction of a percent of the museum's contents can be risked in such a service.

We would urge upon museums, great and small, a careful consideration of Oliver Wendell Holmes' great invention, the humble stereograph. The worthy poet-professor builded better than he knew and, unfortunately, better than museums seem to know. The stereograph, in its modern perfection, looks very much like a cure for the museum's greatest weakness, inaccessibility.

Procedure would be simple and results fast. Initial equipment would consist merely of a stereoscopic camera of highest grade but in the modern small size—amply strong lights, with cable—quarters for developing and printing—and expert operative skill. Then, make perfect negatives of objects and displays, large and small, covering the museum's collections rapidly or slowly, partially or completely, as desired. When backgrounds are present the stereograph will carry every detail. Show case objects can be done individually, against black velvet, perfectly lighted and shadowed, and with the distraction of adjacent objects eliminated. Actual size is readily shown by inclusion in the field of a familiar object whose dimensions are universally known—a human figure beside a large display (but face away from the camera, for the human face distracts from the inanimate objects offered), a dime beside a tiny object—but never a ruler or scale, for that introduces an interpretative step from the concrete to the abstract. The viewer's mood for the concrete should not be interrupted.

Mass production from these negative means a cost of but a few cents per mounted stereograph. Each stereograph means unlimited viewings by thousands of eyes for years. When colors are important, as they often are, the prints should be colored, and at additional cost sufficient to secure artistry. A lump of coal, snowy coral, white lace, marble statues, and a host of other things may be safely left to the camera alone. Color photography may prove the desirable method.

Modern small-sized stereoscopes, hardly as large as a package of fifty library cards, can be had in quantities at exceedingly low cost, to touch the flat stereographs with the magic of the third dimension. Place a few scopes in each school permanently, and supply stereographs by mail on subjects desired, as often as desired, as long as the museum and school shall function. This can be done on purchase, rental, loan or gift basis as policies and conditions dictate. And there are American homes as well as American schools.

We would guard against the idea that we are suggesting an inferior substitute for a museum exhibit. The stereograph would mean not only increased efficiency of service at decreased cost. It comes perilously close to being better visual material than the exhibit itself in several respects. The pupil with a scope at his school desk, for example, is using the museum's material under perfect conditions; he is in a learning situation, without distraction, intent upon the subject under study, seeing it even more perfectly than his eyes could see it at the museum, with no brass railing to hold him at a distance, no glass case that he must not lean upon, no neighbors to jostle or crowd, no group urge to move on to the "next thing to see". He can think, reflect, gather in every detail in undisturbed absorption, and fit it satisfyingly and accurately into his previous stock of learning.

In the school field alone, how meaningful would the museum become! Instead of an occasional visual consciousness of an exhibit case glimpsed in a dark corridor during change of classes, in addition to a possible semi-annual visit to the museum itself (and the stereographs would provoke more visits), young America could hold daily, in studious comfort, the finest treasures of our splendid museums within a few inches of his eyes, and for his eyes alone.

ANY new idea expects attacks from its enemies and keeps carefully on the defensive against them. It is not always so ready for body-blows from its friends. The visual idea in education has suffered gravely, its universal acceptance has been seriously retarded, by promotional efforts and arguments born of the best intentions and naivest ignorance.

We are sure our readers will enjoy the detailed account in this issue of one of those disastrous "demonstrations" which have occurred by thousands in this sorely tried visual field of ours. Not one of the "demonstrators" but meant well—meant to impress, convince and prove beyond peradventure the all-importance of visual procedures. He is seldom aware of failure, even after he has achieved it. His flounderings make the judicious ache, but they will probably continue until the audience shall have learned better from other sources and leaves him to "demonstrate" alone.

The writer of this welcome little article, an expert in affairs visual, deserves the anonymity he requests. He gives valuable publicity to a regrettable practice that needs diminishing. More articles in a like vain might be good for the field.

NELSON L. GREENE.

Motion Pictures as Stimulation for Written Language and History

JOHN S. HERRON

THE TEACHING of English and the content subjects to children from foreign-language homes is beset with paramount difficulties, as thousands of teachers know from experience. Joyful and interesting as the teaching may be in many respects, the experience, nevertheless, signifies so often herculean effort on the one hand, and discouraging results on the other. In this situation, the child is entitled to the same degree of sympathetic understanding as is the teacher, for the former is compelled to share his time and attention between the learning of two languages, however poorly done.

It is generally recognized today that the greatest obstacle the child from a foreign-language home has to hurdle is that of *vocabulary*; that most academic failures with this type of child can be traced to his lack of the tools of expression. We do know, with certainty, that what was yesterday considered the low intelligence of great numbers of children from foreign-language homes was actually nothing more than evidence of their confusion in the face of words they never had heard or read before.

Since paucity of English vocabulary is the root of the difficulty referred to, the cure, in large measure, lies in providing for the pupils *real experiences* through purposeful activity; and where real experiences cannot be had at first hand, the employment of visual aids of all kinds constitutes a practical substitute. Reading, socialized discussions, word study, stories, home and street influences, etc., play their parts in developing vocabulary, but experience, either real or substitute, affords a starting point altogether too little appreciated. Recognizing the great value of appeal to the eye, Lafayette Street School, Newark, New Jersey, has emphasized visual instruction, through many mediums, from kindergarten through eighth grade—not alone as stimulation for the development of power in language expression, but also for its psychological appeal in all subjects and activities.

The purpose of this article is to explain a plan, employed successfully for the past five years, whereby auditorium showings of motion pictures have aided (1) in vitally improving written language work, and (2) at the same time, in making American history something of a real experience, rather than a confusion of hazy ideas. This article does not take into consideration the employment of visual aids used by the teachers in the classrooms, but restricts itself to the tie-up between the auditorium showings of historical films and the training in language expression and appreciation of history, as a follow-up in the classroom. By way of explanation, it may be stated that Lafayette Street School is of the platoon type, caring for 1800 pupils who come largely from homes in which Italian, Spanish, and Portuguese are spoken.

1. **Visual Aids Employed**—The films, selected from the Board of Education library and shown regularly at intervals of three weeks to grammar classes only, have consisted of the following: (A) "The Chronicles of America Photo Plays," presenting the

Courtesy of Yale University Press

Columbus Takes Possession, in the Name of Spain, of the New Found Lands

following episodes: "Columbus" (4 reels), "Jamestown" (4 reels), "The Pilgrims" (4 reels), "Peter Stuyvesant" (3 reels), "Gateway to the West" (3 reels), "Wolfe and Montcalm" (3 reels), "Eve of the Revolution" (3 reels), "The Declaration of Independence" (3 reels), "Yorktown" (3 reels), "Vincennes" (3 reels), "Alexander Hamilton" (3 reels), and "Dixie" (3 reels); (B) "Son of Democracy—Abraham Lincoln"—10 episodes, 20 reels; (C) "Citizenship Series—Nine Lessons" (9 reels).

2. **Classroom Preparation**—One week before a scheduled showing, the digest of the episode to be presented is received from the Department of Visual Instruction. This digest circulates in all the homerooms where it is read, studied, and discussed by pupils and teacher together. The story of the digest is compared with the children's text-books. Dictionaries are used and new words are brought forth for possible addition to the pupils' vocabulary list.

The picture previously shown is reviewed and joined to the one about to be presented. Maps are studied and geography does its all-important part in establishing a true knowledge of the setting. This careful preparation develops interest from the start and brings

into play the psychological factors of curiosity and anticipation.

3. **The Auditorium Showing**—On "movie" days, the auditorium program is so scheduled as to permit each home-room academic teacher to be present at the same time with both of her classes. The period is fifty-five minutes long, forty minutes being used for the actual running of the reels. Because of the careful preparation, the pupils are ready to enjoy the picture intelligently. Commenting recently on this phase of the plan, the vice-principal remarked: "The pupils observe the photoplay with keen interest and real pleasure. They are looking for something, and not at something; they are seeking something the text-books speak about, something the teacher has talked about. The children are now seeing things for themselves, things that happened long ago. Important happenings are fixed in their minds, for they are eye witnesses to all these events."

The panorama of American history passes before the eyes of the children and becomes for them a series of real events. In the showing of the "Chronicles of America," for instance, they are present when Columbus plants the standard of Spain and the emblem of Christianity on the shore of San Salvador. They see Lord Delaware arrive in Virginia just in time to prevent the disheartened Jamestown settlers from returning to England. They perceive the physical suffering of the settlers of Plymouth in 1620, and witness the defiant stand of Peter Stuyvesant when the English demand the surrender of New Netherlands. Wolfe and Montcalm enact the drama of Quebec before their eyes, and they look on when Washington receives the surrender of Cornwallis at Yorktown. And so on down through the succeeding decades of our history—they journey with Clark, fight with Boone, and are victorious with Grant.

Needless to say, the glorious events of American history have taken on an added glamor and significance, all because the motion picture has removed the bandage from their eyes and permitted them to see, experience, and comprehend more fully than if they resorted to books and talks alone.

4. **The Classroom Follow-up**—The auditorium showing is followed immediately in the classroom by a socialized discussion of the episode. Customs, manners, furniture, and dress are compared with those of the present day, the significance of various events is discussed, ambiguities are cleared up, and the pupils are now ready for formal self-expression.

The subsequent work of the class covers the succeeding week or two, if necessary. The aim now is to use the film showing for the purpose of motivating the written language work. Oral composition is now stressed as preparation for the written paper. Following a class-made outline, the pupils are expected to give an oral synopsis of the picture, or some phase of it, in three or four paragraphs. New words and phrases, which the pupils are encouraged to use, are written on the blackboard. The children take their turns at telling their version of the story, with corrections politely made at the close of each.

The next step is the actual writing of the composition. In some classes this may take the form of working upon one paragraph at a time; in others, the class may proceed on the whole composition. Correct spelling of all difficult words is placed on the board for all pupils to see. Pupils are encouraged to appropriate words or phrases from their texts. Special stress is laid upon variety of expression, the introduction of words new to the pupils, the completeness of the sentence, and the unity of the paragraph. The first draft is made in lead pencil, the pupils being encouraged to exchange and correct one another's papers. All the while, the teacher works with individual pupils, pointing out where the draft may be improved and corrected. At a succeeding period, the papers are re-written carefully in ink, special attention being then given to form, neatness and penmanship.

From this point on, the teacher will follow through with further corrections, and most of the compositions will be again re-written carefully in ink. The special teacher of penmanship will make it a point to observe the final draft, as to quality of penmanship and general appearance. The entire set is then sent to the vice-principal.

5. **Supervisory Evaluation**—The vice principal carefully examines and grades all class sets, looking for points of excellence and outstanding defects. Common errors are noted and incorporated into a paragraph upon which all classes are given opportunity of making corrections. The one outstanding composition of each set becomes part of a traveling exhibit which is sent into each room to be read for the encouragement and stimulation of the pupils. Each set, with

Courtesy of Yale University Press

Surrrender of Cornwallis' Army to Gen. Washington at Yorktown

comments, is returned by the vice-principal to the classroom, the individual compositions finding their way into the folder of each pupil, there to await the succeeding compositions to follow from future auditorium "movies."

Summary—After five years of experience in using motion pictures to improve the language and history work of the grammar grades, the writer would sum up the results as follows:

(1) Increased interest in history has been manifested. The subject has been vitalized and the dull pupil, in particular, has been aided in forming correct historical concepts.

(2) Children have evinced a greater desire than ever before for "movie" day to come. This interest in the history showings is apparent in all classes. It is a calamity for a pupil to miss the film showing.

(3) The written language work of the school has improved remarkably and it is maintained at a high degree of excellence.

(4) Pupils enjoy writing their reports and are able easily to note the progress they make from month to month.

(5) The teachers are enthusiastic about the plan because they know that it works.

While not presented as evidence of results, the fact remains that, for the past five years, the D. A. R. trophy for excellence in composition on historical subjects has been awarded annually to pupils of this school, in competition with other schools of the city. The plan has worked well in this school and it can be recommended as worthy of trial by other schools.

Note—By A. G. Balcom, Assistant Superintendent of Schools.

It should be mentioned in connection with this excellent article that the Vice-Principal referred to by Mr. Herron was Miss Julia Dean, recently retired. It was she who was largely instrumental in carrying forward this work and who personally examined all of the compositions. So interested was Miss Dean in this work that she now reads these compositions of the pupils at her home, thereby filling in the leisure hours of her retirement.

Confessions of a Visual Enthusiast

ANONYMOUS

WE ALL make mistakes—as indicated by the thriving trade in erasers which carries on year after year, and it is often through these very mistakes that our best learning experiences are derived.

Mistakes generally stand out in relief from a background of commonplace or even brilliant achievement, and are easily spotted. Examples of this are legion—in fact history is built upon the mistakes of governments and of individuals, and literature thrives on the mistakes of Pontius Pilates, Napoleons and Samuel Insulls. It may be that life would prove colorless and uninteresting if devoid of mistakes, and it is certain that many industries would be obliged to close their doors and many people would lose their jobs.

The results of some mistakes affect only the perpetrator, while in other cases many innocent victims are dragged down with him. Mistakes vary in cause, magnitude and effect. The causes are ignorance, muddleheadedness and carelessness. There is excuse for the first and second, but none whatever for the third. The results may vary in intensity all the way from slight inconvenience to utter disaster, and the scope may be confined to a small local area or may spread over a nation, continent, or the entire world.

As stated previously, mistakes usually come singly and are quite conspicuous. They may even come in pairs or possibly in triplets—but it is rare indeed and certainly worthy of special note when every act in a series of events is absolutely wet; when serious mistakes are so surrounded and equally matched in a forest of similar mistakes, that there is no basis of comparison, no outstanding feature.

It has been the good fortune of the writer to be present at the perpetration of such a glorious fantasy of error. The occasion was a regular meeting of a group of educators (the unsalted variety), and the purpose was to demonstrate to a group of teachers, how hand-made lantern slides should be used, and how to make photographic lantern slides. It was a quiet party—no one was killed, no one arrested. Not a stick of furniture was broken and the entire audience was allowed to leave without being searched.

The writer came away with mixed emotions—discouragement, pity, sympathy, mirth, incredulity—but mostly a feeling of profound satisfaction, in having learned a valuable lesson under most complete and favorable conditions. It was some time later, however, and after much cogitation, that he was able to come to any satisfactory conclusion as to how such a complete fiasco could possibly continue to its pitiful and dramatic conclusion, without any of the principals being even faintly aware that anything was amiss. Blissful ignorance is the only possible answer.

The teachers gathered at the meeting place—

they were all on time—they strolled about the halls reading the notices of other events that were scheduled to take place that evening in the same building (there was no notice of the Lantern Slide meeting). The meeting had been called for 9:00 P. M. At 9:20 the teachers became nervous—they found the manager of the building and asked if they had come to the right place. The manager looked puzzled, but stated that he had not been notified that there was to be such a meeting that night. He was a resourceful man and sent for the janitor to unlock the door of a room on the third floor, where these meetings were usually held. The teachers went in and made themselves at home. There were not enough chairs, so they borrowed some from another room.

The photographer who was to demonstrate the making of photographic slides, came in with two large cases of equipment—he opened these and disappeared into an adjoining dark-room, leaving the cases on the floor. The chairman of the meeting came in with his assistant and announced that Miss Blank would show some lantern slides intended for use in teaching elementary arithmetic and English.

While the announcement was being made, the assistant was engaged in setting up a magic lantern for the purpose of projecting the slides. There was no table in the room, but the photographer, who seemed an ingenious fellow, assembled a precarious stand by balancing across the backs of two chairs a peculiar piece of modernistic furniture which decorated (?) the room. The lantern was balanced on top of this and the lamp cord plugged into a base outlet conveniently located directly behind the lantern.

The photographer was now making ready for his part in the program, but was somewhat handicapped by the fact that the water had been shut off from the dark-room. He got some in a milk bottle which he found in the basement and continued his experiments.

A much used and very wavy aluminum screen was pulled down at the end of the room opposite the projector. The screen was so high that the lantern had to be tipped up at a dangerous angle to throw a picture on it.

The teacher with the arithmetic slides took her place beside the lantern and placed a slide in the holder. She snapped on the switch—but the light didn't go on. The assistant went to her assistance, and followed an uneasy period of several minutes, during which the writer (who is somewhat electrically inclined) debated whether it would be out of turn for him to get in on the repair work. He decided in the negative and joined the tinkering at the lantern. The following conversation ensued:

The Writer: "Perhaps the lamp is burned out."

The Assistant: "Perhaps it is."

The lamp was removed and was found to be decidedly burned out.

The Writer: "I guess you will have to put in your spare lamp."

The Assistant: "Er-ah-we-ah-have no spare lamp."

The Writer: "Oh."

The chairman was called back, and he said perhaps he could borrow a spare lamp somewhere in the building. This seemed very unlikely, but to the surprise of the considerable group assembled about the lantern, he reappeared in ten minutes with another lamp. As the assistant was putting the new lamp in place, the writer suggested that it might be well to look the lantern over a bit before continuing the show, and make certain adjustments. The assistant said this would not be necessary because he had been all over the lantern before he came. The words were not out of his mouth, when the whole bottom fell out of the lantern. By good fortune the writer was able to catch the lamp on the second bounce, else the following pages of this narrative could never have been written.

The lantern was soon re-assembled and again balanced on top of the pile of furniture. The teacher with the arithmetic slides took her place beside the lantern and snapped on the switch. Contrary to our expectant hopes the lamp did not light. This was a poser. The writer borrowed the photographer's dark lamp and plugged it into the base outlet in place of the projector cord. The outlet proved to be dead—no juice.

The photographer was a resourceful chap. He said we could plug into the outlet in the dark-room. This expedient called for a fifteen foot extension cord.

The Writer: "Just let me have your spare extension cord, and I'll have this hooked up in a jiffy."

The Assistant: "I-ah-we have no extension cord."

The Writer: "Oh."

This was a poser. The photographer to the rescue again. He thought he had a cord in his car, and he obligingly ran down to get it. He was back with it in not more than ten minutes. The cord had the wrong kind of connector on one end, but this was soon exchanged for the proper kind, which was borrowed off of some piece of apparatus in one of the cases on the floor.

Most of the teachers were sitting sideways in their chairs watching these preparations while some were strolling about the room or getting rather in the way near the lantern.

All was now in readiness—the teacher with the arithmetic slides took her place beside the lantern and snapped on the switch, the lamp lighted and

(*Continued on page 52*)

Making an Educational Movie

CHARLES A. GRAMET

(Concluded from January issue)

PICTURES are made in the laboratory rather than in the studio. There is much truth in this statement. In the commercial studios many of the special effects are made in the laboratory. In any case the processing of editing makes a picture out of a collection of shots.

Editing

Editing is work. Only a good picture at the end compensates for the effort. There are many methods that have been suggested or that are in use professionally or by amateurs. I shall describe mine for any suggestion that it may offer. I edit a positive print and cut my negative accordingly for duplicates. Instead of using a viewer at first, I project the positive print and view each scene on the screen. With the exception of one editing device, the others merely show a succession of still pictures. I want to see the action as it will take place on the screen. I cut the film as I view it, cutting off and out parts that I will omit. Some people use editing boards, containing many pegs upon which each scene is hung, with an attached label. I prepare many strips of paper the width of the film and about four or five inches long. As each scene is cut I roll it and wrap a strip around it. A drop of paste seals it and the roll is labeled. These rolls can be stored until another time when the editing may be resumed. They are then arranged in the order of the continuity, spliced and reeled. The film is then rereeled and viewed for the first time.

The first projection is important. At this time I decide which of the scenes must be retaken; which eliminated; which of several representations of a scene is the more effective; what change in the arrangement of shots may be desirable. A pad and pencil are necessary at the first showing. The changes are made and I have a second viewing. The film is run through without interruption so that the effectiveness of the arrangement and continuity may be properly evaluated. Again notes are made. If necessary this process must be repeated. I find that after this procedure the shots are well fixed in mind so that the editing of the negative is facilitated. The film lesson is now ready for titles.

Titling

There are two aspects to the business of titling. The first is mechanical and readily solved. The second is psychological and pedagogical and requires considerable thought.

There are a number of titling boards and apparatuses available on the market. One can be rather easily designed and constructed. Having made a good picture we shall not be content with crude or mediocre titles. Typewritten cards are usually unsatisfactory because the letter outlines are not smooth when greatly enlarged. This can be improved by cleaning the type well before titling, using a new heavy-inked ribbon and perhaps going over each letter twice. Good hand lettering is far better. Commercially, the titles are generally set in type and printed on the card. Such titles are to be preferred. Many schools have small presses upon which good title cards may be printed. Commercially-made titles are not very expensive and we may well save the time and trouble involved in making our own. If one is resolved to do the entire job, a trial strip must be photographed to determine the required illumination, size of card best suited to the apparatus, the distance of the card from the camera, and the aperture of the lens. In the next paragraph a brief resume of the process is given.

Load the camera with about ten feet of positive film. This is used because it gives greater contrast. Set the camera and title card in fixed positions with respect to one another. Your viewer will not be of any use in viewing the card because of parralax (displacement of the image) at this short distance. The simplest method of centering the card is to use a plum line from the center of the lens to the center of the card. The position of the camera and card must be marked and fixed. The card should be evenly illuminated with a pair of photoflood lamps in reflectors. The greater the illumination on the card the smaller will be the lens stop that can be employed and the sharper the titles that result. A photometer will give the correct exposure for normal film. This will be multiplied by four or five since positive film is very slow. Careful note is made of the exposure times. Develop the strip by hand in a contrasty developer This will be your test strip. The titles will of course be reversed. If you used a white card and black lettering the titles will be ready for splicing into your film, since the eyes are less strained by the black background. Otherwise a print is made from the film which is used as a negative. Many special effects are possible in titling. After reading the above you will probably decide to have your titles made.

The aspect of title-making for teaching pictures that should engage our thought and attention is the psychological and pedagogical. The language must be within the comprehension of the age group for which the film is intended. It may well be checked against standardized word lists. In teaching pictures, moreover, the titles should have the following characteristics: they should be relatively short; pointed; suggestive; challenging. In no lesson should pupils be passive participants. This is equally true in a film lesson. Their attention must be of the active, alert type; their thought must be constantly challenged. Let us strive to rid pupils of the idea so often heard expressed—"There is no lesson today. We're going to see a picture." Titles are the language of a good teacher transferred to the film, appealing to the eye rather than the ear. Occasionally a lecture is good

teaching. Usually the developmental, cooperative type of lesson is productive of the best results. I believe that too many of our pictures today merely tell through their titles; they do not teach, stimulate thought or engage the active attention and cooperation of the pupils in the learning process.

The number of titles should not be excessive or else the film lesson will be comparable with one in which the teacher talks throughout the period, to the exclusion of the pupils. The film must be a picture of things, processes and activity, not of words. If the continuity is carefully developed, fewer titles will be necessary. Twenty five per cent of the film given to titles should prove altogether adequate. Commercially, in entertaining pictures, about ½ a second per word is allowed and unless the words are technical this should be enough in teaching films.

Costs

This problem has been deferred because it is so difficult to answer. How much does it cost to make a film? Who shall bear the cost?

The cost of a film depends upon many factors. The length is the first. One hundred feet of film costs about $5.00. The standard teaching films are about four hundred feet long. We should count on taking twice as much film as we use. Add about ten dollars for titles, a few dollars for lamps and incidentals. And in the end you will probably have spent more than you estimated. The cost of the equipment is not considered at this time.

It may be objected that a commercial film can be bought very much cheaper, without any investment in apparatus or labor. The making of these pictures is not described as a money saving device. I am primarily interested in improving teaching pictures. In fact, however, we may save money at the same time. A good picture will yield many prints, so that many schools may share the benefits. The cost of production can thus be distributed.

My experience and knowledge indicate that it may not be advisable for a school to purchase equipment unless some teacher has shown special interest and aptitude and there is some assurance that that teacher will remain in the school long enough to make use of it and to interest other teachers in it. In larger systems the equipment may be owned and housed centrally and loaned to schools for productions. General organizations and professional societies should consider the advisability of financing such enterprises as contributing to better teaching.

I am dealing, however, with realities and therefore this article is addressed especially to those teachers that own cameras and would be interested in such a project as is herein described. The estimated cost should be from $50.00 to $100.00 dollars, a not inconsiderable sum in these days of rising costs of living, of declining dollars and threatened salaries. Those of us who play with pictures as a hobby will probably make sacrifices to make them. One picture a year may not prove financially prohibitive. If we shall contribute to the improvement of teaching we shall reap a double reward. And perhaps we shall be able to interest commercial producers and have some of our bread return to us on the waters. For the 16 mm. film of today yields pictures that project perfectly in the classroom and very acceptably in large auditoriums.

Talking Pictures

A number of teachers who may have been interested in making such pictures may have abstained from doing so because of the fear that the sound pictures would make their efforts obsolete very soon. I have given this problem considerable thought and experiment. I have tried and used both the silent and talking pictures. A study has been made and will be, I am informed, soon published on the relative effectiveness of the silent and spoken title. It should prove very interesting. The best talking pictures that I have seen in the educational field, were good because of the photography and not because of the sound.

It appears to me that where sound is essential in conveying the idea or forming the concept, it is an improvement in methodology to use it. Where the sound merely replaces the printed title or the incidental speech of the teacher I see little advantage and some possible disadvantage. It is well for the amateur to eschew for the present the first type of lesson. Perhaps later we shall find that such pictures too are within our powers.

In the picture in which the sound consists of a lecturer telling what is portrayed, we have an exemplification of the lecture method and such pictures will have the weaknesses of this type of lesson. It displaces the teacher for the possible advantage of having an authority speak. I am inclined to feel that the loss of a good teacher's personality is not compensated by the questionable advantage. I am open to conviction and if it can be demonstrated that the same picture used with similar pupils produces better results with talk attached than it would in the silent version with the help of a good teacher, I'll be convinced. Then I should arrange with one of the numerous companies that have been organized to do such work to "dub" a sound track for me, that is, to attach to my film the necessary sound. Sound should not deter us from proceeding with the making of good teaching films.

Summary

The principles, practices and suggestions given in this paper are the result of my practical experience in making pictures in science, using them in the class room, and studying the available theory and practice in movie making. To me these pictures are a happy union of my vocational and avocational interests. I trust that I may stimulate others to similar activity, and thus contribute to the improvement of teaching and to their own pleasure and happiness in riding their hobby.

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Using the Direct Route to the Feelings---
A Character Education Project

H. PAUL JANES

BECAUSE the roots of character are in the feelings, a great many thinking people have despaired of intricate methods of character training. It is quite obvious to the experienced person that an individual makes his environment as much as his environment makes him; that an individual alters the outcome of his heredity as much as heredity alters his course of living; that a bad example may be a good example, and a good example may be a bad one as far as effecting a child's behavior is concerned, and that in many circumstances, if not in all, it is impossible to lead a group of boys and girls to sincere conclusions that it pays to do right.

We behave because we have feelings of pleasure and satisfaction which are associated with certain ideals which symbolize behavior patterns, and behavior patterns may readily be altered if feelings of pleasure and satisfaction can be associated with an improved pattern, which means that they must become associated with the symbol or ideal which stands for that behavior pattern.

Just as it is possible to teach a dog a trick by the stimulation through synthetic stimuli of feelings which are satisfying, coincident with the execution of a certain trick, so it is possible by the use of sound and sight stimuli to stimulate feelings of pleasure and satisfaction in children in association with symbols of approved behavior patterns. For technical reasons these behavior patterns are symbolised in many ways, but the symbol is articulated in some verbal statement such as, "honesty is the best policy."

Those who use sound and light stimuli are not intending to teach anything, i. e., to cause a child to memorize anything. If the child likes the experience and wants another we know that if the content of the stimuli was correct, then a change in emotional attitude of the child toward an unappreciated but socially approved type of behavior is certain to have occurred.

It is by the use of this technic that all of the miracles in training animals have been accomplished. While the child is a much more complicated organism, and we expect him to develop more complicated behavior patterns, yet, a little study of the source of character will indicate that sometimes by the design, but most often by accident, character associations are built up in exactly the same way as a dog learns tricks.

Upon first considering this technique it seems too simple to be effective, and too good to be true. But, because there have been a large number of requests for descriptions of the types of programs being used in this work, the following three are presented. It will be quite obvious to anyone that these programs are designed for no other purpose than to stimulate "thrills," which are in their most fundamental sense "stuff" of which emotional associations are made.

Program I—Patriotism

On the screen are bright colors in pleasing design. The music is of the light program type, romantic in theme. As the students are seated the colors fade and in their place, projected from a stereopticon machine, appears a picture of the Capitol at Washington at night. At the same time the romantic music fades, and in its place is heard a brilliant military number.

At the climax of the military number the picture of the Capitol at Washington fades, and in its place the picture of the American flag appears. As the picture of the American flag disappears the Lincoln Monument at Washington is seen.

At this time the music changes from the military to deep, sombre, Chopin's "Funeral March." During the playing of this number the words of Lincoln's Gettysburg address are projected over the statue of Lincoln. When the words, "That a government of the people, by the people and for the people shall not perish from the earth," appear the music changes quickly to military again, and the picture of the Capitol of Washington appears in the place of the Lincoln Monument, then the flag, and the bright colors, as the military is replaced by the romantic "love theme" music.

Program II—Friendship

A picture of a beautiful outdoor scene is on the screen, romantic "love theme" music in the air. As the students are settled in their seats the picture on the screen fades, and in its place appears a picture of a boy and girl—a human interest picture.

(*Concluded on page* 44)

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Visual Instruction Emphasized During Leadership Week

The Thirteenth Annual Leadership Week, held at Brigham Young University during the week of January 29-February 2, 1934, placed special emphasis upon the application of visual aids to instructional and recreational programs of the various community organizations represented. Visual instruction materials and equipment were used with several of the class groups and a course in visual instruction was offered daily by Professor Ellsworth C. Dent.

In addition to these uses of visual aids during the regular class sessions, three programs of talking pictures were presented in College Hall and approximately twenty reels of silent educational films were used for open demonstrations. The talking picture programs included two showings of the opera, *Pagliacci;* one showing of the industrial film, *The Gift of Montezuma;* and a showing of a special talking film demonstration reel prepared by Dr. Wallace W. Atwood, President of Clark University.

The silent film demonstrations included the best educational and industrial subjects. Several of the Eastman Teaching Films were used and the Chronicle of America Photoplay, *Yorktown,* formed the basis of discussion for one of the regularly scheduled class sections.

Special demonstration equipment for Leadership Week was provided by the Ampro Corporation; the Bell & Howell Company; Herman A. DeVry, Inc.; Photographic History Service; E. Leitz, Inc.; National Theatre Supply Company, Salt Lake City; Spencer Lens Company; Keystone View Company; and by several other educational and industrial organizations.

All types of visual aids were discussed and demonstrated, including the exhibit, the school museum, the school journey, the mounted picture, the stereograph and stereoscope, glass slides, film slides, and motion pictures of all kinds.

The registered attendance at Leadership Week was approximately 1,800, not including the students and residents of Provo who were not registered but who were privileged to attend sessions in which they were interested. Leadership Week is one of the outstanding educational activities of the Mormon church, intended primarily for the instruction, inspiration and entertainment of the leaders in church and community activities within the range of influence of the Church. Delegates were registered from all states from Canada to Mexico and from the Rocky Mountains to the Pacific Ocean.

Vocational Guidance Film Material

The compilation of "Free Motion Picture Films for Classes Studying Occupations," originally published by the New York State Department of Education, has been recently revised by Mr. Herbert C. Kerman, Vocational Guidance Instructor at North Junior High School, Niagara Falls, New York, and sells for 10 cents a copy. A particularly valuable feature of this eight-page pamphlet is the comment accompanying each film title, which rates the film as excellent, good, fair or poor.

College Coaches Discuss Football Movies

The use of motion pictures in connection with football was discussed for almost a full afternoon session at a recent meeting of college and university football coaches in Chicago, reports F. G. Roberts of the Bell & Howell Company, Educational Department.

Head Coach Bennie Bierman of the University of Minnesota reported that at Minnesota they have taken 16 mm. movies of all games for years. Approximately 1000 feet of film are taken at each game, and then on the Tuesday following the game the pictures are shown to the players to bring out faulty playing technique or to call attention to good work. These films are also sent out on request to numerous high schools throughout the state for study by coaches and players in those institutions. Eventually the films are preserved at the University as historical records.

One of the greatest benefits from the use of movies, Mr. Bierman feels, is the education of coaches themselves. Every time he sees one of the Minnesota football movies, he stated, he notes improvements that can be made in certain plays. Also he likes to view films of games other than those played in by Minnesota, and thus obtain information as to the style of play of other schools.

Coach Hanley of Northwestern University gave a brief outline of how that school takes pictures in 16 mm. and gave some figures as to costs. He stated that it costs approximately $125.00 to have each play of every football game filmed on 16 mm. film. This includes the cost of cameramen, films, and all other items. The films are used in general practically the same as at Minnesota, he stated.

Followed a general discussion in which Head Coach Hugo Bezdek of Penn State spoke of the advantages of being able to stop a 16 mm. film, as it is being projected, for careful study of an individual portion of the picture.

Nation-Wide Teachers Agency

Continental Teachers Agency, with headquarters in Denver, is now numbered among our advertisers. Their service consists of securing positions for teachers, college students and college graduates of all kinds. Their operations cover the entire United States. They not only help their members secure permanent positions, but they also help them secure summer work Their terms are very reasonable, and they guarantee to secure a good position for their members, or to refund their enrollment fee in full. This issue contains the first of a series of their advertisements.

Health Chart for Schools

A wall chart and booklet, *Health Through the Ages,* have been prepared by the School Health Bureau, Welfare Division, Metropolitan Life Insurance Company, for use in junior and senior high schools. The booklet is intended to give boys and girls of high school age a sense of the agelessness of man's search for health. It begins with the medicine men and the magic of the Stone Age and traces, through various historical periods, the story of how man has learned to protect not only his own body but that of his neighbor. The conclusion of the story deals with certain aspects of the medical science of modern times.

The chart, *Light and Shade,* is a pictorial supplement to the booklet. Its object is to show graphically and in brief compass what a use of the scientific method has been able to accomplish in decreasing superstition and guesswork about the causes and treatment of sickness and increasing a knowledge of the natural laws by which the human body is governed. This chart makes no attempt to show the relative values of the contributions made to medical science in the various periods of history pictured. Its chief aim is to give boys and girls an appreciation of that spirit which entered medicine nearly 2500 years ago in the person of Hippocrates—the spirit of Science with its handmaids, experiment and observation.

The basis for the free distribution of this chart is one copy to a classroom. The booklet is furnished free on the basis of ten copies to every one hundred pupils.

Films for Parent Education Programs

As a part of the Emergency Education program, there is a desire to use motion pictures with parent groups. Therefore the United States Office of Education is collaborating with the National Council of Parent Education in compiling an annotated list of films which will be most helpful in educating parents about child care, health, hygiene; home adjustment; parent-child relations; parent adjustments; and community-parent-child relations. The compiled list of films will be made generally available to directors of motion picture service, special assistants in State offices, and leaders of parent groups in local communities.

The Church Field

(*Concluded from page* 42)

It tells the story of close friendship. The second picture shows two boys shooting marbles. Friendly, but interested in winning. The third picture shows two girls walking along the street together. Two or three more of this sort of pictures may be used with appropriate music, showing friendly relations. Near the end of this series of pictures the music volume is reduced and the reader speaks the following line: "He who has a thousand friends has not a friend to spare, but he who hath an enemy shall meet him everywhere."

Then on the screen is projected a familiar nursery scene. There are tin soldiers and other toys mentioned in the poem "Little Boy Blue." While this picture is on the screen the music and words of the song, "Little Boy Blue" are heard. At the conclusion of the singing of this song the music fades into a "love theme" number again.

The series of friendship pictures are then projected on the screen in a faster sequence. A reader recites very slowly, "He who has a thousand friends has not a friend to spare." At the conclusion of the series of pictures the outdoor scene again appears on the screen and the experience is ended.

Program III—Reverence

As the children enter the room the picture of Pettie's "The Vigil" is projected, and the music of the "Coronation March" is heard. In this stately and awesome atmosphere the following is projected: corridors of rock where loathsome creatures cower. The music fades to a very soft tone, and a reader recites the following lines: "Oh, somewhere, somewhere, God unknown exist and be! I am dying, I am all alone, I must have thee." At the conclusion of this reading the Faustian picture fades, and in its place appears the picture of a beautiful tree. The tragic music also fades and the group hears the music of Joyce Kilmer's "Trees." A singer sings the words. Between the singing of the first and second verses the picture of the tree fades from the screen, and in its place appears Pettie's "The Vigil." The picture of the tree used with the second verse is always an oak or an elm—these are ones in which a robin would probably nest.

As the music of "Trees" fades, a stately number such as, "The War March of the Priests" is heard. The picture of "The Vigil" is again projected on the screen.

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Program of Department of Visual Instruction National Education Association

Carter Hotel, Cleveland, February 26-27, 1934

Some changes were made in the program announced in our January issue. The following revised program embodies these changes.

Monday, February 26

1:00 P. M.—LUNCHEON MEETING (Ball Room)

"16 mm. Sound Films for Schools"—Dr. V. C. Arnspiger, Director of Research, Erpi Picture Consultants.

2:15 P. M.—AFTERNOON SESSION

Motion Pictures and Youth

"The Educational Influence of Motion Pictures upon Children and Youth"—Dr. W. W. Charters, Director of Research, Ohio State University.

"A Comprehensive Program for the Teaching of Motion Picture Appreciation"—Dr. Edgar Dale, Bureau of Educational Research, Ohio State University.

"Extra-School Educational Influences"—Dr. Vierling Kersey, State Superintendent of Education, Sacramento, California.

"Popularizing Critical Appreciation of Photoplays Among Adolescents"—Dr. William R. Lewin, Chairman, Committee on Photoplay Appreciation, Nation Council of the Teachers of English.

(Brief Business Meeeting)

Tuesday, February 27

9:15 A. M.—MORNING SESSION—Visit to Robert Fulton School as a Visual and Radio Center. Reception of a Regular Geography Broadcast from WTAM at 9:30 (Detailed program of other activities to be demonstrated will be available at the Robert Fulton School.)

1:00 P. M.—LUNCHEON MEETING (Ball Room)

"Russia's work with Educational Films" (With a showing of educational films from Moscow)—Mrs. Claire Zyve, Principal of Fox Meadow School, Scarsdale, New York.

2:15 P. M.—AFTERNOON SESSION

Visual Instruction and the New Education

"An Overview of Visual Instruction in the United States"—Wm. Dow Boutwell, Editor-in-Chief, Office of Education, Washington, D. C.

"A Preview of the Rome Meeting"—Dr. C. F. Hoban, Director of Visual Education and the State Museum, Department of Public Instruction, Harrisburg, Pennsylvania.

"Cleveland's Program and the New Education"—Dr. William M. Gregory, Director of the Cleveland Educational Museum.

Inspection of the Cleveland Educational Museum.

Massachusetts Visual Education Program

The Massachusetts Branch of the Department of Visual Instruction of the N. E. A. held its Fourth Annual Program Saturday, January 27, at Boston University School of Education.

Morning Session

Subject: *How To Organize Your School System For The Extended Use of Teaching Aids.* An illustrated discussion giving the results of experiences with a department of teaching aids. Why a centralized department is absolutely necessary. The services a department teacher should render. How to obtain the necessary equipment.

A co-operative plan was announced which makes available at very little cost the best educational films to every school system interested in this project. Films are now within the reach of every school.

Speaker: Abraham Krasker, Director of the Department of Teaching Aids, Quincy, Mass. Instructor in Visual Education, Boston University School of Education.

Subject: *How Some School Systems Are Extending The Use of Teaching Aids.* Many varied plans in actual operation were presented.

Speakers: 1. Miss Edna Legro, Principal of Aborn School, Lynn, Mass.

2. Mr. John V. Jewett, Director of Guidance, Brookline, Mass.

3. Mr. Russell V. Burkhard, Principal, Frank A. Day Junior High School, Newton, Mass.

4. Miss Ruth E. Crawford, Director, Cambridge Museum for Children.

5. Mr. Chester F. Prothero, Instructor, Beaver Country Day School, Chestnut Hill, Mass.

6. Mr. Joseph A. Hennessey, Instructor, Boston Teachers' College. In charge of Visual Education, Boston Public Schools.

7. Mr. Henry E. Childs, Director of Visual Education, Providence R. I., Public Schools.

Afternoon Session

1. *How To Make Your Own Non-Photographic Slides.* A discussion of home-made slides which may be made by pupils and teachers with cellophane, plain glass, or etched glass.
   Mr. Abraham Krasker.

2. *How To Make Your Own Photographic Glass Slides.*
   Mr. Richard W. St. Clair, Instructor, Massachusetts College of Pharmacy, Boston, Mass.

3. *How To Make Your Own Film Slides.*
   Mr. Burdette H. Buckingham, Instructor, Quincy High School, Quincy, Mass.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Educational Method (January) Mr. Howard A. Gray reviews the progress made in "Audio-Visual Instructional Materials" during the past three years. Until recently the development of such devices has been seriously retarded as schools were reluctant to purchase sound equipment with so few educational sound pictures available, and when such an innovation had yet to prove its worth; producers hesitated to risk undertaking sound production in spite of limited distribution; and projector manufacturers were likewise handicapped.

In spite of these difficulties educational sound pictures have practically doubled each year since 1930, as shown by the writer in a classified tabulation of such films compiled mainly from 1000 *and One, the Blue Book of Non-Theatrical Films.* This progress, he states, has been motivated by co-operative effort between educators, manufacturers, and producers in conducting experimentation and research necessary for the formulation of an effective program.

Journal of the Society of Motion Picture Engineers (December) In "Unoccupied Motion Picture Fields" Mr. William H. Short, Director of the Motion Picture Research Council, New York City, describes the work and purpose of the Council and summarizes some of the findings of their four years' research as regards (1) child receptivity, (2) memory, (3) emotional stress, (4) attitude, and (5) behavior patterns induced by viewing motion pictures. From such data Mr. Short concludes that there are many important unoccupied fields for the exploitation of the motion picture which demand attention, such as (1) teaching pictures, (2) juvenile entertainment, (3) entertainment for a large class of adults who do not apparently attend the motion picture theatres for various reasons, and (4) the creation of good-will for the future in respect of adult education, documentary or historical films, and scientific films.

Sierra Educational News (December) A concrete little write-up entitled "An Indian Activity: Visual Aids," by Frances Von Gardenheir of the Edison School, Long Beach, California, proves the effectiveness of the visual appeal in stimulating class interest and activity. After studying Indian life by means of films, flat pictures, and slides, the children in this 2B class were inspired to develop an original Indian dance and after that, a program for their mothers as a finish to the activity.

Book Reviews

THE SOUND MOTION PICTURE IN SCIENCE TEACHING, by Philip Juston Rulon, Cambridge, Harvard University Press, 1933, pages xi+236; $2.50.

This investigation, undertaken jointly by the Graduate School of Education and the University Film Foundation at Harvard University, and financed by the Carnegie Foundation for the Advancement of Teaching, represents a significant contribution to our knowledge of the place of the motion picture in a program of general-science instruction.

The study reveals nothing about the "talkie" as such, as contrasted with the older silent picture. Those responsible for the experiment accepted this somewhat complicated instrument for what it was, without making any attempt to evaluate its component parts. It cannot be said, therefore, to have made out a case for the "talkie" as against the silent picture.

A series of specially constructed tests was given immediately following instruction and again some months later, and a comparison of the results was secured as between very carefully equated groups. A unique feature was the creation of a zero group, who had no instruction whatever, to fix the gains made by the control and experimental groups. The authors were singularly fortunate in being able to determine the precise form and structure of the instrument used. They also used an experimental textbook which they had prepared as a basal text.

The main conclusions reached were (1) that in terms of subject matter the pupil-achievement increase ascribable to the film "may be expected to exceed 20 per cent"; (2) in those facts and relationships "specifically dealt with in the films used", measured in terms of the aquisition and understanding of this material, "The film-caused increase in pupil achievement may be expected to exceed 35 per cent"; (3) these gains

were not secured "at the expense of more important or less definable educational values."

Significant as these results are the attempt in the introductory chapter to appraise earlier experimentation with silent films adds little to our present knowledge. The data are not easily appraised, and to do so in such a summary fashion is to give the chapter the appearance of an *obiter dictum*. A critical appraisal of what general-science teaching calls for in terms of what has already been attempted *without* this new instrumentality would have provided a more useful and a more pertinent background for an appreciation of the results secured. DANIEL C. KNOWLTON.

We give below also a partial reprint of a review of the same volume by Dr. Joseph J. Weber, which appeared in the January issue of The Elementary School Journal.

The experiment is one of the latest contributions to the study of visual aids in education, and as such it is a masterpiece of careful scientific research. The Introduction, which digests briefly previous research in this field in both America and England, evaluates three possible functions of the motion picture in education —informatory, stimulative, and clarifying—and then leads one to feel that the clarifying function is probably the most important. That function is, incidentally, the function which constitutes the chief problem of the experiment.

The total number of pupils was 2,980. The tools of instruction consisted mainly of eight sound films, some selected and some especially produced for this experiment, and a specially prepared textbook of eight chapters, three in physiography and five in biology. The results, obtained by means of two-choice pictorial and three-choice verbal tests, were as follows: mean score of the zero group, 36.8; mean score of the control group, 80.9; mean score of the film group, 90.0. The results gave the sound film a superiority of 20.5 per cent. In the retention test, given three months later, the superiority was even greater, namely, 38.5 per cent.

In a critical review like this, one might touch on what appears to be slights and omissions. For instance, in the enumeration of possible causes for the pronounced differences between the results on the physiography test and those on the biology test, no mention is made of the human proclivity for locational memories; neither is any mention made of the plurality of non-visual relationships in biology as contrasted with physiography.

The study also seems to lack in originality, perhaps because the main results are largely confirmatory and because no attempt was made to analyze individual variations from the massed data. That omission is heavily offset, however, by the meticulous care with which the experiment was conducted. The investigators certainly performed the task which they had set themselves.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

A Lantern Slide Lesson

(As prepared by Mrs. Bashowitz for the Board of Education, New York City. Slides used are mainly from the State Department. Catalog numbers are given.)

Cotton (5 A Geography)

(*Introduction*) In 4 A you learned about the necessities of life. Name them. Which do you think is most important? From what is clothing made?

(*Aim*) Today we are going to learn about Cotton.

Presentation	*Blackboard Outline*
Map Slide (DC 8) In what group of states is cotton grown widely? (Tell about the surface of this group of states.) What else do you know about the land? What makes it fertile?	I. Southern States A. Surface Lowlands Plain Moist and fertile
Map Slide (D 2) About how much rainfall do we need for cotton? (40") What is the climate of this group of states? What brings rainfall to this section?	B. Climate Cool-warm winters Hot summers Plenty of rainfall from Gulf
Now that we know what climate and what kind of land are needed for the growing of cotton, let us find out how it is planted, raised, and finally made into clothing.	C. Cotton Industry in South
The ground is plowed and a good seed bed is made. This is during March or April. Seeds are sown 3 or 4 feet apart by a machine and covered with a planter. How do you think this work was done years ago? Which is the better way? Why?	a. When planted March or April Ground is plowed b. How planted 3 or 4 feet apart by a machine
Slide (DNO X 95) During what season was this picture taken? How do you know? Describe the cotton plant. Later we find blossoms on this plant before the cotton boll develops.	c. How harvested? By hand Cotton picking
Slide (DNO X 64) Compare size of plantation with previous slide.	
Slide (TD CO 3) What season of the year? Why? Who does the picking of cotton usually? Why? Show cotton boll to class.	
Slide (Keystone 117) Who else is working besides the negroes?	
Slide (DS Y 1) What is this man doing? Touch the cottonbolls. What do you find inside? Try to pick it out. What happened? For many years negroes picked these seeds by hand until ——	d. Ginning Separate seed from cotton
Slide (TD Y W D) Eli Whitney invented a machine called ———.	Cotton Gin— Eli Whitney 1792. Result?
Slide (TD CO 57) Cotton gin to separate the seed from cotton. What effect do you think this invention had upon the cotton crop? Why?	
Slide (Ds Y 2 and Du NY 4) What are wagons waiting for?	
Slide (Dv NY 46) After the cotton is separated from the seed it is put into what? Describe a bale.	e. Bales 500 lbs. each
Slide (Dy Y SY 119 Ds Y 3) How are bales shipped?	f. Shipping of cotton Train, boat, truck
Slide (US TS 54) Cotton Mill. What do you see here?	

Questions for Organization

1. The enemy of the cotton plant is the —— ——.
2. Two things made of cotton are —— and ——.
3. The machine that separates the cotton from the seed is called a ——— ———.
4. Cotton is packed into ———.
5. Cotton is mostly picked by hand.
6. The cotton gin was invented by ——— ———.
7. To kill the weevil the plant is sprayed with ——.
8. From the cotton seed we get —— —— ——.

Introduction to Film

Do you think you can tell the story of the cotton plant? There are a few things which we still have not learned from our slides and which our picture will show us.

How many have heard of the "boll weevil"? What is it? How do the farmers kill the weevil? About how many pounds in a bale?

Name some things made of cotton. Watch the film for the answers to these questions. At the end you will have a test of eight questions. One word answers.

(Show film)

Test Questions on Film

1. Who lives on a plantation?
2. What is a plantation?
3. Tell how cotton seeds are planted.
4. What is the boll weevil?
5. How is cotton harvested?
6. What is done to it after it is picked?
7. Where and how is it shipped to gin? To mills?
8. What are some of the things made from cotton?

Topics for Discussion After Film Showing

A. Life on a Plantation mostly negroes — Why? Wooden houses, etc.
B. Planting and care-taking of cotton plant. Plowing, seed bed, March or April. Seeds 3 or 4 ft. apart. (Compare hand and machine labor. Which is better? Why?) Chopping or Thinning. Poison to kill weevil.
C. Harvesting. Cotton boll develops. Picked by hand. Cotton Gin, its work. Baling, 500 lb. each.
D. Shipping of Cotton. Auto or tractor to warehouse, by truck to dock. Sometimes by train. Put on ships by crane.
E. Making Cloth. Mills or factories—usually located where? Why?
F. Uses of Cotton. Blankets, clothing. Seeds give oil.

Applications—1 class Problem: What effect did the invention of the cotton gin have on the growing of cotton? Why?

Other classes: Use same questions as in organization for written work.

Two More Erpi-Chicago Films

THE latest additions to the list of educational films, in course of production by Erpi for the University of Chicago Physical Science Series, are the two single reels on "Sound Waves and Their Sources" and "Fundamentals of Acoustics." They are skillfully planned as a two-reel unit-subject, but may be used separately, if desired, each presenting a complete topic in itself.

The presentation opens logically with the original production of sound waves by a tuning-fork, making clear just why a vibrating body gives rise to such waves and what these waves actually are. There follows the vibration of the string of a musical instrument and the various forms of these vibrations—slowed up for study purposes by high-speed photography—and finally the action of the vocal chords which give the human race its voice. The visible portrayal of wave lengths by wave patterns account for the wide variation in sounds, such as the characteristic tones of different instruments or the different vowel sounds uttered by the same voice. The all-important part played by harmonics and overtones in determining the specific character and quality of sounds, whether produced by voice or instrument, is made vividly clear. The exact difference between frequency and intensity becomes visible.

We then follow these sound waves, once produced, to their impact upon surfaces or mechanisms for their reception, registration or interpretation. The phenomenon of echo is beautifully explained, in the open air and in the closed room with four walls and ceiling. The architect's problem of echo and its solution are shown. What the sound waves actually do in the human ear, "how we hear," is made not only clear but unforgettable.

It will be a rare spectator, young or old, educated or uneducated, who does not find his knowledge of "sound and acoustics" vastly clarified and crystallized by these fine educational productions. Those who knew nothing at the start will find themselves with a definite, well-rounded understanding of the phenomena here presented—and in less than a half-hour's time.

Not only for content and technical excellence are these films notable. They emphasize the enormous value of "animation" in presenting invisible or theoretical subject-matter. (The small proportion of actual scenes photographed adds little but variety to the whole). They show too an unmistakable advantage of the "talkie", whereby, for a highly technical subject, an authority may supply an expert explanation beyond the capacity of the average teacher.

NELSON L. GREENE.

Confessions of a Visual Enthusiast

(*Continued from page* 39)

the slide was projected on the screen. It was a very poor slide, however, and could hardly be seen. The room was brilliantly lighted by two ceiling lights and four futuristic wall brackets. Someone suggested turning off the house lights. One of the audience got up and pushed the switch and the ceiling lights went out—but the wall brackets remained lighted and there seemed to be no way of turning them off. The clever photographer soon found a way to do this, however, and the room was in total darkness.

The teacher with the arithmetic slides had, for some reason, switched off the lantern during the slight flurry of turning out the house lights, and was unable to find the switch in the dark. The house lights were turned on again—the lantern was turned on again, and again the arithmetic slide appeared on the screen—somewhat better now in the darkened room.

The audience had returned to their seats and the teacher began talking about the arithmetic. She had about ten slides. They were all poor. They were made on plain glass with very blobby writing in ordinary ink. The writer was unable to follow the explanation, and now remembers having wondered at the time, how first graders could follow it. The English slides were better, but the technique was inferior to blackboard work and there were a number of mistakes in English in the text. Otherwise it was a good demonstration.

The time was getting on a bit by now—in fact the arithmetic demonstration began about the time it should have ended. Unfortunately the photographer was unable to set up for his affair until the arithmetic teacher was finished, because he needed a demonstration table in front of the audience, and the table was under the projector.

The house lights were turned on and the pile of furniture was dis-assembled and piled up again in rather different form at the other end of the room. The purpose of the demonstration was to show the audience how to make photographic lantern slides, but it had evidently not occurred to the photographer that the teachers knew absolutely nothing about photography. He therefore began in about the middle of what he should have said and carried on his remarks in a spasmodic undertone, which was probably very good stuff if anyone could have heard it. Of course he was pressed for time—and then he was such an admirable fellow in other respects that nobody minded.

He gave a very practical demonstration of the actual process of printing a negative on sensitized glass and developing it. The pile of furniture was

so high that nobody could quite see what he was doing—but one could imagine it—and that was all that was really necessary. The printing of the negative depended largely on correct timing of the exposure. The photographer had evidently forgotten to bring along a watch for this purpose, but was able to borrow one from one of the teachers.

He said the scientific way to get the right exposure was to take the actual negative in question and make a series of exposures varying by three seconds each. This was done by covering part of the negative with black paper and moving to a new position every three seconds. The resulting print was then examined to see which strip of exposure was best suited to that particular negative. He had no black paper, but thought white paper might answer. This experiment consumed some time and we were quite relieved when he was actually ready to select the proper exposure strip and make a final print of the negative.

The test print was developed and the photographer pointed out on it the strip which indicated the best exposure. It was quite impossible for the audience to distinguish the difference between these strips from where they sat, and one or two in the front row got up and gathered about the demonstration table for a closer view. Where the print had before looked like a square of black glass from the audience, it could now not be seen at all, as the view was entirely cut off by the teachers standing around the table. It was nice that these teachers had such a good chance, not only to see the test print, but to hear what the photographer was saying, although the latter advantage may have been somewhat neutralized by the loud conversation of the seated portion of the audience.

At any rate, the critical moment had now arrived when the final print of the negative was to be made, and projected on the screen as a finished lantern slide. The light was switched off in order to get the negative and sensitized slide into a printing frame. There was a tinkle of glass and a muffled exclamation from the photographer, as the negative slipped to the floor and broke into a number of small pieces. This was unfortunate as there was no time to repeat the scientific exposure method with a new negative. We felt sorry for the photographer, for he had proved such a good sport throughout—and even now, in the face of disaster he smilingly declared that he could make just as

good a print anyway by guessing at the exposure. He guessed wrong, and the resulting print left much to be desired when it was projected on the screen. One could make out fairly well what the picture was supposed to be, though it was projected sideways because he had printed it the wrong way of the glass. There was no time to dry the plate off and it was amusing to see the drops of water, slowly trickling upward along the screen—amusing, and sad too, for one could not help but see, in those moving drops, the hypo (critical) tears of the guardian angel who watches over chairmen, assistants and photographers.

The demonstration was at an end. In view of the rather inferior result attained in the completed lantern slide, the writer was wholly unprepared for a thunderous burst of applause from the audience, nor was there any. When the assistant turned on the house lights, the room was empty. The teachers had taken advantage of the darkness and the lateness of the hour.

New York University Plans Film Course

A unique course, entitled "The Motion Picture: Its Artistic, Educational and Social Aspects," has been announced by New York University for the academic year of 1934-35. It is to be given under the direction of Dr. Frederic M. Thrasher, Associate Professor of Education, and will cover every phase of the motion picture including the entertainment film as well as the educational and creative production.

This course is the outgrowth of the conviction, based on research, that the motion picture is one of the most tremendous educational and social forces of modern times. The tentative plan states that "the various movements now developing in the field of the artistic and creative film of the non-entertainment type as well as the enormous influence of the popular motion picture have forced the public schools and the colleges and universities to recognize the permanence of this great educational instrument and its potentialities in all educational fields. Education can no longer neglect the motion picture. It must be studied."

Complete presentation of the technical, educational and social aspects of the motion picture,—of both the entertainment and non-entertainment types,—will be illustrated by film showings. The class will visit a New York studio and see pictures in actual process of production; they will investigate the problems of the exhibitor at first hand; they will act as a review committee in pre-viewing a picture under the auspices of the National Board of Review; and they will study such questions as: How may motion picture appreciation be advanced by the public schools? What is the place of the motion picture in public school programs and in the more informal types of education? How may a program of visual education, utilizing the full contribution of the motion picture, be developed?

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Advice to the Lovelorn (Lee Tracy, Sally Blane) (U. A.) Fast, wildly exaggerated newspaper comedy with wisecracks and dynamics in best Tracy manner. High pressure reporter is given "Lonelyhearts" column as punishment. His sensational copy starts melodrama with publisher, racketeers, and his adored fiancee. Risque element very slight.
A—Good of kind Y—Amusing C—Doubtful

All of Me (Fredric March, Miriam Hopkins) (Paramount) Opens with elaborate seduction in orchard. Then hero and heroine argue endlessly over marriage, he for, she against because "marriage kills love." Then heroine supposedly learns better from dreary affair of a jailbird and his sweetie—hence moral ending.
A—Poor Y—Very bad C—No

As Husbands Go (Warner Baxter) (Fox) Lucile (wife) and Emmie (widow) find romance in Paris. Lucile plans to divorce devoted husband, but back in Dubuque her nerve fails. Paris rival comes, understands and goes back alone. Emmie and Hippy furnish the comedy such as it is.
A—Fair Y—Perhaps C—No interest

Bedside (Warren William, Jane Muir) (First Nat'l) Gambling medical student loses young nurse's money but starts out with fake diploma as partner of bona fide doctor. Huge success through "irresistible" bedside manner, until exposed. "Redeemed" by nurse, he starts over from the bottom. Often absurd and unconvincing.
A—Mediocre Y—Poor C—No

Charming Deceiver, The (Constance Cummings) (Majestic) Feeble comedy made in England about clever young Englishman who poses as various people. But heroine counters with dual role as manikin and movie star. Complications, some funny, some inane. Dialog thoroughly uninspired.
A—Mediocre Y—Hardly C—No

College Coach (Pat O'Brien, Ann Dvorak) (Warner) Lively story of college football as brazen "racket" aimed merely at box-office, profits, dominating college policies, making a farce of scholarship, with "toughs" hired to win games. Falsity, exaggeration, unpleasant characters defeat the supposed satire.
A—Unpleasant Y—Better not C—No

Day of Reckoning (Richard Dix, Madge Evans) (MGM) Dismal attempt, poorly written and acted, at triangle melodrama. Happy home, extravagant wife, embezzling husband, jail, rich villain, unfaithful wife shot by villain's mistress, hero frames and kills villain, etc. Stupid dialog and direction. Una Merkel as loyal maid only bright spot.
A—Worthless Y—Unwholesome C—No

East of Fifth Avenue (Wallace Ford) (Columbia) Elementary portrayal of supposed "life" in East Side boarding-house, with depressingly futile people who eke out existence by lying, cheating, stealing, gambling. Hero is racetrack tout, gets heroine with child, marries contemptible blonde who skips with winnings.
A—Trash Y—Unwholesome C—No

Emil und die Detektive (Foreign cast) (German Production) Country boy visits grandmother in Berlin, is robbed by sinister stranger on train. Trailing and capture by hero and city kid pals make cumulative thrill. Masterpiece of child-acting and true cinematic art. Hollywood should study it for difference between megaphone-obedience and acting.
A—Exceptionally fine Y—Probably good C—Probably good

Fugitive Lovers (Madge Evans, Robert Montgomery) (MGM) Hero and heroine meet on cross-country bus, he fleeing Sing Sing, she the crude pest of her chorus-girl life (and of the audience). Rescue of snowbound school-children solves all. Fast tempo, excitement, suspense, but depressing picture of bus travel and much bad taste in comedy.
A—Fair thriller Y—Exciting C—Doubtful

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Fury of the Jungle (Donald Cook, Peggy Shannon) (Columbia) Another use of hectic jungle background for a lone white heroine surrounded by degenerate males, which gives free play for cruelty, bestiality, grewsome thrills, and sex at its rawest. Cast and acting too good for such trashy material.
A—Mediocre Y—Unwholesome C—No

Gallant Lady, The (Ann Harding, Otto Kruger, Clive Brook) (U. A.) Airplane tragedy robs fine heroine of her husband-to-be. Her struggles thereafter to carry on for herself and baby are made intensely interesting and appealing by fine acting and very human characters. She wins out. Mature, skillful, delicate, convincing.
A—Very good Y—Unsuitable C—No

Hell and High Water (Richard Arlen, Judith Allen) (Paramount) Aims to be realistic portrayal of simple, honest, crude water-front captain of garbage-gathering tugboat. Harmless but boring—artificial story, banal dialog, confused motivation, amateurish acting and clumsy direction. Too unintelligent to be interesting.
A—Mediocre Y—Harmless C—No interest

If I Were Free (Irene Dunne, Clive Brook) (Radio) Mature problem play on the difficulties of true love when marriage is impossible, done with charm and dignity, acting and direction notably fine. Convincing in character, rich in intelligent humor. Too smooth, deft, and subtle for general popularity.
A—Very good Y—Mature C—Beyond them

Jimmy and Sally (James Dunn, Claire Trevor) (Fox) Feeble mixture of farce, comedy and melodrama. Hero is noisy, smart-aleck publicity man whose brazen manner and sensational methods bring disaster. Worthy heroine finally pounds some sense into him and he redeems himself in time to win her back from rival suitor.
A—Mediocre Y—Passable C—No interest

King for a Night (Chester Morris, Helen Twelvetrees) (Universal) Tough, lawless, painfully conceited son of feeble minister rises to prize-fight glory. His sister becomes mistress to fight-manager to "help brother," but finally has to shoot manager and brother goes heroically to electric chair to top off the cheap, depressing stuff.
A—Crude Y—By no means C—No

Let's Fall in Love (Edmund Lowe) (Columbia) Artificial story of Hollywood high pressure director who trains little circus girl to be emergency "Swedish star". Success until exposed by his fiancee. Heartbroken little "star" learns he loves her after all. Painful singing, but mostly human and appealing.
A—Fair Y—Probably good C—Harmless

Love, Honor and Oh, Baby (Zasu Pitts, Slim Summerville) (Universal) Labored effort at another semi-slapstick comedy by this team, less successful than previous ones. Zasu as maid tries to frame her employer to give her blundering lawyer-fiancee a profitable breach-of-promise case to finance their marriage. Feeble stuff.
A—Futile Y—No C—No

Madame Spy (Fay Wray, Nils Asther) (Universal) Another complex war-spy story made by formula, with regulation ingredients of secret codes, dark corners, stealthy steps, and whole atmosphere very thick with intrigue and peril. Russian spy, married to German officer, is stalked by tragedy but achieves usual happy ending.
A—Hardly Y—Good of kind C—Exciting

Man of Two Worlds (Francis Lederer, Elissa Landi) (RKO) Highly artificial concoction, bringing primitive but alert Eskimo from north Greenland to London. His struggles to acquire language and ways of civilization give many interesting moments, through Lederer's expert acting, relieving greatly general monotony of subject.
A—Fair Y—Fair C—Fair

Master of Men (Jack Holt, Fay Wray) (Columbia) Threadbare plot about steel industry and stock market. Hero is labor-champion who rises to executive position and becomes money-mad. Financial disaster brings about expected results. Chiefly sensational stuff in the usual Holt manner.
A—Mediocre Y—Doubtful C—No interest

Miss Fane's Baby Is Stolen (Dorothea Wieck) (Paramount) Elementary attempt at sensational expose of kidnaping. Star's mother-role made to portray merely maudlin affection and absurd treatment of her baby. Then, crude melodrama of stealing, near killing and burial, and crazy rescue of child. Incredibly stupid use of this brilliant actress.
A—Discouraging Y—Better not C—By no means

Nana (Anna Sten, Richard Bennet, Lionel Atwill) (U. A.) Notable screening of Zola's novel of career of beautiful wanton, from gutter to social and artistic heights in Paris seventy years ago, and finally back to suicide. Splendidly set, acted, directed and photographed. Marks Sten as outstanding screen actress.
A—Excellent Y—By no means C—No

Queen Christina (Greta Garbo, John Gilbert) (MGM) Splendidly produced, regal throughout, with fine supporting cast, this nearly historical picture of 17th century Sweden gives Garbo her finest role to date as the lonely, iron-willed, human queen. Elaborate love episode, sensational and strong, not for youth.
A—Excellent Y—Decidedly not C—No

Sons of the Desert (Laurel and Hardy) (MGM) Laurel and Hardy nonsense-and-slapstick comedy at its best, with laughs for everybody, and decidedly more character and plot interest than is usually found in such farce-comedy. Laurel's doddering pantomime is more skillful than ever. Amusing for any audience.
A—Good of kind Y—Very good C—Very good

This Side of Heaven (Lionel Barrymore, Fay Bainter) (MGM) Thoroughly wholesome, realistic, sentimental story of happy family and comical maid, suddenly disrupted by crooked embezzlement charge against father. The critical situation brings out the best in all concerned and the human little picture earns its happy ending convincingly.
A—Pleasant Y—Entertaining C—Good

Waltz Time (Evelyn Laye and English cast) (British-Gaumont-Fox) Costly, lumbering musical comedy that tries hard to be fast and funny. Irrestible hero goes merry-making with wife's maid and others, until wife dons mask and accent to catch him at a ball. Faulty sound spoils the singing, dialog dull, action ponderous, comedy feeble.
A—Weak Y—Better not C—No

Women in His Life, The (Otto Kruger) (MGM) Hero is super criminal-lawyer who is successful with juries and women. Involved plot centers around trial of innocent man and hero's efforts to save him. Kruger wasted in an artificial role and an unconvincing story. Overdone melodrama at finish.
A—Mediocre Y—Unwholesome C—No

Worst Woman in Paris (Benita Hume, Adolphe Menjou) (Fox) Blase heroine leaves wealthy Parisian playboy for America. Train wreck brings genuine romance with Kansas teacher, binding him to devoted secretary. Playboy's financial reverses recalls her, leaving hero to marry whom he should. Inoffensively sophisticated, often unconvincing.
A—Fair Y—Better not C—No

AMONG THE PRODUCERS

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

Summary of Erpi Activities

DEVELOPMENTS of the past year carried forward by Erpi Picture Consultants, Inc., under the leadership of Colonel F. L. Devereux, Vice-President, are of interest to all educators using aural and visual aids in teaching.

The year was an outstanding one from the standpoint of the completion of important experiments proving the effectiveness of talking pictures in education. Perhaps the most comprehensive of these experiments was that conducted by Dr. V. C. Arnspiger, the results of which were published by the Bureau of Publications, Teachers College, Columbia University, under the title, *Measuring the Effectiveness of Talking Pictures as Teaching Aids.*

The experiment conducted by Dr. A. J. Stoddard, Superintendent of Schools, Providence, Rhode Island, to measure the effectiveness of the talking picture in teaching large groups was completed during the year with the cooperation of Colonel Devereux' organization, and while the results will not be published until 1934, a preliminary report shows that large groups of two hundred students or more can be taught as effectively with talking pictures as can small groups of forty without the aid of talking pictures. The significance of this result can be apparent to all educators who are interested in economical school administration.

Another experiment conducted at Teachers College, Columbia University, by Mr. Leon H. Westfall, demonstrated the value of various methods of presenting the film lesson in the classroom. This study will be published in 1934, and will be of considerable value to classroom teachers.

The distribution of available talking motion picture material received new impetus through arrangements made with Victor Animatograph and Bell & Howell to distribute the fifty curriculum subjects produced by Erpi, through these two organizations in the sound-on-film 16 mm. size. This move makes available all of these pictures to all of the schools having the Victor, Bell & Howell, or Western Electric sound reproducers, which undoubtedly will extend the range of use of these subjects.

Several new teaching films were produced during the year by Erpi Picture Consultants, Inc., in co-operation with the University of Chicago for use in the Physical Sciences. The two most recent subjects, *Sound Waves and Their Sources*, and *The Fundamentals of Acoustics*, are reviewed in this issue.

That the talking picture is becoming of increasing interest to educators internationally, is evidenced by the translation of one of its films into Turkish by Erpi Picture Consultants, Inc., for use in the new educational system of the Turkish government. This subject is now being given a preliminary trial in Turkey, and it is expected that a large number of American subjects will be produced for use there. A trial of one of its films in the Social Sciences, *Transportation*, in the French language, is also being made. The initial results seem to indicate that foreign language teaching in the American schools can be materially helped through the offering of good American films in French, German, Spanish and Italian.

The year 1933 also was marked by the production of several new talking picture courses of study by this organization, the most prominent of which is a course known as "Modern Trends in Education," utilizing fourteen subjects for use in teacher training with the necessary text, teacher guides, and other supplemental material. This is the course of instruction used so successfully at Boston University.

A second course of study in the Biological Sciences, prepared by Dr. Melvin Brodshaug and James A. Brill, utilizes a large number of Natural Science subjects. This course comprises 18 units, and includes all the necessary instructional materials needed for a course of instruction in the Biological Sciences. A comprehensive study of the use of films in the primary grades was completed during the year by Dr. Laura Krieger Eads, also of the Erpi staff, and is now being offered at these levels. Preliminary results indicate that the films can be effectively used at the lower grades, provided specially prepared texts and teacher manuals are furnished with the films.

During the year the book by Colonel Devereux, with a foreword by President Robert M. Hutchins of the University of Chicago, entitled, *The Educational Talking Picture* was published by the Univeristy of Chicago Press. This book is a complete and comprehensive treatment of the whole subject of teaching by means of the talking picture, including descriptions of the fundamental research and production work involved, utilization in the curriculum, general uses in adult education and at the college level, equipment required, and other interesting phases of the subject.

Two Great Americans—

—live again in the classroom

TWO THOUSANDS of pupils February will mark more than the birth of Washington and Lincoln . . . it will mark the birth of a greater inspiration . . . a new concept of these two great Presidents. For in classrooms from coast to coast Eastman's thrilling historical motion pictures, *George Washington* and *Abraham Lincoln*, will be shown.

Lincoln and Washington will *live* again in those classrooms . . . The vivid moments which have become history will be re-created: Washington's courageous fight to build the Nation . . . Lincoln's struggle to save it. No mere stories, these, but mighty pageants, realistically throbbing with life.

new low prices!

These great pictures have been prepared especially for classroom use. Painstaking research assures their authenticity. Yet, they are but two out of more than two hundred motion pictures available to schools equipped to use the powerful and modern teaching aid—Eastman Classroom Films.

If your pupils are not receiving the benefit of these films, investigate them now. Prices have recently been reduced by an average of more than 30%. Eastman Teaching Films, Inc. (Subsidiary of Eastman Kodak Company), Rochester, New York.

George Washington, His Life and Times comprises four reels: Conquering the Wilderness; Uniting the Colonies; Winning Independence; Building the Nation. Price complete (16-millimeter), including transportation, $96. Wire your order.

Abraham Lincoln is a two-reel picture. Projection time, about 50 minutes. Reel I, The Pioneer; reel II, The Statesman. Price complete (16-millimeter), including transportation, $48. To insure prompt delivery, wire your order immediately.

Eastman CLASSROOM FILMS

The 16mm. Sound Film Company

As its name indicates, this new company proposes to specialize in 16 mm. sound-on-film production and distribution. In addition to the films announced in the advertising pages of this issue, their plans for 1934 include eight or ten feature films chosen from *Zwei Herzen im 3/4 Takt, Emil und die Detektive, Der Kongress Tanzt,* and *Maedchen in Uniform,* in German; *Les Trois Mousquetaires, A Nous la Liberte,* and *Poil de Carotte,* in French; *La Cancion del Dia,* and *Bajo la Sombra de Pancho Villa,* in Spanish; *Potemkin,* and *Soviets on Parade,* from Russia; and American talking films, such as *Abraham Lincoln, The Taming of the Shrew, Oliver Twist, Simba, This Is America.*

In addition to the travel subjects already available, films on Spain, France, England and other countries of cultural significance will be added to the *Travel Adventure Series.*

Teaching handbooks to supplement the use of these films will be prepared in all subjects and every effort to heighten the technique of visual education will be made.

The pedagogical policies and work of the company will be guided by an Advisory Board of distinguished educators, both American and European, headed by Professor Lawrence A. Wilkins of Columbia, who is also Director of Modern Languages in the New York City High Schools.

16 mm. Talking Pictures Released by Victor

The announcement of Victor Animatograph corporation that the well known ERPI Educational Films, including those made at the University of Chicago, are being released in 16 mm. Sound-on-Film will undoubtedly prove of tremendous interest to visual-minded educators for the reason that the availability of 16 mm. sound films such as these will have a decided influence on the rapidity with which the transition from silent to sound projection will be effected in the educational field.

The production of the 16 mm. sound-on-film prints of these films is being handled by the recently established Film Division of the Victor Animatograph Corporation at 242 West 55th Street, New York City. Prints will be offered for outright purchase by Victor and it is understood that a number of sources such as Visual Instruction Departments of State Universities will offer rental service.

These films have figured largely in national publicity in recent months by virtue of having been tested, with highly gratifying results, in connection with a number of important visual education experiments. Also, thousands of visitors at the Century of Progress Exposition in Chicago witnessed demonstrations of the University of Chicago Films at the Model Classroom in the Hall of Social Science. The pictures have grown out of actual teaching situations and are precisely integrated with units of instruction of which they are a part.

They are the result of years of creative research on the part of curriculum specialists, educational methods experts, subject matter specialists, and sound film technicians. Important experiments and tests made with them have resulted in their wide recognition.

The series now available embraces such subjects as: music, physics, vocational guidance, mathematics, elementary school science, and training films for parents and teachers.

First public showings of the 16 mm. Sound-on-Film prints will be made with the Victor Sound-on-Film Animatophone at the National Education Association Convention, Cleveland, Ohio, February 26-March 1.

Historical Lantern Slide Units

Photographic History Service of Hollywood announces the paralleling of their *Photographic Historical Study Units* with *Lantern Slide Units.* No. 4 of the *Roman Life* unit is illustrated, shown here inverted as it goes into the stereopticon.

This combination offers an ideal arrangement as the photographs can be used for preliminary examination and study by the student, followed by the slides for large-group discussion of the topic.

The photographic units heretofore offered were selected and prepared as visual aids from historical motion picture "stills" and are well known to our readers as they have been previously illustrated and described in our columns.

In preparing the slide units the introduction, text and question guide and other pertinent data have been incorporated in a Teacher's Guide booklet which is packed in the box with the study unit of slides. In this box the slides are indexed in such a manner that their arrangement in proper sequence can be determined at a glance. The box also gives ample protection to the slides both during transportation and handling in the classroom.

Great care has been employed in retouching the negatives in order that the points offering the highest

teaching value may be emphasized and, with the least possible effort, the particular message of each picture may be presented in such a vivid, related continuity that the subject as a whole is brought into proper balance.

All six periods, *Roman Life, Feudal Life, The Pilgrims, American Revolution and Organization of Government, Westward Movement* and *Slave Life and Abraham Lincoln,* are now available in both forms.

A new catalogue illustrating or describing each picture in each of the six units is just off the press. It will be sent to you on request. Address Photographic History Service, 5537 Hollywood Blvd., Hollywood, California, or, if east of the Mississippi, write the eastern sales manager, Mr. Lee Whitcomb, Leonia, New Jersey.

Educators Adopt "Talkies"

Investigations conducted at various Universities have all made favorable reports on results in the school room. They commend especially those educational films where the sound is a vital and realistic part of the action—and not merely the voice of a lecturer.

Herman A. DeVry, Inc., has not only anticipated, but has stimulated this demand, by constructing two sound units especially fitted for school use. These are the DeVry 35 mm. Sound-on-Film Unit, and the DeVry 16 mm. Sound-on-Film Unit, designed for audiences up to 2500 and 1500 respectively.

The welcome accorded these two superb examples of motion picture engineering by the great high schools and universities of the land; and, by the major industrial companies like Ford (78 units), and Firestone (60 units), is more eloquent of their high quality than volumes of advertising.

The twenty years of motion picture engineering enjoyed by DeVry, justifies their motto, "You Are Safe When You Buy DeVry."

Offer to Silent Equipment Owners

Sunny Schick, national broker of cinemachinery and photographic equipment, announces that he is in a position to make liberal trades and exchanges with schools, churches and other non-theatrical organizations, who desire the latest type of 16 mm. or 35 mm. talking picture equipment. Many persons and organizations who have bought silent equipment during the last three years, can have their equipment converted into the latest type of either 16 mm. or 35 mm. sound-on-film equipment with sound-on-film devices as an accessory to the regular projector. Or, if they prefer to exchange their silent projectors for the latest type of sound equipment, Mr. Schick will make large allowances on high class silent equipment that has been purchased within the last three years. Mr. Schick also offers to place portable machines into schools and institutions on the payment plan.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Arnco Films, Inc. (5)
1270 Sixth Ave., New York City.

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Carlyle Ellis (1, 4)
53 Hamilton Terrace, New York City
Producer of Social Service Films

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.
(See advertisement on page 57)

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
250 W. 57th St., New York City
(See advertisement on page 34)

Garrison Film (3, 4)
729 Seventh Ave., New York City.
(See advertisement on page 50)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

Modern Woodmen of America (3, 4)
Rock Island, Ill.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

The 16 mm. Sound Film Co. (5)
11 W. 42nd St., New York City
(See advertisement on page 54)

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 32)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M .C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Ampro Projector Co. (4)
2839 N. Western Ave., Chicago
(See advertisement on inside front cover)

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
(Western Electric Sound System)
250 W. 57th St., New York City
(See advertisement on page 34)

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 48)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on page 33)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City

New England Motion Picture Equipment Corp. (3, 6)
356 Worthington St., Springfield, Mass.

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 54)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 30)

Weber Machine Corp. (2)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 59)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PHOTOGRAPHS and PRINTS

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 51)

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 50)

Motion Picture Accessories Co.
43-47 W. 24th St., New York City

Williams, Brown and Earle, Inc.
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Keystone View Co.
Meadville, Pa.
(See advertisement on page 32)

Radio-Mat Slide Co., Inc.
1674 Broadway, New York City
(See advertisement on page 50)

Scarborite Colors
Scarborough-on-Hudson, N. Y.
(See advertisement on page 51)

Society for Visual Education
327 S. LaSalle St., Chicago
(See advertisement on page 52)

Spencer Lens Co.
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(See advertisement on page 29)

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Modern Trends in the Visual Program

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MARCH, 1934

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EDITORIAL

NOW that the University has turned its research upon the theatrical movies, put out a "textbook" to teach critical judgment of Hollywood's product, is now enthusiastically busy at injecting the new subject of "motion picture appreciation" into the crowded curricula of schools and, finally, now that the visual section of the National Education Association for the first time in its history has just devoted a large portion of its annual sessions to theatrical motion pictures—we incline to wonder if those concerned really know what it's all about. Are they sure in how far the theatre is part of the school's job? Do they know whether they are contributing to or complicating the educational problem? Is Industry approval, or student approval, or teacher approval, real evidence of value? Have they thought why such approval is so easily won? Are theatrical movies for entertainment, or not? Are movie-goers after anything but amusement and thrill? Can "technique" compete with "thrill"? Do they aim to increase or diminish movie-going by the youth of the land? Do they expect to achieve concentration or distraction for young minds in their primary task of attaining the "age of reason"? . . . Do the promoters know the answers? Or will they merely wait and see what happens?

The excitement began only a year or so ago, when the completed Payne studies began to appear. It was about the middle of the great depression. Movie attendance was at very low ebb, and advance rumors regarding the Payne results promised little toward bringing back the tide. Very promptly, therefore, the Industry took up the cudgels and belabored energetically the Payne results, methods, and investigators.

Then something must have happened. The situation seems markedly changed. The Industry's attacks on the Payne Fund experiments have moderated almost to the point of silence. Professorial interpretation of these experiments has apparently led to a surprising conclusion—that the solution needed for the movie problem is the very one proposed by industry headquarters many years ago, namely, that "the public must be educated" or better movies cannot be made to pay their costs. Now comes the "manual" by one of the investigators, expressly for use in "educating" the public in High Schools, and elsewhere as far as possible. Organization of thousands in classes to "study" the motion picture goes merrily forward, with glowing description of results already attained and confident prediction of a brilliant future for the work. Although the Payne Fund expressly announced, at the completion of its researches, that it would not furnish a dollar for the proposed expansion program, the financing of the new work is evidently no trouble at all. And finally we are informed that the Motion Picture Producers and Distributors of America highly approve the idea of teaching as many school children as possible to distinguish good from bad movies. (!!) On the whole, the change is startling since the days when the Payne Fund investigations stirred fear and trembling in the master minds of moviedom. Can it be that "history is repeating itself", as it has done so often since the advent of the extremely able Mr. Will Hays?

Here is some of the "repetitious" history. Since Edison, in a moment of incredibly wrong judgment, dropped the motion picture as a worthless toy of no possibilities, it fell into the same kind of hands, and largely the same hands, as hold it today. It has remained steadfast by its one cardinal principle (Medes and Persians please note) that "nothing matters but the box-office". When anything threatened that, something was done about it. Those "somethings" have been many and varied, and have been done with maximum efficiency only since the arrival of Mr. Hays. Censorship bills in dozens, in practically all States, were defeated as fast as proposed. Bills before the national Congress, some half dozen in the past ten years, have lingered in pigeon-holes and finally gone into oblivion without coming to vote. A two-years Federal investigation of affairs cinematic piled up masses of evidence, filled the country with whisperings about what would happen to moviedom when the trial came—and, lo, no trial came.

There have been, however, greater potential dangers to the box-office than the futile attempts at legislation. Various national organizations of prestige and wide influence planned review services on the movies, which aimed to tell the truth about character and content of the pictures to give parents a sound basis for selection in movie attendance by the family. Every such service, to be sure, tended to increase attendance on good pictures, but it also carried the possibility of reducing attendance in some degree on poor and bad pictures. The Industry had no objection to the increase, but the reduction was unforgivable. It outraged the sacred box-office. Then was evolved the amazingly effective slogan, "Boost the Best, Ignore the Rest", one of the most skillful sophistries that could have been devised. Those six little words have gone ringing through the country and down the years. They have toppled the intelligence and common sense of countless chairmen, committees, clubs—of pastors, deacons, churches—of superintendents, school boards, communities. That magic slogan has largely nullified the worthy efforts of every organization or group that accepted it as true.

Another method of averting box-office dangers is more subtle and still more effective, in fact practically infallible. The preliminary steps, when a new plan appears in any quarter, consist in listening sympathetically, approving heartily, and then offering "full cooperation". Once this famous "cooperation" is accepted, it is usually all over but the shouting, and the shouting is done by the Industry. The workings of this "cooperation" method, its possibilities in the new movement toward teaching critical appreciation of movies in schools, and the probabilities of its adoption by the Industry in the present situation must await a later issue for discussion.

NELSON L. GREENE.

Modern Trends In the Visual Program

J. FREDERIC ANDREWS

EDUCATIONAL visual organizations are today scattered over the United States from coast to coast, from Gulf to Great Lakes. Many of these organizations are sufficiently adequate to carry on highly efficient programs; others are pitifully weak. Nowhere is there any great uniformity of practice, nowhere does there exist any significant scientific research to guide these organizations in their work. Deplorable as this may seem, these organizations have not allowed conditions to defeat their activity. But their successes and their failures have been chiefly born from checkered experience.

To determine whether this "trial and error" process has brought to light any trends in visual methodology, a questionnaire was recently addressed to two hundred and forty-one American cities in which public school visual work was believed to exist in some organized form. Fifty-nine percent of these cities replied, contributing a large mass of data and opinion on many phases of visual instruction. To secure a clearer picture of the facts recorded, these cities were grouped into three classes: Class I—cities with a population (1930) of less than 50,000, Class II—cities with a population of from 50,000 to 500,000, and Class III—cities with a population of over 500,000. From the results obtained, certain visual "hows" and "whys" may be deduced.

I. Using Our Visual Equipment

It is well known that the use of pictures, charts, models, and exhibits considerably antedated the use of light projection devices in visual instruction. Though once extremely popular, these devices have in many schools given ground to the slide projector, the opaque projector, and the motion picture projector. With the modern universal use of electricity, such projectors literally "took the schools by storm". Because producers of such equipment have often hailed these devices as a panacea for all visual problems, their use has somewhat obscured the earlier non-projecting equipment. Educators have learned, or have yet to learn, that no one device can serve all purposes, but that a careful use of many devices will materially assist formal instruction.

Let us see what has happened in modern practice. In asking the cities surveyed about their use of visual equipment, three fields of activity were considered—the classroom, the assembly room, and the activity meeting place. Table I gives the answers in their statistical form, though it must be remembered that the data deal only with the *percentages of cities using* this equipment, and not the *relative intensity* of use of such equipment.

Table I

Percentage of Cities Using Certain Visual Aids as a Part of Classroom, Assembly and Activity Work

	Class-room	Assem-bly Hall	Activity Meeting
Motion pictures	83%	86%	70%
Glass or film slides	89	68	63
Opaque projection	51	28	27
Models and exhibits	73	†	†
Special charts and pictures	86	†	†

† No data was secured here.

From Table I it will be seen that practically nine out of every ten (89%) cities reporting have made some use of slide projection as a definite part of classroom instruction, whereas the motion picture is a more popular medium for assembly (86%) and activity (70%) work. Charts, models, pictures, etc., perhaps the least expensive of the media listed, are used in at least three out of every four cities (73% and 86%) reporting. When the cities are classified according to population, percentages of use for Class III cities range from 13-25% higher than the average, whereas for Class I cities the percentages rarely drop below the average by more than ten per cent. Though but twelve cities comprised Class III, it is interesting to note that all of these cities have used motion pictures under the three conditions named, all but two of them have used slides for assembly work, and all but one of them have utilized slides for activity meetings. However, there existed no relationship between size of cities and equipment used, leading one to believe that cost of any particular type of equipment did not greatly determine its selection for use in the schools.

Numerous other deductions might be based upon the above table, but perhaps the most outstanding of these deals with the apparent lack of attention to opaque projection, a medium that allows for a wide range of material available at a minimum cost. Since the initial expense of opaque projectors is not prohibitive, the above figures seem to imply that opaque projection as today presented is hardly satisfactory (percentages of 51%, 28% and 27%) in either of the three environments presented, a fact that projector manufacturers will do well to note.

Projector manufacturers are prone to say much about "daylight projection." In its most liberal definition, "daylight projection" cannot mean more than unusually brilliant projector illumination used in a semi-darkened room; in its strickest sense "daylight projection" is a decided misnomer. Vis-

ual workers were asked about the success of "daylight projection" in the average classroom—while 69% reported successful operation, all sorts of conditions were appended to their replies. Here seems to lie one of the most important handicaps to visual instruction of light projection. The fact that many classrooms are not satisfactorily provided with darkening facilities, are not adequately wired (see Table II). and are of poor dimensions for projection work has led many educators to consider seriously the establishment of specially designed and equipped "visual laboratories."

Table II

Median Percentage of Classrooms Wired for Use of Portable Projectors

	Class I Cities	Class II Cities	Class III Cities
Median Percentage	75%	60%	80%

The "visual laboratory", completely equipped with proper seating. lighting, and electrical facilities, should solve many visual problems as well as reduce the cost of visual instruction considerably. While it has been charged that such a "laboratory" restricts the number of pupils that can be taught by projection at one time, the charge is not necessarily a legitimate one. Physically, the "visual laboratory" should consist of several rooms designed for optical and acoustic perfection, grouped about a central projection room. This central room should be provided with numerous electrical outlets, by means of which any type of projector, equipped with interchangeable lenses and illuminants, could be used at will. Projectors could then be easily interchanged; several could be used at one time, with one or several groups. While such a system may appear to approach the professional, the results obtained are professional in quality, and eliminate many difficulties of modern day classroom visual instruction.

Another advantage of the "visual laboratory" is that it may provide a workshop for the preparation of visual aids, realia, etc. Though little tried today, it has been found that a much greater student interest is created when the visual lesson has been prepared and presented by the student body. Under such conditions visual instruction is no longer a "show"; it becomes a living student activity.

The "visual laboratory" should provide optimum service at minimum cost. While it may still have inherent handicaps, it may eventually solve more problems than it presents. When visual workers were asked about the "visual laboratory" as compared with classroom presentation, 42% reported in favor of the former, and many replies revealed a decided interest in the plan. At the present time most of the favorable answers came from the smaller cities, where cost is a decided factor in the visual program.

II. Securing Our Visual Material

It has been assumed that a factor necessary to the successful organization of visual instruction is the establishment of a central depository for visual material. While the success of each city reporting

Table III

Percentage of Cities Maintaining Central Depositories for Visual Material

	All Cities	Class I Cities	Class II Cities	Class III Cities
Percentage	41%	35%	42%	67%

cannot be tacitly assumed, Table III reveals that 41% of the cities reporting have such depositories. Most disappointing is the return from the smaller and medium sized cities. The establishment of such depositories in small cities need not depend upon the acquisition of elaborate and multiple equipment. The collection of material already in the schools, as well as that easily available, need require only space, clerical assistance, and initiative. Most any city can provide these, once given a workable plan. It is believed that smaller school systems would gladly accept the writings of some visual authority on a method of organizing visual instruction without a great outlay of money and time.

Organization of a central depository does in no way imply that extensive purchase of slides and film is necessary to its efficiency. Table IV reveals

Table IV

Percentage of Cities Reporting Renting Films

	Class I Cities	Class II Cities	Class III Cities
Percentage	78%	77%	33%

that at least three out of every four of the cities in the two smaller classes are today renting films for school showings. In cities over 500,000 people, where film and slide libraries are surprisingly extensive, 33% of these school organizations still rely upon rented material.

Another source of material open to the school with little money has been made possible through the co-operation of industry and commerce in producing many films and slides which can be procured by merely paying transportation charges. While primarily produced for advertising purposes, this material presents many examples of films and slide sets that are admirably suited to school needs, and which contain no objectionable advertising—often no direct advertising at all. Survey results show that this material has been received with open arms by the schools, as 92% of the schools reported that they are using this type of material—even in the largest (Class III) cities a percentage of 83% was received. How important rented and loaned material is today in school work is shown in Table V.

Table V

Median Percentage of School Showings Resulting from the Use of Rented and Loaned Material

	Class I Cities	Class II Cities	Class III Cities
Median Percentage	98.5%	50.0%	10.0%

III. Training Our Teachers in Visual Instruction

The proper use of visual equipment cannot be obtained unless the teacher knows something about the fundamentals of the theory and technique of visual instruction. Special methods courses for the teaching of various subject fields have become a definite part of the teacher-training curriculum in most educational institutions. Only recently, however, have actual courses in Visual Instruction been added to the curricula of these institutions, and as yet they are rather conspicuous by their absence. Despite this unfortunate condition in the colleges and universities, teacher-training in visual instruction has not been overlooked by the school systems in the country.

Table VI shows us that 54% of the cities reporting are giving some instruction in visual work to teachers. Unfortunately, only 22% of these courses are required of *all* teachers. Most emphasis on teacher-training in visual instruction seems to come from the larger (Class III) cities.

What is taught in these courses? Visual workers were asked this question based upon the following classification — (a) use of equipment, (b) correlation of visual aids with curriculum, and (c) history and theory of visual education. It was found that 87% of the courses given dealt with the use of equipment, 80% dealt with the correlation

Table VI

Percentage of Cities Giving Teacher-Training Courses in Visual Instruction

	All Cities	Class I Cities	Class II Cities	Class III Cities
Percentage	54%	53%	47%	83%

of visual aids with curriculum, and only 31% of the courses included material on the history and theory of visual education. Thus it appears that their problems are ones of a practical nature. Certainly no visual program will succeed if teachers are not equipped to carry it on; thus the present approach by the schools seems a reasonable one. It is not to be expected that these city-operated courses are equivalent to those given in normal schools and colleges. Nevertheless, results of this survey seem to indicate that visual instruction is gradually assuming its place in the educational structure.

Visual Methods Round Table

J. RITCHIE PATTERSON

ABOUT one hundred and fifty librarians interested in the topic of "exhibits" in library work met on October 18, 1933, at 2:30 o'clock in the Stevens Hotel west ballroom, the chairman* presiding. Miss Smith announced that the plan of the proceedings would be a "panel discussion", and that she had invited a group of experts from various libraries to sit on the platform and discuss informally and extemporaneously, just as the spirit moved them, the various phases of the subject, and that, too, while remaining seated. The panel discussions on three questions were led by Miss Smith. The first question for discussion was

To what extent are exhibits a legitimate library activity?

Miss Smith: The idea of exhibits is spreading, it is in the air. Some libraries have had varied experiences with them; some are dead set against them. We ought to know what we are trying to do with them, and where we are headed. "Exhibits" is a vague term. They may be educational, or a means of publicity. There are at least two kinds of exhibits:

The book exhibit—made up of books exclusively, selected because of their rarity, their beauty, the print and paper, the binding, the subject matter, or of their recent publication or timeliness.

The object exhibit—where pictures and objects with or without books are placed to illustrate an idea.

Some think that objects have no place in the library. Mr. Brigham's Louisville Library includes a museum, the most expensive form of an exhibit, and he can perhaps enlighten us as to his experience with a mammoth exhibit—a museum.

*Miss Gretta Smith, of the Enoch Pratt Free Library, Baltimore, Md., was Chairman of the section on Exhibits and Visual Methods, at the Annual Conference of the American Library Association held Oct. 16 to 21, 1933, at the Stevens Hotel, Chicago.

The following were the panelists:

John Adams Lowe, Chief Librarian, Public Library, Rochester, New York;

Marilla Waite Freeman, Librarian Main Bldg., Public Library, Cleveland, Ohio;

Harold F. Brigham, Chief Librarian, Public Library, Louisville, Kentucky;

Charles H. Compton, Assistant Librarian, Public Library, St. Louis, Missouri;

Ethel Farquhar McCollough, Chief Librarian, Public Library, Evansville, Ind.;

Charles F. McCombs, Chief of a Dept., Public Library, New York City;

Charles W. Mason, Chief Librarian, Carnegie Library, Pittsburgh, Pa.

Mr. Brigham: Our museum is located in the basement. We inherited it from another institution and the present building was planned to house it. It is all right. But I do hope we will have a separate building for the museum some day. A museum stimulates reading, is educational, yet it ought not to be linked up to a library unless adequately supported financially. If it eats into the library appropriation it should be forced out. We have our main library exhibits in the museum. Duplicate material is sent to the branches.

Miss Freeman: The Cleveland Public Library's plan is to tie up the book with the idea. For instance, the painting, Whistler's Mother, is coming to our city after the Exposition. If it were to be exhibited in the library, as it will not be, we would show lists of biographies of the artist and of art books about him. This would stimulate such withdrawals.

Miss McCollough: During the Red Cross drive, our exhibits called forth good newspaper publicity and favorable letter commendations of the library exploiting current topics of the day.

Mr. Lowe: The book ought to be most conspicuous and be in every exhibit. That's our business, to circulate books. Why do we place books in a window? It is to attract friends of art and literature to come into the library, or to inform people of the subject?

Miss McCollough: It is to show that the library has books on the subject. Our main business is to quicken the circulation of books, to make them better known and not to have a mere show.

Mr. McCombs: Of course, art libraries like the John Carter Brown, the Newberry and the Huntington Libraries have a mass of museum matter,—prints, incunabula, old and rare and first editions and artistic bindings. Most libraries do not possess such museum material.

Mr. Compton: I am not sure that a museum or extensive exhibits are a desirable adjunct to a library. I believe that many libraries that have them would be willing to sell them at a bargain price. I went over our reference art department and asked for figures as to the time spent in preparing exhibits and my conclusion was that they were very expensive. The book circulating business is our special job and it is a big job.

Mr. Mason: Every library should have a museum and every museum a library. Many people are interested only in things they can see. Notice how ideas and processes are illustrated at the Fair with dioramas, figures, movements and groups of objects. What a wealth of lantern slide and film illumination is seen everywhere and how few books!

Miss Freeman: Exhibits bring expressions of good will from people who admire exhibits but who are not particularly interested in books. They are not book-minded but may be stimulated to become such by the graphic exhibit.

Mr. Lowe: I think every library should be hooked up with an art gallery and a museum. I believe in the window exhibits because we reach many who never come into the library or whose interest is feeble or intermittent. Constantly changing exhibits of civic matters as developed so highly in the Enoch Pratt Library excites the patriotism of its Baltimore citizens.

After extended discussion of the value of expert newspaper publicity in bringing library activities to the attention of the public, Miss Smith announced the second question for discussion:

How far should exhibits be expected to pay for themselves in tangible results?

Miss Freeman: How can we tell what influences are exerted? Why should we try to measure results? Bread cast on the waters will return to us in manifold measure in some way. We estimated three hundred inquiries a month—not a large number true—brought out by certain window displays. Many questions germane to the display were not counted at the Information desk. We do not do it constantly, but sporadically. We think that is enough. When Arliss' Disraeli and now his Voltaire were being shown on the screen, our still pictures and lists of books on the periods and personalities moved every listed book off the shelves.

Mr. Compton: I still think making exhibits takes too much time. We average two days a month working up exhibits and one day for labeling them. We ought to find out how much time and money they cost and not guess at it. Perhaps newspaper publicity would be cheaper. Many questions about the exhibits asked at the information desk are trivial. Our work should be in the reading of worthwhile books.

Miss Freeman: Who is to say what questions are trivial and what important? Who knows? One of our windows is stocked with old time favorites, books of merit that were once best sellers, and are for the most part as good fiction as they ever were, but have been forgotten. A notice to this effect has moved many of them off the shelves instead of accumulating dust, and the plan seems popular.

Mr. Mason: If libraries haven't the time to make an exhaustive investigation as to the value of exhibits or any other library matter, let them secure some university student or teacher working for a degree, to make a research job of it. He will dig up the facts and evaluate it for his own purpose and to the advantage of the library.

Mr. Mason: There is no need to measure results if you are satisfied with things that you know are good.

Miss Smith then invited discussion by librarians from other localities not represented among the panelists.

Librarian from Highland Park, Illinois: We have a town of ten thousand inhabitants. Our exhibits of books and coins, many of them loaned by citizens for that purpose has provoked general interest and added circulation. Good lighting is an essential.

Dr. Bowerman, Washington: Our exhibits are a wonderful success even to the influencing of Congress in securing generous appropriations.

J. R. Patterson: While almost every phase of the subject has been mentioned, I am moved to describe a new kind of exhibit devised by the Branches Department of the Chicago Public Library of which you might like to hear. Exhibit experts who visited the Henry E. Legler and Frederick H. Hild regional branches have stated that the idea is original and that it has some features that could be widely copied in small city, community and branch libraries. It is an historical exhibit of photographs, clippings, and objects, pictures of persons and institutions in the branch library's own community, within a radius of a mile or two. Each brand also has its local historical society made up of public spirited citizens and once a year a large assembly is held to listen to addresses on the community's life given by old-timers and new-timers, including prominent professional, political and business men and women. At the recent meeting at Legler Branch over two hundred persons were present.

Parts of the Legler collection are loaned out to banks and stores who will lend a window for its display. This is regarded by the merchants as good window advertising, and it is attracting general attention.

The whole plan ties up a considerable portion of the neighborhood to the library and together with the branch's main business, book loans, makes for standing and influence in the community. Photographs, newspaper clippings, programs, old letters, paintings, souvenirs of many descriptions—all related to the immediate neighborhood's pioneer or modern history, are displayed. Early settlers, prominent public men of recent or remote periods, the clergy, first church edifices, schools, public buildings, pioneer stores, and other early structures, early mud-hole streets, early school graduation groups, early maps, are all represented in some form and accurately labeled. The names of the donors appear on the cards, for the answers to the appeal to the branches' clientele is surprisingly generous and attics and trunks are ransacked to make contributions to the library's collection. The exhibit is constantly being added to, for it is recognized as being non-political, non-sectarian, and non-commercial. The branches, of course, reserve the right to reject unsuitable material but the percentage of accepted gifts or loans is quite high.

Various other Chicago branches have considerable collections relating to their respective localities, patterned after Legler's methods, and organizing Old Settlers' societies to back them up. As Miss Blake of the Austin Public Library said, "You would be surprised to learn the number of times we are asked to look up questions pertaining to the early history of our community, by school children and by business people, by organizations about to celebrate some anniversary and by real estate dealers."

"University of Chicago students," they say, "especially sociology students, who must make a study of the square mile in which they live use our material regularly. The Chicago Title and Trust Company, in gathering information of land values, came to us for data on the busiest corner outside the loop —Madison Street and Crawford Avenue. A prophecy of the coming importance of this corner was made fifty years ago and we have the newspaper on file. Teachers recommend a visit by their students to it as part of their class-work. All the year round old settlers come in to recall memories of the long ago. When old street names are sought to be changed, opponents of the change come in to find out the record of the man—otherwise almost forgotten — after whom the street was originally named."

Miss Smith: Is it wise to exhibit misused books? I have often wondered about that. Books that are mutilated, leaves and pictures cut out, nipped corners, defaced covers, pencilled and ink-marked books, marginal-noted books, water-soaked books, foreign substance stained books—what about them?

Mr. Patterson: In an exhibit of new books and defaced books we found ten times as much interest shown in the damaged copies as in the new books carefully classified.

Miss Smith: It is a question whether the power of suggestion may not be invoked to move some people to go and do likewise—mutilate other publicly owned books. Some think on the contrary—that it would correct bad habits. Perhaps to a selected group like principals of schools, it might be helpful rather than harmful. All admit that an exhibit of defaced books would attract large attention, but why show one of our seamy sides to the public?

The consensus of opinion at the close of the session was evidently that library exhibits are worth while.

The Visual Aids Exhibits
(On display throughout the conference)

Alameda County Library, Oakland, California
Subject of Exhibit: Library Service to Children.

Albany Public Library, Albany, New York
Subjects: Business Library Display, Know Your Library Week.

(*Concluded on page 71*)

Motion Pictures for Teaching Special Courses To Engineering Students

RALPH M. BARNES

ONE OF the tasks of the Engineering College is to give instruction in the organization and operation of manufacturing enterprises. Those engineering students who expect to enter industry must not only know the fundamentals of the basic sciences but must also be familiar with the techniques and methods of production.

One of the ever-present problems of the industrial executive is that of finding how to do work easier, faster and cheaper. One of the ways of accomplishing this end is through the use of motion study.

It is the purpose of motion study to analyze the task from the point of view of the worker, studying each of his movements with the idea of eliminating all of those that are unnecessary and finding the proper sequence of the motions necessary to the proper performance of the work. Some people believe that motion study is used to force the industrial worker to "speed up"—to work harder, but actually this is not the case. It is the primary purpose of motion study to make the work easier—to take the unnecessary and "back breaking" elements out of the job. In finding this easier and better method of doing work it may be that the worker's output will be increased, but that is a by-product.

Since the motions used in doing work are ordinarily made at a rapid rate and the time for making the motion is extremely short the motion picture camera is commonly used as a means of recording motions and indicating time required for making the motions.

In order to understand the full meaning of motion study it is necessary for one to know what constitutes a fundamental motion or elemental movement of the hand or arm. There is a well developed technique in this field with names and symbols for each of the eighteen fundamental motions (called therbligs) which the human body can make.

The motion picture camera is used not only as a measuring device of great precision in motion study research but motion pictures provide a most excellent means for teaching motion study principles. In fact, certain parts of motion study can be presented in no other way than by means of motion pictures. The motion picture camera can be used to photograph the most rapid of hand or finger motions and with an appropriate timing device indicate time on the film. Then, after the film has been processed it may be examined frame by frame or it may be projected slowly on the screen for minute study.

With the aid of motion pictures of appropriate operations it is possible to teach students the real meaning of motion study. Furthermore, a study of the film will aid him in understanding the nature of the motions.

We have given instruction in time and motion study for the past five years here at the University of Iowa and the motion picture has been constantly used in teaching this work. In our special Time and Motion Study Laboratory (See Fig. 2) the students are given instruction and practice in making motion pictures of operations typical of those found in the shop and office. After the pictures have been made and the film processed the students analyze it and work out better methods for performing the operation.

Fig. 2 shows one end of our Time and Motion Study Laboratory. In the far right hand side a group of students is shown making a motion picture of a small assembly operation. After the pictures have been made and the film processed the pictures are projected and analyzed frame by frame by each member of the class. The small projection

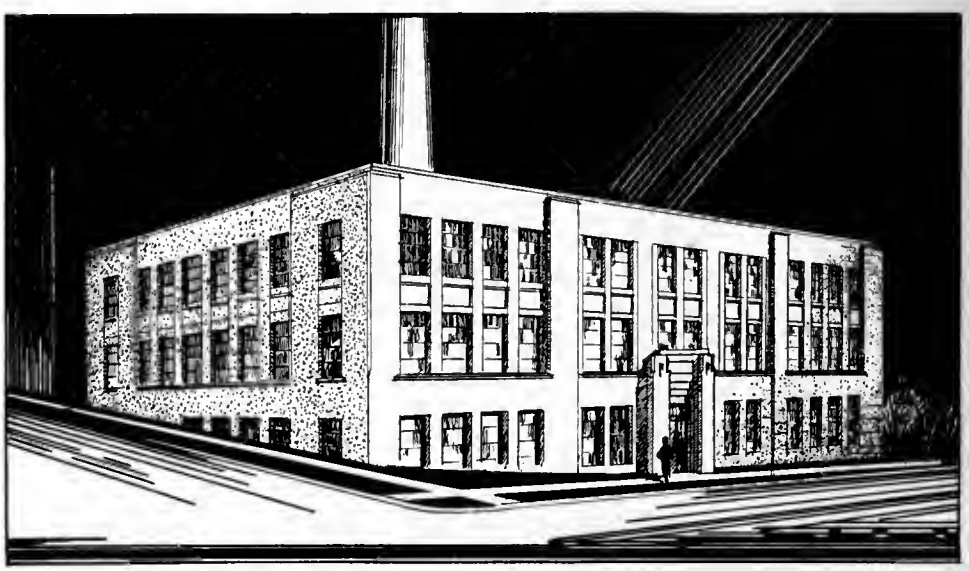

Fig. 1. Mechanical Engineering Laboratory, University of Iowa.

booth shown to the rear and left (See Fig. 2) permits the film to be analyzed without darkening the rest of the room. A projector with a low wattage bulb and a special hand crank, geared so that one turn of the crank advances the film one frame, is used for projecting the film on the screen. The movements of each of the operator's two hands, as shown on the screen, are analyzed and recorded on a data sheet—the time for each motion being recorded to the nearest 1/2000th of a minute.

Fig. 2. Students at Work in the Time and Motion Study Laboratory.

At the left and at the top of the picture in Fig. 2 is shown a synchronous motor driven motion picture camera mounted on a crane which permits motion pictures to be made directly from above the plane of work.

Our new mechanical Engineering Laboratory shown in Fig. 1 contains the Manufacturers Laboratories which are available for demonstration and for student use. These laboratories are used in conjunction with all the courses in Industrial Engineering and Management of which the work in time and motion study is a part. The Manufacturers Laboratories in addition to being equipped with the usual standard machine tools are now tooled to

(*Concluded on page 73*)

Visual Methods Round Table

(*Concluded from page 69*)

Atlantic City, New Jersey
Subjects: General Federation of Women's Clubs Exhibit, Free Public Library Show at Convention Hall.

Baltimore, Maryland; Enoch Pratt Free Library
Subjects: Street Display Windows, Products Week Display, Branch Library Display, Summer Holiday Display, High Circulation Display, Business and Industry, Women's Interests, Local Clergymen and Authors, Model Airplanes, Century of Progress Exhibit, Easter Window, Window for Children, Art Objects Costing Less than Fifty Cents, Galileo's Experiment with Unequal Weights.

Boston, Massachusetts, Public Library
Subjects: Better Homes in America, Books on Homemaking, Books on International Affairs, Dull Business Presents Advantage—Time for Reading, House and Garden, Five Room Apartment, Garden Books, Display Leaves —Description of Boston Library System, Chart Showing Location of Branches, Books on Sports, The Jew in Contemporary Art and Literature, Gardening Exhibit, "House Beautiful" Exhibit.

Chicago Public Library, Chicago, Illinois
Subjects: Wooden Model of Main Building, Broadway Branch—Bird Books Display, Joint Exhibit—Four Uptown Branches, Joint Exhibit—Six Westtown Branches, German Books Display, Educational Display, Exterior of Building, "The American Scene" (past to present), Questions of the Day.

Cincinnati, Ohio, Public Library
Subject: Outside Display Case.

Cleveland, Ohio, Public Library
Subjects: Outside Exhibits — County Library Displays, Forty Notable Books of 1929, Ukraine Exhibit, Business Information Bureau, Shaw's Works (inspired by "The Apple Cart"), Home Occupations, Political Behavior, Old Favorites, Human Destiny (Biography), An Antarctic Library, Circus Books, Child Health Exhibit, "Plays" Featuring "Dinner at 8", Flying, "Love of Books" Display, "Divine Lady", Barrington, Man With the Iron Mask, Sea Stories, Junior High School Display, Sea Books, Switzerland, John G. White Exposition, Alexander Hamilton and other Historical Romances.

Indianapolis, Indiana, Public Library
Subject: Exhibit at Home—Complete Exposition.

Jefferson County Library, Arkansas
Subjects: Miscellaneous Exhibit in Store Window, Booths at County Fairs.

Los Angeles, California
Subject: Lobby Display.

New York County Libraries
Subject: Exhibit at State Fair.

Paterson, New Jersey, Public Library
Subject: Garden Books, Butterflies and Beetles, Statuettes and Art Display.

Pine Bluff, Arkansas, Public Library
Subject: Show Window Displays.

St. Louis, Missouri
Subject: "Reading With a Purpose" Display.

Seattle, Washington, Public Library
Subject: Booth at Exposition.

Sioux City, Iowa
Subject: Library Service in Hospitals.

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Bibliography on Motion Pictures

The Office of Education of the U. S. Department of the Interior has recently issued as a separate eight-page pamphlet, "Good References on Motion Pictures in Education," a brief, selected bibliography compiled by Cline M. Koon, and included in his report in "Motion Pictures in Education in the United States." The list gives 51 references to Books, 12 to Booklets, 13 to Unpublished Theses, and 3 to Magazines, giving the author, title, publisher, date and number of pages for each reference.

This source list should have a wide appeal as it not only contains up-to-date and complete information on the educational motion picture, but also on the general subject of motion pictures. It is available free of charge.

U. S. Report Prepared for International Educational Film Congress

As already announced in our pages, there will be held in Rome next month (April) under the auspices of the International Institute of Educational Cinematography the "International Congress of the Teaching and Educational Cinema" which will be attended by official representatives of the various states as well as by interested associations and bodies. To facilitate the discussion and solution of problems affecting the school and the educational and social aspects of the film, Dr. Luciano de Feo, Director of the Institute, has asked for reports from the various countries covering the different subjects which will form the basis of discussion at the Congress.

The report on "Motion Pictures in Education in the United States" has been compiled by Cline M. Koon, Senior Specialist in Radio and Visual Education of the Office of Education, from statements contributed by members of the preliminary Educational Motion Picture Conference held on September 25, 1933, at the Federal Office of Education (reported in the November issue of THE EDUCATIONAL SCREEN).

The study has been confined to a consideration of the principal questions raised by Doctor de Feo in his original request for the report. These questions are: (1) The educational influence of motion pictures; (2) The motion picture in the service of health and social hygiene; (3) The motion picture in governmental service and patriotism; (4) The use of motion pictures in vocational education; (5) The motion picture in international understanding; (6) Motion Picture legislation; (7) Systematic introduction of motion pictures in teaching; (8) The systematic introduction of motion pictures in teaching; and (9) Educational problems of a general nature resulting from the introduction of motion pictures in teaching.

The 44 pages devoted to the treatment of these topics are full of important data collected from many sources, giving an excellent summary of the situation. A selected bibliography and a list of the exhibits being sent to the International Congress are also included. In addition to its use abroad, the report should be of great service to various governmental, educational, voluntary and motion picture agencies, and other interested groups, which are seeking a concise compilation of factual information and sources of information about motion pictures in relation to education.

Talking Pictures Aid Sales

How to sell commodities and services by the use of talking motion pictures is discussed in an illustrated folder just issued by the Bell & Howell Company. The new folder lists a number of representative commercial companies which have used sound motion picture equipment in making sales in widely diversified fields, and indicates the methods of procedure. A number of states are also listed as selling their recreational, agricultural, and industrial advantages by means of talkies. The new folder will be sent by the Bell & Howell Company free on request.

Walt Disney Honored

Mr. Walt Disney, creator of "The Three Little Pigs" and other "Silly Symphonies", was recently awarded The Parents' Magazine medal for distinguished service to children. At a luncheon given in the Disney Studio, attended by a large number of leaders in the fields of child welfare and parental education, the medal was awarded to Mr. Disney by Mrs. Marion Savage Sabin, representing the Editorial Department of Parents' Magazine.

In awarding the medal, Mrs. Sabin said in part: "Most motion pictures are not produced with a child audience in mind. And yet, such large numbers of children do attend pictures so constantly that the motion picture industry should take increased cognizance of the tremendous influence of films on children and should produce more and more pictures which are suitable for family audiences.

"In his 'Silly Symphonies', and particularly in 'The Three Little Pigs', Mr. Disney has hit upon a rich source of film fun for both children and

grown-ups, and he has the genius to handle his material as no one else has. His unique humorous and artistic interpretations of those dearly-loved nursery tales are giving joy and delicious entertainment to millions of children and adults as well."

Ten Best Films for 1933

Cavalcade, produced by Fox, heads the list of the "Ten Best" of the theatrical motion pictures for 1933 in the annual poll conducted by *The Film Daily.* The other selections are, in order of votes received: *42nd Street, Private Life of Henry VIII, Lady for a Day, State Fair, Farewell to Arms, She Done Him Wrong, I Am a Fugitive from a Chain Gang, Maedchen in Uniform, Rasputin and the Empress.*

Cinematograph Exhibition

The International Institute of Educational Cinematography, under the auspices of the "Biennial" International Art Exhibition, is organizing the Second International Exhibition of Cinematograph Art to be held at Venice, Italy, August 1 to 20, 1934.

Dr. Luciano de Feo, President of the Executive Committee, has just returned from Paris where he has been attending a meeting of international film renters and producers. On his proposal it was decided to announce a meeting, not only of producers but also of renters, to be held during the Exhibition. In this way the Exhibition will become an important economic centre and will serve to promote the film industry.

The Secretary of the Executive Committee has already received notice of the participation of many countries that will send their best films to be shown, for the first time, at Venice. So far the following countries have officially entered: England, India, United States, Germany, Russia, Japan, France, Poland, Holland, Switzerland, Hungary, Austria and Czechoslovakia, and the Committee is in communication with Spain and Argentine. Italy will also be represented, but first it is necessary for the Italian producers to examine the possibility of an agreement for the definite choice of the films to be shown.

It is possible that a great historic film will be among those sent by Italy. The Committee has heard from the "London Film" that it will participate by sending a film interpreted by Douglas Fairbanks. This film will be shown for the very first time at Venice and in the presence of the famous American actor. Furthermore, films of a high artistic value and of an ultra-modern character, made by independent producers who have been specially invited by the Committee, will be projected. A series of coloured animated cartoons, purposely produced for the Exhibition by the world-famous creators Disney and Fleischer, will also be shown.

In view of the ever increasing importance that this cinematograph Exhibition assumes, it is easy to forsee that the most noted figures in the artistic, industrial and commercial circles of the cinematograph world will be present.

For this period the International Institute of Educational Cinematography will publish a special number of its Review in which will appear articles written by the most eminent international artistic authorities connected with the cinema, as well as a collection of photographs of the films that will be shown at the Venice Exhibition.

Sound Films Shown at Science Meetings

Two previews of *Sound Waves and Their Sources* and *Fundamentals of Acoustics,* latest pictures to be produced for the University of Chicago Series of Physical Science talking pictures by Erpi Picture Consultants, were given at the meeting of the American Association for the Advancement of Science held in Boston.

The first showing was held at a general meeting of the Association at Harvard University, before a large audience of the country's foremost scientists. The second showing was held before the Physical Society meeting at the Massachusetts Institute of Technology. At this showing Dr. Harvey B. Lemon, of the University of Chicago, preceded the picture with a talk regarding the University's use of the films. Representatives of more than 40 colleges and universities attended the meeting.

Motion Pictures for Teaching Engineering Students

(*Concluded from page* 71)

manufacture several products by "mass production methods."

With the facilities available in our Time and Motion Study Laboratory supplemented by actual production problems in the Manufacturers Laboratories we are able to give the essentials of time and motion study to our engineering students in a very short period of time. We believe that we are presenting the subject in an interesting manner and that we are saving considerable time for both the students and the instructor.

In addition to using motion pictures for presenting the subject of time and motion study we use industrial films in the conventional way to supplement instruction in other courses. The new Mechanical Engineering Laboratory contains a projection room equipped with screen and projector which is available for this purpose.

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Winter Meeting Successful

The winter meeting of the Department of Visual Instruction, which was held in the Ball Room of the Carter Hotel, Cleveland, on February 26-27, was one of the most successful in recent years. One outstanding feature of the meeting was that every speaker scheduled was there to take part.

Dr. Arnspiger's discussion of the 16 mm. sound film at the luncheon meeting on Monday was illustrated with sound-on-film and sound-on-disk films, both of which gave very satisfactory results. He pointed out some of the features of the sound film which are causing school executives and teachers to give more careful attention to the possibilities of this medium of instruction. He suggested that the appropriate use of the sound film might lead to larger class sections without eliminating teachers, as the teachers would be needed for individual instruction pursuant to the showing of the pictures.

Dr. Kersey gave an interesting discussion of the widespread use of visual aids among the schools of California. His discussion was followed by a discussion of the educational influence of motion pictures upon youth, by Dr. W. W. Charters. The third speaker on the afternoon program was Dr. Edgar Dale, the author of the new book, "Motion Pictures and Youth," which is a high school text for use in teaching motion picture appreciation.

The last discussion of the first day's program was presented by Dr. William Lewin, on the topic, "Popularizing Critical Appreciation of Photoplays Among Adolescents." His talk touched upon the program and experiences of the Committee on Photoplay Appreciation, National Council of the Teachers of English, and included many favorable references to the book by Dr. Dale. Dr. Lewin presented, clearly, some of the problems confronting the schools with respect to photoplay appreciation and pointed out some of the ways in which these problems might be solved.

In the brief business meeting which followed, it was moved and approved that the Department of Visual Instruction go on record as being in favor of introducing into the public and private schools some program of photoplay appreciation. An amendment was added, carrying the recommendation that schools equip themselves with projection equipment for sound films as soon as possible. In the discussion of the motion and amendment, it was pointed out that the silent film is becoming increasingly important in the educational field, but that most types of sound equipment will project both the silent and the sound films.

The morning of February 27 was devoted to a visit to the Robert Fulton School, Cleveland, to witness the reception of a regular geography broadcast from WTAM, illustrating the use of the radio in connection with the visual instruction program of the Cleveland schools. Dr. W. M. Gregory, the outstanding director of the visual instruction work among the Cleveland city schools, arranged this presentation and the inspection of the Cleveland Educational Museum at the close of the afternoon session.

Another highly interesting feature of the program was the discussion of the use of educational films in Russia, presented by Mrs. Claire Zyve, principal of Fox Meadow School, Scarsdale, New York. Mrs. Zyve spent last summer in the U. S. S. R. and had an excellent opportunity to observe the application of the educational film to the summer camps for youths. In addition to this use of the film, she told of the extent to which motion pictures are being used and planned for use in connection with the re-organization of the Russian educational system.

The first part of the afternoon program was concerned chiefly with the reports of and to the International Congress of Educational Cinematography, to be held in Rome early in April. An overview of visual instruction in the United States was presented by William Dow Boutwell, Editor-in-Chief, Office of Education, Washington, D. C. This was followed by a report from Dr. C. F. Hoban, of Pennsylvania, mentioning the high points of the special report to the International Congress.

These reports and the resulting discussion were followed by one of the most thorough and thoroughly optimistic reports of the convention. Dr. W. M. Gregory explained in brief manner the application of visual-sensory aids to instruction in the Cleveland schools, illustrated with effective slide-

graphs showing the growth of visual instruction in Cleveland during the past several years. It was interesting to note that the Cleveland program of visual instruction has been balanced so carefully that the increase has been similar in the use of all forms of visual aids. It was interesting to note, also, that the gradual increase in the use of visual aids was affected little, if any, by the economic conditions of the past three years.

The concluding action of the meeting, prior to adjournment for the visit to the Cleveland Educational Museum, was the selection of a committee composed of James G. Sigman, Chairman, Alan E. Nicol and Wilber Emmert, to study the recommendations of William Lewin concerning an objective program for the Department. The committee is to recommend action for the consideration of the annual meeting, which will be held in Washington, D. C., on July 2 and 3, 1934.

Spirit of Optimism Prevailed

The delegate to the meetings in Cleveland last month — the Department of Superintendence, Department of Visual Instruction, and allied organizations—who was not impressed with the prevailing spirit of optimism certainly did not spend much time among the exhibits and exhibitors. Everywhere, it was reported that the meeting this year was the most encouraging one in years. This spirit was especially noticeable among the firms with exhibits relating to the field of visual instruction. Apparently the cramped budgets of the past few years have caused school executives to consider more effective means of instruction, and attention to visual-sensory aids is but a natural development. School men were purchasing projectors, films, exhibit materials, slides, stereographs, globes, maps, and other types of equipment and materials. In addition to the many orders placed at the meeting, many indicated an interest in purchasing very soon.

Department Needs Members

Right now, when the entire educational field is interested in applying visual-sensory aids to instruction, the Department of Visual Instruction is in a position to be of real service. It is being called upon for guidance and is looked upon as the leader in this rapidly developing field. If the Department is to retain its leadership and is to render maximum service to those who may be interested in visual aids, the total membership must be increased many fold. Instead of a few hundreds of members, there must be several thousands. Every teacher who is using slides, stereographs, mounted pictures, motion pictures, or other visual aids to instruction should become a member. Certainly, every person in charge of the visual instruction program for a school, district, county, city or state should belong perennially.

This needed increase in membership in order to carry forward the desired functions of the Department is not a matter which can be accomplished by the officers of the Department; the secretary; the executive committee; or any other small group or individual. Instead, the concerted effort of all interested persons will be required. There are thousands of persons who should belong and who would join if the matter were presented to them fairly. There is no "mailing list" of such persons. Those who are members must contact those who are not but who should be interested. These new members will know others who are interested and will be able to bring them into the organization. By working thus, with everyone co-operating, it should be possible to build the Department membership very rapidly.

The blank which is provided below is for convenience in enrolling as a member. If you are a member, hand it to someone who is not and urge him or her to join. The dues are but $2.00 a year, which barely cover the usual cost of the subscription to THE EDUCATIONAL SCREEN, and include all the other privileges of membership. If you haven't an unexpired membership card, you are not a member of the Department of Visual Instruction. If you have such a card, get someone else to send in his or her membership and a similar card will be issued.

Membership Application Blank

Secretary, Department of Visual Education,
National Education Association,
1638 Illinois Street,
Lawrence, Kansas.

Date.....

I herewith make application for membership in the Department of Visual Instruction of the N. E. A., for a period of one year at the usual fee of $2.00, which I am enclosing. (Payment may be deferred if desirable.)

My membership card, the 1933 Visual Instruction Directory, and *The Educational Screen* should be mailed to—

Name .....

Address .....

City and State.....

I am ☐ } a member of the
I am not ☐ } National Education Association

Note: Please make remittances payable to the Department of Visual Instruction.

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

Music by Service Bands In New Motion Pictures

With musical settings furnished by the United States Marine Band, the Army Band and the Navy Band, the United States Department of Agriculture has produced recently six new sound "movies."

Two one-reel Forest Service pictures, *The Forest—and Water,* and *The Forest—and Health* were scored by the United States Marine Band Orchestra under the leadership of Captain Taylor Branson. Those pictures point out the influence of the forest on the water supply and on the spiritual and physical health of mankind.

The Army Band Orchestra, led by Lieutenant Thomas F. Darcy, provided appropriate music for a one-reel Public Roads picture, *Roads to Wonderland,* showing scenic shots of Oregon National Forest, Crater National Park and Yosemite National Park. A Forest Service lecture, *The A. B. C. of Forestry* (1 reel), offering elementary information about the forest and the practices of forestry, was also scored by the Army Band.

Led by Lieutenant Charles Benter, the Navy Band Orchestra provided the musical score for *Highway Beautification* (2 reels) and *The Forest—and Wealth* (1 reel). The first suggests practical ways for preserving the beauty of roadside plant material and for adding to the safety of travel by the elimination of obstructions. The second depicts some of the forest's contribution to industry and to the comfort and wealth of mankind.

These films may be borrowed from the Office of Motion Pictures, U. S. Department of Agriculture, Washington, D. C., the borrower paying transportation charges to and from Washington.

Recent Releases from Chicago Film Laboratory

Chicago Film Laboratory, Inc., have just completed a one reel talking motion picture *The Household Hour of Musical Memories.* It is a condensed version of the Household Finance Corporation NBC Radio program featuring Edgar A. Guest. Other stars include Miss Alice Mock, Tom, Dick and Harry, Richard Sears, Joseph B. Koestner and orchestra, with Vincent Pelletier as the announcer. This is the second of a series of talkies being produced for the Household Finance Corporation. The first, *Financing the American Family,* now in circulation, treats on one phase of Household Finance Corporation's service. These two films will be featured at the Household Finance Corporation's 1934 display at a Century of Progress. They are also available for general public distribution, in 16 mm. and 35 mm. sound-on-film.

Other recent Chicago Film Laboratory productions include *The Farmer's Silent Partner* for the Anaconda Copper Mining Company; *Good Hospital Care,* a two-reel talkie for Petrolagar Laboratories and the American College of Surgeons; *Why I Use Minimax* a dental film for the Minimax Company; and *Chicago—The Great Fruit Market* for the Fruit Auction Sales Company.

35mm. Talking Productions

Kinematrade, Inc., have a series of educational one-reel 35 mm. sound-on-film travel pictures entitled the *Screen Classics* covering such cities and countries as Jerusalem, Damascus, Constantinople, Athens, Egypt, Spain, Japan, Norway, Italy, and Australia.

They are also distributors for many outstanding Russian and German foreign features, including the important and much discussed production *Kuhle-Wampe* or *Whither Germany,* the anti-Hitler unemployment film. It carries English and German talk, English titles, and English translations of the German labor songs.

Free Industrial Subjects

The Advertising Department of the RCA Victor Company has recently completed the production of a three-reel talking motion picture entitled *His Master's Voice,* which is a dramatic presentation of the transmission of music from bard through opera and talking machine to the greatest advances in radio and sound movies. The new picture includes shots of behind the scenes in movie and broadcasting studios. Other developments of radio are treated—the transceiver and the color organ in natural color film.

This subject can be obtained in 35 mm. from the Y. M. C. A. Motion Picture Bureau.

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The White King Soap Company of Los Angeles has two silent 16 mm. motion pictures, one reel each, circulating in the public schools. One is on the subject of the manufacture of granulated soap; the other on the manufacture of milled toilet soap. Both of them tell the story of soap-making from the raw materials in the South Seas to the finished bar. This firm is planning a new film on this subject to fit in with Domestic Science programs.

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Three Services For Easter

H. PAUL JANES

THERE are three beautiful motion picture films which ought to be of very great use around the Easter time. They are well edited and the most beautifully photographed pictures of the Passion of Jesus ever made; in fact they are assembled cuttings from De Mille's "King of Kings."

They may be used either together in one evening or separately at three different services. Each reel is so full of content that their use in separate services would be advisable. These three films are the last of a series called "I am the Way."

The first two reels are advertised as material for one service and are called "His Trials." It would be better to use these two reels in two separate services. The third reel is called the "Resurrection."

The first reel of the eleventh episode of "I am the Way", "The Trials" (of Jesus) is a vivid dramatization of the Last Supper and Jesus' trials and arrest in Gethsemane. This is a splendid picture to show on the anniversary of the night on which the sacrament of the Lord's Supper was established.

From the Presbyterian Board of Christian Education, Witherspoon Bldg., Philadelphia, Pa., can be secured hymn slides, beautifully selected and colored, to be used in all three of these reels. The Religious Motion Picture Foundation will also provide cue sheets for the use of phonograph records or to be followed by pianist or organist in presenting this film. The effect of the film will be far greater if a musical background is provided.

The second reel of "The Trials" dramatizes his trial before Pilate, his condemnation by the people and his crucifixion on Calvary. This reel is the most superb thing ever done. It is so superior to other dramatizations of these events as to make them entirely out of the question in comparison. The last reel, "The Resurrection", is a very beautiful and satisfying dramatization of that event, and is fine for Easter use.

Bulletin 100, a publication of the Presbyterian Board of Christian Education, will provide intimate details for putting on rich worship services in which the above mentioned materials are used. Churches wishing to present a most unusual and beautiful service at the Easter time should not complete their plans without investigating these visual materials.

If the regular adult program in the church has become so crowded that these materials cannot be used in regular worship services, then they should be shown in separate services for the young people, for no plans can be made for Easter services which will more completely satisfy the young people than these services.

Those who have followed the writings of the author on the subject of the use of visual aids in worship will not be surprised at the suggestion that the Easter service be conducted in semi-darkness. If visual aids are used throughout the service it is not necessary to have the lights on, and worship is more easily induced. Contrary to the supposition of those who have not tried this method young people are more reverent in this atmosphere.

Provide some sort of an object on the screen at all times, if not a picture on a text of scripture or a hymn, then some conventional religious symbol, such as a cross or a chalice.

The visual materials which might be used with the second reel of film suggested above are the hymns "Go to Dark Gethsemane", "'Tis Midnight and on Olive's Brow" and "When I Survey the Wondrous Cross", each illustrated with the following pictures in order "Jesus and the Pharisee" (Anon.), "Jesus in Gethsemane" (Copping), "The Centurian at the Cross" (Anon.). The first of these three pictures is evidently by a German artist, and is the familiar one of Jesus sitting on a height overlooking Jerusalem. He is talking to the Pharisee and his hand extends over the city, where is seen a phantom of the cross. The third picture is one owned by the Provident Lithograph Co. and represents the Centurian looking upward at the cross. The crosses are not shown in the picture; only their shadows on the ground.

In addition to these illustrated hymns, Hoffman's "Christ at Gethsemane" may be used at this service as the theme picture. It could appear on the screen during the prelude, offertory and postlude, and during any other special music. It is very probable that music which would not be appropriate to this picture would not be appropriate to the theme of the worship service which the film would naturally provide.

The order of worship would probably be similar to the regular order of worship in the church and such scriptures as are read responsively should be

(*Concluded on page 86*)

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

International Review of Educational Cinematography (January) This number is dedicated, like the December issue, to an examination of reports sent to the Institute on the program of the forthcoming International Congress of the Teaching and Educational Cinema.

The number contains four different groups of reports: The first comprises those edited by Messrs. Kiritzesco, Barrier and Lebrun on the principal points of cinematographic methodology.

The second group, dedicated to didactic questions connected with the sound and talking film, includes six reports by American educationists and teachers, a report from the official Japanese authorities and a paper by M. Kaufman on the opinion of German educationists on the subjects under examination.

The third group contains some reports on researches and experiments in the utilization of the cinema for the study of special subjects. Particularly worthy of note in this connection is the paper by Herr Katz on teaching art.

The fourth group deals with psychological questions especially in connection with children, and the use of the cinema for them. It contains three fundamental reports worthy of note on account of their importance. One is by M. Ruette, and the others by Signors Padellaro and Barnabei.

The numbers of the Review which follow this one will continue, up to the date of the Congress, to deal with subjects and themes from the program to be discussed during the meetings of the Congress.

School Executives Magazine (January) "The Effectiveness of Sound Pictures in Education," by N. L. Engelhardt of Teachers College, Columbia University, summarizes the research which has so far been carried on in the field of aural-visual education—namely, the studies reported in three volumes which have appeared from three different universities during the past year. The three volumes are: *Sound Motion Picture and Science Teaching,* by Philip J. Rulon (Harvard), *Measuring the Effectiveness of Sound Pictures as Teaching Aids,* by V. C. Arnspiger (Columbia), and *The Talking Picture,* by Frederick L. Devereux (University of Chicago).

Mr. Engelhardt briefly reviews the experiments and the results secured (reported previously in THE EDUCATIONAL SCREEN), showing that "in the limited subject matter fields in which these experiments were carried on, more effective teaching resulted in a similar period of time from the use of certain educational talking pictures than from the traditional educational teaching programs."

A further comprehensive experiment by A. J. Stoddard, Superintendent of Schools, Providence, Rhode Island, to determine the influence of these mechanical aids upon class size, will give the school administrator many helpful suggestions on this question.

Progress (December-January) This second number of the Bulletin of the Central Information Bureau for Educational Films Ltd. (England) is well up to the standard of the first, reviewed previously in our pages. The articles present a wide range of subject matter, such as "Films in School," "The Film in Health Education," "The Constructive Work and Influence of the Film Industry," and "Should Cinemas Open on Sundays?"

Miscellaneous local and foreign news items, film and book reviews, and announcements of future plans complete the contents of this informative publication. Of particular interest is the report on the progress of the newly formed Shakespeare Film Society.

Booklet for Amateur Cinematographers

Scenarized Film Plans, Book I, by James W. Moore is the latest publication issued by the Amateur Cinema League to its members free of charge. This meaty little booklet presents a selection of four film plans completely scenarized and ready for production. They are a suggested outline for a baby film; a simple story for young children, in which their natural reactions are involved with a familiar fairy tale; a situation comedy designed to include children and their parents against everyday backgrounds; and a simple farce to be filmed on the occasion of an outing, either by young people or adults.

This is a new departure in the League's service to its members and should prove distinctly helpful to the average home movie maker in offering him a series of basic guides which can easily be adapted to his particular facilities, as well as a series of practical examples of the technique of scenarization.

A second series of four more film plans is already in preparation, and if the two books seem successful, they will be followed by others.

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Before Midnight (Ralph Bellamy, June Collyer) (Columbia) Agreeable little detective thriller, with well-knit plot and situation complicated by exchanged identities, interestingly solved by sane shrewd methods. Bellamy plays able detective in finely restrained fashion, minus usual theatrics of the movie "sleuth."

A—Good of kind Y—Good C—Probably good

Beloved (John Boles, Gloria Stuart) (Universal) Pleasing, wholesome, episodic picture of four generations, Vienna 1838 to modern New York. True musician's lifelong aspiration to compose great symphony finally realized as grandson still carries on. Picture's charming contents superior to technique.

A—Good Y—Good C—Little interest

Bolero (George Raft, Carole Lombard) (Paramount) Ambitious dancing gigolo, bent on big money, will not mix sentiment with work and fires partners when they show it. "Falls" himself for last one. This vulgarian hero, by his ingrained crudity and blatant conceit, largely loses audience sympathy.

A—Mediocre Y—Better not C—No

Bombay Mail (Edmund Lowe, Shirley Grey) (Universal) Harmless mystery melodrama of crime on board express from Calcutta to Bombay, and its detection by smooth expert from Scotland Yard. Slow-moving at times, confused at others, but atmosphere, sound effects, and suspense quite successful.

A—Hardly Y—Fairly good C—Little interest

Carolina (Janet Gaynor, Lionel Barrymore) (Fox) Charming production in southern setting and atmosphere. Barrymore notably fine as sentimental, befogged old veteran living in past, and Henrietta Crosman as proud, penniless aristocrat, vainly fighting son's romance and marriage with fine Northern girl.

A—Excellent Y—Excellent
C—Doubtful interest

Death Takes a Holiday (Frederic March) (Paramount) Distinctly unusual picture, difficult and well done. Death, notably played by March, would know charm of life that makes mortals fear him. As "prince" at nobleman's house-party he finds all uninteresting until love comes. Eerie atmosphere, serious ending.

A—Notable Y—Very mature C—No

Devil Tiger (Pseudo-jungle-thriller) (Fox) Naive hash of newsreel jungle shots, seeking continuity by feeble plot, mediocre cast, and travelogue talk stuck on her and there. Extraordinary animal fights, all draws. Child and woman dragged along on hunt increase horror and thrill. Effects largely faked.

A—Futile Y—Useless C—By no means

Eight Girls in a Boat (Dorothy Wilson, Douglass Montgomery) (Paramount) Absurd title for mediocre story of bathing-girl "college," including pretty lake shore scenery, long-drawn-out sufferings of lonely heroine over her illegitimate baby, and some incredibly stupid direction in the way of anti-climaxes, false situations and overdone scenes. Comparison with Maedchen in Uniform is odious.

A—Feeble Y—Better not C—No

Eskimo (Native cast and native dialog; English titles) (MGM) Fairly authentic picturization of grim life in far North, with very engaging hero and many extraordinary shots of landscape and animals. Cheapened by sordid sex motive of "wife-trading" vs. rape. Interest in native customs compensates for slow action and length.

A—Very good of kind Y—Doubtful
C—Doubtful

Fashions of 1934 (William Powell, Bette Davis) (1st. Natl.) Cleverly made for box-office exploitation by tying up racketeering, women's fashions, and risque romance between sleek adventurer and his crooked secretary and mistress. Fast, sophisticated comedy with spectacular style displays and gorgeous ostrich-feather ensembles.

A—Depends on taste Y—Better not C—No

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Four Frightened People (Claudette Colbert, Herbert Marshall) (Paramount) Four people, of very different characters, react characteristically to danger and terror on wild jungle island. Mary Boland particularly fine. Two rival suitors of heroine furnish romance. Scenery authentic. Better than average picture of kind.

A—Good of kind Y—Doubtful C—No

From Headquarters (George Brent, Margaret Lindsay) (Warner) Complex murder-mystery, fast but jumpy and often unconvincing, showing elaborate use of finger-prints, toxicology, microscopy, ballistics, violet ray, etc. in solving murder of scoundrel. Incessant but unimportant comedy from reporters and bail-bond shyster.

A—Fair of kind Y—Good thriller C—Perhaps

Girl Without a Room (Charles Farrell, Charles Ruggles) (Paramount) Honest, naive young American art-student in Paris meets unconventional heroine in supposed "bohemian" surroundings. They room together accidentally, then fall in love, and finally marriage. Rest of action slapstick, often absurd, labored as comedy and stupid as satire.

A—Mediocre Y—Not desirable C—No

Hi, Nellie (Paul Muni, Glenda Farrell) (Warner) Excellent newspaper yarn less overdrawn than usual of a gingery managing editor demoted to writing "Heart-throbs" column. Graveyard-gangster-detective complications follow thick and fast. Hero solves all at one fell scoop and regains job. Clean, fast, funny, exciting.

A—Fine of kind Y—Very good
C—Probably good

Hips, Hips, Hooray (Wheeler and Woolsey) (RKO) Lively nonsense, music and dancing, with much vulgar hilarity. Semi-nude girls of two cosmetic establishments give brilliant idea for title. Wildly idiotic auto race is funny. Raw jokes and coarse horseplay make it thoroughly undesirable for the young.

A—Depends on taste Y—Very doubtful
C—Doubtful

His Double Life (Lillian Gish, Roland Young) (Paramount) Delightful entertainment, pointed by the deft comedy touch of Roland Young as a celebrated but abnormally shy artist who exchanges identities with his valet and meets with amusing complications as the result. Based on Arnold Bennett's famous story.

A—Good Y—Very good C—Doubtful interest

Hold the Press (Tim McCoy) (Columbia) Banal melodrama dealing with the abuses of the parole system. Tim McCoy in a new role as a newspaper reporter who, single handed, brings the crooked parole board and a gang of racketeers to justice. Of not much interest to any audience.

A—Hardly Y—Better not C—No

I Am Suzanne (Lilian Harvey, Gene Raymond) (Fox) Distinctly novel, wholesome, fanciful comedy. Heroine, a stage dancer, and hero, son of famous puppet-making family, long kept apart by hero's infatuation for his puppets, which become a large and important part of the action. Much of it charming, but too long.

A—Novel Y—Good C—No

It Happened One Night (Clark Gable, Claudette Colbert) (Columbia) Breezy, hard-drinking reporter stumbles on heiress fleeing father's domination, and scents scoop. Florida to New York by bus and flivver, pursuit eluded, marriage at the end. Mostly amusing, engaging adventures, but well "balanced" by three nights in cabins, innocent but carefully suggestive.

A—Amusing Y—Very doubtful C—Hardly

I Was a Spy (Conrad Veidt) (Fox-British-Gaumont) Tense, vivid, convincing, finely acted war-spy story, with well-knit plot. Grim realities of 1915 in Belgian city under rigid military rule, desperate and heroic patriotism of Belgians, ghastly havoc of war. Somewhat anti-German, but still more anti-war.

A—Excellent of kind Y—Fine of kind
C—Too strong

The Last Round-up (Monte Blue, Randolph Scott) (Paramount) Lurid western melodrama. Very tough outlaws try to dominate West of the 1850's. Furious ridings, incessant shootings and killings. Only ones alive at end are colorless hero, who had joined the outlaws for a time, and brassy blond heroine. Crude and ordinary.

A—Crude Y—Doubtful C—No

Mandalay (Kay Francis, Ricardo Cortez) (Warner) Lurid sex melodrama. Beautiful heroine, led astray by villain in dives of Rangoon, becomes fsmous scarlet lady of waterfront. Meets true love and breaks away fur boat trip, to find villain aboard, so all the heroine has to do for a happy ending is to murder him.

A—Trash Y—Unwholesome C—No

Midnight (Sidney Fox, O. P. Heggie) (Universal) Guilty verdict in murder trial. As murderess goes to chair, jury foreman's daughter deliberately kills a man. Conscientious father would give her up but District Attorney, for reasons decidedly obscure, "proves" she did not do it. Badly distorted motivation and effect dubious.

A—Depends on taste Y—By no means C—No

Moulin Rouge (Constance Bennett, Franchot Tone) (U. A.) Backstage story, with gorgeous dances and usual brand of singing, shows exactress doing dual role a la "The Guardsman." Changes wig, fakes French accent, and own husband does not know her! Achieves the sophisticated thrills intended.

A—Depends on taste Y—Better not C—No

Sin of Nora Moran (Zita Johann, Alan Dinehart) (Majestic) Heavy, complex, love-murder melodrama, told backward. Circus heroine becomes loyal mistress to Governor. Blackmail and murder. She confesses, is prosecuted by Governor's brother, is executed —and Governor commits suicide because he did the murder. Sensational and ponderous.

A—Good of kind Y—Unwholesome
C—Certainly not

Son of Kong (Robert Armstrong, Helen Mack) (RKO) Heavy, grotesque adventure stuff, rehashing King Kong with same stunt photography, same weird island of prehistoric monsters, with terrific destruction by earthquake of island and Kong's son for climax. Probability of no importance. Thrills at all costs.

A—Crude Y—Inane thrills C—Too exciting

Spitfire (Katharine Hepburn, Ralph Bellamy) (RKO) Portrays, against picturesque background of primitive mountain life, "white trash girl" who sees world as enemy and God as friend. Difficult role finely done by Hepburn. Perhaps too bizarre and too lacking in variety for wide appeal. More intellectual novelty than entertainment.

A—Fine of kind Y—Duobtful interest C—No

You Can't Buy Everything (May Robson, Lewis Stone) (MGM) Dominating, embittered mother, of financial genius but miserly ways, sacrifices friends and even son's happiness to money-worship, till illness brings reconciliation. Crotchety, unlovable character finely and humanly played by Robson. Excellent cast. Incessant dialog.

A—Very good of kind Y—Good C—No interest

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

A Seventh Grade Assembly Program

HARRY J. MEHR

HOW often a feeling of discouragement assails us when we are about to prepare an assembly program! The fear prevails that this exhibit will not be any different from many before it. As education is not standing still but continually growing, it is imperative that we present something different. The search then begins for a program that will be outstanding and unlike any other—one that is both educational to the performers as well as to the audience—one that is simple to bring about, in that there need be no outlay of money—and finally one that carries along the project unit of the teacher's class work. What I believe to be a satisfactory solution of the above problem is passed along to my fellow teachers in the following digest.

My social science activity related to the study of the people of China. The entire curriculum was interlaced, articulating all work into one activity. When my turn came to present the class in the auditorium, naturally I felt that the program should be about China. Each member of the class was given a topic to work upon, with the object in view of presenting that topic from the stage. The first part of the program was to be a lecture tour of China.

One of the Pupil-Made Slides

After due research the children were ready and anxious to compete for the chance to lecture. From the competitors, eight were selected who met with the approval of both the class and myself. Their talks had to meet the following standards: Firstly, had the topic enough interest to hold the attention of a group of children embracing the grades from six to eight? Secondly, was the speaker forceful and audible enough to keep the interest once it was aroused by the topic? That is quite a bill to fill for adults, let alone for seventh grade children. Something else had to be found to help hold the interest of the young audience. That something, eventually developed into home made slides.

Each lecturer was told to select or draw a picture that would illustrate his talk. This would be reproduced upon a glass slide. It is always possible to find in a group of children one or more who are adept at drawing in a small area. Therefore it became the duty of two of our boys to become the official slide makers for the lecturers. They took the idea or picture presented by the speaker and made an appropriate slide. Thus we had the solution for interest-holding during the first half of our program—the presentation of a lecture tour accompanied by home made slides.

Now for the second half of our program. For material we turned to a quaint historical Chinese fairy tale that we had read in our literature period —"The Sorcerer of the White Lotus." This story so struck our fancy that we decided to dramatize it as part of the program. The aim to incur no needless expense of money for costumes, stage properties or scenery meant the children would perform dressed in ordinary every day clothing on a bare stage. This always has the distinct disadvantage that the audience is quick to look for humor and usually spoils the efforts of the performers by laughing at the difference in time suggested by the plot of the story, and the actor's clothing. Home made slides overcame the difficulty a second time.

One member of the class acted as a story teller and told to the audience the story of the Lotus Flower. Several times during the telling of the story, the story-teller stepped aside while a group of children took her place and enacted a scene from the story. As a stage setting, a slide depicting the characters and scene was flashed upon the backdrop of the stage. Each scene had its appropriate slide. The first playlet had to do with a sorcerer and his three pupils. He tells them to take close care of a bowl, while he leaves on a mission. This situation was depicted upon the slide. The performance was simple, yet strongly appealing to the audience.

The performers merely stood on either side of the screen and did the actual talking for the characters which were pictured in view of the audience. The same practice was adopted in all five scenes.

The slides flashed upon the screen easily held the attention of the heterogeneous group observing the playlets. The fact that the participants, portraying their respective parts in scenes supposedly laid in China thousands of years ago, wore everyday modern clothing did not once seem unnatural to the boys and girls in the auditorium. Even the lack of stage settings and properties was forgotten. Instead they gazed quietly with raptured looks taking in everything said and exposed to view upon the screen.

Thus was satisfactorily solved with home made slides the old problem of what a class can give in an assembly program that will be pleasingly different.

Our Health Project

META KAMMERER

ABOUT a month before "Health Week," the fourth grade class had general talks in regard to what our room would like to do for this special time. Various suggestions were given. Among these were the "Health Booklets," "Health Machines" and " Health Houses." Each child was to choose one. Then the real work began.

Hygiene periods were used to talk about our new work. I gave about three lectures in regard to the making of the Health Booklets, Health Machines and Health Houses, each time stressing the main facts and purposes. Ventilation and light were two points especially stressed. At the end of these lecture periods the children were urged to asked questions and add any suggestions they could think of.

The materials used for the Booklets were:—construction paper of two different colors or shades, white typing paper, rings to fasten the sheets together, health pictures and paste. Some of the covers of the Booklets were bordered, others designed. The letters "Health Book" were cut from paper and pasted on the cover of each Booklet. Under the pictures of each page were printed the health sayings pertaining to the page. The colored health pictures made the most attractive Booklets. Some of the children bordered each page of their Booklets.

The "Health Machines" proved a great success, also. We used boxes about the size and shape of

an orange crate, two broomhandles, curtains, health pictures pasted on a long strip of cloth or strong paper to make a "film", and small nails.

The boxes were placed on the table with the open side toward the children. Then, at the top and bottom of the box, about two inches from the front and sides, two holes were bored through each end. Through these holes two broom-handles were inserted. Then health pictures were pasted on a long strip of cloth or strong paper to make a "film." The ends of the "film" were nailed to the broomsticks in the open front of the box. The broomsticks were turned to get "motion pictures." Some of these directions for the "Health Machines" are taken from "Boys and Girls of Wake-Up Town" (Andress). The children enjoyed their "Health Machines" very much.

Then came the "Health Houses." The children were delighted. The materials used were roofing paper, wood, cartons, match boxes, crepe paper, window glass, lace, rugs, furniture for parlor, dining room, bed room, porch, and window boxes.

One house was made of a carton painted a light orange color. The windows were cut out and the frames painted white. Shades were made of green crepe paper and the curtains of white crepe paper. A chimney was made of a match box. A box of real fern was placed at the side of the house.

There was another house made of wood painted white with green trimmings. This had an attic with a gabled roof and a chimney. There were blinds and window boxes with ferns. The windows had long white curtains with drapes. The house contained a carpet, radio, bookcase, vases, candlesticks, lamp, piano, parlor set, and a fireplace. There were pictures on the walls.

Another house made of wood represented a summer home. It was painted cream color and green. The roof was gabled and covered with roofing paper. There was a large front porch with porch furniture, and an outside chimney. This house had a large room containing two beds, chest of drawers, dressing table and chair. White curtains were on the windows.

This project, in my estimation, did more for the children than any book in Hygiene could have done. They readily forget the lessons from books, but a project makes impressions so deeply within their minds that it is something permanent. The project, when completed, correlated reading, spelling, language, arithmetic, geography and hygiene.

Classroom Poster Lessons On Temperance

Forty-six states have legislated through their State Educational Codes that temperance education shall be taught in all schools supported by public funds. However, one of the principal difficulties encountered by teachers has been the scarcity of suitable authoritative information regarding the biological effects of alcohol.

To meet this problem a practical program for scientific temperance education for use in American public schools has been developed by Mr. Lehmann W. S. Hisey, Field Secretary of the Scientific Education Association of California, who has prepared a course of

In Rochester—a 145% increase

In Cleveland	647% increase (3 years)
In Philadelphia	575% increase (3 years)
In Chicago	355% increase (2 years)
In Rochester	145% increase (2 years)
In Kansas City	)
	(see future
In Detroit	) advertisements

—in the use of Classroom Films

DURING the school year 1930–31, Rochester teachers using classroom films requisitioned a total of 2,889 reels. In 1932–33 they requisitioned 7,085 reels...an increase of 145% in the short space of two years.

This is one of the many increases that prove the value of Eastman Classroom Films under modern teaching conditions, and that reflect the educator's quick response to the efficiency of this visual aid. More than 99% of the films used in Rochester schools are Eastman Classroom Films. Other cities show similarly overwhelming preferences for these films.

This is not the result of chance. Eastman Classroom Films are made especially for classroom use. They fit into standard courses of study. Most of them can be shown to advantage in connection with several subjects. And wherever they are used, *they teach more in less time.*

Now Available at Lower Cost

PRICES of Eastman Classroom Films are now practically one-third lower than a year ago. Full 400-foot reels (16-millimeter), formerly $35, are now $24. The reduced prices place Eastman Classroom Films within easier reach of schools and school systems. More than 200 films are now ready for your use. Write for descriptive literature. Eastman Teaching Films, Inc. (Subsidiary of Eastman Kodak Company), Rochester, N. Y.

Below: "Keep out from between parked cars!" From *Street Safety—For Advanced Grades*—$24; *Street Safety—For Primary Grades*, $12.

Below: Stockholm harbor and town hall. From *Sweden*—another film in the new series on European subjects. Full 400-foot reel, $24.

At right: A fish pier at Elsjerh. From *Denmark*—one of a new group of Eastman Classroom Films on European countries. 400-foot reel, $24.

99% of the classroom films used in Rochester are:

EASTMAN *Classroom Films*

Alcohol - Educational - Poster - Lessons, completely divorced from propaganda sources.

This Poster-Lesson-Course, issued by the Scientific Education Publishers, Los Angeles, combines visual educational material with lecture, essay and "quiz" data. Teachers receive 20 large, colorful posters with accompanying lesson-material at intervals throughout the school year. Each poster visualizes the most recent scientific findings concerning the effects of drinking on safety, health, character, success and citizenship.

The Scientific Education Publication Bureau is actively appointing representatives throughout the United States, through whom the material will be given mass distribution to schools and churches at low cost.

Educators Praise New Teaching Syllabus

Sent to heads of more than 80 teachers colleges throughout the country, the syllabus recently prepared by Erpi Picture Consultants for a teacher training course called, "Modern Trends in Education," has received an unusually favorable reception. The purpose in putting the syllabus in the hands of representative educators was to obtain critical and constructive evaluations of its merits.

The consensus of those who examined and reported upon the syllabus was that it presents a "stimulating," "vital," and "unique" method for the presentation of the subject matter.

The syllabus calls for the use of 14 educational talking pictures and is organized on a unit basis. It indicates modern trends in educational philosophy, methods of teaching, educational and mental measurements, and educational and vocational guidance. Each unit contains an overview of the subject it embraces, a description of its accompanying picture, selected references, and topics of discussion.

The Church Field

(*Concluded from page 77*)

projected on the screen. During prayer and during scriptures not projected on the screen it would be wise to use the symbolism on the screen. An inspirational sermon is very appropriate at any service at which film or other visual aids are used, and it has been the author's experience that regardless of who the speaker is they are very effective. This is due, in part at least, to the atmosphere of semi-darkness in which the service is conducted.

Minister Lectures on "Menace of the Movies"

The Reverend Alfred E. Cooke, of the Boulevard Congregational Church, Canon City, Colo., in the course of a series of Sunday lectures on "Dare We Be Christian?" preached recently on "The Menace of the Movies." Local newspapers carried advertising of the lecture, with such catchlines as "Is Young America being Debauched?"

AMONG THE PRODUCERS

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

Leica Progress

In the latest issue of *Leica Photography*, the monthly bulletin published by the Service Department of E. Leitz, the new Summar f:2, 50 mm. lens in collapsible mount is announced as being ready. Because of a new optical principle, this speed lens is said to give absolutely crisp sharpness at all stops, and does not suffer from softness because of its speed. Hence it will be used as an all-purpose lens of popular focal length. When collapsed the Summar lens projects from the front of the camera only one inch and does not turn when it is focused. This is due to a new style micro-screw mount. The iris diaphragm adjustment is controlled by a ring which is mounted near the front of the lens. All lens adjustments are controlled without the necessity of looking at the front of the lens. This means rapid, easy manipulation. A more technical consideration of the Summar lens is promised in a future issue of this bulletin.

Other helpful hints contained in this number give formulas for developing solutions, some basic instructions as to the use of filters, and suggestions for photographing speed boats and stage shows.

16 mm. Projectors Used in Auditoriums

Two convincing instances of the efficiency of the new Bell & Howell 750-watt 16 mm. projectors were reported recently—one from Carnegie Hall in New York City and the other from the Auditorium Theatre, Chicago.

At Carnegie Hall, with 3500 people present, one of these little projectors was used to show a three-reel 16 mm. scenic of the Bermuda Islands made by Dr. Konstantin Kostich. A Model JS Filmo projector, with a special 4-inch lens, filled a 10-foot beaded screen with brilliant pictures. The throw was 110 feet. The reporter states: "The Carnegie Hall management could only supply a ten-foot screen, but a larger screen could have been easily filled with clear pictures.

At the Auditorium Theatre in Chicago, 3600 people, gathered for a Roosevelt Birthday Party, viewed 16 mm. movies of Georgia Warm Springs, projected by the same type projector employed at Carnegie Hall, using a 3½-inch lens at a distance of approximately 110 feet from a 9 x 12 foot screen.

The showing was under the auspices of the Chicago Medical Society of Cook County, and a prominent member of this society states: "The showing was absolutely just as professional as anyone would want, and I feel that anyone present would be glad to make recommendation of this showing."

New Victor Model 3 Camera

Announcement is made by Victor Animatograph Corporation, Davenport, Iowa, of the new 1934 Model 3 Victor Camera which has been designed for the moderate priced camera market. One of the most noticeable improvements in the Model 3 is the addition of a convenient attached winding crank. The camera has 5 operating speeds (including *Slower* Slow Motion). Other features include: Duplex twin-mounted spring motor, cushioned control, variable tension for different operating speeds, built-in exposure guide, self-setting film footage scale, multiple-field view finder with visible level (to prevent unintentional side tilting of camera), and provision for hand cranking.

Standard lens equipment consists of the F2.9 one-inch Universal Focus Dallmeyer Triple Anastigmat. Lenses of other makes and specifications can also be supplied, as can Kodacolor equipment. All standard 16 mm. cine lenses are interchangeable on the camera.

This new improved instrument, with its many additional features and considerably lower price, promises to be even more popular with movie makers than the earlier models of this same camera.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Arnco Films, Inc. (5)
1270 Sixth Ave., New York City.

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.
(See advertisement on page 85)

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
250 W. 57th St., New York City

Garrison Film (3, 4)
729 Seventh Ave., New York City.
(See advertisement on page 84)

Guy D. Haselton's TRAVELETTES (4)
7901 Santa Monica Blvd., Hollywood, Cal.

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

Modern Woodmen of America (3, 4)
Rock Island, Ill.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

The 16 mm. Sound Film Co. (5)
11 W. 42nd St., New York City

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 83)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M .C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
(Western Electric Sound System)
250 W. 57th St., New York City

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City

New England Motion Picture Equipment Corp. (3, 6)
356 Worthington St., Springfield, Mass.

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (2)
1600 Broadway, New York City

Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 86)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 62)

Weber Machine Corp. (2)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 83)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PHOTOGRAPHS and PRINTS

Photographic History Service
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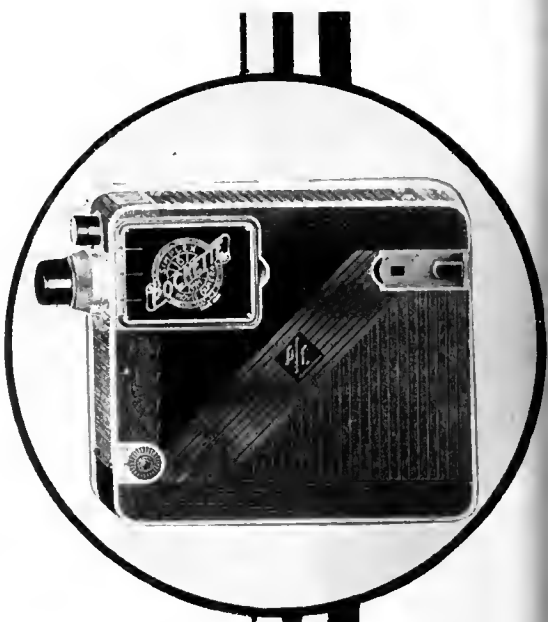

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EDITORIAL

THE big idea is apparently well under way, namely, to insert into the curricula of our High Schools courses to teach our youth "appreciation of motion pictures" so that they will select their movie fare more wisely. It appears that some hundreds of schools have already taken the step. They are already busy training some thousands of boys and girls how to tell why one movie is good, another one poor; or why the good movie is good and the bad one bad. The hope is to extend the plan to all schools and thus reach all the youth of America, which means something like half the motion picture audience. From many quarters of the educational field comes eminent approval of the work. It is reported that Mr. Will Hays—who represents the Motion Picture Producers and Distributors of America,—which represents practically the whole industry—not only approves but has offered his famous "cooperation". It is certainly time for the educators to pause and reflect a bit on what has been started and on the significance of industry-approval of the work.

Theoretically, the sound solution for the movie problem is to educate the public to attend only the good pictures, stay away from the bad, and thus end production of the latter by making them unprofitable. Practically, such an educational process would need centuries of time, with ultimate results doubtful even then. The public swarmed to gladiatorial combats in Rome and bull fights in Spain, to lewd Restoration drama in England and the sensual stage in France, and still swarms to prizefights and the increasing vulgarities of stage, screen and vaudeville in America. Two thousand years seem to have had slight effect on the selection of amusements. Why? Because the human race chooses its entertainment on emotional grounds, rather than intellectual. The intellect readily achieves growth and change; the emotions are largely primitive, inherent, static, and permanent.

Educators, and the intelligent public generally, are fond of theory. The practical industry knows this. Many years ago it tossed out the bait, "The public must be educated", and it was avidly seized. Clubs, schools and churches formed "Better Film Committees" by thousands to "study" pictures and "educate" their communities. Then came another master slogan from the industry, "Boost the best, ignore the rest", which was also adopted promptly and widely by the theory-lovers, the sole effect being to increase more or less attendance on good pictures and leave it unchanged on the bad, to the entire satisfaction of the industry. And since? Screen technique has improved steadily and enormously for ten years by dint of sheer practice. Screen contents have continued just as Hollywood pleased, more unwholesome during the past five years than during the preceding five. And now come the educators, chanting the industry's original slogan as their own, bent on "educating the public", and actually using school time to increase the industry's box-office receipts—which is the major result, and perhaps the only result the effort can achieve for a hundred years to come. And the industry approves. Amazing! And the educators are pleased. Still more amazing! Also, pitiful!

Exactly what will the new courses teach? They can teach cinematic technique, of course, and develop an elementary ability to analyse plot and continuity, differentiate between obviously good acting and obviously poor acting, observe directorial skill, settings, facial expression, dialog, etc. But it is not for these that youth goes to movies. It is for the contents. The youngsters, for example, that have fed themselves on screen sex-thrills for years past and thereby developed the taste, will not stay away from such a picture because it has poor "technique". Nor will the best "technique" ever draw them to a picture whose contents do not appeal.

There is a clear-cut analogy with the legitimate stage. How many devoted theatre-goers know dramatic technique? Possibly one in a thousand. Yet they all know when they like a play. They attend solely for the purpose of liking it, for enjoyment, not for critical study. They can be blissfully unaware of technical faults if the story and content give them the thrilling evening for which they came. Indeed, thorough knowledge of technique of drama means goodby to the old thrill of theatre-going. Intellectual analysis replaces emotional surrender.

Supposedly, of course, the new courses will attempt to teach something about contents. But the class will probably have seen twenty movies to the teacher's one, and could enlighten teacher very rapidly, if that kind of classroom conversation were desired. Further, the "fan" magazines circulate widely among the high school population and have primed the youngsters for years past, not only on the contents of pictures released and still to come, but also on the technique of the "art". The movie publications were teaching their public long before the educators wrote their little "textbook" to tell about close-ups, fade-ins and camera angles. In fact the textbook will seem considerably like a primer to the wise young readers of the "fan" literature.

Now should the great plan fail to transform motion picture production (sic!) it would be neither surprising nor serious. The one gravely important point is its inevitable stimulation to promiscuous movie-going by youth, now that the schools furnish the new and unanswerable excuse of "studying the picture for class". Many a thinking parent will find it highly disturbing. Many a youngster will think it a lucky break. The industry will chuckle and approve. And the educators behind the work will imagine they are doing big things.

The tragic fact behind it all is that the educators of the country *could* do big things for the motion picture and American youth without the skillful "cooperation" of the mighty industry.

NELSON L. GREENE.

The Visual Program--Its Equipment and Cost

J. FREDERIC ANDREWS

IN SPITE of the New Deal and its resultant trends toward prosperity, educators of today are acquiring gray hair and premature wrinkles attempting to balance their school budgets. Consequently, any educational innovation receives the fullest scrutiny from the expense angle; is thoroughly evaluated before being added to present practices. It is fortunate that many school men have already evaluated visual instruction and have found it to be a valuable asset to the operation of the schools. It is unfortunate that there exists little in the way of facts and figures which might allow school administrators to determine the necessary equipment and cost of visual instruction as practiced over the country at the present time. Such information would satisfy two purposes—(1) allow comparison of existing organizations, and (2) set tentative standards for organization of new departments of visual instruction in the public schools.

It may therefore be worthwhile to examine results of a recent survey[1] of visual practices in the public schools of the country which operate some form of visual organization. While many features must be omitted here, the following seem noteworthy.

I. Projection Equipment

In the 116 cities reporting on projection equipment, there was found to exist a grand total of 8,690 projectors of all types, or about an average of seventy-five projectors per city. Apparently visual instruction by projection has not been neglected, if the number of existing projectors can be used as any criterion. A more complete picture is revealed by giving here the median number of projectors per city in each of the three city classifications, and according to the type of projector:

Median Number of Projectors of Various Types in the Cities Surveyed

	Motion Picture Projectors (35mm)	Motion Picture Projectors (16mm)	Slide Projectors	Opaque Projectors
Median Number*				
Class I Cities.... 1	1	1	3	1
Class II Cities.... 6	6	6	19	2
Class III Cities....65	54	54	291	25

*The mean number runs slightly higher than the median number in most cases.

Certain general conclusions may be drawn from this table:

(a) In all cities, the number of motion picture projectors is equally divided between the standard and sub-standard styles. Are we half way through a general change from one style to another? Do both styles have a definite place in the educative process? Unfortunately, these questions cannot be statistically answered, though it is believed that an affirmative response to the latter question may be justified without the presence of facts.

(b) That slide projection is an important phase of visual instruction is shown by the fact that in all three classes of cities the median number of slide projectors equals or is greater than the total of the medians for the other types, and in Class III cities this ratio is greater than 2:1. Certainly here is an inexpensive and universally used medium that dare not be overlooked by the educator contemplating visual instruction in his school.

(c) In contrast to slide projection, it is shown that the number of opaque projectors equals roughly but 10% of the total equipment owned. Here appears to be a challenging problem for the manufacturers of such equipment—with material for opaque projection as readily available as it is today, why is so little emphasis placed upon the use of this medium of visual instruction?

(d) With but three exceptions,[2] the minimum number of each type of projector in all cities is zero, from which it may be assumed that the use of certain types of projectors has been neglected in numerous cities. It is believed that this tendency to emphasize one type of projector at the expense of others is a foremost weakness of many organizations, especially when a unit as large as a school system is considered. There is no one panacea for the visual problem.

II. Films and Slides

The value of projection equipment depends upon two factors: (a) the amount of material available for projection, and (b) the frequency with which this material is used. Of 128 cities reporting, it was found

[1]This survey is more completely described in the author's article "Modern Trends in the Visual Program" appearing in Educational Screen for March, 1934. Results were based upon replies from 141 cities maintaining public school visual organizations. Classification of cities was as follows: Class I—cities of population to 50,000 people. Class II—cities of population from 50,000 to 500,000, Class III—cities of population over 500,000. These classifications are maintained in this article.

[2]In Class III cities, the minimum number of 16mm. projectors for motion pictures is 1, slide projectors 12, and opaque projectors 10.

that 71% maintained their own slide libraries, while 46% had also established film libraries.

Eighty-one (63% of all cities) cities reported the extent of their slide libraries—833,266 slides, or 10,287 slides per city on the average. The median number for Class I cities was 600, for Class II cities 3,000, and for Class III cities 43,000 slides. In view of the fact that millions of dollars have been spent in purchasing slides for educational purposes, the present day educator need not feel squeamish about using money for this purpose.

The extent of film libraries is shown by the fact that in fifty-nine cities operating such libraries there existed when the survey was taken 10,158,000 feet of film! For Class I cities the median number of feet was 5,000, for Class II cities a median of 42,500 feet, and for Class III cities an imposing median of 384,000 feet. Further comment upon the use of motion pictures in education seems unnecessary here.

For some time, however, controversy has been rife concerning the size of film and accompanying equipment to use in the educational environment. This argument involves other visual practices as well as the mere selection of equipment. Naturally, early installations have been of the standard (35mm.) variety, and replacement costs have often made style transfer impossible. At the time of the survey, actual conditions were as follows:

Amount of Standard (35mm.) Film in the Libraries of Cities Surveyed

	Class I Cities	Class II Cities	Class III Cities
Actual percentage of total footage.....	31.7%	20.0%	53.1%
"Content" percentage of total footage.....	15.7%	9.0%	31.0%

The "content" percentages were based upon the fact that 1000 feet of 35mm. film equals in content 400 feet of 16mm. film. Viewed from either standpoint, it can be rather definitely stated that the 16mm. variety stands today by far as the most popular width of film for educational purposes.[3]

III. Costs

It is admitted that projection devices are but a small part of the well organized visual service. But we need present no more equipment facts to approach the many questions as—How much is this going to cost? Can we afford it? Where are we going to get the funds? etc. Some of these questions we cannot yet positively answer; on others we can only present trends.

Eighty-three cities reported spending $490,118 in 1930-31, and 89 cities spent $415,445 for 1931-32 on visual instruction of some form. A considerable reduction in expense is revealed for the latter school year in all cities except those in Class I, where visual instruction is seemingly yet in an embryonic stage. Such reduction may be the result of necessity or may tend to indicate that visual instruction (properly controlled) costs less each year after its establishment. In any case, it was found that Class I cities were spending for visual instruction in 1931-32 a median figure of $150 (with a "high" figure of $4493), Class II cities were spending a median figure of $1250 (with a "high" of $17,136), and Class III cities a median of $27,500 ("high"—$68,010).

These figures become far more significant when comparisons are made. Roughly speaking,[4] these cities were spending from fifteen to twenty-five cents per pupil per year for visual instruction.[5] When compared to other costs, visual instruction costs become even more insignificant. Compared to the cost for auxiliary and co-ordinate agencies, visual instruction today absorbs but from 3.5% to 5.5% of such money. And finally, when compared to the cost of general instruction, visual instruction costs amount to only *from one-seventh to one-sixth of one per cent* of the money spent in the public schools for general instructional purposes! Certainly visual instruction has proved its merit on the basis of these computations.

But how is this money to be secured? One hundred and twenty-eight cities attempted to give answers based upon eight suggested means of fund creation. One means stood foremost—school board appropriations (79% of the cities were taking advantage of this method). In the larger cities this manner of financing was universal. Other methods were not significant by comparison—entertainments, etc. (34%), Parent-Teacher assistance (35%), and individual school efforts (23%). In many school systems certain combinations of means were prevalent, and those combinations chiefly involved the methods here mentioned.

In its final analysis, visual instruction costs must and should depend upon individual conditions. To state dogmatically that any school system should spend a certain amount is rank folly. But to say that visual costs today are now excessive also seems unjustified. Such charges would not be pertinent were costs to be several times multiplied. Again, on the basis of cost, visual instruction values are certainly not to be frowned upon.

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[3]A previous article shows that sound equipment, which may or *may not* introduce 35mm. film, has as yet made little inroad into school visual organizations.

[4]Complete statistics are not available. Figures given here must be considered here as only semi-statistical derivations. (1931-32 data.)

[5]These figures fall far below suggested estimates, perhaps the best one being sixty cents per pupil per year.

Summary of Median Figures For All Classes of Cities Surveyed

Description of Item	Class I (to 50,000)	Class II (to 500,000)	Class III (over 500,000)
1. Median population of city	13,024	114,946	813,417
2. Median age of visual department	5 yrs.	6 yrs.	10 yrs.
3. Median percentage of full time allotted to central distributing officer	61%	63%	85%
4. Median number of clerical assistants	¼	½	3
5. Median number of mechanical assistants	0	0	1
6. (a) Median number of 16mm. projectors	1	6	65
(b) Median number of 35mm. projectors	1	6	54
(c) Median number of slide projectors	3	19	291
(d) Median number of opaque projectors	1	2	25
7. Median number of slides in slide library	600	3000	43,000
8. Median number of feet in film library	5000	42,500	384,000
9. Median percentage of classrooms wired	75%	60%	80%
10. (a) Most used visual aid in classroom work	Slides	Slides	Slides
(b) Most used visual aid in assembly work	Films	Films	Films
(c) Most used visual aid in activity work	Films	Films	Films
11. Median percentage of material borrowed or rented	98.5%	50%	10%
12. Median amount spent per year for visual work	$150.00	$1250.00	$27,500.00
13. Median amount spent per student	18 cents	15 cents	22 cents
14. Most popular form of financing	Appropriation	Appropriation	Appropriation

Humanizing Education Through Dramatization

GEORGE W. and NAOMI D. WRIGHT

DRAMATICS are the natural expression avenue of activity on the part of pupils. Humanized education through dramatization seeks to build around the child's instincts, impulses, and interests, and enrich his experiences through the interpretation of emotions.

All children play. This is natural and necessary. The games of childhood are original dramatics. Each game is organized activity, spontaneous and stimulating. Each child is an actor. He loses himself in play production. As he grows his play becomes dramatic play, creative and constructive, reaching a higher plane than mere play. Searching for facts and materials which lie about him to enrich his play unconsciously forms wholesome habits of resourcefulness which are conducive to creative expression.

The aims and objectives of dramatization are divided into two classifications, information and entertainment. Each has its contribution to make to the curricular and extra-curricular activities of the school.

A swift survey of the types of plays, pageants, and puppet shows reveals numerous published productions on the market. While these are elaborate in design and colorful in conduct, they definitely lack in the creative contribution an original performance by pupils has.

There is a kind of dramatic form for every need of expression and occasion. The pantomime, wherein individuals or groups act but do not speak, adapts itself to the spontaneous activity of the classroom. It requires little preparation for production. It serves to portray interesting incidents and episodes which may be a part of any lesson. It stimulates further dramatization of a higher order. Simplicity is the keynote of the successful pantomime.

The character sketch is an outgrowth of the pantomime. Here the child must study the definite characteristics which he wishes to portray. Through gesture, facial expression, and original language he may quickly indicate his interpretation. Opportunities for character sketches are wide and varied. Here characters from all fields of knowledge become a part of the child's enriched experience.

Another outgrowth of the pantomime is the portrayal of moods. Through gestures, emotional quality and tone of voice, and facial expression, the child gains a deeper understanding, through participation, of the various human moods and feeling affected through certain stimuli. Portrayal of moods are easily and readily produced. They are the stepping stones for further dramatic interpretation.

A pertinent phase of group expression is the tableau. By fixed positions, facial expression, and possible costuming and scenery a phase of life is represented. Tableau representations lend themselves

to unlimited fields. They are valuable as a part of the curricular and extra-curricular program. The tableau may be simple or elaborate depending upon its aims and objectives. It affords an excellent avenue for originality on the part of pupils.

Somewhat similar to the tableau are shadow pictures. Behind a curtain or screen a scene is set. A light in the background produces shadows in silhouette of the figures in the set scene. While this type of dramatization requires more preparation on the part of pupils their interest and enthusiasm is generally greater.

The informal play given spontaneously makes a valuable contribution in vitalizing and humanizing the curricula. Here the teacher acts as a guide, encouraging and assisting. The responsibility and initiative rests with the group. The children select scenes, choose characters, and arrange equipment. The characters converse impromptu and gesture and move impulsively. The success of this type of dramatic activity will somewhat depend upon the child's experience and background in the pantomime, portrayal of moods, character sketch, and the tableau. An informal play affords excellent opportunity for cooperative group work. It stimulates interest in writing original plays.

The pupil-planned play involves greater preparation on both the part of the pupils and teacher. Pupils will assume greater initiative and responsibility in the planning and rehearsing for this purposeful production. The teacher's role looms larger as a counselor and organizer. Her knowledge and technique of play production are assets in this achievement. Although the pupil-planned play usually consumes more time than any of the forms yet mentioned, the greater educational growth on the part of the pupil justifies it. Creative expression takes form in writing the play, acting the play, planning properties, designing and making scenery and costumes, and in stage management.

Formal plays written for children have a place in the educational program. Their reproduction affects a form of study which may be correlated effectively with the subject matter studied. Such selected plays should be carefully considered in light of the richness of content and opportunities for forming correct concepts. Written plays teach followship as well as leadership, developing dramatic appreciation and understanding.

Pageant productions are coming into prominence in the progressive educational program. Considering all forms of dramatization the pageant results in a striking and spectacular production. Its use is varied. The pageant is best adapted to large group activity. In the portrayal of events embracing long eras of time, the pageant best makes its dramatic contribution. A pupil-planned pageant offers a challenge to the best of creative activity and expression.

One of the most significant movements in the educational process of today is the growing use of the operetta or musical play. The appeal of speech, action, costumes, and scenery, is intensified by appropriate music. Music in the operetta further portrays and expresses human moods. The effective utilization of the musical play and operetta in school is awakening youth to the humanizing arts of life. The opportunities for creative expression and skills are many. The musical play or operetta is drama in one of its most beautiful forms.

An elementary form of dramatic action is offered by the puppet or marionette theater. The production may be elaborate or crude depending upon the ability of the pupils. Making the theater, scenery, stage properties, and puppets, employ the use of arts and crafts. Planning the play, and the dramatic interpretation by the characters, employs all the skills of dramatization. Skillfully produced the puppet show appears realistic. This type of dramatic activity fosters social responsibility, interest, enthusiasm, and enjoyment.

Despite the attractive advantages of dramatization, there are definite dangers and limitations to be carefully considered if one is to secure the most successful results. The teacher should guard against over stimulation and too much dramatization. Care must be exercised to provide ample work experience for all pupils. Since the degree of dramatic ability will vary within any group, pupils of special talent should not be allowed to monopolize the activity. Dramatization involves imagination. Imagination clouds realities. The wise teacher recognizing this, helps the pupil create a sound sense of values. All dramatization must be evaluated. Does it accomplish its aims and objectives? Is it educationally worthwhile?

Outweighing dangers and limitations are the vital values and attractive advantages. Mention has been made of the instinctive impulses on the part of the pupil to actively engage in that natural avenue of expression, dramatization. His school life experience abounds in incentives for initiative along dramatic lines. In making a dramatic correlation the child organizes his thinking, grows emotionally, learns readily and rapidly through enriched experiences. Self-consciousness is forgotten and he becomes an important member of a social group. He welcomes responsibility and assumes his tasks with zest and enthusiasm. He is aware of the possibilities for beauty and truth. He becomes an active agency rather than a passive recipient in the social order of life. He learns to spend his leisure time in a pleasant and profitable way. He becomes a contributing citizen. Dramatic activities have become a part of the program in all progressive schools, being recognized as humanizing forces in education.

Educational Possibilities of Motion Picture Films In Art Courses

ELIAS KATZ, M.S.

THE MASTER'S thesis by the writer is an attempt (1) to formulate the problems which must be solved before films may be used in art courses, and (2) to provide the tentative solutions necessary for immediate progress.

As I see it, a survey of available films must be made, in order to learn whether there are any films which *have* already been used, and whether any *can* be used for this purpose. Having located the best, analysis of them should reveal certain common characteristics. These may be restated as minimal essentials (or criteria) that all subsequent films must at least attain. Since the films are to be used in art study, a careful analysis of art courses should be made, so that proper films may be prescribed. Finally, some device must be developed to indicate precisely *how* art students react to the proposed films.

Naturally these problems are preliminary ones. Those dealing with methodology and production of adequate films are perhaps more important. But, intelligent and effective development will come only when these basic questions are clearly understood, and satisfactorily answered.

1. Where are available films located?

On commencing the research, it was apparent that no central organization to further the development of art educational films was functioning.(1) However, two independent efforts were being made to provide films. Drawing and some Composition films had been used by Charles Woodbury and Elizabeth W. Perkins of Boston, while the Metropolitan Museum of Art was (and is) producing and distributing a worthwhile film library. Outside of these or similar ones, no other films were being used in art courses.

(a) The Models in Motion are a method for stimulating drawing. In each film, the model performs repeatedly (ten times in each quarter-reel) the characteristic round of some typical action. Drawing from the film is done either while it is moving, or from memory directly afterwards. Although still in its early stages, the method has many exponents and claims many values as an aid in teaching drawing.(2)

Mr. Woodbury has also used films at the Chicago Art Institute to illustrate the interplay of forces in spacial composition, together with certain films to build a background of visual experiences. Unfortunately, no report of his work is available.

(b) The Metropolitan Museum of Art has been producing, and now distributes generally, cultural films on various phases and periods of art. They may be roughly grouped into Travel, Historical, Biographical, and Process films. As their names imply, travel films picture lands where art is being, or has been created ("Digging Into The Past"), historical films set forth an episode of the past ("Vasantasena"), biographical films reveal the artist at his labors ("Childe Hassam"), and process films demonstrate manipulation of materials ("Making of Wrought Iron"). Altho the films were not specifically designed for educational use, they often contain valuable classroom subject matter.

Further search reveals other types of films which may supply important information and stimulating experiences.

(c) Films of Natural Beauty, thru the camera's unique power to record movement, make it possible to preserve and utilize the magnificent range of dynamic visual experiences.

(d) Purposive (animated line) films, by illustrating how space is filled, and by revealing growth dictated by forces from within, disclose a new and inspiring field for creative kinetic design.

(e) Masterpiece of Art films, by directing the audience's attention to an outstanding work, or feature, will indirectly influence appreciation of it.

The types of films which lend themselves best to art use have only been suggested. Investigation will soon uncover many others.

2. How may films be objectively evaluated?

Assuming that the most representative films have been collected and analyzed, it is evident that we possess their common elementary components. These qualities may be incorporated into criteria by which future films may be judged. The following types are suggested:

(a) educational criteria dictated by curriculum and class room needs (i.e., subject matter),

(b) artistic criteria for effective treatment of subject in the medium of the film, and

(c) technical criteria having to do with the mechanical and physical factors.

Note that these are minimum requirements. The superior limits to the quality of motion picture films have not yet been reached.

---

(1) The Committee on Films of the American Federation of Arts last convened early in 1932. There is no reason why it should not now be revived.

(2) Substantially the same method is described and illustrated by M. Adrien Bruneau of L' Ecole Nationale des Arts Decoratifs in *Bulletin de l' Institut Psychologique*, 1920-1921.

3. How may the effect of films be clearly measured?

One of the most neglected, yet vastly important problems of our day is that of measuring the effectiveness of a given product. The field of educational films has been particularly rich in this type of experimentation. Faced with the need for proving the adequacy of films, and equipped with the research technique of the modern graduate school, a host of treatises have explored the curriculum, always introducing varieties of measuring devices. Perhaps the most popular and successful of these has been the questionnaire method.

With the aid of a faculty advisor, a crude preliminary questionnaire was developed and presented to an adult audience. The purpose was to discover the effect of an abstract design (purposive) film, "Diagonalsinfonie," shown together with others at Columbia University on January 17, 1933.

It was found that the general reaction to the film was favorable; that the film's duration was consistently overestimated; that there was an undetermined emotional response; and that the audience was clearly aware of the film's purposive nature. Many of the drawings stimulated by words (Question 5 listed fourteen commonly used adjectives, and asked for drawings which the Subject associated with each word) were directly traceable to film motifs. Finally, immediate written reactions were largely favorable, many criticisms and suggestions evidencing fine comprehension of the film's potentialities, both artistically and educationally.

The results of even this crude questionnaire were so encouraging that a whole section of the thesis, with ten different suggestions, is devoted to its improvement. These might be in greater specificity of item, and in wider presentation to more homogenous groups.

4. How may art courses be analyzed?

5. What films lend themselves to use in art courses?

These two problems are necessarily related. Before educational aids can be prescribed, one must know the more general divisions into which the subject falls.

The problem is more complicated with art instruction, since the stress is different at successive levels in the system. Elementary schools emphasize drawing, painting, lettering, color and design, secondary schools offer a general Art Appreciation course, with electives in special phases, and in colleges, the art courses may be grouped into History, Appreciation, and Practice of Art.

For the present analysis, the college system was deemed most convenient. However, it must be understood that films on a given topic are applicable wherever that subject is taught, especially in upper elementary grades and secondary school.

(a) History of Art.

Art History aims to develop in the student a comprehension of the evolution of the basic art forms, from their origin to the present. The study requires a command over the known facts.

The motion picture is admirably suited for presenting vividly accurate historical information. Research has shown films to be most successful in focusing interest and attention, thereby leaving lasting impressions.

At least three types of films may prove valuable. (1) A travel film like "Temples and Tombs of Ancient Egypt"[3] gives a clear picture of important existing monuments. (2) An historical film like "The Hidden Talisman" portrays an interesting story in a medieval background. (3) A Masterpiece of Art film like "The Pottery Maker" gives an insight into the historical period it depicts—American art of the 1860's.

These examples are actual attempts to create films for Art History. However, the best sources for such films would probably be selected sections from regular theatrical productions like "Ten Commandments," "King of Kings," "Monsieur Beaucaire." The commercial films are in a far better position to create lavish reconstructions of the past.

(b) Appreciation of Art.

The aims of the Art Appreciation course in New York City secondary schools are "to engender love of beauty by personal contact with things beautiful; to develop good taste by cultivating habits of discrimination; to enrich life and train for leisure; to gratify the desire to create; and to encourage talent." From these, two general objectives may be arbitrarily segregated:

(1) to familiarize the student with past and present fine arrangements of line, mass, and tone, and

(2) to cultivate the habit of thoughtful selection.

Several types of films are proposed to fulfill these goals. (1) A travel film like "Twenty-Four Dollar Island"[4] by Robert Flaherty, with its magnificent views of New York City, will familiarize the pupil with fine arrangements of line, mass and tone in architecture. (2) An historical film like "The Spectre,"[5] a phantasy set in a background of Colonial superstition, will do the same for costumes and architecture of that period. (3) A biographical film, like the "Etcher's Art,"[5] which shows the work of Frank Benson and others, will aid in cultivating habits of thoughtful selection. (4) A process film like "Glass Blowing, With Specimens

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[3] This and the other two were produced and are distributed by the Metropolitan Museum of Art.

[4] Distributed by Pathé.

[5] Distributed by Metropolitan Museum of Art.

(*Concluded on page* 112)

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

Government Activities To Be Filmed

A plan to produce 52 one-reel motion-picture films, showing the work of the United States government, was announced in *School Life* for March. These films are to be made available to the schools of the country at a very low fee plus transportation costs.

"In thousands of schools the pupils will be able to see the Federal Government at work. The films are to have both sound and silent versions, so, if their schools are equipped with sound projectors, they will hear the spinning wheels of Government. Through the magic of the film, they will be able to watch with their own eyes how laws are drafted, discussed in committees, debated in the House and the Senate, and finally signed by the President. They will see the Bureau of Fisheries at work. They will be able to learn through the swift and effective medium of visual education the services of the Bureau of Mines, the Coast and Geodetic Survey, how our national parks and forests are cared for, the Army and Navy, and how money and stamps are made.

"The many activities inaugurated under the recovery program have intensified public interest in the work of the Government. Through motion pictures, millions will come to understand how our Government functions and will have a clearer insight into what it accomplishes. Taxpayers will better understand how their contributions toward Government are effectively used for their own welfare. The films will serve a useful purpose in connection with the educational work to be carried on in the Civilian Conservation Corps camps.

"The films will be treated in narrative-story style, with entertainment appeal. Their production will cost, it is estimated, about $100,000, or an average of about $1,900 per film. Each subject may be treated in one reel. According to tentative plans the 190,000 nontheatrical and educational and civic institutions and organizations equipped with silent film projectors will be able to obtain these films at a rental of 50 cents each, plus transportation charges.

"The Bureau of Mines, it is hoped, will represent the Government's interest in this project. That organization is said to have the largest and most authentic library of educational films in existence today. It consists of nearly 3,000 reels. Last year 34 tons of motion-picture films were supplied. In 1933 this Bureau provided films for 53,865 showings. It is estimated that more than 5,000,000 persons saw the films. The Bureau of Mines sends its films free of charge except for a fee to cover transportation."

Biographical Film Series

Hal Lyons, Inc., have completed the first release of their *Famous Americans* Series,. *Soldier and Statesman*, the life of Theodore Roosevelt.

This series of twelve two-reel Featurettes dramatizes the lives of America's most colorful characters, figures whose lives and names have become world acclaimed for the heroic deeds that identified them throughout the epoch of time as "Makers of History."

In addition to the Roosevelt film, the following characters and titles will comprise the series:

Colonel William Cody in *Buffalo Bill*, Sitting Bull in *True American Indian*, Benjamin Franklin in *An Apostle of Modern Times*, Wright Brothers in *Pioneers of American Aviation*, Thomas A. Edison in *The Wizard of Menlo Park*, Mark Twain in *The Maker of Laughter*, Andrew Jackson in *Old Hickory*, Ulysses S. Grant in *Unconditional Surrender*, John Paul Jones in *Founder of the American Navy*, Andrew Carnegie in *Giver of Millions*, and P. T. Barnum in *World's Greatest Showman*.

The treatment of each episode will contain magnificent tableaus, allegories, splendid pictorials, and miniatures, which will create novel effects. An impressive musical score will accompany each production.

Distribution arrangements are now in progress with one of the major releasing companies for the Series.

Scenic Short Subjects

Four new 35 mm. sound-on-film scenic films of the American Northwest are now available for nontheatrical exhibitors in the Eastern states from the Allen Studio, Inc., Rochester, New York. These single reel subjects depicting the beauties, animal life, natural resources and advanced modes of transportation in the west have been sponsored by the Northern Pacific Railway Company, and are available free of rental cost.

They are entitled, *Yellowstone on Parade*, *To The Olympics*, *Number One*, and *Mountain That Was God*. Of particular beauty and interest is *The Mountain That Was God*, a scenic in which Mt. Rainier has been photographed in full color, accompanied by a splendid musical score.

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Boston University Developments

Long a pioneer in the field of coordinating motion pictures in his classroom work, Abraham Krasker of Quincy, director of the Visual Education Department at Boston University's School of Education, is conducting a new course at the School of Education this semester. A series of one-reel films, each one a "talkie" featuring some leader in the field of education, will form the basis of the visual education course, which was a popular study unit conducted by Mr. Krasker last year at Quincy.

At Boston University the work on the value of the motion picture in the classroom has been going steadily forward for several years under the direction of Mr. Krasker. Under his personal supervision a $3000 collection of equipment has been gathered by the Boston University School of Education. It includes a projector with sound attachments, slide projectors, opaque slide projector for post cards, pictures and clippings. A library list of all films available in the country on each branch of education is on file and may be had for the asking.

Since moving pictures have become more widely recognized as important teaching agents, many commercial companies have had films made which are distributed among the schools, not as advertising, but as information on many general or specific points of interest. At present a free film service with headquarters for distribution at Boston University's School of Education, 29 Exter St., is maintained for all the schools in Massachusetts.

Cinematographic Courses at University

The Department of Cinematography at the University of Southern California, Los Angeles, under the direction of Dr. Boris V. Morkovin, is offering three courses this spring quarter, April 2 to June 16.

"Fundamentals of Motion Picture Production," by means of lectures, films, experimental work and studio excursions, treats the following topics: story, continuity, how to act, camera and light, sound and music, how to direct, comedy, non-theatrical films, the animated cartoon.

"The Motion Picture Camera" is a technical course discussing such questions as camera development, construction and operation; lighting and composition; optical principles; relation of sound to camera; make-up; cutting and editing.

In "Teaching Motion Picture Appreciation" emphasis will be placed on the social and educational values of moving pictures, and the development of standards and criteria of appreciation.

The Department of Cinematography is also sponsoring a Walt Disney Contest to further the artistic development of the animated graphic art popularly known as the animated cartoon. The contest is open only to students enrolled in standard colleges, including Junior Colleges and Universities, in the State of California. Students who desire to participate in the contest should request a copy of the conditions from the Department.

Survey On Industrial Motion Pictures

The 1933 Century of Progress at Chicago witnessed an unexpectedly extensive use of motion pictures by fair exhibitors for advertising, publicity, and sales purposes. Many lessons were learned about how to get maximum results from motion pictures at expositions. The Bell & Howell Company has compressed the results and the findings of this experience into a comprehensive 18-page survey titled, *Behind the Screens at the Century of Progress,* which is a valuable guide to the more effective use of films at this year's Century of Progress and other expositions, as well as at conventions, trade shows, etc.

Here are some of the topics discussed: What jobs can be done with motion pictures? How should films be shown? What width film should be used, 16 mm. or 35 mm.? Talkies or silent films? Automatic or manual operation? Is professional help needed? What about licensed operators? Where to place the projector? How large a picture should be used? What about seating arrangements?

This helpful survey may be obtained without cost on request to Industrial Division, Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

Research Council Launches Campaign

The Motion Picture Research Council, under whose auspices the Payne Fund four-year researches were made, launched their nationwide movement for better movies when the organization held its first national luncheon conference last month at the Hotel Roosevelt, New York City. The meeting was attended by about 500 men and women prominent in the city's social and educational activities, with Mrs. James Roosevelt as guest of honor.

The plans and purposes of the Council as announced by Mrs. August Belmont, newly elected president, are: First, to eliminate objectionable pictures from the movies; second, to further the development of films for children; and third, to encourage production of educational films for use in public and private schools and institutions.

The Council will seek to form a national membership organization with separate Councils in cities throughout the nation, to carry on its program of helping to give communities the right to select the motion pictures they wish to see, and to promote the use of films along educational and cultural lines.

S.M.P.E. Meeting

The Spring convention of the Society of Motion Picture Engineers will convene April 23-26 at the Chalfonte-Haddon Hall, Atlantic City, New Jersey.

At noon of the opening day there will be an informal get-together luncheon, during which the members of the Society will be addressed by several prominent speakers. The morning preceding the luncheon will be devoted to registration, reports of officers, and other Society business, as well as the reports of technical committees. Technical sessions, film showings of recently produced outstanding features and shorts, and an exhibit of newly developed motion picture apparatus will complete the program.

New Film Booking Bureau

International Educational Pictures, Cambridge, Massachusetts, is a non-profit organization recently organized to promote international understanding and world peace, by creating interest in the manners, customs, industries, arts, religions, and other aspects of the peoples of the world. To this end it will serve as a central information and film booking bureau for non-theatrical films of international interest available in the United States, a list of which has been selected from the film libraries of 150 distributors. As a film clearing house, International Educational Pictures will place orders for non-theatrical exhibitors with their nearest distributor having copies of films desired.

Its catalogue, titled "Motion Pictures of the World and Its Peoples," includes 2000 films—16 mm. and 35 mm.—of which 375 are said to be free, except for a small booking fee of 25c per reel. The films are classified under more than 100 geographical areas, and under such other general subject-headings as Art, Biography, Entertainment, History, Industries, Literary Dramatizations, Nature, Religion, Science, Sports, and Transportation. Many illustrations of scenes from countries all over the world are contained in the 32 pages of the catalogue, which is 8½"x11" in size.

New Jersey Visual Instruction Association Activities

A. G. BALCOM
Assistant Superintendent of Schools, Newark, N. J.

I REJOICE greatly that there will be space in the SCREEN for some of the activities of the New Jersey Visual Instruction Association. This organization is composed of superintendents, supervising principals and teachers who believe that the use of visual aids in teaching is very helpful. The activities center largely in putting on a program, in connection with the annual meeting of the State Teachers' Association, held of late in November at Atlantic City. Until last year the spring meetings were usually held in Newark, where a few of the "true and tried souls" met and exchanged experiences for the purpose of making their teaching more vital and effective.

Until four years ago we had a medium of exchange of thoughts and methods through the kindly offices of the New Jersey Journal of Education, but since this was discontinued, we have been rather helpless in letting each other know of the new ideas we were using to "keep our heads above water." Then during the depression, with teachers having larger classes, with their morale being lowered by not getting paid regularly, if at all, and with a number losing their positions, and every penny being counted to keep body and soul together, it has not been an atmosphere conducive to professional growth. Then again, teachers in most school systems were allowed days for visiting other schools for observation and study. Now, for the most part, this privilege has been taken away from them in order to reduce the expense of hiring substitutes. Thus, you see, we have no means of getting the inspiration that comes from knowing the fine work of Miss X in charge of a room at one school, which may be located in Z district. Those memorable lines of the great English poet, Thomas Gray, seem to apply here:

"Full many a gem, of purest ray serene,
The dark unfathomed caves of ocean bear,
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

However, things are not as dark as they seem. The Association has recently gotten in touch with the New Jersey Educational Review (under new management) which will publish six issues a year. It will be sent to every teacher of the State, who is a member of the New Jersey State Teachers' Association. Thus space in this magazine is assured to give publicity to outstanding experiments and methods in the use of visual aids.

In addition to this local exchange of ideas, we hope to bring to a considerable number of New Jersey teachers a national viewpoint through the medium of the SCREEN.

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Summer Meeting Planned

The summer meeting of the Department of Visual Instruction will be held in Washington, D. C., concurrently with the meetings of the National Education Association. The dates selected for the visual instruction meetings are Monday and Tuesday, July 2 and 3.

Miss J. Elizabeth Dyer, who is in charge of visual instruction in divisions 1-9 of the District schools, has been appointed local chairman in charge of arrangements. In addition, the co-operation of various government divisions has been assured.

Purposely, the meetings of the Department of Visual Instruction have been arranged for the afternoon hours, thus avoiding conflicts with the general sessions of the N. E. A. The afternoon sessions will start at two o'clock. One luncheon and one dinner are planned as a part of the program.

Although the complete and detailed program is not yet available for publication, certain details have been arranged which should be of interest to all teachers. The general aim, of course, will be to focus attention upon those visual-sensory aids and methods which will be of greatest benefit to the average teacher.

The arrangements include a class demonstration in the teaching of geography in the fifth year; a demonstration of techniques for making miniature habitat groups for science, geography and history; a demonstration of techniques for making home-made slides in color; techniques and standards for poster making; the integration of visual-sensory aids in classroom procedure; and an exhibit of the realia used in the Washington, D. C. schools. All this is planned for the afternoon of the first day, July 2.

In the evening of the same day, there will be a discussion of the relation between motion pictures and the morality of youth, followed by a terse discussion of probable future trends or developments in the field. This latter discussion, informal in nature, is to be led by John A. Hollinger, which guarantees that it will afford opportunity for the expression of personal opinions and ideas. It is altogether likely that something may develop from the discussion which will be of aid in directing proposed plans in the field of visual instruction.

A luncheon is scheduled for noon on Tuesday, July 3, and the available time will be used to report the International Congress of Educational Cinematography, which is being held in Rome, Italy, this month. The former president of the Department of Visual Instruction, C. F. Hoban, has been sent as a delegate to the Conference and will report the highlights.

The luncheon on Tuesday will be followed by the afternoon session, built around the central theme, "Current Problems in Visual Instruction." There will be a discussion of the relation of films to the radio in classroom discussion; the educational values in commercial films; the use of films in character education; and the prevention of delinquency. At the close of the discussions, the annual business meeting will be held, including the election of officers.

Those who are to appear on the program of the summer meeting have been selected with care from among the leaders in their respective fields of activity. The list includes Grace Courtney of Pittsburgh, Pennsylvania; John Orth of the American Museum of Natural History; W. T. R. Price of Scarborough, New York; Wilber Emmert of Indiana, Pennsylvania; Lillian Hethershaw of Drake University, Des Moines; C. M. Koon of the Office of Education, Department of the Interior; Rita Hochheimer of New York City; Howard M. LeSourd of Boston University; and possibly two or three others. These are in addition to the persons mentioned earlier in the discussion.

Those who come to Washington for the summer meeting of the N. E. A. will be most welcome at the meetings of the Department of Visual Instruction, regardless of whether or not they may be members. It is hoped, of course, that those who do choose to attend may choose, also, to become regular members of the Department and assist with the direction of visual instruction activities among the schools. There is much need for co-ordination of effort and the Department of Visual Instruction,

with proper membership strength, will be able to do much toward developing a balanced program.

There are many visual instruction activities in progress among the various Government departments, and those who come to the meetings will have an opportunity to find out more about these services, many of which are free to educational groups of all kinds. It is possible there may be exhibits and demonstrations of available Government material, in addition to the regular program as scheduled.

Should Directory Be Issued?

The visual instruction directory, which was issued by the Department a little more than a year ago, has been the subject of much discussion. There are some who feel that it is of no great value to members of the Department. Others seem to feel that it is somewhat of an index to progress and should be issued each year.

Regardless of the controversy, it is certain that no directory issued in the past has been complete. It has been very difficult to secure the desired information and to check it for accuracy. All this requires time and time is valuable. Furthermore, there is a rather heavy printing and mailing cost. The sale of advertising in the directory can be expected to cover a major portion but not all of these costs. The question remaining, therefore, is whether or not the directory is of enough value to members of the Department, and other interested persons, to warrant the cost in time and dollars.

An expression of ideas relative to this matter will be appreciated by the officials of the Department and will aid in determining whether or not a directory should be issued early in the fall of 1934. Don't wait until fall to send in your comments, as that will be too late to be of any value. At best, the directory will require three months for preparation. If it is to be issued, therefore, work must start on it within the next thirty to sixty days.

Department May Move Headquarters

The Secretary of the Department has been called to Washington to assist with the organization of visual instruction units for use in CCC camps and for general educational service. Although the assignment is temporary, it seems advisable to transfer the records of the Department where they will be readily accessible, rather than to attempt to maintain the office in Kansas. Final details have not been arranged, but it is probable the National Education Association will provide suitable space in its building on Sixteenth Street. It is not unthinkable that this may lead to the development of a more inclusive and more active Department of Visual Instruction than we have had at any time in the past, with permanent headquarters in Washington.

Department Membership

Membership in the Department of Visual Instruction of the National Education Association is open to anyone who may be interested in the application of visual-sensory aids to educational procedure. This would include teachers, school executives, members of boards of education, members and officials of parent-teacher associations, members and officials of various public and private service agencies, ministers, Sunday school workers, travelers, photographers, and any others who may be interested. Active membership is limited to those who are members of the N. E. A., but associate membership is available to anyone, including all services except the privilege of participation in the business affairs of the Department.

The annual cost of membership is but $2.00, including a subscription to THE EDUCATIONAL SCREEN and other services which would cost more than twice the membership fee if secured by those who are not members. If you are not a member, you are failing to identify yourself with the most progressive movement in the field of education. The accompanying blank is provided for your convenience. Use it!

Membership Application Blank

Secretary, Department of Visual Education,
National Education Association,
1638 Illinois Street,
Lawrence, Kansas.

Date..... .....

I herewith make application for membership in the Department of Visual Instruction of the N. E. A., for a period of one year at the usual fee of $2.00, which I am enclosing. (Payment may be deferred if desirable.)

My membership card, the 1933 Visual Instruction Directory, and *The Educational Screen* should be mailed to—

Name .....

Address .....

City and State.....

I am ☐ } a member of the
I am not ☐ } National Education Association

Note: Please make remittances payable to the Department of Visual Instruction.

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

A New Deal For The Sunday School

EDWIN T. BUEHRER

IT IS doubtful whether any department of the church suffers quite as much in the matter of leadership, personnel, and equipment, as does the Sunday School. By tradition the educational center of the church life, the Sunday School should be manned and equipped as efficiently as is the week-day school; but this happy consummation is difficult for obvious reasons. The first-class public school teacher can be employed from thousands of applicants, whereas the first-rate Sunday School teacher, without pay, is a rare find. Anyone concerned with, and interested in, the problems of the Sunday School will therefore understand why it is that this once highly esteemed institution has lost caste as an inspirational and educational force in the community. Highly trained directors of Religious Education are not found in any except the most well-to-do churches, and even there the teaching personnel is for the most part voluntary, and therefore characteristically unstable.

What is the way out? Visual education, en masse, is one answer. The First Congregational Church of Haworth, New Jersey, is making an experiment with the grammar school grades that promises results. It consists primarily in placing upon the opening, or plenary session of the Sunday School, a full half of the teaching burden. People still demand, for example, that Bible teaching have a central place in the Sunday School program. Catholic churches have long known that this responsibility is best carried by specially trained leaders. It is time that Protestant churches too learn this lesson, even if the minister has to be drafted where the trained director of Religious Education is not available. This is precisely what happened in Haworth. The New Testament was selected as the first field of study, and out of approximately 2,500 stereopticon slides available for the purpose, a bare hundred were selected to represent the high lights of its content. Five to fifteen slides were selected on each of the important cities of ancient Palestine. There are eight maps, ten conceptions of Jesus as executed by great artists and sculptors. Places of scenic interest are included, and the parables also, showing in one or two slides the focal point or points of each. Eventually there will be added to this collection a similar choice of materials setting forth the life and times of St. Paul, including cities he visited, commercial routes, fields, homes, prisons, catacombs, manners and customs of the people of that day, temples and relics of competing religions, et cetera. It is safe to estimate that the entire New Testament can be covered with a fair degree of thoroughness with a library of about 300 slides. A similar number will probably cover the Old Testament as well. If only the choicest materials are selected a library of permanent value will soon be assembled, with sufficient material for a whole generation of grammar school students.

The slides just mentioned must be purchased, but an equal number can be made to supplement the essential lesson materials. There are two ways in which this is done. I. Local artists, and there is at least one in every community, provided with a full equipment of transparent colors, can produce innumerable slides with no end of color combinations and designs. The entire symbolism of the church, for example, can be sketched; hymns can be lettered in black, with suitable symbols or other pictures outlined as a background, in some other color. Lovely border designs can be created. In this manner the school can sing, read responsively, and do memory work by means of projections on the screen. II. In addition to this method there is another, and equally interesting. The local dramatic talent of the church or community can put on a program of tableaux, setting forth the significant episodes of history or tradition. These, in costume, can be photographed—they usually are anyway—and from the negative a slide can be made to take its place in the permanent library. It will be relatively inexpensive; it will represent local talent, and its effectiveness as lesson material will therefore be considerably enhanced. The value of such an expressional activity can hardly be overstated.

"But how," it will be asked, "is this material to be incorporated into the Sunday School program?" Let the opening session be a sort of Junior Church Service, with hymns, prayers, responsive readings, and whatever else may be necessary to create an atmosphere designed for dignity and worship. In place of the sermon there is to be an illustrated lesson, carefully planned, and twenty or twenty-five minutes in length. The tendency in the early stages of experimentation is to use too many slides. Forty or fifty are entirely too many. Fifteen or twenty would be more nearly correct. In illustrating one of the parables it is likely that five would be sufficient. If the slides are reproductions of really great works of art one or two might conceivably be enough, provided of course, the teacher

is sufficiently skillful in handling them. No effort should be spared to make this opening session as beautiful and as educational as possible. Pupils should be encouraged to help plan, create, and participate in, every step of the procedure. Occasional written tests are not necessarily out of place.

Then follows the second half of the session. In place of the small, graded classes of the old system, several large well-defined groups will now emerge. There will be a world friendship group cultivating acquaintance with other nations and children. Their traditions, habits, customs and ideologies will be studied. Scores of practical ideas will suggest themselves to the resourceful teacher. A current events group will also be organized to study, analyze, and interpret the contemporary happenings of the world and of the community. There will be a nature study group to "seek God in nature,"—that is, in birds, flowers, trees and innumerable other things. Many other groups may eventually appear, to provide vehicles, as it were, for people's many personal interests, hobbies, and community projects. The question of leadership will solve itself, for it is a fact learned from experience that whereas the average community does not produce an over-supply of accredited Bible teachers, it does produce people with advanced interests in a great variety of enriching and worthwhile fields of activity. They should be drafted for they will be an asset to any church that can adjust itself to the particular types of service which they are best able to render.

It is inevitable that the leaders of these special project groups will themselves, sooner or later, resort to visual means to supplement their other teacher training methods. They will find that the opaque projector is their special friend. For formal worship services, as, for example, in the opening session, the beautiful, clear pictures produced by the stereopticon machine and slide are indispensable. For informal classroom use, however, where students' findings in nature study and other projects should be immediately displayed and discussed, the opaque projector is essential. Leaves, flowers, birds, stones, photographs—anything, in short—can be shown, and at once. The choicest of these findings can later be made into slides for more formal and permanent work.

The above then, in briefest outline, is a "set-up" which has opened a world of possibilities for at least one Sunday School. One determined leader with a single stereopticon projector can establish it as a beginning. Since no standardized textbooks are any longer necessary its nature in the plenary session as well as in the group projects will vary with every community; but motivating this enterprise everywhere will be the common desire to do a little pioneering and research in an effort to create a Sunday School more in keeping with our present-day needs.

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Big Shakedown, The (Chas. Farrell, Bette Davis) (Warner) Another sensational underworld racketeer story, with usual brutal gang methods, intimidation of the innocent, machine gun killings, etc. Hero even fails at being a worthwhile character, since he is an incredibly weak-minded tool for the gangsters.
A—Waste of time Y—No C—No

Blood Money (George Bancroft, Frances Dee) (U. A.) Lurid melodrama glorifying riff-raff characters—hero, hard-boiled gangster and shyster bail bondsman, his mistress heroically sharing him with many, her brother approving. Frances Dee as underworld-crazy rich girl brazenly hunting thrills from any source.
A—Trash Y—Pernicious C—No

Cat and the Fiddle, The (R. Novarro, J. McDonald) (MGM) Musical operetta, very lightweight but lively, varied and enjoyable with Kern music. For plot, classical-composer hero and popular-composer heroine separate after colorful liaison in Paris, but back in time for happy moral ending. Unconventional, but not offensive.
A—Good of kind Y—Mostly good
C—Little interest

Catherine the Great (Fairbanks, Jr., Elizabeth Bergner) (U. A.) Gorgeous British production with dissolute Russian court of 18th Century as luxurious background. Fine narrative sweep and notable acting. But historical characters are utterly distorted and thrilling history of period reduced merely to sex-intrigues.
A—**Natable** Y—Doubtful C—No

The Constant Nymph (Brian Aherne, Victoria Hopper) (Fox-Gaumont-British) Lightsome story of beautiful Tyrolese backgrounds, temperamental characters, and actions sometimes too bizarre to be convincing. Concerns heroine's silent love for composer-hero who, after her famous father's suicide, marries another. Much charm and some monotony.
A—**Good** Y—Doubtful interest C—No interest

Cross-Country Cruise (Lew Ayres, June Knight) (Universal) Inferior sample of present epidemic of "bus" stories about heterogeneous group of cheap people on transcontinental trip. Mediocre story, slow tempo, feebly acted, with low-comedy humor, and melodramatic wife-murder by nasty villain for climax.
A—Poor Y—Trash C—No

David Harum (Will Rogers, Louise Dresser) (Fox) Splendid screening of Batcheller classic of 1890 rural life. Rogers makes David live—kind, honest, but true to form and his times in horse-trading. Fine, genuine love element. Exquisite outdoor photographic effects. Richly worth Hollywood's "imitating."
A—**Excellent** Y—**Excellent** C—**Very good**

Dark Hazard (E. G. Robinson, Genevieve Tobin) (1st Nat'l) Stupid, unwholesome story about a jellyfish hero, maudlin sentimentalist and helpless gambler. But heroine marries him (!) and gives him chance to recover. But he keeps falling and ends up at the track with his original blonde mistress, proving decency worthless.
A—Trash Y—Trash C—No

Eat 'Em Alive (Produced by Harold Austin) Fine photograph of desert-animal life, gruesome life and death struggles of snakes and others. Authentic bits of nature, but often repellent. Accompanying voice soars and rants, fights too prolonged, and faked stalking of baby by rattler is gratuitous horror.
A—Depends on taste Y—Gruesome
C—Too strong

Fog (Donald Cook, Mary Brian) (Columbia) Mystery fare involving murder on the high seas, undistinguished as to plot and action — some too-gruesome "shots" — but with suspense somewhat heightened through eerie atmosphere created by dense fog enveloping the liner.
A—Fair Y—Perhaps C—No

Gambling Lady (Barbara Stanwyck, Joel McCrea) (Warner) Glamorous heroine is famous professional gambler, always winning, though always on the "square." Marries wealthy playboy—follow jealousy, misunderstanding and various complications including murder, infidelity and divorce before final reconciliation.
A—Depends on taste Y—Unwholesome C—No

George White's Scandals (White, Vallee, Durante) (Fox) George proudly publicizes himself in masterpiece of bad taste and stupidity. Lavish as spectacle, cheap in content, descending even to suggestive dancing and risque songs by baby girls. Mostly crude, vulgar or inane, and the rest silly. Some garbage comedy.
A—Trash Y—Trash C—Trash

Good Dame (Fredric March, Sylvia Sidney) (Paramount) Shoddy concoction wasting March in role of illiterate carnival-crook, devoid of all moral sense, easy conqueror of women, suddenly stricken with true love when he meets cheap but honest chorine. Seamy adventures, demoralizing environment, but moral ending.
A—Mediocre Y—Trash C—No

Jimmy, the Gent (James Cagney, Bette Davis) (Warner) Cagney back in fast, vulgar wisecracking role. Exploits high-pressure illiteracy, brazen swindling, constant double-crossing of friends and foes, racket against racket to supply heirs for unclaimed millions. Not a respectable or honest person in cast.
A—Depends on taste Y—Unwholesome C—No

Journal of a Crime (Ruth Chatterton, Adolphe Menjou) (1st Natl.) Heroine, much in love with her philandering husband, shoots his stage mistress. He alone learns her secret, and makes her suffer with conscience while living on with him without love. And she suffers, clear through to the unconvincing "happy ending."
A—Dreary Y—Better not C—No

Long Lost Father (John Barrymore, Helen Chandler) (RKO) Barrymore is neglectful, egotistic father with shady past who finds again his resentful daughter, now grown up, and manages to prove helpful temporarily. But story is aimless, unconvincing and wins little sympathy for anyone concerned. Waste of John and Helen.
A—Mediocre Y—Better not C—No

Lost Patrol, The (Victor McLaglen, Boris Karloff) (RKO) Powerful picturization of tragic interlude of World War in Mesopotamian desert—grim, realistic, sincere, free from theatrics or artificial thrills. Gripping, convincing picture of human nature and manly conduct in tragic situation. McLaglen's finest role to date.
A—**Fine of kind** Y—**Very good** Y—Too mature

Love Birds (Zasu Pitts, Slim Summerville) (Universal) Slow-moving, labored comedy about an impossible child and two stupid people. Each of the two stupidly buys the same worthless desert ranch. Their wranglings and blunderings make the "comedy". A supposed "gold" strike brings money, harmony and marriage. (Zasu deserves better).
A—Mediocre Y—Hardly C—Hardly

Massacre (Richard Barthelmess, Ann Dvorak) (1st Nat'l) Educated Indian hero learns of cruelty, violence and outrageous treatment of his people by reservation officials, turns crusader and carries fight to Washington. Many strong, thought-provoking moments but too much sensationalism and exaggeration.
A—Good of kind Y—Doubtful C—No

Meanest Gal in Town (Zasu Pitts, El Brendel) (RKO) Rather dull attempt to make either funny or interesting a love affair between Brendel as stupid barber and Zasu as slightly less stupid store-keeper. Even flashy little vamp and some snappy dialog fail to save it from mediocrity.
A—Feeble Y—Better not C—No

No More Women (Edmund Lowe, Victor McLaglen) (Paramount) Inevitable rowdy performance of this "comedy-team" as crude, roughneck deep-sea divers, rivals for affection of girl-owner of salvage ship. Fast action, occasionally funny, but mostly vulgar comedy. Under-water scenes of doubtful authenticity but interesting.
A—Mediocre Y—No C—No

Orient Express, The (Heather Angel, Norman Foster) (Fox) Patterned after "Rome Express," film follows destinies of several picturesque characters traveling on a European trans-continental train. Well-acted, some effective photography, tense situations and suspense, but marred by faulty continuity and lack of clarity.
A—Fair Y—Doubtful C—No

Palooka (Jimmy Durante, Lupe Velez) (U.A.) Crude crook for hero, vulgar adventuress for heroine and incessant prizefight atmosphere make a thoroughly unintelligent and unappetizing hash of noise, risque dialog, gutter English and raucous slapstick. Too much Durante. Fine medium for degrading public taste.
A—Trash Y—No C—No

Riptide (Norma Shearer, H. Marshall, R. Montgomery) (MGM) Very good sophisticated comedy about a heroine of cheap past who wavers between her excellent English husband and a rich life-of-the-party playboy. Finely set and photographed, notably acted by Marshall and Shearer, but subject matter thoroughly unwholesome.
A—**Very good of kind** Y—Unwholesome C—No

Search for Beauty (Buster Crabbe, R. Armstrong) (Paramount) Exploits Beauty Contest winners, presents notable athletic ballet ensemble, and pretends to slap immorality in general and fake magazines in particular. Otherwise hodgepodge of crude racketeers vs. naive hero and heroine. Badly mixed motives and generously risque.
A—Mediocre Y—Unwholesome C—No

She Made Her Bed (Sally Eilers, Richard Arlen) (Paramount) Heroine's husband, a cheap braggart who runs auto-camp and chases wild women. A platonic lover waits patiently for the ridiculous climax, when tiger kills husband and baby in refrigerator survives after house burns to the ground!
A—Absurd Y—Better not C—No

Sleepers East (Wynne Gibson, Norman Foster) (Fox) Glamorous story of seamy side of life, with Wynne very appealing as heroine with checkered past. Political success depends on crookery and the hush system. To get quick funds for any cause go to the roulette wheel. Hero's love for heroine only wholesome note.
A—Depends on taste Y—Unwholesome C—No

Smoky (Smoky, Victor Jory, Irene Bentley) (Fox) Appealing picture of the career of a fine horse from free colthood in the hills to humble harness in old age. On the way, joy with fond master, grief with villain, triumph in rodeo, humiliation in shafts of junkcart till found and saved from pound by master.
A—Good of kind Y—**Good** C—Probably good

Song You Gave Me, The (Bebe Daniels) (Columbia) Artificial concoction of rather good music and rather tedious dialog, attempting to re-present "The Song is Ended." Bebe makes her most of the vivacious, popular Viennese actress, winning her cold, stolid secretary by original methods. Hardly significant.
A—Hardly Y—Perhaps C—No

Success at Any Price (Doug Fairbanks, Jr.) (RKO) Hard-boiled hero achieves mania for financial power by ruthless and despicable methods. Deserts worthy sweetheart and marries glittering blonde mistress of his employer. When she proves unfaithful he shoots himself. Beautifully photographed and produced "mess."
A—Poor Y—Decidedly not C—No

That Man Is Mine (Irene Dunne, Ralph Bellamy) (RKO) Triangle drama, smartly produced, well acted, but not always convincing. Situations revolves around an incredibly cold-blooded vamp, a stupid, weak husband and a devoted wife. Characters and action become too farcical in final reels before happy ending.
A—Good of kind Y—Better not C—No

Wild Cargo (Frank Buck's jungle adventures) (RKO) Fascinating portrayal, with fine vocal accompaniment, of experiences of this expert hunter of wild animals for Zoos. Pictures all details of many captures without cruelty. Informative, wholesomely thrilling, with but a scene or two too strong for the sensitive. A fine achievement.
A—**Very interesting** Y—**Excellent**
C—**Mostly excellent**

Wonder Bar (Al Jolson, Kay Frances, Dolores del Rio) (Warner) Pretentious Parisian-cabaret musical extravaganza, with sex-and-infidelity plot, gorgeous costumes, elaborate sets, and a great deal of Al Jolson. Some strikingly beautiful ballet evolutions the most notable feature. Much music, some vulgarity, and whole stretches that are tiresome.
A—Good of kind Y—Decidedly not C—No

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Parents' Magazine (March, '34) "How to Select Movies for Children," by Dr. Fred Eastman.

Researchers of the Payne Fund found that children, eight to ten years of age, remember 60% of what they see in the movies. After giving a brief, analytical review of other findings of the research commission, Dr. Eastman says, "More important even than these effects—and here I am giving my own interpretation—is the more subtle one of influencing and molding the children's scale of values. As a parent you have probably tried to implant in your child's mind a series of values which might be described roughly by such adjectives as courageous, kind, honest, hard-working, competent, faithful, patient, cheerful. In the motion picture theatre, however, your child comes under the spell and glamour of a different set of values, one that might be characterized by such adjectives as smart, sophisticated, daring, bold, clever, thrilling, big, passionate, dazzling. These Hollywood values war against the values which you, as a parent, desire for your child." Since in most communities, the movies are about the only form of public amusement, it is difficult to bar them entirely. What then should be the standards of selection? Dr. Eastman, as a keen dramatic critic, lists twelve criteria under the two categories, those of dramatic and those of entertainment value. A few of the outstanding thoughts are here abbreviated:

The play must reach the emotions inducing either laughter or tears, but must not lead to undue excitement. Children react three times as strongly as adults, not having learned the "adult discount."

The characters must be real; they are remembered longer than the plot. (Marie Dressler excels in the art of realism in characterization.)

The characters must make important choices.

The plot must involve a conflict, rising steadily to a climax, and one which can be understood by children. There must be one central idea. The solution must result from the re-action of the characters to their situation, as in life.

The pictures left on the child's mind should be wholesome and beautiful.

The proper attitude towards the beauty of life's simplicities should be induced. Behavior patterns should be worthy of acceptance in the child life. The scale of values should correspond to, or re-enforce, those of the child's rearing, not clash with them. "If you want your child to grow character you must see that his values are the values that produce character, not simply the values that will make him strive to acquire things, get ahead, out-smart his competitors, and be a big shot . . . ."

"I present (these criteria) here only as a stumbling effort at suggesting a positive way of dealing with this perplexing problem rather than by the method of prohibition or the more usual one of indifference."

Progressive Education (March, '34) "The Neurath Pictorial Statistics," by Marguerite E. Schwarzman.

This article is another elucidation of the Neurath system of visualized statistics, the same author having written "Statistics for All" in the EDUCATIONAL SCREEN of September, 1933.

"To understand facts of social significance, we must be able to visualize them," says Neurath. He has been working for ten years on his symbolic plan, which significantly makes use of color. He uses only primary colors, and each of these always has its special meaning. If green, for example, represents the rural population of a country, red stands for city dwellers.

The older children in the Vienna Schools visit Dr. Neurath's Social Economics Museum. Psychological tests have shown that these children in time develop a remarkable understanding of social problems, a power of discernment unhampered by emotionalism or by the undue influence of a teacher.

The Journal of Geography (March '34) Geographical Activities Involving the Use of Maps and Grafs," by Ruth Weaver Mikesell.

A study made at the University of Pittsburgh, reveals that a combination of activities involving the use of maps, pictures, and grafs is more effective than to use these materials separately. "Activity" here applies to "any state of action, mental or physical. For the most part it does not mean a program of manual activity."

Drawing an outline map is usually not "sufficiently accurate to give a correct concept." The use of symbols on a map to show different kinds of work done has geographical quality. Similarly, the copying of a graf "is not a geographical activity." Such is obtained, however, if problems concerning the basic facts of the graf are considered, and the graf constructed from statistics. An excellent treatment of the technique of teaching map symbols is given, and should be read by all teachers, who have not scientifically studied this phase of geography teaching. The child should be taught to visualize the reality behind the symbol.

International Review of Educational Cinematography (March, '34) In this issue is published the first of a series of Reports treating of matters to be considered by the second section of the International Film Congress at Rome this month: *Education.* The departments of Education particularly dealt with are:

Hygiene and prevention of disease; The Cinema for educating the people; The Cinema for thrift and insurance propaganda; Cinema Technique with special reference to the technique necessary for making and projecting didactic and educational pictures.

Book Reviews

MOTION PICTURES AND THE SOCIAL ATTITUDES OF CHILDREN, by R. C. Peterson and L. I. Thurstone. MOVIES, DELINQUENCY, AND CRIME, by H. Blumer and P. M. Hauser. MOVIES AND CONDUCT, by Herbert Blumer. Published by The MacMillan Company, 1933.

These three additional publications of findings from the work of the distinguished and scholarly research under the Payne Fund are of the same stimulating quality as the other volumes published to date. Anything a reviewer might say must sound trite and pedantic. The volumes must be read of themselves to appreciate their inestimable value in this field which suffers such a dearth of valuable material. As each volume comes along one is tempted to look for further superlatives that might serve to arrest the attention of our readers. Each new volume offers some astonishing new surmises even as it corroborates, with proof, much that has been intuitively and practically "guessed at". Again, it may be sufficient to state that no teacher, parent, or serious student of the movies can afford to miss owning these books for his or her library.

THE COLLEGE BLUE BOOK, THIRD EDITION, Dr. H. W. Hurt, Editor, 588 pages.

This comprehensive reference work of higher education covers in scholarly style the modern trends in college education, college standards as set up by various school and college associations, and college opportunity by states. Much interesting and valuable data is given in this exhaustive volume, such as, the number of colleges in each state, showing their ratio to the population and area: the standards, ratings, entrance and graduation requirements, enrollment, fees and resources of 1250 colleges and universities, including basic facts on junior and negro colleges. Statistics are also given in tabular form on 1034 technical and professional colleges.

Another helpful feature of this remarkable work is the colored map of each state which indicates the location of colleges, universities, junior and negro colleges.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

Visual Aids In Teaching Science Units

C. J. KOENIG

THERE has been a great deal written about the theory of visual instruction in Science but little has been presented showing these aids actually at work. We have all come to recognize the great value of visual aids in instruction but do not always appreciate the full possibilities of their use.

Feeling that concrete examples are often more fruitful than generalities, I am offering a specific unit in Biology with its application to visual instruction. New uses of these materials are constantly coming to my attention and I am not assuming that this example utilizes all the possibilities, but I hope that it may be suggestive to others. This example, a typical unit in Biology as taught at the Scarborough School, is a work plan, a copy of which is given to each student at the beginning of the unit. This is amplified by specific reference to the various visual aids used at each stage of the learning process.

Work Plan From November 23rd to December 18th, 1933

Unit IV. Germination and Growth of Plants
Text: Hunter; Problems in Biology, 115-133.
Presentation:

The main purpose of this unit of study is to show how a baby plant, or embryo, grows into an adult. Seeds, as we learned in a previous unit, are formed in fruits, as the result of the pollination of flowers. Seeds may, for long periods of time, remain dormant, then suddenly show signs of life. This activity is due to a stimulus of some kind. Obviously some conditions both inside and outside the seed start the growth of the plant. We are, then, interested in finding out just what these conditions that start and maintain growth are. By experimentation we shall find the answer to this problem. Then, too, plants must obtain food in order to grow. The fact that seeds do contain food materials of various sorts is evident when we think that we eat such seeds as peas and beans. We shall then make a comparison of the manner in which foods are used by plants with the way in which we use the same substances.

"Life"—from seed to tree (1 reel)*
"Do You Know Beans?"—Germination of Bean Seed (1 reel)*
"Seeds"—Way of Growth (1 reel)*

Assimilative Material:

Among the problems to be solved in this unit are the following:

A. Where are baby plants found?
  1. The study of seeds
    a. Actual study of bean and corn seed.
    b. Lantern slides of various seeds.
      Keystone Biology Lantern Slides
      5. Seed Coats
      6. Embryo of Corn and Bean

B. How can we find what nutrients are present in seeds?
  1. Test for starch
    a. Study of crushed bean seed stained with iodine under the microscope.
    b. Study of colored chart of starch test.
  2. Test for proteins
    a. Test carried out by each student.
    b. Use of paper with grease spot in projector to show it is translucent.
      Study of Langworthy Food Charts Nos. 6, 10, 13, 14 showing by visual means percentages of starch, proteins and fats in various seeds.

C. What factors are necessary for germination?
  1. Water
    Demonstration showing failure of dry seeds to grow in dry moss, and successful growth of soaked seeds in moist moss.
  2. Air
    Demonstration showing failure of seeds to grow in a vacuum, and successful growth of seed in container open to air.
  3. Temperature
    Demonstration showing failure of seeds to grow when kept in warm oven or in refrigerator and successful growth when kept at room temperature.

*Produced by Edited Pictures System, 330 West 42nd Street, New York City.

D. How does the embryo become a plant?
   1. Cotyledon; 2. Plumule; 3. Hypocotyl.
      a. Observation and study of actual bean and corn seedlings at various stages of growth in a germinating box.
      b. Study of preserved specimen showing progressive stages of growth of seedlings.
      c. Detailed study of film, "Do You Know Beans?" showing animated drawings and progressive shots of bean growth.
      d. Study of lantern slide showing structure of seed parts in various seeds.
         Keystone slides 8. Development of Corn and Bean 9A. Development of Corn Seedling.
      e. Study in microscope of sections of corn seed.
      f. Experiments on effect of removal of cotyledon on growth.

E. What makes a young plant grow?
   1. Proof that oxidation occurs in plants.
      a. Experiment — Test of air in flask containing growing seeds indicating increased quantity of carbon as shown by lime-water test.
      b. Demonstration—Expelling air from the lungs through lime water to show pressure of carbon dioxide in human breath.

F. Do plants digest food?
   1. Proof that starch is changed to sugar in plants.
      a. Test with Fehling's solution to show evidence of grape sugar.
      b. Demonstration — test dry, unsprouted bean or corn seed for grape sugar.
      c. Demonstration—test dry, sprouted bean or corn seed for grape sugar.
      d. Demonstration — test sprouting bean or corn seed for starch — study specimen under microscope for presence of starch grains.
      e. Demonstration — Digestion of starch to sugar in test tube by use of Diastase.
      f. Demonstration—test piece of cracker for grape sugar before and after chewing in the mouth.

You will master the material of this unit by the reading of pages 115-133 of the text, supplemented

by lectures, discussions, demonstrations, slides and moving pictures, and by completing the exercises as directed in the work book.

Organization:

You will organize the unit material by constructing a summary outline of the unit's work.

a. The charts and slides are always accessible to the students and in the review of the unit they often independently make use of them to supplement or replace rereading of the text material.

Check-up:

At the completion of the unit a check-up will be given to determine your mastery of the unit.

Many of the slides and charts used in the study of the unit are made by the students themselves during the assimilative period. This offers the students a combination of visual and manual expression which is very stimulating to the students gifted in those lines and serves to build up a permanent library which is of use to the other students.

Possibilities of Films in Art Courses

(*Concluded from page* 98)

of Ancient and Medieval Glass"[5] will aid the critical appreciation of glass-ware. (5) A film of Natural Beauty like "Gorges of the Giants"[6] will widen the pupil's experience with nature, while showing beautiful arrangements of moving line and tone.

The flexibility and comprehensiveness of the Art Appreciation objectives, and the greater number of students who study that phase of the subject, make it probable that films will ultimately find their widest use there.

(c) Practice of Art.

Preparation and execution of a work of art usually demands the ability to draw, a knowledge of effective design, and skill in technique. Films could be used successfully to motivate these activities and to furnish usable materials and motifs.

(1) In drawing, the Models in Motion films have demonstrated their value as motivation, while purposive films and films of natural beauty provide any required visual experience.

(2) In design and composition, abstract purposive films showing the filling of space and action of forces, motivate activity and furnish dynamic motifs. Certain films of natural beauty (as Mr. Charles Woodbury suggests) might also be used.

(3) In technical processes, it seems likely that films give a clearer insight into simpler processes, and will indirectly aid in manipulation. Unfortunately no experimental data is available on this point.

A word may be said about the bibliographies. They consist of annotated references to forty-four books and articles, three periodicals, thirteen film catalogs, and nearly one hundred different films. (All these films and many more are listed, of course, in the Educational Screen's annual booklet, "1000 and One Films", the tenth edition of which has just appeared). These references should be ample for an orientation in the literature and for immediate experimentation in the classroom.

The whole study should be viewed as the preliminary step in a broader, more comprehensive program. Our aim will be to develop the film as an educational aid in art courses. The task is clear; materials are ready. Let us move forward!

(5) Distributed by Metropolitan Museum of Art.
(6) Fox Movietone News, distributors.

AMONG THE PRODUCERS

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

Two New Historical Study Units

Two new Historical Study Units, illustrating significant periods of history are announced by Photographic History Service. The first Unit visualizes the early period of *Frontier Life*. Prepared from motion picture "stills" of "The Great Meadow," these brilliantly executed pictures take us vividly into the lives of the early pioneers who first crossed the Appalachians under the leadership of Daniel Boone to make homes for themselves in Kentucky and Tennessee. In fifteen carefully selected and closely related pictures we go with these courageous souls across the "Wilderness Road," see something of the perils and hardships they faced among hostile Indians, learn how they built their cabins and lived from day to day. Plate 9 of this Unit is illustrated below.

The second Unit, the *French Revolution,* prepared from motion picture "stills" of "Scaramouche" and "Orphans of the Storm," offers graphic and fascinating contrasts in the social conditions existing among the commoners and the nobility in France during the later years of the 18th century. Arranged in continuity, with introduction and brief, concise text be-

Plate 9 of the Unit, "Frontier Life"

neath each picture, the story of those days of chaos is carried forward, through scenes of the revolts in the provinces, injustices, the Bastille, the life of the Court, the Tribunal and the Reign of Terror to the close of the Revolution and the dawn of a new era. Plate 13 of this Unit is illustrated at the right.

Although visual aids have come to be regarded as essential to the teaching of geography and certain other subjects, their widespread use in the teaching of history has not kept pace with this modern educational development.

The reasons for this are not difficult to understand. Pictures that present the dramatic and outstanding periods of history, in a comprehensive, well-rounded

Plate 13 of the Unit "French Revolution"

view of the subject, have not been available. True, there have been copies of paintings and sketches of certain colorful events and personalities and these have come to occupy their places as illustrations of textbooks and as auxiliary aids. But, however, excellent these few subjects may be, they fail to fill the need of the modern history teacher who is "visual minded." A single, well-chosen picture can plant a vision in the mind of the student that will lead him on to further enjoyment and comprehension of the particular period being studied. But when there is presented to him a *series* of pictures which build, step by step, from early causes to final results, through views of the social conditions, the homes, the dress, the amusements, the leading personalities, the problems and achievements of the people, the value of the individual pictures, so co-related, is increased a thousand fold. It has been the task of Photographic History Service to prepare such *series* of historical photographs and, in so doing, to answer the crying need of the history teacher.

Upon request a catalog describing every picture in each Unit will be sent by Photographic History Service.

New S. O. S. Amplifiers

Announcement is made by Sales On Sound Corporation, New York City, of an entirely new line of Streamline Model Amplifiers, embodying the Wide Fidelity Circuit. The "W.F." Series is the result of years of careful and painstaking laboratory research, coupled with the experience gained from hundreds of sound installations all over the world.

This experience, and the development in the S.O.S. laboratories of exclusive circuits and features have made possible a line of amplifiers of merit from the standpoint of ease in installation, simplicity of operation and freedom from service worries. The fine engineering of these amplifiers is said to be evidenced not only by their excellent performance in the theatre, but also by their distinctive and beautiful appearance.

The internal construction is extremely rigid and is so designed as to make each part accessible for any future servicing. The transformers, condensers, resistors, and other parts used in the Amplifier are designed with very liberal overload and safety margins, and are built to withstand any climatic conditions of heat and humidity in tropical countries.

By eliminating all outside matching transformers, and feeding the amplifiers through a low-impedance line directly to the voice coils of the speakers, much greater efficiency and better matching characteristics are obtained.

The New Filmo 121

Bell & Howell Company announces a new 16 mm. magazine-loading motion picture camera, light in weight, low in price, and rectangular in shape—entirely different in appearance from any camera previously made by this company, but embodying the traditional Bell & Howell features of fine design and rugged, precise construction. This new camera has been christened Filmo Model 121.

Filmo 121 Camera and Case

The magazine-loading feature makes for instantaneous loading. A 50-foot film magazine is simply slipped into place, the camera door is closed, and the camera is loaded. The unfinished film can be interchanged with film of another type at any time, even in daylight, with the loss of but a single frame.

The new model is only 2¼ x 3½ x 5¼ inches in size and weighs slightly over two pounds. There are two viewfinders, a direct-sight finder (spyglass type), and a waist level finder of the reflecting type used on still cameras. Two speeds, 16 and 24, are provided for, as are single frame exposures. A first quality Cooke 20 mm. F 3.5 universal focus lens is standard equipment. However, Filmo 121 may be had with a Cooke 1-inch F 1.8 lens, suitable for both black and white or Kodacolor movies, either with or without Kodacolor filter.

The shutter is of a unique and distinctive type with oscillating action—motion picture's closest approach to the focal plane shutter of a still camera. This affords an unusual sharpness of image and an absolutely uniform exposure over the entire picture area. The exposure time at normal speed is approximately one thirty-fourth of a second.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Arnco Films, Inc. (5)
1270 Sixth Ave., New York City.

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
250 W. 57th St., New York City

Garrison Film (3, 4)
729 Seventh Ave., New York City.
(See advertisement on page 111)

Guy D. Haselton's TRAVELETTES (4)
7901 Santa Monica Blvd., Hollywood, Cal.

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

Modern Woodmen of America (3, 4)
Rock Island, Ill.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

The 16 mm. Sound Film Co. (5)
11 W. 42nd St., New York City

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 113)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M .C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
(Western Electric Sound System)
250 W. 57th St., New York City

J. C. Haile & Sons (6)
215 Walnut St., Cincinnati, O.
(See advertisement on page 112)

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago

Ideal Pictures Corp. (1, 4)
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Regina Photo Supply Ltd. (3, 6)
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S. O. S. Corporation (2)
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Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 113)

United Projector and Film Corp. (3, 4)
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Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 90)

Weber Machine Corp. (2)
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Williams, Brown and Earle, Inc. (3, 6)
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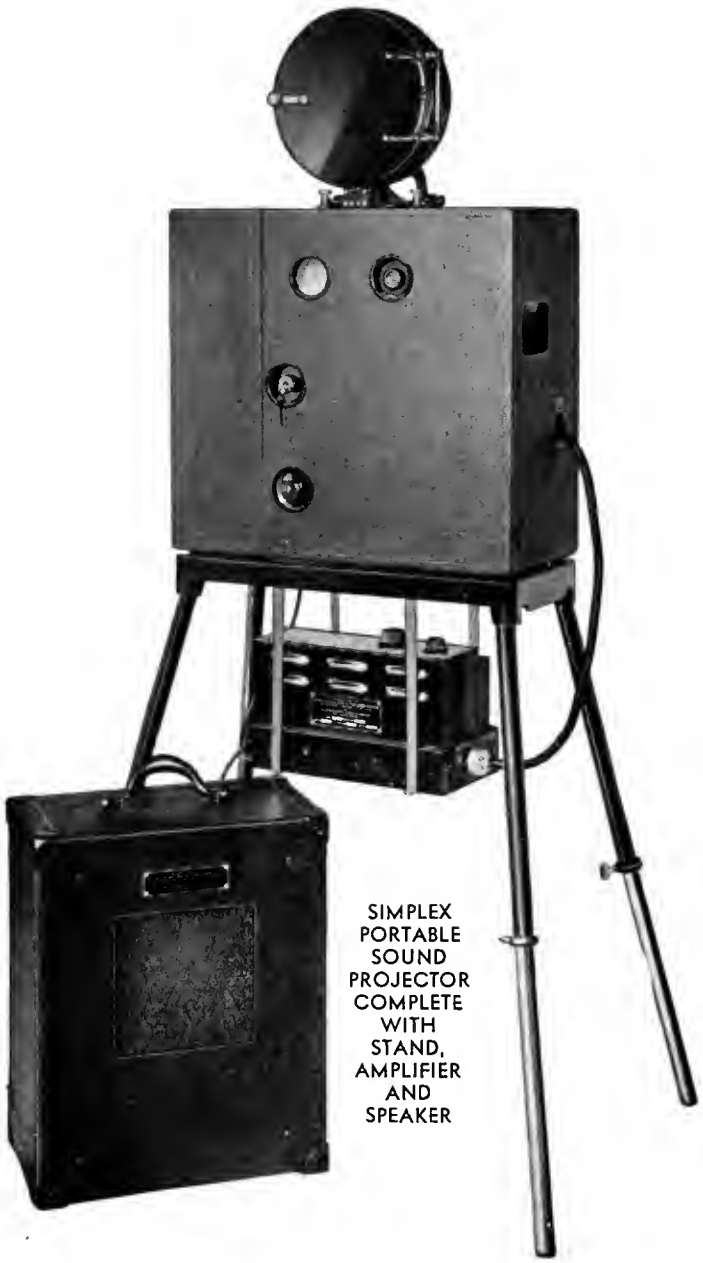

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MAY, 1934

VOLUME XIII NUMBER 5

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EDITORIAL

WE have first to thank Professor Edgar Dale for correcting a wrong impression given in our March editorial. We were wondering about the source of funds for the promotion of High School courses in motion-picture appreciation, leaving the implication that these funds might be coming from the industry. Mr. Dale's letter states clearly the facts as follows: "The Payne Fund has given a substantial grant of funds to aid eight national organizations in their programs dealing with motion picture appreciation and is aiding state demonstrations in five states. These States are Connecticut, North Carolina, Ohio, Iowa, and California." This assurance is most comforting and removes one of the gravest doubts regarding the experiment. Complete financial independence of the industry is a vital essential for winning confidence in a program of this kind.

THERE still remains the question as to what the plan will do to the youth of the country. Recent letters from educators show that our objections do not find agreement in all quarters. One even hints that we do not seem to believe in "any sort of education at all." To the last criticism our twenty odd years of teaching are perhaps a sufficient answer, but we shall attempt a further word on the main question.

We may ask again why the industry fought the Payne Fund investigation with argument and ridicule, with acres of print and tons of postage. Because the industry knew well the danger to its box-office if the Payne Fund results ever succeeded in reaching and convincing the intelligent public. That public would take action in just one way, namely, make every effort to keep its children and youth away from unwholesome stuff, an effort not yet made by that public to any great extent. Parents see relatively few movies themselves, and these the good ones they hear of as outstanding, possibly one out of ten, to set the ratio high. As to the other nine they are personally ignorant. They know vaguely that they are "not all that could be desired", but the youngsters want to go, other youngsters seem to be going, and—well, they are young but once and might as well have their fun. But the Payne findings threatened enlightenment for these mentally sleeping parents. This would mean a shrinking box-office. Hence the facts had to be discredited at all costs, and the industry did its best.

Then occurred a "lucky break" for the worried propagandists of the industry. An ideal antidote to the danger appeared. Something was to be offered to the intelligent public which it would infallibly accept as better than any revelation of facts. It was the proposal to make the youngsters themselves choose only good pictures by "education". This proposal had emanated from the industry years before the Payne Fund results appeared, but now it came from outstanding educators. Acceptance of such a solution from such a source was practically inevitable by both educators and intelligent parents. Obviously, since education above all else has determined world-progress from the beginning and doubtless will determine it to the end, why not "education" to solve the movie problem? Easy analogies are plentiful, but are they true?

It is certainly desirable that our schools teach youth appreciation of literature, of art, of music, and the rest. But what are the classroom materials used in the process? The classics of the past and the best achievements of the present. We train the mental taste and appetite by an exclusive diet of wholesome mental food. We teach appreciation of the good by study of the good. We do not bring into our literature classes dime novels, cheap magazine thrillers, crude serials from daily newspapers or the vicious trash sold furtively by street venders. We do not assign for study by art classes lewd drawings, risque postcards, licentious murals from night-club walls. We do not train music-students by means of jazz bands, crooners' "lyrics", and "hot" numbers generally. We do not teach history through biographies of gangsters, underworld doings, and endless newspaper columns on crime. It is a depressing list, this rejected classroom material. To imagine serious use of such stuff in the classrooms of America is absurd. Yet that list represents the subject-matter of the great majority of motion pictures which are to be evaluated, selected, rejected and appreciated by high school students.

The analogy fails again when we compare the printed word with the moving image. Countless passages in classic literature describe improper conduct. In written form these are entirely suitable material for class study and discussion. Screened, no teacher would want them shown. Words are symbols only. The individual mind must picture what is described, necessarily in strict accordance with its own previous experience, and no two pictures in the class can be the same. Each student has his own experience privately, knows that no fellow student can share it, and because the new mental picture is composed of familiar materials it is no appreciable shock to the composer. But screen the same thing before the class and each mind's privacy is gone, raw actuality replaces interpretation, and the mind with experience inadequate to correlate with the new revelation is merely shocked, not taught. There are parts of the Bible that could not possibly be screened and shown. Yet who would dissuade a youth from reading the Bible from cover to cover? Who would ask an expurgated edition of the Book of Books?

We have an impossible suggestion to offer. Let the educators and parents, who approve the present plan, see six or eight movies a week for six months—the regular run o' the mill—then vote again on the introduction of motion picture appreciation in schools along the lines so far proposed. Other lines are possible. A modified form of the same plan would be richly profitable. But the motion picture industry would fight it tooth and nail. NELSON L. GREENE.

Critical Problems In Modern Learning*

W. M. GREGORY

ARE school executives using the most effective aids to learning?

What are the cheapest and most effective methods of aiding pupils in learning?

Can learning by pupils be speeded up?

Can verbalism for beginners be lessened?

Is the learning process aided by less abstract teaching and greater use of concrete situations?

With the present increase in class size, can learning standards be improved?

Can mass learning be made cheaper and more effective for both pupils and adults?

When will teachers be trained to use the movie, the illustrated radio lesson, the still picture and the lantern slide to bring to pupils the activities of daily life for study and interpretation?

Will the new deal in education bring a wide use of the modern tools to help solve the problems of learning?

In trying to solve these problems which are common to all school systems, we must recognize that changing social conditions require that learning be rapidly adjusted to new ideals. New methods and new tools are necessary to solve these problems which the present economy has forced upon all schools.

Medieval learning procedures are being discarded. Modern life demands speed, skill, and clear thinking based upon concrete situations. The slow process of learning from a printed page will some day be as obsolete as the cuneiform symbols on mud bricks. The horn book and quill pen have been replaced by better tools for common learning. Verbalism for beginners is now lessened by a greater use of aids to learning. Younger pupils must have clear ideas before attempting to learn to read. Oral language and clear thinking are more important than learning to read.

Schools have been wasteful of pupils' time and too slow in shortening learning. In 1657, Comenius, in the Orbis Pictus, used pictures to aid learning. This was the first time that pictures were used as an integral part of learning. To aid learning, the modern textbook uses many illustrations closely related to the ideas of the text. Numerous scientifically accurate tests have proved that nearly all the learning processes of the pupil can be speeded by the skillful use of various aids.

When only the printed word was used, progress was slow. Learning of today, however can be so stimulated and clarified by modern aids that the pupil understands life situations to a degree formerly considered impossible.

Clear ideas are the fundamental basis of intelligence. When printed words alone are considered there is little gain, but when those words represent ideas obtained by the modern skilled technique in the use of aids to learning, the information functions.

Do school executives realize that the learning processes can be speeded and shortened? Too many pupils are slow and inefficient because the teacher relies on the words of the text and neglects the use of learning tools. The progress of pupils is closely related to the quality of the learning materials in the school. It is economy in money, time and effort to provide the pupil with learning aids of quality fitted to the job and their value determined by tests. Good tools for learning are as important in the school as the precise machines in modern manufacturing. The modern learning tools of which the still and moving pictures are examples, improve and quicken instruction as was done in the past by the famous Orbis Pictus. Scientific advances have made possible new tools in education while many tests have proved their value and low cost. Thus, a teacher in a modern system has the means to prevent verbalism, to reduce the learning time, to lower the cost of instruction and to modernize the entire learning process. It is the duty of the school executive to place in the teachers' hands these tools which lower the cost of education and increase its efficiency.

Modern life is a world of realities which should be brought to the pupil with the teacher as a guide and interpreter. Too much of the school curriculum is static and is shadowed by tradition. What was good in the age of the ox cart and the tallow candle is still too often regarded as sacred in this swift small world with all its corners within a second's reach. The school should be an active local center in the use of modern learning tools for the pupils and adults of each community.

In the new deal in education the school curricula will provide more attitude-forming activities and much less memory drill. It should provide more views of the world's progress in other lands as well as in our own country. In these days of moving toward a planned society, there is need of the clear simple presentation of statistical facts which may be quickly comprehended. Hence, the value of the

*Read before the Visual Instruction Section of the N. E. A. meetings at Cleveland, February 26, 1934.

pictorial graph a la Neurath of Vienna. These may be in the chart, the slide or in the animated film. To aid mass learning or to reach the large classes, graphic drawings are learning tools that will be more widely used as the school and the government seek to present economic facts. With the many modern learning aids ideas can be presented in a speedy and vivid manner that has interest and appeal.

The practical daily use of learning tools will require a program reorganization within the large school if the wasteful duplicate class is to be eliminated. Large class units for the illustrated lecture-discussion, and the small units for reading, quiz and check-up are inevitable. This setup will use the auditoriums, small classrooms and libraries. The setup gives pupils better instruction with more concentrated efforts on the part of instructors and a practical use of the various tools as aids to learning.

What are these tools which help in the understanding and solution of modern learning problems? Surely much more than a book. In old days in the Little Red School House there was only a book to be mastered. In those days the real ideas of life were gained by long hours of labor with concrete things in the field and the kitchen. We cannot return to the days of the ox cart if we would. We are forced to use modern tools in learning both in school and outside. The learning tools which are as necessary as the books, might be classed as follows:

a. the *concrete* such as specimens, models, objects, raw materials, etc.
b. *the pictorial illustration* such as sketches, photographs, drawings, etc.
c. *diagrams, charts, etc.*
d. *projected* and *reflected* pictures, including the lantern slide and the motion picture.

This brief classification of the aids to learning is widely known but its specific tools are not so generally supplied to schools. The amount spent on non-learning school supplies is large in comparison with the expenditure for the essential aids to learning. The expenditure of ten cents per pupil should be a minimum for any system, while fifty cents per pupil would provide adequate materials to aid in the solution of these learning problems.

There was a time, it is true, when pictures, lantern slides and motion pictures were considered supplementary or entertaining. However, in the modern school, the learning aids are becoming more and more the center from which the learning starts. Thus, the selection of the learning aids for a school system is as important as the choice of the text books. It cannot be done under a hit and miss plan, the time has passed where "any" visual material will suffice as a learning aid. It should be a basic principle that the purchase of any aid to learning is made because it is known to be essential to the progress of pupils.

Piles of specimens, colored pictures, costly apparatus and motion pictures are so much junk unless each item has its distinct place in the course of study and is necessary to the learning process of the pupil. School executives should insist that before the purchase of any learning aid it should have a definite place in the course of study. If this procedure were followed, there would be fewer wasteful purchases and much less criticism. This really means planning in the course of study, and not a *separate manual* or a list of miscellaneous materials. The exact illustrative material that is necessary and available for each unit should be a part of a modern course of study.

It is gratifying to see a gradual growth in these new features in the courses of study. But, nationwide, relatively few school men have sensed the valuable service that can be given to pupils by a definite setup of learning aids for each unit in the course of study.

The necessary work of collecting, organizing, testing and distributing the learning tools is far beyond the resources of a single school, not to mention the individual teacher. When teachers are under the necessity of obtaining objective material, they frequently accept for their classroom miscellaneous advertising matter, which is more of a menace than a help. Recently the authorities of a large city made a careful survey of such material and concluded that the schools were not benefited by free material and its wholesale admission is now refused. Another city has found that visual materials of high standard could not be purchased en masse. It has likewise been found that all learning tools must be constantly refreshed and reorganized.

The socalled visual instruction in many school systems, should not be considered a separate field but rather it should provide the definite tools for the distinct service of visualizing and stimulating ideas of learning. *The real problem in learning is the selection and use of the correct learning aid to bring particular ideas into the minds of pupils.* All school systems should attempt to formulate courses of study which utilize specific learning materials. Such objective courses based upon constantly refreshed and reorganized learning materials, would bring marked progress in education.

The school is in serious competition with the commercial movie, the radio and the newspaper. These are learning tools which give children and adults, ideas and attitudes. Recent investigations by the Payne Foundation Fund, shows the influence of the movie as a learning tool. The wise executive knows the power of the correct learning tool, which gives ideas with speed at low cost and he provides such economy for his schools.

It is obvious to those who study the question carefully, that the radio alone in the school is not as effective as when it is used in combination with materials in each school. Recently radio lessons were

given in Cleveland in which lantern slide maps were supplied to 2500 pupils by the Educational Museum. Such lessons were very effective as the eye as well as the ear of the pupils was focused upon definite ideas.

The talking motion picture in 16mm. form will within the near future, become a tool whose value is little suspected at the present time. Recent tests seem to show that the sound-film gives a far more vivid impression than the silent picture or the still picture. When the sound on film 16mm. projectors are produced in quantity at low cost, it will bring to the school an effective flexible learning tool. This will enable a teacher to bring to the school, the best influences to guide the attitudes and the activities of the pupils. School men, as a group, do not appreciate the unused influences that are dormant in these various aids to learning.

Therefore in a modern school system, the executive is compelled to give consideration to obtaining suitable aids to learning. The school executive demands that every aid to learning have high efficiency in bringing to the pupil an understanding of the ideas involved in any situation.

The learning efficiency of the picture, the lantern slide and the motion picture has been measured in innumerable cases and shown to produce the desired results at lower cost. The problem is how to enable schools to use these devices which increase the efficiency and lower the cost. The teaching corps must have definite training and the schools must be provided with materials *as, when* and *if* they become part of the learning process.

In many large cities there have been established definite organizations which collect the visual and objective aids required by the various courses. For the Cleveland school system, this is done by the Educational Museum which works with the various courses-of-study committees for prescribing the learning materials to use with various units. The purchasing and testing of materials is done by the Educational Museum. The city wide distribution is through the same institution which thus becomes a clearing center for all types of learning materials. In ten years this service has increased from 5,556 units in 1921 to 110,586 units in 1931. At present (1933) there is a circulation of 42,633 lantern slide sets (1,278,990 lantern slides), 36,716 mounted pictures sets (917,900 mounted pictures), 19,755 exhibit sets, 15,252 mounted charts, 36,600 films.

The large volume is handled at a lower cost per unit. The present cost of circulation is 10 cents per unit. The material is constantly checked, reorganized and readjusted to meet the changing conditions. The Educational Museum is attempting by economy in organizing aids to solve some of the critical problems in modern learning.

In Memoriam

Frederick J. Lane 1870-1934

Joseph J. Weber 1890-1934

THE recent death of two men, Frederick J. Lane and Joseph J. Weber, marks a serious loss not only to this magazine but to American education. Particularly in the field of visual education is their passing felt and deeply regretted.

Frederick J. Lane was from Chicago's pioneer stock. After graduation from Amherst College he taught for ten years in Chicago schools, was the able Principal of the Jenner School in one of Chicago's most difficult districts for more than twenty years; and since 1928 was Special Assistant to the Superintendent of Schools and universally regarded as the "key man" in the great Chicago school system. Yet above all else, to the thousands that knew him well, "Fred" was a man —human, true, understanding, strong. Despite the many activities of his crowded life, he still found time to give his staunch support to the EDUCATIONAL SCREEN. He was one of the small group whose faith and devotion made possible the start of the magazine in 1922, and he generously and loyally served as Treasurer from the beginning to the day of his death. Such service has no price. THE EDUCATIONAD SCREEN merely adds its tribute of gratitude and appreciation to that of the thousands who mourn his loss.

Joseph J. Weber has a clear title, second to none, as a pioneer in the visual instruction field. Born in Odessa, in southern Russia, his parents brought him, at the ripe age of three, to the family farm in North Dakota. In the public schools of that State, at the University of North Dakota, at Columbia University, his career as student and teacher was brilliantly successful. Notwithstanding years of enforced intermission in his studies—spent as teacher, principal and superintendent in Dakota schools and in service with the U. S. forces in the World War—he received his doctor's degree from Columbia in 1921. His thesis for the doctorate, "Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction," was the first thesis-subject in visual education ever accepted by Columbia for the Ph. D. degree. Upon its publication in 1922, it was the first scientific piece of research on the visual field to be put between covers, and its fundamental conclusions have been steadily confirmed by later research. During his successive incumbencies in the Department of Education at the Universities of Kansas, Texas, Arkansas, and finally at Valparaiso University, Dr. Weber served constantly as Advisory Editor of the EDUCATIONAL SCREEN and his interest and energy were embodied in many books and articles in many magazines on various phases of visual instruction. Few have approached his scholarly enthusiasm, his tireless productivity in the field nearest his heart. His place in the early years of the visual movement is secure.

A Comprehensive Program For the Teaching Of Motion Picture Appreciation*

EDGAR DALE

THE studies recently completed by the Payne Fund investigators disclose the tremendous impact of the movie upon the minds of children and youth. We have learned that every phase of human behavior is vitally affected by the screen experience. For good or for harm, then, motion pictures are a powerful educative agent. These data have a great deal of value for those interested in visual aids in teaching. We have suffered too long from the strict line of demarcation which has separated entertainment films from educational films, a separation which sometimes implied that an extremely interesting experience could hardly be considered educational.

The Payne Fund findings, then, lead us inevitably to the question: What use can visual education groups make of these results? But before an attempt is made to answer this question, a more fundamental query occurs: What are visual aids for anyway?

To answer this question quite simply, we may say that the function of visual aids, as with other educational tools, is to develop a high quality of human living. Perhaps one of the major reasons why information presented in dramatic motion pictures is well retained by children and young people is the fact that it is presented in the context of a gripping human problem. In other words, the information in a theatrical film is focussed. Too frequently educational films are not focussed toward the solution of important problems. Somehow or other then, the educational film must be more closely integrated with life problems.

One of the important life problems with which we are all concerned is that which relates to securing accurate information about the world in which we live. And we must remember that this information is secured more often in the out-of-school life of the child and adult than it is secured in the school. The theatrical motion picture, for example, is constantly giving both accurate and inaccurate pictures not only of current living conditions but also of conditions in the past.

It is at this point that visual education groups such as this have a real responsibility. First of all through still pictures, and movies they should be constantly supplying the child with accurate data with which to solve his problems—how disease spreads, how to avoid accidents, the inadequacy of modern housing, good taste in home decorations, etc. We must also clearly realize that it is probably more vital to describe accurately the inner workings of the human mind as exemplified in the conduct of characters on the screen than it is to picture the inner workings of a blast furnace. The actual life and feelings of the man who makes a tire in a rubber factory is more important than the mechanical operations involved in making a tire.

This means two things for visual education: First, a recognition of the fact that it is human behavior that we are trying to influence through our visual aids. Second, that visual influences are at work in the out-of-school life of the child which need to be taken care of in our programs. The whole problem of how to effect a closer liason between the educational film and the entertainment film is too broad a one to discuss in this paper. It is evident, however, that unless socially minded individuals are able to exert some influence on the film experiences of children at the movie theater, there are great possibilities for good that are being neglected. It is patent that groups of this kind have a definite responsibility for working toward a more satisfactory motion picture diet for children and young people and a further responsibility for training youth in the selection and evaluation of his motion picture entertainment. Why spend hundreds of thousands of dollars in the school to develop accurate notions about the world in which we live and face the prospect of having much of this teaching torn down by inaccurate ideas about life which may be seen at the movie theater.

The remainder of this paper, then, will be confined to a discussion of the question: "How are youth to be trained, first of all, in the wise selection of motion picture entertainment, and second, in standards by means of which they can evaluate that which is seen on the screen." You can easily see that this means a whole program of education because the entire child organism is reacting through the standards of past experience when he selects or sees a film. However, in spite of the fact that a broad program of education, in the home, church and school, is the best and most fundamental method of developing desirable standards for the evaluation of motion pictures, nevertheless we see that standards which youth and children already possess in other fields are frequently not generalized and utilized in viewing a motion picture. Further, appreciation itself involves the making of a discriminatory response, the nature of which parents and teachers in general have been unaware. It appears, therefore, that certainly now, and for a long time to come, the school will have to shoulder this problem and do what it can to give guidance and assistance in

*An Address delivered before the Visual Instruction Department of the N. E. A. Cleveland, Ohio, February 26, 1934.

this critical area. The situation is not, of course, a new one. We have assumed that the school could play a part in the teaching of literature, music appreciation, and appreciation of the fine arts. Parental groups, religious groups and youth groups, however, also have an educative function. They, too, must be brought into the scene.

It was this type of thinking which led Dr. George F. Zook of the United States Office of Education last year to invite to Washington five State Superintendents of Public Instruction—Miss Agnes Samuelson of Iowa, Mr. A. T. Allen of North Carolina, Mr. Vierling Kersey of California, Mr. E. W. Butterfield of Connecticut, and Mr. B. O. Skinner of Ohio—and representatives of eight national organizations—the National Council of the Y. M. C. A., the National Board of the Y. W. C. A., the National Catholic Welfare Conference, the Jewish Welfare Board, the National Congress of Parents and Teachers, the International Council of Religious Education, the National Council of Teachers of English, and the Visual Instruction Department of the N. E. A. Each of these national organizations was asked this question: "What type of program of teaching motion picture appreciation, either through the development of reading materials or discussion outlines, is your organization able to effect?" These eight national programs and the preparation of material have been developed, and I shall recount briefly the activities of each group.

The National Board of the Y. W. C. A. is carrying out three different types of activities. A study of leisure time activities, carried out by Dr. Janet Fowler Nelson, showed very clearly that the radio, the motion picture, and reading were paramount leisure time interests of young women. It was disclosed also that these young women were interested in getting a great deal of guidance in these fields. As a consequence, the *Womans Press,* the official magazine of the Y. W. C. A., has instituted a page called "The New Three R's—Reels, Reading, and Radio." Each month they offer guidance in these three fields. Further, as another phase of their work, they are beginning a series of critical articles on the motion picture. A second activity which they are sponsoring deals with experimental program making in motion picture appreciation. Free text materials are being furnished to some fifty experimental groups who are trying out motion picture appreciation as a group program. Already inquiries are coming from various parts of the United States asking how the Y. W. C. A. organization can fit into a coherent program of community recreational activity, which includes the motion picture.

The program of the National Council of the Y. M. C. A. is briefly this: Almost every month in their several national publications they discuss some phase of the motion picture research findings from the point of view of utilizing them in discussion groups. Further, they have worked out three tentative discussion outlines to be used by Hi-Y and other Y. M. C. A. groups in club activities. These discussion outlines are being cooperatively developed with the Y. W. C. A. and the Jewish Welfare Board of New York City.

The Jewish Welfare Board, as well as the Y. M. C. A., is furnishing experimental materials to as many groups as wish to cooperate.

The National Catholic Welfare Conference has, through their various journals, given extensive information about the findings in the Payne Fund motion picture investigations. Study outlines on the motion picture are being developed by the National Council of Catholic Men and by the National Council of Catholic Women. It is possible also that experimental classes will be set up in the teaching of motion picture appreciation in a limited number of parochial schools.

The International Council of Religious Education, which is a council composed of thirty-eight Protestant denominations, has already produced ten articles dealing with some phase of the motion picture problem as it relates to youth. These articles have been mimeographed and are furnished under a free syndicate plan to the editors of all youth religious magazines included in this particular Protestant group. An indication of the nature of these articles is revealed by the following titles: Movies and Art, Shopping for Your Movies, Movies and Crime, What to Look for at the Movies, Enjoying the Movies, and so on.

The activities of the National Council of Teachers of English have been reported on by Dr. Lewin. The Council's interest in the field of motion picture appreciation was a spontaneous one and was pursued independently of the Payne Fund investigations. As early as December 1930, Dr. Lewin published an article in the Educational Screen dealing with the problem of teaching motion picture appreciation in connection with the picture "Trader Horn." As a part of their program this year a kit of tools is being furnished to some six hundred English teachers throughout the United States. In this kit of tools are a copy of the text book "How to Appreciate Motion Pictures", a manual which has been written to accompany it, and a group of reprints, the majority of which were prepared by Dr. Lewin. Let me give you some notion of the possible significance of putting these materials into the hands of six hundred selected English teachers throughout the United States. What happened at Whittier, California, suggests what is probably happening all over the United States. Mrs. Vincent, the head of the English department, received two copies of the text as a part of this kit of tools. As a result, the entire student body of the Whittier High School, 1800 students, is studying motion picture appreciation. Further, they are tying this in with a widespread community effort to get better motion pictures shown in the theaters of the city.

The National Congress of Parents and Teachers is carrying out two types of activity. First of all, they

are printing a 16-page bulletin dealing with their national program in the field of motion pictures. Second, there is being written another 16-page bulletin entitled "Teaching Motion Picture Discrimination to Children and Youth." Some twenty thousand copies of these two bulletins will be printed to be distributed to Parent Teacher Association locals throughout the country.

The line of thinking that has been pursued in the setting up of our state demonstrations is this. The best way to introduce a new idea such as this is to dovetail it into the state educational program. The five states selected for our demonstration purposes, namely, North Carolina, Connecticut, Iowa, California, and Ohio, had as their heads men or women who in their own state programs had recognized the fact that school and life must be brought into much closer connection.

This is well exemplified in a speech given in 1933 by Dr. Butterfield at the Department of Superintendence in Minneapolis, in which he discussed "the new fifty per cent," the group of persons who do not have a vital interest in scholarship, who probably are not going on through college, yet who are now retained in our high schools. Dr. Kersey of California had already set up a program by means of which he plans to bring the radio, the newspaper, and the motion picture into much more vital connection with the school itself. The work had already been begun on this program before an invitation to cooperate was extended to this state.

In the same fashion in the three other states, Miss Samuelson, Dr. Allen and Dr. Skinner had developed some form of educational program, whether with radio or with other fields, which demonstrated conclusively that these states were ready for a comprehensive educational program which recognized that the schools are not the only agencies that educate. In each of the five states the set-up has been essentially this. The State Superintendent of Instruction has extended invitations to several outstanding schools in that state to participate in a demonstration of the teaching of motion picture appreciation. These groups have been called together in conference; I have discussed the program with them, have outlined the teaching method to the teachers, and have aided them to get started.

Further, we plan to tie our eight national organizations in with the state programs. Thus far, we have not yet completely worked out that liason, nevertheless in all of the five states the Parent-Teacher organization, the one most vitally connected with the schools, is interested in this program. For example, the state Parent-Teacher Association in California last January passed this resolution: "That the vital importance of the photoplay in the development and influence of life attitudes be recognized, and that the photoplay be included and given its proper consideration in the teaching of art, music, drama and literature."

It is my own feeling that motion picture appreciation will come into the schools with great speed. There is no resistance. Everyone recognizes that we are going to live in a new kind of world, in which increased meaning, enriched experience and enjoyment are to be the heritage of everyone. Educators are greatly concerned, therefore, with teaching youth to choose his recreations wisely.

What is the Department of Visual Instruction of the N. E. A. doing? This program today is of course an answer to that question. It is desirable that they do carry out some program in relation to this field. The Visual Education Department, perhaps more than any other department in the N. E. A., is most vitally concerned with the effect of visual experiences on immature children and youth. A good many attempts have been made, of course, and excellent ones too, to provide accurate visual experience to the child in the field of slides, motion pictures, stereoscopic materials, and so on. The aim has been to give to children and youth an accurate understanding of the world in which they live. Yet I think all of you would admit that this program has not been adequately geared into the educational program which life activities outside of the school have been developing. The challenge then to these groups is to develop a program by means of which the visual education program of the schools takes cognizance of what is happening in the out-of-school life of the child and sets up remedial, normative or supplementary experience.

If I were to make any prediction about the future of the secondary school curriculum, I would say that one thing is inevitable, namely, general courses in the arts, with emphasis primarily on enjoyment. In view of the striking importance of the visual aids, it appears to me that your group has a real contribution to offer here.

Second, I believe that there is going to be a tremendous increase in what might be spoken of as the socialization of recreation. We have already seen that in terms of the development of parks, playgrounds, and so on. Our next great step will be the development of awakened responsibility for the recreations of youth. Our museums in every city ought to take on the added responsibility of showing to the population of that city the very finest artistic productions in the field of the motion picture. Beginnings have already been made, but they have not been sufficiently well articulated with all the educational influences of the community. For example, documentary films are being developed by amateurs and others. Too frequently, we do not have an adequate opportunity for release of such films because of present administrative exigencies. Our educational museums ought to provide an excellent release for such materials.

Specifically, what does this mean as far as motion picture appreciation is concerned? It is my feeling that the school itself should take the responsibility for

the showing of what might be termed motion picture classics. The city of Cleveland, for example, ought to have in its visual education library such motion picture films as "Cavalcade," "Tom Sawyer," "Cimarron," "Little Women," "Three Little Pigs," and others. I have said "and others" because I find it quite difficult to find a great many motion pictures which can be unqualifiedly recommended for all children to see.

Further, I believe that one of the best ways of diminishing the harmful influences which sometimes occur with theatrical motion pictures is to give the child a thoughtful and accurate understanding of the world in which he lives. If we also innoculate the child with the vaccine of critical judgment, we are much more likely to insure that his motion picture experience be vital and significant. Visual education groups have neglected the dramatic and emotional as far as motion pictures are concerned. These represent, I believe, the dynamo which will keep such programs vigorous, alive and alert. It is our opportunity to discover just how to use this medium.

Projection Drawing

HAROLD F. HUGHES

THIS may be a new term in educational procedure, but the idea back of it has long been used commercially. It refers to drawing from a picture projected on a screen. Advertising artists make small drawings and project them in an opaque projector to see how they will look when enlarged to billboard proportions. The same idea has intriguing possibilities for the classroom either through the use of opaque or lantern slide projection. Its use in the Fresno, California, schools has been productive of very interesting results.

Map Drawing

The use of large wall maps has always been open to two objections: (1) they represent a large outlay of money, particularly if a set is to be placed in each classroom; (2) they belong to the lecture method idea rather than to the activity type procedure. On the other hand, a map slide is inexpensive. Projected on a flat surface, the outline may be quickly copied on drawing paper, blackboard, wrapping paper or cloth. Individuals and groups of pupils are able to make many maps during a semester with practically no added cash outlay. But in addition to the economy feature, the pupil in sketching the outline and filling in the materials desired on the map, has had the experience of manipulating geographical data. Valuable as is the seeing of a map over hearing about it, educationally there is no gainsaying the conclusion that the actual handling of the materials, combined with the advantages of visualization, reaches a high degree of teaching value.

The resulting maps have been many and varied. We place in every school a map slide of the world, one of the United States and one of California. Dozens more are available for temporary loan. The classes have made production maps, maps of highways and airways, historical maps, literary maps and musical maps. Some maps are plain and for the moment; some are colored; some have tile border effects depicting scenes suggested by the map. Some represent weeks of work and research and become the treasured possession of a class or school. In a recent contest staged by the Library for "Book Week" a projected map of this type took first prize and had a place of honor accorded it in a department store window.

Large Scale Art

The idea of enlargements through projection attracted the attention of some of the art teachers. The projection of pupil-made slides gave to some the idea of making large drawings in perfect proportion. Pictures traced from geographies and readers were projected on large sheets of wrapping paper to make enlargements. One teacher and class had a picture of a covered wagon on a slide. By projecting this on a long strip of wrapping paper a frieze of covered wagons resulted. The idea of perspective was easily developed by moving the projector closer to the screen for each repetition. The finished frieze shows a stream of wagons coming along a road and rolling into the foreground. By varying the coloring of the cattle, changing the number of passengers in the wagons, and adding an occasional dog, variety was furnished.

We have in our department examples of the copying of landscapes too large for the single slide. One is the painting of the Mayflower Compact taken from a large colored picture. It took eight etched glass slides to copy the picture—allowing for some overlapping so that the sections could be matched into the large picture. The resulting painting, about four by six feet, is a most interesting copy even though done by fifth grade pupils. The picture is on sheets of wrapping paper pasted together and the painting was done with calsomine.

A visiting teacher, looking at the picture, remarked, "Quite interesting as a copy, but I fail to see that any value arises from doing it." It is true that it will not be handed down to posterity as a work of art, but it furnished a creative activity for a large group of children. We know it excited keen interest for we found the pupils working at it during intermissions. Certainly they gained a great appreciation for the original painting and considerable skill in handling art

A Map of the United States (Enlarged by Projection)

great detail in the slide. In the classroom these pictures are projected on large sheets of drawing paper and the outlines traced by little children. Others fill in the colors with crayolas or water paints, while the class as a whole discusses the work of the helper and his place in the community. The result is a large book of colored drawings with reading stories which the pupils themselves have written.

The first grade, too, has been able to use the same method in connection with the teaching of reading. Our greatest success has been with the enlargement of the strip films of the nursery classics. A favorite is the Gingerbread Boy. After the film has been shown and the story told, the class selects three or four of the scenes for drawing. The teacher guides the selection so that the pictures will not contain too much detail. Usually two children do the drawing while the class work continues. This is made possible by the great improvement in projection lenses, making but little darkening of the room necessary. Other children pin the pictures on painting easels and do the coloring. In the meantime the teacher and the class have reworded the story and printed it on sheets the same size as those used for the drawings. When the book is completed and attractively bound the pupils have not only had a fruitful educational experience but they are tremendously proud of "their books".

We feel that we have only scratched the surface in this type of work, but we pass on what we have done to the readers of this magazine in the hope that later we may be rewarded by seeing articles telling of other developments in the field of projection drawing.

detail. They saw and felt how perspective was developed and gained an idea of the different lines used to depict clothing and how to handle a sitting and standing figure. Some might criticize the activity on the ground that the children were not cultivating self-expression. The art schools, however, recognize the fact that one must know how to handle accurately the elements before soaring to the heights of creative genius.

Creative Art

Along this line we have tried another type of projection. In our laboratory we copied six photographic landscapes showing exceptionally fine treatments of foregrounds and backgrounds. These ideal backgrounds are projected on large sheets of paper and the large masses sketched in. Then pupils exercise their creative talents in filling in detail and in the use of color. After several drawings are made, the class discusses the result to see if the detail is in harmony with the background. Thus is fostered artistic appreciation by giving the immature artist some help in sensing good composition.

For the Small Children

Projection drawing has entered the first and second grade classrooms. While these children are rather small to be tracing outlines, yet the combination of art and reading has been highly satisfactory. In the second grade the social study work deals with the community helpers. Our department has prepared twenty-five slides of the butcher, the baker and candle stick maker. The pictures were selected from magazine advertisements and from the files of the local photographers. Each was chosen to show the single figure of the man or woman in clothing distinctive of the work. Care was also taken to eliminate any

Contributors to this Issue

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NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Montclair Children and the Movies A Survey in 1933

Almost a mile of motion picture attendances during the spring vacation week of 1933 in Montclair, New Jersey is revealed in the findings of a questionnaire given the school children. The total number of times the children from grades one through twelve attended the motion pictures was 5177. Allotting each child a foot of space we see the long line who attended the picture houses.

Parents in Montclair have long been anxious to have wholesome and enjoyable pictures for the children and particularly on Saturday and during vacation periods. The Parent Teacher Associations of the public schools appointed a Motion Picture Council with Mrs. Joseph White as chairman to study the problems.

She invited Miss E. Winifred Crawford to join the group and to discuss with the committee the motion picture situation. Because no definite facts regarding our children and motion pictures were available she outlined to the group the type of information that could be secured from a questionnaire and that would be valuable for study. Miss Dorothea Marston, psychologist for the Montclair Schools, helped in compiling the questionnaire and in interpreting the findings.

Attendance

So that a comparison of vacation attendance with a normal school week attendance at motion picture houses could be made the time chosen to give the questionnaire was the week after the spring vacation, Monday, April 10, 1933. The bank holiday went into effect March 7 so that the figures in this survey represent a period when movie going was reduced to a minimum.

3371 or 66% of the 5130 public school children who answered this questionnaire stated that they attended the theatres one or more times during vacation week. Of these, 1179 went anywhere from two to seven times. 41% of the children who attended were under eleven years old.

During the vacation period the average attendance was 1.5 while during the two preceding weeks the average attendance was 1.25. If the average of 1.25 movies per week per child is maintained during the summer this group of our Montclair children who are regular patrons are going to about sixty-five motion pictures a year. This is slightly higher than the average for the country according to the recent figures of the Motion Picture Research Council who estimated through country wide study of this problem that the American child averages about fifty-two pictures a year.

Other Discussions

Among the other topics discussed in the survey are, when the children go to the movies, which movie companions are the most popular and the number who attend alone, what are the favorite motion pictures, what type of movies are preferred, and what are liked best in them, what influences the choice of movies, what part does the movie magazines play, what other interests the children have and what they would like to do best if given a free afternoon.

The questionnaire and twelve tables which give the results separately for primary, intermediate, junior high and senior high school grades are included in the pamphlet. Besides giving facts these tables make possible a very interesting study of interrelations.

Findings and Suggestions

Thirteen findings are listed in the questionnaire. Ten suggestions as to possible avenues of study and work as a result of this survey are given.

Copies of the questionnaire may be secured for twenty-five cents from Miss E. Winifred Crawford, Director Visual Education, Board of Education, Montclair, N. J.

E. WINIFRED CRAWFORD.

16mm Colored Sound Movies

Laboratory experiments which for the first time demonstrate the practicability of making and printing 16mm. sound-on-film motion pictures in natural colors, were described before the Society of Motion Picture Engineers convening at Atlantic City, by research engineers of the RCA Victor Company of Camden.

It is believed that these experiments will open up a new and potentially broader field of usefulness for the convenient 16mm. size sound-on-film industrial and educational motion pictures which have hitherto been restricted to black and white sound photography.

The sound recording experiments with color photography were conducted with the Kodacolor film and color filter process. Actual recording tests showed that no distortion of a serious nature resulted from the peculiar base of the film which is specially embossed (longitudinally lenticulated) for color sensitivity. Further experiments established that color subjects made by the subtractive color process on

(*Concluded on page* 132)

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Program of Annual Meeting

The annual meeting of the Department of Visual Instruction, which is held concurrently with the meeting of the National Education Association, is to be in Washington, D. C., on July 2 and 3, 1934. The local arrangements are being handled by Miss J. Elizabeth Dyer, director of Visual Instruction in Divisions 1 to 9, Public Schools, District of Columbia. As this issue goes to press, the definite meeting place has not been determined, but it is quite probable the Department of Visual Instruction will meet in the auditorium of the Interior Building. This building is just across the street from the Auditorium.

The following program has been arranged by the president, Mrs. Grace Fisher Ramsey, and is filled with interesting and timely features.

Monday, July 2—2:00 P. M.

Visual Instruction in the Modern School

Class Demonstration—Fifth year Geography. Grace Courtney, Principal of Halls Grove School, Pittsburgh, Pennsylvania.

Demonstration of Techniques for Making Miniature Habitat Groups for Science, Geography and History. Mr. John Orth, Preparator, American Museum of Natural History, New York City.

Demonstration of Techniques for Making Homemade Slides in Color. W. T. R. Price, Scarborough-on-Hudson, New York.

Techniques and Standards for Poster Making. Wilber Emmert, Director of Visual Education and Science, State Teachers College, Indiana, Pennsylvania.

Integration of Visual-Sensory Aids in Classroom Procedure. Miss Lillian Hethershaw, Drake University, DesMoines, Iowa.

Brief Business meeting.

6:30 P. M. Dinner Conference

The Relation of Motion Pictures to Standards of Morality. Dr. Robert P. Wray, Pennsylvania State College, State College, Pennsylvania.

Looking Toward the Future. Informal Discussion led by Dr. John A. Hollinger, Director of the Department of Science, Pittsburgh City Schools, Pittsburgh, Pennsylvania.

Tuesday, July 3

10:00 A. M. to 12 M.—Exhibit of Realia from the Washington, D. C. Schools, at the Visual Instruction Center, School Administration Annex No. 1, R Street, between 17th & 18th, N. W.

12:15 P. M. Luncheon Conference

Report on the International Cinematographic Congress at Rome. Dr. C. F. Hoban, Director, State Museum and Visual Education, State Department of Public Instruction, Harrisburg, Pennsylvania.

Tuesday, July 3—2:00 P. M.

Current Problems in Visual Instruction

The Relation of Films and the Radio to Classroom Instruction. Dr. C. M. Koon, Senior Specialist in Radio and Visual Education, U. S. Office of Education.

School Films, Their Sources and Evaluation. Rita Hochheimer, Acting Director of Visual Instruction, New York City Schools.

Motion Pictures versus Classroom Instruction. Hilda Marie Diller, Staff of Department of Educational Research, Washington, D. C.

The Service of Visual Aids in the Camps of the Civilian Conservation Corps. Ellsworth C. Dent, Naturalist Division, National Park Service, Department of the Interior, Washington, D. C.

Films in Preparation for Use in Character Education. Dr. Howard M. LeSourd, Graduate School, Boston University, Boston, Massachusetts.

Annual Business meeting.

Make Reservations Early

Reservations for the dinner and luncheon conferences should be made as far in advance as possible. It is planned that the luncheon shall be $1.00 and 75c respectively; in keeping with the usual economy practiced by educators. Requests for reservations should be mailed to Miss J. Elizabeth Dyer, School Administration Annex No. 1, 17th & R Streets, N. W., Washington, or to Ellsworth C. Dent, National Park Service, Department of the Interior, Washington.

Department Membership Increases

The general improvement in conditions is being reflected in the Department membership. Although the increase is helpful and appreciated, it should be even more rapid. Those whose names appear on the membership rolls have received special consideration in various matters during the year and will be given such consideration in the future. The Department of Visual Instruction is the most active organization in its field and is being called upon from time to time to assist with research projects, special reports, and the like. Furthermore, members will receive printed and

mimeographed reports which will not be distributed generally.

It is fairly reliable to estimate that each member of the Department received publications and other services equal to more than twice the annual fee for membership. Furthermore, each member is lending support to a worthy organization and, in turn, will work to the advantage of each member.

The accompanying blank is provided for those who may desire to become identified with the Department. Those who join now will be members in good standing until July 1, 1935, and will receive the June issue of THE EDUCATIONAL SCREEN without charge.

New Jersey Visual Association Meets

A. G. BALCOM
Assistant Superintendent of Schools, Newark, N. J.

The New Jersey Visual Education Association had a meeting in connection with the High School Conference at Rutgers University Saturday, May 5, 1934 at 9:30 A. M., when the following program was carried out with the President, William H. Somerville, of Neptune City, presiding.

1. Singing led by A. G. Balcom, Newark.
2. Address, "Visual Aids in the Teaching of English", Miss Blanche Riggs, head of English Department, High School, New Brunswick.
3. Address, "What Makes a Good Picture", Laurence B. Johnson, Managing Editor of the New Jersey Educational Review.
4. Address, "Visual Aids in the Junior and Senior High School", Floyd G. Hoek, Vice-Principal, Junior and Senior High School, Teaneck.

Membership Application Blank

Secretary, Department of Visual Education,
National Education Association,
1638 Illinois Street,
Lawrence, Kansas.

Date.....

I herewith make application for membership in the Department of Visual Instruction of the N. E. A., for a period of one year at the usual fee of $2.00, which I am enclosing. (Payment may be deferred if desirable.)

My membership card, the 1933 Visual Instruction Directory, and *The Educational Screen* should be mailed to—

Name .....

Address .....

City and State.....

I am ☐ } a member of the
I am not ☐ } National Education Association

Note: Please make remittances payable to the Department of Visual Instruction.

News and Notes

(*Concluded from page* 130)

standard 35mm. film could be optically reduced to 16mm. size and successfully printed on Kodacolor film stock.

Film and Slide Showings at CCC Camps

The use of 16mm. sound films and lantern slides were found a valuable part of the educational information work carried on during the winter by the Forest Service, Northern District, in the 17 CCC Camps in Montana and northern Idaho. This program was so planned and executed that films, equipment and trained operators might also be used for Forest educational campaigns which it is estimated will have made, by June 1, showings to some 40,000 different people in more than 300 forest communities.

The report on the CCC campaign, received from R. F. Hammatt, Assistant Regional Forester, contains the following interesting data:

1. Ninety motion picture showings and an equal number of prepared talks (illustrated with slides) were scheduled at the 17 camps between January 1 and March 31; 98% of motion picture and 94% of lantern slide showings and talks were completed on schedule.

2. Total attendance at motion picture shows was 13,945; at lantern slides, 9497. Attendance per camp per show averaged 156 at the motion pictures, 112 at lantern slides; this was 78% and 56%, respectively, of average strength of camp. (Total number of men in camps was approximately 3,500.)

3. Sixteen CCC men were given a week of training in care and operation of equipment.

4. Equipment available included seven Victor Animatograph sound projectors, two Eastman silent projectors and five Balopticons.

5. Film used (all 16mm.) included: at CCC camps (this winter) 35 reels on 26 subjects; on Forest campaigns 64 reels on 30 subjects. Total 68 reels, 32 subjects.

Ohio Educational Conference

The Fourteenth Ohio State Educational Conference held two conferences this year: a conference for citizens, and one for school people. The Educational Conference began on Saturday morning, April 7, on the campus of Ohio State University at Columbus. Almost two score sectional meetings were conducted, including a session on Visual Education, under the chairmanship of James D. Stover, Assistant Superintendent of Schools, Cincinnati. The topics discussed were:

The Use of Films in General Zoology, John W. Price, *Ohio State University.*

Some Uses of Visual Aids in High-School Biology, Walter P. Porter, *Athens High School.*

The Economical Aspects of Visual Instruction, Joseph W. Fichter, *Assistant Director of Education for Ohio.*

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Bottoms Up (Spencer Tracy, John Boles) (Fox) Hullabaloo exploitation of "bluff" as way to success. Brassy hero and crooked pals trick all Hollywood and make heroine a "star." Hero loses heroine to singing hero of film—and must seek new way to easy money, with full sympathy of audience.
A—Depends on taste Y—Doubtful C—No

Countess of Monte Cristo (Fay Wray, Paul Lukas) (Universal) Fanciful comedy concerning adventures of two movie extras masquerading as countess and maid at select resort until their triumphant return to studio after incidentally helping to capture famous crook. Entertaining in spots, boring in others. Implausible but clean story.
A—Rather amusing Y—Perhaps C—Hardly

Crime Doctor, The (Otto Kruger, Karen Morley, Nils Asther) (RKO) Above average crime-mystery with excellent cast, good suspense, character interest, and surprise ending. Great detective, losing wife's affection, commits perfect crime and gets rival convicted. Mature situation but free from offense or suggestiveness.
A—Good of kind Y—Mature C—No

Crosby Case, The (Wynne Gibson, Alan Dinehart) (Universal) Fairly exciting murder-case with identity of murderer skilfully concealed but nothing distinctive about story. Same familiar plot, many suspects of shady pasts, much footage devoted to police grillings. Natural acting, but chief merit is keeping audience guessing.
A—Mediocre Y—Hardly C—No

Ever Since Eve (George O'Brien, Marv Brian) (Fox) Gay, thrill-seeking heroine marries gullible miner for his money, despite his pal's opposition. He learns this. Trouble. But baby comes and cures all. Padded with dull complications, some comedy, and some vulgarity. Just a potboiler.
A—Worthless Y—No C—No

Glamour (Paul Lukas, Constance Cummings) (Fox) Ambitious chorine besieges musician-hero, and wins stardom, marriage and a child. Then, brainless unfaithfulness of supposedly fine heroine to fine husband, runaway "love" match with crooner equally unfaithful, but happy ending. False, misleading, offensive, ridiculous.
A—Unpleasant Y—Pernicious C—No

Heat Lightning (Aline McMahon, Preston Foster) (Warner) Reformed heroine wanting oblivion, and younger sister wanting opposite, run desert filling-station-camp. Day's guests include crooks, gay ladies, chauffeur. That night heroine, sister, and lady yield to crook, worthless yokel, and chauffeur—hence "drama."
A—Crude Y—Unwholesome C—No

Horse Play (Slim Summerville, Andy Devine) (Universal) Stupid hash of labored comedy and crazy adventures of dumb western ranchers who make a sudden million. Clumsy love affair begins at ranch and ends in London, complicated by crooks, hoboes and a duchess. Quite funny in spots for those who laugh easily.
A—Ridiculous Y—Hardly C—No

Hitler's Reign (Cornelius Vanderbilt, Jr.) (Jewell) Rather stirring compilation of news stuff, shot and gathered by Vanderbilt, with Edwin C. Hill's able vocal accompaniment. Arraigns Hitler, his acts, policies and ambitions, as a menace to Germany and the world. Anti-Nazi and anti-war propaganda that will influence many.
A—Depends on taste Y—Perhaps C—No

House of Rothschild (George Arliss and outstanding cast) (U. A.) Masterful portrayal, true, dramatic, convincing, of great historical period and the Rothschild family, whose financial power and loyalty decided fates of nations. Notable in every respect, probably Arliss' masterpiece to date. Deserves nation-wide support.
A—Excellent Y—Excellent C—Mature but good

I Believed in You (Rosemary Ames, John Boles) (Fox) Idealistic heroine drawn into life of Greenwich village suffers disillusionment when man she loves and his friends prove worthless, pseudo-artists and fakers. Ably presented and acted, but not very convincing, and character and dramatic emphasis overdrawn.
A—Hardly Y—Perhaps C—No

Keep 'em Rolling (Walter Huston and "Rodney") (RKO) Able character role by Huston as roistering soldier transformed by devotion to fine horse. Both prove heroes in Great War. Then time and neglect make both pathetic, but still devoted. Very appealing but maudlin at times. More depressing than entertaining.
A—Depends on taste Y—Depends on taste C—No

Lazy River (Robert Young, Jean Parker) (MGM) Uneven picture of humble life in Louisiana bayous, with some human appeal, but mostly sordid melodrama. Jail-bird hero and two crude pals save heroine and family from heavy villain by safe-cracking and pocket-picking. Ethics are badly jumbled.
A—Mediocre Y—Doubtful C—No

Let's Be Ritzy (Lew Ayres, Patricia Ellis) (Universal) Unconvincing hash about very common people, all foolish enough to try bluff and fourflushing as basis of life. Some amusing moments but rather too much burlesque and preposterous motivation. The false standards of life hardly warrant the happy ending.
A—Rather stupid Y—Doubtful C—No

Looking for Trouble (Spencer Tracy, Constance Cummings) (U. A.) Tracy as hard-boiled telephone linesman, with dumb but loyal pal. His benighted mentality nearly loses his fiancee to a cad but a California earthquake saves the day. Fast, funny and quite human, but rather glorifies illiteracy and two-fisted hoorishness.
A—Hardly Y—Not the best C—Better not

Men in White (Clark Gable, Myrna Loy) (MGM) Largely an expert and interesting portrayal of workings of fine modern hospital and medical profession's devotion to service. Then "love interest." Hero's snobbish fiancee cools, lonely little nurse seduces him, dies, and fiancee returns for happy moral ending.
A Mostly interesting Y—Doubtful C—No

Mystery of Mister X (Robt. Montgomery, Elizabeth Allan) (MGM) Thoroughly mystifying murder story, superior in treatment, direction and acting. Brutal killings of London policemen baffle Scotland Yard. Trail crosses that of sagacious "gentleman" thief, who deftly traps the real murderer. Suspense beautifully maintained throughout.
A—Very good of kind Y—Probably good C—Not for them

One Is Guilty (Ralph Bellamy, Shirley Grey) (Columbia) Intricate detective-mystery about murdered prize-fighter, skilfully and intelligently solved by dignified and intelligent methods. Fairly well acted and directed, and avoids usual crude devices for scare and thrill, but pretty strong for youngsters.
A—Depends on taste Y—Perhaps C—No

Quitter, The (Charley Grapewin (Chesterfield) Homely, unpretentious little character comedy of the struggles of deserted mother to carry on village newspaper. Her two wrangling sons are little help until wandering father returns and shows his real worth. Well acted only by principals.
A—Ordinary Y—Fair C—Little interest

Sing and Like It (Zasu Pitts, E. E. Horton) (RKO) Absurd and slow-moving farce which satirizes influence of the gangsters. Much footage is devoted to Zasu's terrible singing which so affects a sentimental racketeer that he forces big producer to star her, and a leading critic to acclaim her.
A—Mediocre Y—Harmless C—Hardly

Sisters under the Skin (Frank Morgan, Elissa Landi) (Columbia) Human, appealing drama, intelligently and convincingly acted. Morgan fine as executive who resigns from big business to play. Wife unsympathetic, he finds charming girl playmate. He falls in love but loses her to young composer. Mature theme handled with dignity.
A Fine of kind Y—Very mature C—Beyond them

Six of a Kind (Ruggles, Fields, Boland, Skipworth) (Paramount) Light, hilarious nonsense comedy by very able cast, about middle-age couple on second honeymoon to California by auto. Absurd complications about bank robbery, skillful slapstick, and rare pantomime by Fields. Healthy laughter for anyone willing to unbend a bit.
A—Fine of kind Y—Very funny C—Funny

Stand Up and Cheer (Warner Baxter, Madge Evans) (Fox) Central idea of a new, high-pressure Secretary and Department at Washington, to organize entertainment to cheer up nation and laugh off depression, becomes buried under stream of vaudeville acts and songs that often miss fire. Labored and unconvincing for the most part.
A Hardly Y—Only fair C—No

Sweden, Land of the Vikings (John W. Boyle Production) Outstanding travelog in fine color photography, blending ancient and modern charms of Swedish cities, beautiful countryside, manners, customs, and age-old traditions of the people. Worthwhile for everybody, its effectiveness marred only by commentator's clumsy attempts at humor.
A Very good Y—Excellent C—Very good

Tarzan and His Mate (Johnny Weismuller, Maureen O'Sullivan) (MGM) Lawless thriller with preposterous story, faked throughout, distorting all nature and common sense. Aims solely to chill and terrify. Raging beasts, horrible situations, violent deaths, most of cast die and natives die in droves. Nerve-wracking sight and sound.
A—Trash Y—Worthless C—Outrageous

Twentieth Century (John Barrymore, Carole Lombard) (Columbia) Heetic struggle between artistic temperaments of great theatrical producer and actress he made a star. Satire is lost in fast and furious mixture of farce, melodrama, burlesque and sheer clowning. Barrymore simply lets go. Some rare comedy by Walter Connolly.
A Good of kind Y—Probably good C—Hardly

Twenty Million Sweethearts (Dick Powell, Ginger Rogers) (Warner) Title means admirers of new radio singer, pushed to premature prominence by incredibly fast-talking manager. The one real sweetheart sacrifices her own radio position to give hero his chance. Mills Brothers and Ted Fiorito also appear. Clean throughout.
A—Entertaining Y—Very good C—Amusing

We're Not Dressing (Bing Crosby, Carole Lombard) (Paramount) Dumb title for farcical romance. Rich, yacht-owning heroine pursues common sailor. "True love," but they wrangle till picture is long enough. Shipwreck and crazy adventures on island. Funny, silly, stupid by turns, and anything starts Bing "singing."
A—Depends on taste Y—Probably amusing C—Fairly good

Wharf Angel, The (Dorothy Dell, Vic McLaglen) (Paramount) Melodramatic story of sordid life on 'Frisco waterfront, with usual low English and drunkenness in dive run by kindly Alison Skipworth. Restrained treatment, good acting, true love and friendship element lighten the unpleasant theme somewhat.
A—Mediocre Y—Undesirable C—No

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The Grade Teacher (April, '34) "Using Pictures More Effectively," by Florence Hale.

"The continued popularity of motion pictures is of significance to teachers, as evidence of the value of visual education. The pictures, *Alice in Wonderland* and *Little Women,* have undoubtedly been far more influential in promoting the reading and understanding of these books by children than the traditional classroom procedures.

"Through the influence of the motion picture, children are constantly becoming more eye-minded. . . . The exposure of children to the right kind of pictures in schoolroom instruction is one of the most effective and economical means of stimulating interest and of gaining attention." Miss Hale suggests that children in different parts of the country may use pictures very differently, and that their stories of such a study might profitably be exchanged. She gives explicit instructions for the study of pictures that may lead to accurate observation and thereby to appreciation.

The Illinois Teacher (April, '34) "John Barrymore and a Rural Teacher," by William Dow Boutwell.

Two foreign pictures, *Topaze* and *Maedchen in Uniform,* present contrasting educational situations to an actual one witnessed recently by the author in the one-room White Swan School in Illinois. "Probably you remember Barrymore as Professor Topaze . . . , his old-fashioned question and answer method of conducting a class from behind the high fortress-like desk from which he looked down over the rims of his glasses, . . . disciplinarian, center of all eyes, master of the fates of his pupils as long as they were in the classroom. . .

"What an entirely different person is Miss Logan. She is seldom at her desk, which is in the rear of the room. She is all over the room." The pupils are learning while engaged in many kinds of activities. The teacher guides instead of teaching in the old-fashioned manner. The activities would continue in an uninterrupted manner if the teacher were to leave the room. "The Illinois rural school is . . . like a home that has been lived in a long time; pictures on the walls, a victrola, a calendar with a bright illustration; a bulletin board shingled with clippings; fresh flowers in vases; a sand table; a work table with a half completed cardboard model room . . . ; a large box with the newest library loan shipment; . . . a piano; and finally the desks . . . as filled with work being done as the desk of a busy lawyer or carpenter . . . In the not-so-long ago when two pupils whispered they courted trouble . . . In Miss Logan's school three first graders, two girls and a boy, were crowded into one small seat, quiet as mice, as the boy read in whispers the intriguing story of Peter Rabbit . . . Between September and February this group of 21 children had read more than 400 readers in addition to their textbooks. There were no 'bad' children in the class; they were too busy to be 'bad.' Professor Topaze asked his pupils 'What' and 'When' and 'Where.' Miss Logan asks her pupils 'Why' and 'How' and 'What for.'... The new school is bringing up children to think and work for themselves.

"Perhaps some day we shall have talking pictures that will reveal America's 'new schools' as vividly as John Barrymore in *Topaze* revealed the old traditional school which American education has in the last 25 years abandoned."

Educational Method (April, '34) "The Marionette Comes to the Classroom—A Unit of Work in Social Science," by Fannie H. Silverman.

A marionette activity in a Seventh Grade Class was carried out through committees on puppet-making, costumes, stage, scenery, advertising, properties, lighting, and playwriting. Each pupil decided upon what he could do best. After plans for the stage were decided upon, the principal granted the use of the workshop. It became more and more apparent that the scheme to meet with success must be a cooperative-unit. The writing of the play had a very definite purpose and the writers must do the acting. The first scene, laid in the 18th Century, necessitated historic study. Written and oral English classes became a delight with such vital experiences to narrate. Clearness of expression was cultivated and definite ideas must be gotten across. Vivid words must be chosen for vivid experiences. English and Social Work contributed to the shop, and the shop contributed to the art department and the total effect.

Journal of Education (April 16, '34) "Nature Study—Why and How?" by Sybil L. Daniels.

Specimens are always readily available for Nature Study, which brings personal and social happiness, while providing worthwhile use of leisure time. "The natural curiosity of children should be developed into habits of observation, inquiry, recognition and discrimination . . . Guessing has no place in nature study . . . Truthfulness in recording . . . is of prime importance." A conscious objective and "fascinating detail about a few well-chosen subjects" are helpful. Pupil-teacher relations are often improved. A class collection, "Nature Trails," an aquarium and terrarium are an extension of field trips. "Accurate pictures are second only to specimens when we consider the visual aids for the teaching of this subject." In making a museum trip, "it is well to give children a few questions or a problem, to be solved by observation of some habitat group or special collection. This plan reduces disciplinary difficulties and increases beneficial results of the excursion . . . A special study of some familiar bird may produce an interest in all birds. Appreciation of their beauty and value will be followed by a desire to befriend and protect them."

The Nation's Schools (April, '34) "Visual Aids Increase the Effectiveness of Instruction," by Ellsworth C. Dent.

This first article of a series gives the history of visual aids in education. Mention is made of an improved kind of stills, made from motion picture films. They are larger than the usual film slides, and approach glass slides in clearness.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Pupil Constructed Science Exhibits

THERE has been so much propaganda and verbal theory expounded over visual instruction that one wonders how it could have possibly survived. Only its sheer merit has made survival possible. I have often been amazed to see pamphlets and books written on the subject without even an illustration to indicate that the author practices what he preaches. Furthermore, so much verbalism has been extended in an effort to justify the visual idea that one wonders at times why there are so few articles and monographs written dealing with its practical application. It is gratifying, therefore, to find an illustrated pamphlet[1] in the field of visual instruction describing the application of the visual idea to teaching of science through the project method.

The pamphlet deals very briefly with the function of projects in elementary science and then launches immediately into suggestions for teachers on the use of everyday materials in visualizing ideas by using homemade models and exhibits. To quote: "An ingenious teacher can help, if the boys and girls need such help, in finding ways of using all kinds of materials at little or no cost in the preparation of their projects. Expensive and complicated apparatus has no place in elementary science work. A few tools, plenty of bottles, jars, glass tubing, old window shades (to serve as charts), bits of cord, old newspapers, discarded cardboard, left-over paint, and tin cans have endless possibilities for elementary science projects. The homes of the children, the ten-cent store, the drug store, the waste heaps in any department store, printer's shop, carpenter's shop, or hardware store, are excellent and inexpensive sources of supply. Let the girls and boys solve everyday problems with everyday materials." (pp. 3-4)

The Making of the Indian's House

The pamphlet deals with the following projects: habitat groups and their construction dealing with insect, bird and animal life; also social studies projects showing the life of primitive people, a seashore project, a rock and mineral project, a Protozoa-Chordata Railroad project, the balanced aquarium, the terrarium, electrical charts and projects dealing with physical principals.

Instructions in the pamphlet are given in very simple language. For example, discussing the construction of a small habitat group one finds the following instructions: "The effect of earth can be made by coating the groundwork with some strong glue and sprinkling fine sifted earth on the wet glue. Pat this loose earth into the glue and allow it to dry. The surplus earth can then be blown off or shaken off. Another method is to omit shellacing of the plaster and apply fine earth soaked in a solution of glue and water, one part glue to eight parts water. First size the plaster with glue sizing before applying this mixture. Then smear the earth and glue mixture over the surface, tamping it down with a brush. Bits of leaves can be added to give a very realistic appearance. If you wish the effect to show, ordinary paraffin can be melted and sprayed over the groundwork by dipping a stiff scrubbing brush into hot paraffin and then drawing a stick at right angles across the ends of the bristles. Very natural effects can be produced in this way. In case a pond is to be a part of this habitat group, glass can be used. A piece of old window pane will answer the purpose nicely. Pieces of thin wood or compoboard should be built up at the sides of the baseboard and cut so as to taper off and thus give a gradual underwater slope toward the bottom of the pond. Shellac mixed with fine earth, to give a fairly heavy consistency, can be applied to the underwater portion and

[1]Grace Fisher Ramsey, *Project Making in Elementary Science*. Department of Education, The American Museum of Natural History; New York. School Service Series, 1934. pp. 25. Illustrated.

allowed to dry thoroughly. As this dries, it gives a wet, muddy appearance which is very realistic. Now place the glass in position and treat the surrounding ground with glue and fine earth as stated above. It is usually best to leave the final coating of earth until the construction of the group is well started. This practice varies with the type of materials to be used in the group and should be considered in the first planning." (pp. 8-9)

This pamphlet was written by Mrs. Ramsey in response to many requests from teachers in which they asked the Department of Education of The American Museum of Natural History to outline the basic techniques and to make suggestions for using simple materials in projects which would aid in the study of the natural and social sciences. Teachers who are interested in this pamphlet may secure copies by addressing the Department of Education, The American Museum of Natural History, 77th Street and Central Park West, New York, New York. Its twenty-five pages are packed full of practical suggestions.

F. Dean McClusky.

Mushrooms in Their Natural Soils

New "Stills" for Natural History Study

A recent contribution to the growing wealth of pictures for educational purposes is a series of photographic prints entitled "Natural History Pictures," produced by Dr. Gayle Pickwell, Professor of Zoology at the San Jose State Teachers College, and distributed by the Publishers Distributing Service of Los Angeles.

Unit One of the series, "Animal Studies," consists of 48 pictures. They are beautifully printed halftones, 8x10 inches in size, on fine cream-white enamel stock, with uniform white border, and titles in type carefully selected for easiest reading. Typographically the series is a joy to the eye.

The contents of the 48 pictures show that like care has been used in scientific selection of subjects by Dr. Pickwell. His own words express tersely and vividly the guiding purpose of the work.

> "All living things that are not plants are animals, and there are today several hundred thousand different animals in the world. Many, many thousands are in the United States alone. Thus, "Animal Studies" sets out to portray a vast world. What can be done with this world in forty-eight pictures? Several things. First of all, "Animal Studies" gives a brief, but a bird's eye view of this vast world. Next, and more importantly, "Animal Studies" is concerned with the things animals do. Animals must grow up. Animals must get food. Animals exhibit parenthood. Animals must protect themselves. Stories of these activities appear over and over in the series. Each picture, almost without exception, shows an animal doing something!"

This Unit One furnishes a wealth of fine teaching material. It includes examples of sea-life—starfish, mussel, anemone, crayfish, water bugs; varieties of spiders, ants, walking stick; flying insects — dragon flies, cicadas, moths, butterflies, yellow jackets; toads, turtles and snakes; vultures, hawks, owls, bats; smaller animals—opossum, weasel, gopher, squirrel; and finally, deer and bear as examples of larger animals. The negatives are sometimes too contrasty from faulty exposure, but they are live, strong, sharply focused and, more than that, they are largely close-ups. All details are large enough for thorough clarity.

The all-important supplementary material for such a series has not been slighted. The booklet accompanying the Unit is an excellent piece of work. Each picture is given a page, with a hundred to three hundred words of skillful description and explanation taking the extra burden of "research" off the teacher's shoulders. Further, at the back of the booklet are fertile suggestions for varied uses of the series, summaries, re-groupings of the pictures for separate topics, etc., which the modern teacher will welcome and appreciate. The Natural History Pictures should prove a teaching tool of high efficiency.

Mr. Zehrung Corrects Us

Last month we quoted the following statements from the March issue of *School Life* magazine regarding the Government's plan to produce and distribute a series of films.

"The Bureau of Mines, it is hoped, will represent the Government's interest in this project. That organization is said to have the largest and most authentic library of educational films in existence today. It consists of nearly 3,000 reels. Last year 34 tons of motion-picture films were supplied. In 1933 this Bureau provided films for 53,865 showings. It is estimated that more than 5,000,000 persons saw the films."

This quotation evoked some enlightening facts from Mr. George Zehrung of the Y. M. C. A. Motion Picture Bureau, which we are glad to pass on to our readers. He writes:

"Our own Bureau with exchanges at New York and Chicago provided programs, which gave 150,000 reels of screen time. If we can reduce this to tonnage, it would be equivalent to 450 tons in comparison to the Bureau of Mines 34 tons. Our showings numbered more than 70,000 and the audience 11,000,000 in round figures."

Use Film Course in New Jersey

During the present semester the State Normal Schools at Newark, Jersey City and Paterson, New Jersey, are for the first time giving the course "Modern Trends in Education." This course uses educational talking pictures as basic materials and is being offered as an extension course for teachers in service. The educational talking pictures included in the course will also be used with student teacher courses.

Activities of the St. Louis Educational Museum

The story of the St. Louis Educational Museum should be well known to the whole visual field as it has been one of the leading pioneers among city school systems in building up a collection of visual aids for circulation to schools. Since its beginning in 1904, the Museum has continued to assemble visual aids and supplementary books until today $350,000.00 worth of such material are available.

Two buildings now house the Educational Museum and its many activities, and two large trucks are loaded daily to deliver material to the 166 public schools. The extent to which the Museum's illustrative material is used is indicated by the following extracts from various statistical reports of the past four years, summarized in a recent bulletin of the Museum.

Approximately 10,000 mounted bird specimens were delivered to the schools each year resulting in further intensive study of live birds in parks and woodlands.

Approximately 15,000 specimens of sea life were delivered each year thus giving our inland pupils some idea of the inhabitants of the far-away ocean.

An average of 5,000 moving picture films per year were delivered to increase the interest in practically all phases of classroom work.

During these same four years an average of two and a quarter million (2,250,000) articles per year have been transported by the Museum delivery trucks.

AMONG THE PRODUCERS

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

Visual Aids for Foreign Language Instruction

To meet a demand for low priced visual material for the modern languages, The 16mm. Sound Film Company, New York City, is releasing a series of colored lantern slide lectures for supplementary purposes in Spanish, French and German. The series on Spain, covering such phases as its geography, art, culture, and customs, is being edited by Lawrence A. Wilkins, Director of Modern Languages in the New York High Schools, and author of numerous texts.

Announcement has been made in our pages recently of the 16mm. sound-on-film subjects distributed by this company. They are now also releasing French and German talking films in 35mm. width, including *Les Trois Mousquetaires,* a new film, and twenty-five other European features.

New members of their advisory council are, Professor William Leonard Schwartz of Stanford University, Professor Michael V. West of the University of Toronto, and Professor E. F. Engel of the University of Kansas.

Keystone News

The growing popularity of homemade lantern slides has resulted in a growing demand for pencils that will give clear and brilliant coloring. In response to this insistent need, the Keystone View Company have brought out the new Lantern Slide Crayons which are an improved product over the pencils previously furnished, with their Handmade Lantern Slide Sets. Each crayon contains more lead, and the colors are richer and can be more evenly applied.

Teachers who have had to use lantern slide inks to give brilliance to their colored slide work, should be very pleased with this simple, inexpensive device, which comes in a box of six colors.

The Keystone Geography Units, consisting of 25 stereographs, 25 lantern slides, and a teacher's manual, particularly in the junior size, have been arousing a great deal of interest among teachers and supervisors. The first two Units on the United States, Nos. 10 and 11 in the Geography series, are now ready in both standard and junior sizes. Unit No. 10 is titled "Life in the Mountain and Plateau States," and Unit No. 11, "Life in the Pacific Coast States."

Victor Opens Chicago Office

A new office at 188 W. Randolph Street, Rooms 1318-20-22, Chicago, has been opened by Victor Animatograph Corporation, with Don B. Oliver in charge. The Chicago Branch has a completely equipped service department, a large attractively furnished projection room, and a complete display of Victor products.

Mr. A. O. Potter with Photographic History Service

Mr. A. O. Potter, former sales manager in the Educational Division of Spencer Lens Company, has joined the Photographic History Service organization. Few names in the commercial field of visual education have been better known, and over a longer period of time, than that of A. O. Potter. He is a genial veteran of long standing, who has watched keenly and understandingly from the beginning, the efforts of the visual idea to come into its own. Mr. Potter has taken over the territory west of the Mississippi, the eastern territory being handled by Mr. Lee Whitcomb, formerly of Keystone View Company. This places the Photographic History Service material in the hands of two men who are among the best known in the merchandising end of the visual field.

In Detroit—a 62% increase

In Cleveland	647% increase (3 years)
In Philadelphia	575% increase (3 years)
In Chicago	355% increase (2 years)
In Rochester	145% increase (2 years)
In Kansas City	167% increase (2 years)
In Detroit	62% increase (1 year)

—in the use of Classroom Films

DURING the school year of 1931–32, Detroit teachers supplemented their instruction with 4,378 reels of classroom films. *One year later*—in 1932–33—these teachers used 7,112 reels...an increase of 62%.

Of all the films used in the great Detroit school system, 98% are *Eastman Classroom Films.*

A Powerful Teaching Instrument

The great increases in film instruction that have been registered in Detroit and other cities are direct tributes to the efficiency of Eastman Classroom Films. The figures prove that these motion pictures are not simply purchased and put away on the shelf. They are used constantly! Under rapidly changing and highly exacting conditions in the educational world, they are proving themselves of inestimable value to every school system that has been able to acquire them.

Why are these films so effective? They are produced specially and exclusively for classroom use. They can be shown by any teacher. They fit standard courses of study. The range of their applicability is almost unlimited. Wherever they are used *they teach more in less time.* In short...in these films the motion picture is at last attaining its rightful position as a teaching instrument of the highest importance.

Now Available at Lower Cost

The prices of Eastman Classroom Films have been reduced practically one-third. Full 400-foot reels, formerly $35, are now $24. More than 200 films are now ready. Write for descriptive literature. Eastman Teaching Films, Inc. (Subsidiary of Eastman Kodak Company), Rochester, N. Y.

Typical home and native dress in the province of Dalecarlia. From *Sweden.*

★

Guatemalan Indians in an open market-place. From *Central America.*

★

A demonstration of the rule, "Wear something white when night comes on." From *Street Safety.*

★

Animation showing how a drooping position when seated throws the spine out of line and crowds the ribs. From *Posture.*

★

Placing the side walls on a tire. From *The Automobile.*

★

98% of the classroom films used in Detroit are...

EASTMAN *Classroom Films*

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Arnco Films, Inc. (5)
1270 Sixth Ave., New York City.

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Chicago Film Dealers (3)
6801-03 S. Carpenter St., Chicago

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.
(See advertisement on page 143)

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
250 W. 57th St., New York City

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

Modern Woodmen of America (3, 4)
Rock Island, Ill.

Peerless Trading Corp., Box Y (6)
South Gate, Cal.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

The 16 mm. Sound Film Co. (5)
11 W. 42nd St., New York City

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 137)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M .C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
(Western Electric Sound System)
250 W. 57th St., New York City

J. C. Haile & Sons (6)
215 Walnut St., Cincinnati, O.
(See advertisement on page 140)

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

New England Motion Picture Equipment Corp. (3, 6)
356 Worthington St., Springfield, Mass.

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (2)
1600 Broadway, New York City

Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 137)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 118)

Weber Machine Corp. (2)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 137)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PHOTOGRAPHS and PRINTS

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 141)

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 117)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East Superior, Wis.

Eastman Educational Slides
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.
(See advertisement on page 141)

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 141)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 138)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 117)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 118)

Williams, Browne and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago

Keystone View Co.
Meadville, Pa.
(See advertisement on page 141)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 139)

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 140)

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 117)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

16 MM. TITLES

J. C. Haile & Sons
215 Walnut St., Cincinnati, O.
(See advertisement on page 140)

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

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Summer Convention Issue

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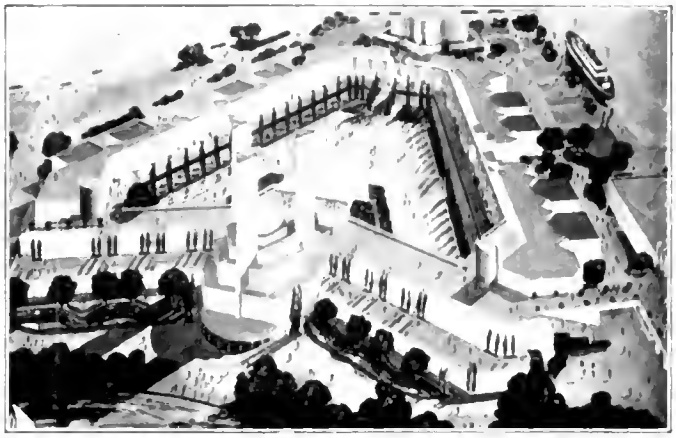
COMBINED WITH

Visual Instruction News



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JUNE 1934

A *Simplex* PROJECTOR FOR EVERY REQUIREMENT

TRADE MARK REG'D.

SIMPLEX PROJECTOR

A rapidly increasing realization of the value of motion pictures in educational work has made it obvious that motion picture equipment must keep pace with the greatly enlarged programs, vast facilities and splendid schools now provided by progressive communities. Parents are unwilling to see their children's education sacrificed by the failure to provide means which will enable them to compete with the young people of other localities. School officials, therefore, show an increased willingness to provide mechanical auxiliaries that secure better results by saving the time and energies of the teacher and the student.

Motion pictures are merely a mechanical aid to assist in educational work and their value can be no greater than the ability of those who make the selection of films and supervise their showing. Visual projection has conclusively proved its value in thousands of schools and colleges and with the coming of "talking pictures" it became evident that improved equipment would be required for sound as well as visual projection.

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Educational Screen

Combined with

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JUNE, 1934

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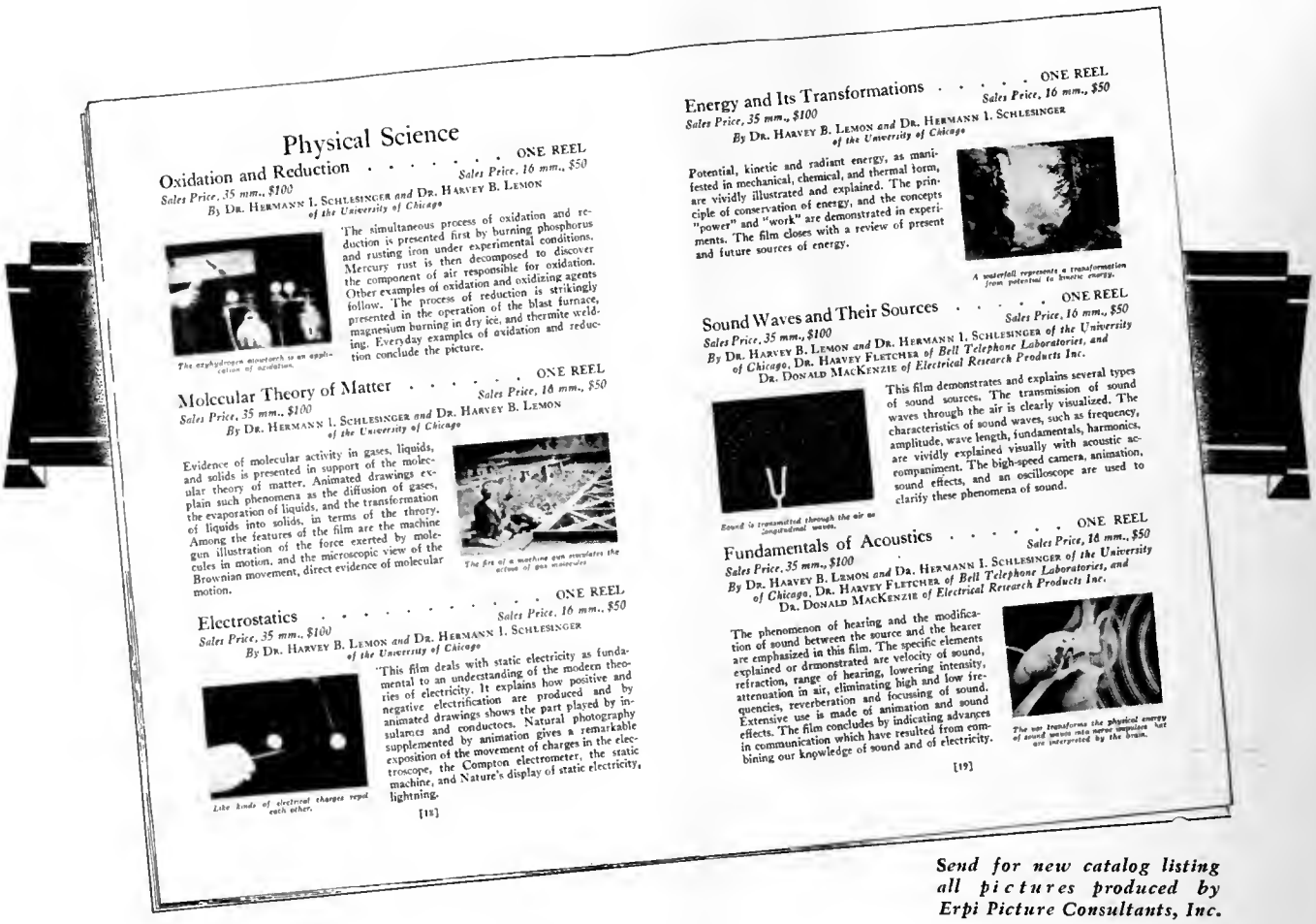

Physical Science

Oxidation and Reduction . . . . . ONE REEL
Sales Price, 35 mm., $100 *Sales Price, 16 mm., $50*
By Dr. Hermann I. Schlesinger *and* Dr. Harvey B. Lemon *of the University of Chicago*

The simultaneous process of oxidation and reduction is presented first by burning phosphorus and rusting iron under experimental conditions. Mercury rust is then decomposed to discover the component of air responsible for oxidation. Other examples of oxidation and oxidizing agents follow. The process of reduction is strikingly presented in the operation of the blast furnace, magnesium burning in dry ice, and thermite welding. Everyday examples of oxidation and reduction conclude the picture.

The oxyhydrogen blowtorch is an application of oxidation.

Molecular Theory of Matter . . . . . ONE REEL
Sales Price, 35 mm., $100 *Sales Price, 16 mm., $50*
By Dr. Hermann I. Schlesinger *and* Dr. Harvey B. Lemon *of the University of Chicago*

Evidence of molecular activity in gases, liquids, and solids is presented in support of the molecular theory of matter. Animated drawings explain such phenomena as the diffusion of gases, the evaporation of liquids, and the transformation of liquids into solids, in terms of the theory. Among the features of the film are the machine gun illustration of the force exerted by molecules in motion, and the microscopic view of the Brownian movement, direct evidence of molecular motion.

The fire of a machine gun simulates the action of gas molecules

Electrostatics . . . . . ONE REEL
Sales Price, 35 mm., $100 *Sales Price, 16 mm., $50*
By Dr. Harvey B. Lemon *and* Dr. Hermann I. Schlesinger *of the University of Chicago*

This film deals with static electricity as fundamental to an understanding of the modern theories of electricity. It explains how positive and negative electrification are produced and by animated drawings shows the part played by insulators and conductors. Natural photography supplemented by animation gives a remarkable exposition of the movement of charges in the electroscope, the Compton electrometer, the static machine, and Nature's display of static electricity, lightning.

Like kinds of electrical charges repel each other.

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Energy and Its Transformations . . . . . ONE REEL
Sales Price, 35 mm., $100 *Sales Price, 16 mm., $50*
By Dr. Harvey B. Lemon *and* Dr. Hermann I. Schlesinger *of the University of Chicago*

Potential, kinetic and radiant energy, as manifested in mechanical, chemical, and thermal form, are vividly illustrated and explained. The principle of conservation of energy, and the concepts "power" and "work" are demonstrated in experiments. The film closes with a review of present and future sources of energy.

A waterfall represents a transformation from potential to kinetic energy.

Sound Waves and Their Sources . . . . . ONE REEL
Sales Price, 35 mm., $100 *Sales Price, 16 mm., $50*
By Dr. Harvey B. Lemon *and* Dr. Hermann I. Schlesinger *of the University of Chicago,* Dr. Harvey Fletcher *of Bell Telephone Laboratories, and* Dr. Donald MacKenzie *of Electrical Research Products Inc.*

This film demonstrates and explains several types of sound sources. The transmission of sound waves through the air is clearly visualized. The characteristics of sound waves, such as frequency, amplitude, wave length, fundamentals, harmonics, are vividly explained visually with acoustic accompaniment. The high-speed camera, animation, sound effects, and an oscilloscope are used to clarify these phenomena of sound.

Sound is transmitted through the air as longitudinal waves.

Fundamentals of Acoustics . . . . . ONE REEL
Sales Price, 35 mm., $100 *Sales Price, 16 mm., $50*
By Dr. Harvey B. Lemon *and* Dr. Hermann I. Schlesinger *of the University of Chicago,* Dr. Harvey Fletcher *of Bell Telephone Laboratories, and* Dr. Donald MacKenzie *of Electrical Research Products Inc.*

The phenomenon of hearing and the modification of sound between the source and the hearer are emphasized in this film. The specific elements explained or drmonstrated are velocity of sound, refraction, range of hearing, lowering intensity, attenuation in air, eliminating high and low frequencies, reverberation and focussing of sound. Extensive use is made of animation and sound effects. The film concludes by indicating advances in communication which have resulted from combining our knowledge of sound and of electricity.

The ear transforms the physical energy of sound waves into nerve impulses that are interpreted by the brain.

[19]

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EDITORIAL

OUR COMMENTS in recent issues, on the plan for solving the movie-problem by "teaching" our High School population "motion picture appreciation," have been greeted with bouquets and brickbats, in most satisfactory proportions. We have hinted that a modified plan could accomplish the same benefits and many more. Some of our correspondents now do more than hint that we should propose something definite and constructive, or cease objecting. We agree. It is time to be specific.

THE whole situation has been tremendously changed in the last sixty days—thanks to the incisive move made by the Catholic Church. Its decision that something really effective must be done, the formation of the Legion of Decency, the vigorous circulation of its literature and pledge cards, the winning of hearty approval and cooperation from other denominations both Protestant and Jewish, the building of nation-wide publicity in the press and magazines from coast to coast, the awakening of a long-sleeping intelligent public—these are achievements to the lasting credit of the Catholic Church, and unquestionably also of the Payne Investigations which had previously brought obvious facts into public view and into national consciousness. By this vigorous move the Catholic Church has done more in twenty days than all other efforts have accomplished in twenty years to make the magnates of Moviedom stop and think. And why? Because the Catholic action hits straight and hard at the box-office, the one and only vulnerable spot in the mighty movie business. The Legion of Decency has scored a definite hit in the heel of Achilles and, if the arrow sticks, our Achilles is going to be greatly changed.

We do not like even the word "boycott", much less the act, but the threat of it is probably the only thing the industry will heed, so strongly and confidently entrenched is it in our social economy. And the threat alone may suffice to start a rapid clean-up in Hollywood production. The Film Estimates have begun an analytical classification of elements in films for eight years B. L. D.—before the Legion of Decency—in order to detect and measure the change as it comes, gradually or swiftly, by the week or month or year. For the first signs we need wait only for the first films conceived, written and produced *after* the master minds of the movies were seized, not by the fear of God, but by fear for their box-office. We suspect that the change will be readily apparent by the time our next issue appears in September.

THE above is a Church movement? There should be a School movement, synchronized and articulated with it. The "Dale plan" in its present form is not even faintly comparable in either immediate or potential efficacy and represents but a fraction of what the school field could do. A modified Dale plan could stand worthily beside the Church plan as the School share in the great effort. Here are some modifications and suggestions:

1. By all means teach appreciation of the "best" films, perhaps ten a year really worth studying. Include another ten, with decent content but carefully selected to show technical and dramatic faults for study. Youngsters already enjoy these films mightily, of course, but such study will surely enhance the enjoyment of these or any other films they see.

2. But then forget the idea that critical knowledge and understanding can cause selection of films on intellectual grounds. Theatrical movies are for amusement, are meant for nothing else, never can be anything else. We choose amusement on emotional grounds, for fun and not for food. Many an intelligent adult knows that three hours of golf Saturday afternoon would be far better for him, but spends instead ten hours Saturday night in a smoke-crammed room over a poker table. If adults do this, why expect youth to do better? Even if an occasional youth could be trained to view movies in cold, critical objectivity, it would merely be killing in him the emotional delight which movies ought to give and to which every youngster has a right along with the rest of the race.

3. Spend, therefore, but a small fraction of available funds on the 20 films, and do something about the 300 to 500 other films. A hundred or less of them are wholesome amusement ranging from "good" to "inane but harmless". Youth and children should be helped to laugh and thrill to their heart's content over the right kind of pictures, instead of steeping mind, heart and body in crass vulgarities, false emotions, and premature sex sensations.

4. Merely add to the "plan", then, a qualified judging committee, located at the center of earliest releases, viewing films always amid audience reactions, to sift, classify and label every film. Then get this trustworthy, advance information to the interested schools, churches and homes of the nation—and watch Hollywood do an about-face!

NELSON L. GREENE.

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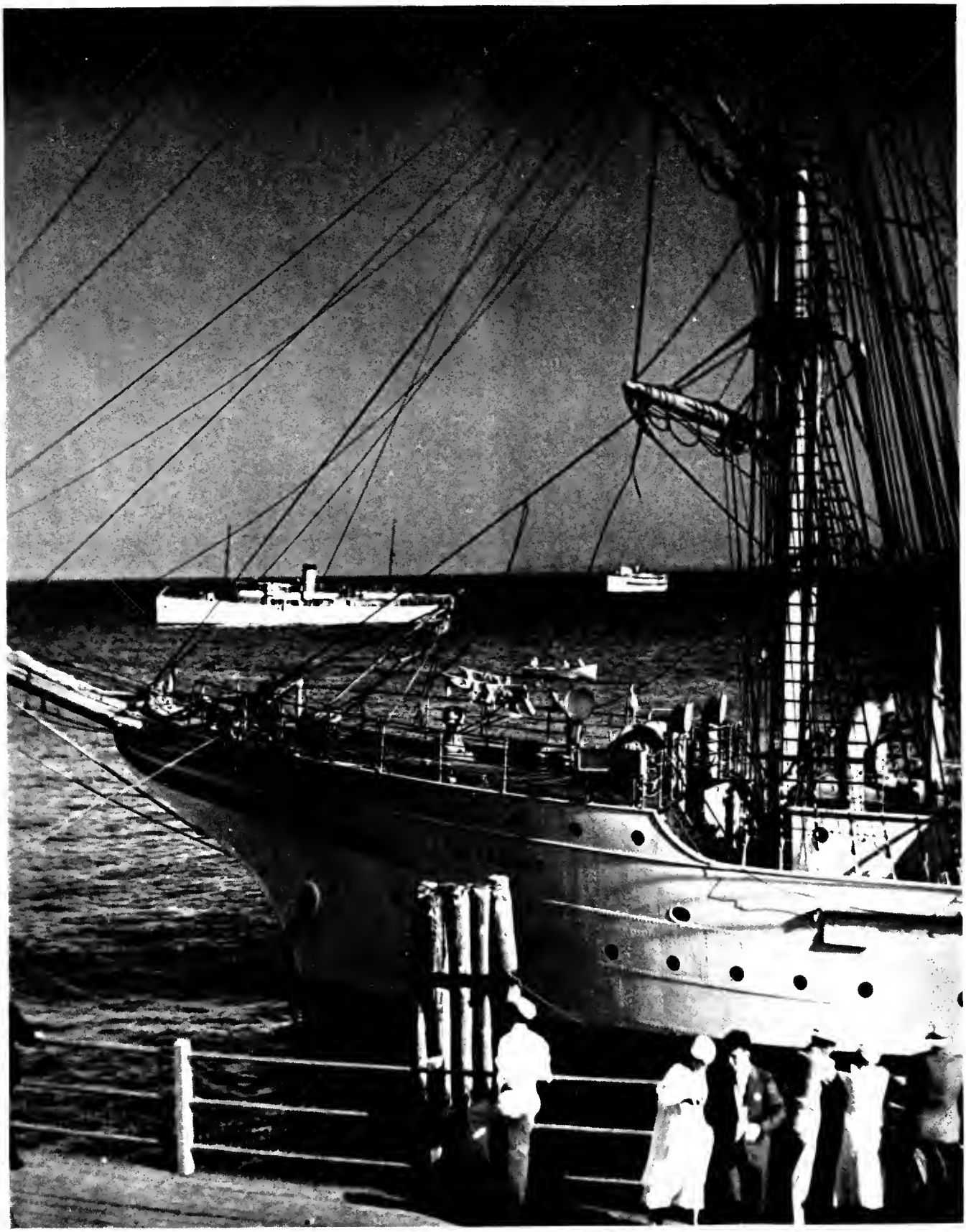

"City of New York," Admiral Byrd's South Pole ship in her berth near the 23rd Street Bridge of the 1934 World's Fair. The historical vessel is one of the interesting attractions at the Exposition again this year.

A New World's Fair Feature of Special Interest to Teachers

THERE is an entirely new feature at the 1934 World's Fair at Chicago that will take this year's visitors into another world of enjoyment and interest. This is the unprecedented series of foreign villages. No such group of foreign communities, from long ago and from out-of-the-way places of the world has ever before been assembled.

The mediaeval Belgian Village is seen again with its age-weathered stone towers, winding cobbled streets, quaint buildings, milk carts drawn by dogs, halberdiers at the gates, old-world population and exact detail of life in old Flanders.

One of the largest and most elaborate reproductions of a strange foreign community ever seen on American soil is the Spanish Village. Its three acres are covered by reproductions of historic castles and other buildings from the six most famous provinces of Spain. The structures date from as far back as the eleventh century in which was built the Monastery of Poblet, which houses the famous shrine of the Virgin of Pilar. Old streets wind through the village in which is a native population with their workshops and restaurants overshadowed by the towers of feudal Spain.

Adjoining old Spain and reminiscent of the Moorish conquest is the Tunisian Village, a typical North African townlet with its "souks" or street bazaars threading their devious way through the busy little town. Arab merchants in their picturesque garb display brass and leather ware, jewelry, rich oriental rugs, pottery and many other examples of desert handicraft. North African artisans ply their trades as jewelers, rug makers, basket weavers, potters, shoemakers and olive oil pressers.

Across the Mediterranean the Village tour leads to old Italy. Entrance to the Italian Village is a reproduction of the gateway of Signa with a tower that is a reproduction of the Campanile of San Gimignano. The visitor will find himself in the Piazza Benito Mussolini, with the vias Marconi and Cristoforo Colombo to his left and right and before him a rising street to an antique Roman Temple of Apollo. From the balustrade at its rear one looks down on the Cortile Italo Balbo, tile paved and surrounded by arcaded loggias. A leaning tower from Bologna stands in Balbo Court. The tower is an exact reproduction of a feudal garrisenda tower of the thirteenth century. Picturesque houses and shops line the ways.

Farther north in Europe is "La Suisse Pittoresque," the Swiss Alpine Village, which has as background a reproduction of the Alps more than 200 feet high, with synthetic snow, chalets, St. Bernard dogs and other features. The village nestles at the foot of the Alps and is a reproduction of the older portions of Berne, capital of Switzerland.

Another step north in little-known Europe and a step further back toward old days is "Schwarzwalder Dorf"—the German Black Forest village, seen in winter. There is synthetic snow on the roofs of the buildings, big icicles hanging from the eaves, snow-covered hills in the background, and a frozen mill pond in the center for ice skating. Surrounding the mill pond are houses displaying examples of German home industry. Visitors will see peasants making cuckoo clocks and wood carvers making canes. Home manufacture of Kirsch will be shown.

England of the sixteenth century is brought back in the Old English village. To make its atmosphere comprehensive and to bring in historic features of great interest the village includes a reproduction of part of the famous Cheshire Cheese Inn of London, resort of Samuel Johnson and his literary cronies. Johnson's own chair and table are there. Sulgrave Manor, ancestral residence in England of George Washington's family, is also reproduced. Other historic spots shown are the cottage of Ann Hathaway, at Stratford-on-Avon, Haddon Hall and the church at Stokes-Poges where Gray wrote the "Elegy in a Country Churchyard." Entrance to the village is a reproduction of the gateway of the Tower of London with its antique decoration of scrolls and the halberds of the "beefeater" guards.

Carrying on the story of the Old English village and in the same manner grouping elements of deep association is the American Colonial Village. Around its village green are seen George Washington's birthplace, Benjamin Franklin's printshop, Betsy Ross's shop, a cluster of Pilgrim cottages, the House of the Seven Gables, Paul Revere's house, the Old State House in Boston, and a village smithy. Dominating one vista is Mount Vernon and at the other end is Old North Church. Picturesque elements of early American history are a pirates' jail, stocks and ducking stool.

The Irish Village is in a setting of blue-flowered flax, peat bogs, fishing smacks, thatched-roofed cottages, the bleak shaft of a lighthouse, and ancient gray castles, all nestling in the deep green of the moss, fern and shrubbery of Ireland. There are thirty buildings ranging from the simplest thatched cottages to a reproduction of Tara's Hall, famed in literature as the meeting place of the ancient Irish kings, clergy, princesses and bards to consult on matters of public importance. It is planned to secure the Books of Kells, oldest history known to Irish literature, a piece of the Blarney Stone, a

(Concluded on page 160)

What Makes a Good Picture*

LAURENCE B. JOHNSON

THIS group is gathered here because it is primarily interested in visual education for children. I am here to ask you to turn your minds for a minute or two to visual education not for children, but for education; to methods of making the public conscious of the schools, of what the schools are trying to do, and of how they are trying to do it.

Those of us who are interested in making education known to the public and understood by the public are tremendously conscious of the possibilities which visual aids offer. As a matter of fact, I think it quite possible that ninety per cent of understanding which may be attained will come not through any amount of talking and writing, but through getting the public to see the school and to see the school in operation.

Visual education is just as much a part of this whole problem as it is of the problem of education. There are just as many ways of using visual aids in putting education across as there are in teaching the social studies or other subjects.

The time-honored method is the school exhibit, the parental visiting day. This is most valuable, and we should develop it further. I would like to see this group give serious consideration some time to the possible techniques in this field.

But our concern here this morning is with another type of visual aid, the picture taken in school. This is an increasingly important problem because our use of such pictures is becoming more conscious and because, as the school gains in freedom, as our pupils more and more learn by doing, our schools lend themselves better to picture making.

What is true of all pictures—stills—is especially true of pictures taken in school. They are attempts to concentrate into the instant when a picture is snapped, what is being done over days and weeks and months of effort in the classroom. Too often we fail in our efforts to make education visual because we do not take account of this factor. We do not devote enough time to thinking either of what we are trying to do or of how we are going to do it.

The first step in taking a picture, as it should be the first step in practically any other activity of this sort, is to crystallize in our own minds why we are doing it. What is the purpose of this picture? Why are we holding this exhibit? It is not enough that we say to increase the understanding of education, to make people conscious of what we are trying to do. Of course those are the reasons, but we must be more specific than that. Are we trying to reward and flatter our children, and through them, their parents, for a particularly meritorious piece of work? Are we hoping to interest individuals who are not parents and who, therefore, have no immediate personal concern with the school? Or are we trying to explain and illustrate an idea, a thought? If we are, what is that idea, what is that thought?

The answers to these questions make all the difference in the world in our approach to the problem. The picture which is designed to reward the child or to flatter the group of parents, of necessity, will endeavor to bring in as many children of as many parents as possible. Every dear little face must be as close as possible to the lens at all costs. Janie must not be allowed to obscure Johnny.

I am not sneering at this as an object. An excellent job of school publication may be done in this way. I recall a teacher who, with a small camera, took pictures of her class and their activities. Eventually the class made these into an album, which each member of the class was allowed to take home for one night. Each child's picture was in the album somewhere. The value of this in interesting that particular group of parents in the work of that school was very great.

On the other hand, if we are not thinking of children or parents, neither Janie or Johnny matters at all. Then the thing we are trying to do is to tell a story or project an idea. To arrange that picture which best tells the story is our object. These decisions are not easy to make. They frequently involve more time than the actual picture itself, but their importance in achieving our object is very great.

The second matter for consideration in connection with our picture is its use; what is going to happen to it after it has been taken out of the camera and developed. Will it be exhibited as a picture? Do we hope that a newspaper will use it? Is it going to be sent to a magazine? These things make a difference.

If we are not planning to reproduce it, one finish, a soft one, may be most desirable. For reproduction a glossy print will be needed. These again are questions that we must answer early in the game. If it is to be reduced in size, simplicity and sharp contrasts take on great importance.

Third, and only third, we consider its interest appeal. The picture which is merely interesting, which does not tell the story that we want told is a waste of time and money. Therefore, we set up the object, the purpose of the picture first, and then super-impose on that the interest element as far as we can.

How can that be done? The best answer I can give you would be advice to turn every now and then to such newspapers as the Daily News, the New York Mirror. Whatever their value as newspapers, these

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* Address given before the Visual Education Association of New Jersey, May 5, 1934.

are mainly concerned with the matter of interest.

First of all, the person or the thing that is in the news makes an interesting picture. That becomes obvious when I point out how many more pictures of Mr. Roosevelt you see today than you do of Mr. Hoover.

Second is the matter of timeliness. Today's and tomorrow's events are news today. Yesterday's events are largely past and done with. Therefore, if you are having pictures taken of a school activity and you want people to be interested in them, see that the pictures are taken, if possible, before the event, not when it is too late. As a practical illustration let us take a class play. The time to take a picture of it is not at eleven o'clock after the curtain has fallen on its last performance. The time to take the picture is, if possible, at dress rehearsal. Still better, if the pictures are intended for newspaper use, is some time before that. The pictures may not be of the finished production, the pictures may be of the events leading up to it. They may be of the start of rehearsals; they may be of students making costumes; they may be of any one of a thousand and one events which precede the play.

In my last statement you will see that I have suggested as preferable to photographs of the cast, pictures of somebody doing something. This also is a vital element in the quality of pictures, as well as the explanation of why family picture albums have a poor reputation as parlor entertainment.

A photograph of someone is extremely dull, unless the particular face is of interest to the particular person looking at it. A photograph of someone doing something has a one hundred per cent greater chance of catching both the eye and the interest.

Finally, in this matter of interest do not hesitate to add to the picture, if necessary, something that will be definitely interest building. Let me take an example which I have used elsewhere as an illustration of making news. The photograph of a teacher who has served her allotted thirty-five years and is on the point of retirement may be mildly interesting to the teacher herself, to her friends, and to those of her pupils who cherish pleasant memories of her. A photograph of the same teacher with her first pupil on one side and her youngest pupil on the other tells much more effectively the story of her years of service and is much more likely to hold the interest of those who have never heard of her, her school, or her pupils.

It is too much to hope that every teacher can be an expert photographer, yet every teacher should and must know some of the photographer's techniques and of techniques of reproduction if the pictures taken in her classroom are to be as useful as they should be. For that reason I am going to discuss a few of the technical matters involved, largely from the point of view of the teacher.

First of all, should the photographs be taken by the teacher or by a photographer? The answer, as I see it, is by a photographer, by all means, unless the teacher qualifies as a good amateur and has the necessary equipment for making good pictures. The results with Aunt Susie's 2A Brownie may be highly satisfactory for the memory book, but for public consumption they are not valuable. The professional photographer has the equipment, he has the background, he has the training which makes him as much of an expert in his field as the teacher is in hers. Not every professional photographer, however, is suited to work in the schools. The problem of picking out of two or more photographers the one who can do the best work merits some attention. Not the photographer who does the best art studies in the quiet of his own studio, nor the one who shoots and runs is the photographer for my money. The good photographer for this purpose should know first, what a news picture is, second, what a good picture is, and third, how to work with teachers and pupils to get the best results. If to these qualities he adds infinite patience and infinite capacity for taking pains, his pictures will probably be good indeed. Then comes this matter of working with your photographer once he is chosen. I have pointed out elsewhere the three types of teachers whom I have met as a sort of photographic middleman. The one teacher knows or thinks she knows exactly what she wants. She expects of the photographer nothing more than the strength to press the bulb on the camera.

The second teacher places herself unreservedly in the photographer's hands. To her he is all wise and all knowing. She says, "Come and take a picture", and leaves everything in his hands. Both of these teachers get poor results. The first gets pictures which at least show what she wants shown, but which are wretched photographically. The second gets pictures which are as good as a photographer can make them, but which, alas, seldom prove her point or illustrate her idea.

There is, however, a growing third class capable of realizing that picture taking must be a cooperative endeavor. She explains to the photographer what she wants, gives him her best thought, and receives in return the best thought of the photographer in making a good picture.

The importance of the picture from the editor's point of view cannot be overstated. Not only does it break up those vast dreary expanses of type from which readers turn in dismay. The good picture actually saves space, by telling quickly and dramatically the story that would take many words.

I would like to feel that the Visual Education Association were giving this matter some constructive thought and attention. Thus far the field has not been tapped and while I realize your concern with the many other problems in a field as recently developed as ours, I feel that this is one which offers great service both to your own Association and to education in general.

Possibilities of Projected Scenery for School Plays

MYRTLE WILLIAMS

UPON returning to Little Rock, after a summer spent in The California School of Arts and Crafts, I was very eager to try out a new idea of Projected Scenery.

We who had long struggled with unfinished stages with built-in properties and settings were very enthusiastic over the possibilities of the plan, because of beauty, design and color and especially because of its adaptability and economy. It really seemed to lend itself admirably to school activities.

In our school, the Art Department correlates with all departments in various activities, whether they pertain to Home Group, Clubs, Athletics, Assemblies, or regular departments of study.

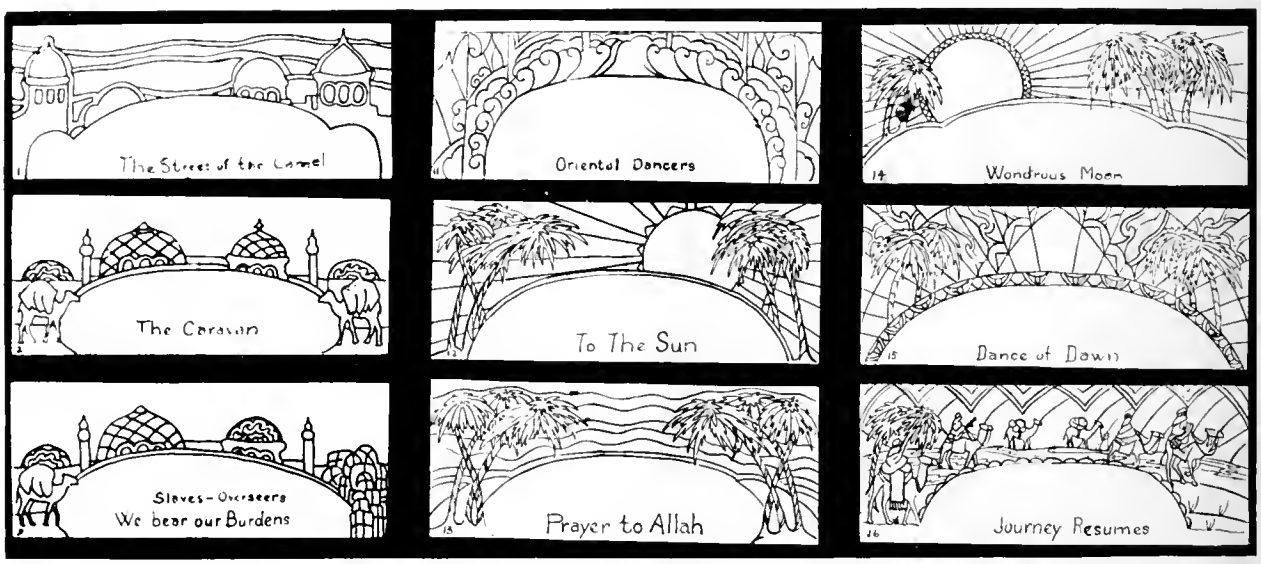
Our first project came with our big event of the year, the operetta, which enlists every one's talent and time. My opportunity to show the power and perfection of Projected Scenery came when the Music Department decided on a delightful, tuneful cantata, especially suited to Junior High School children, entitled "Caravan", by Richard Kountz.

After studying with the music director the songs, dances, and general theme, I set about with a group of ninth grade Special Art pupils to work out special designs for each set. There were fifteen sets in all. "Caravan" afforded us deserts, plains, mosques, camels, palms—all easy and pleasing to design, and in addition many conventional designs typical of the Arabian people.

Our difficulty lay in the size of the stage and the dimensions of the cyclorama, which is 33 feet long and 15 feet high. We found that we must use two lanterns and two slides, making a half design on each slide. This procedure required careful planning for a half-inch lap in the center, and a most careful adjustment to insure a center contact hit. After the designs were made the glasses were placed over them and outlined with a small pen or brush, using specially prepared black slide ink. The colors were painted in after these had set for a half hour.

The design is planned with a central space left clear, in the form of an arch, or whatever shape may best suit the ensemble. This will leave the participants on the stage in the clear light. If it is a forest scene, the whole space may be used as shadows, giving a beautiful effect. The colors, the six standard, are best when used in full intensity. Conventional designs are the more interesting.

The lanterns, placed about fifty feet from the back stage, on a table at the level of the stage floor, afforded the entire lighting. If an olivet is used, the light must be turned to the floor so as not to dim the projected scene. The shadows of the figures are lovely against the cyclorama. Colored cellophane or gelatine screen, just large enough to cover the lens, may be used for special colors in changing stage lighting effects. A white back cyclorama gives brilliancy. Our cyclorama is a light gray and color tones were soft, giving the effect of painted tapestry or batik.



School-made designs, projected as stage backgrounds.

So successful was our experiment that our auditorium has been equipped with awning shutters to insure darkness, one of the few requirements for successful projected scenery.

Projected scenes may be produced with one slide by using a six-inch lens. The lens in an ordinary classroom is a ten or twelve-inch lens. The only problem is

distance and the size of the stage, but a stage with adjustable wings minimizes the problem.

This past year all our special assemblies used Projected Scenery—Armistice, Thanksgiving, Educational Week, Christmas, English, Social Science, Music and Home Groups. Our Projected Scenery Library is becoming quite complete. In February of this year, the Elementary schools of the city gave a pageant and the Music Supervisor asked for projected scenery and the result was lovely and effective.

The Motion Picture in the Educational Program of the C.C.C. Camps

LORRAINE NOBLE

PRESIDENT ROOSEVELT in his March 3rd address at Constitutional Hall, spoke of the outstanding feature of his first year in office as

> "the amazing and universal increase in the intelligent interest which the people of the United States are taking in the whole subject of Government. In cities, in hamlets and on farms, men and women in their daily contacts are discussing, as never before except in time of war, the methods by which community and national problems are ordered. . . . We need very definitely practical contacts between the collegiate and educational world and the operations of government. The development of our economic life requires the intelligent understanding of the hundreds of complicated elements of our society."

Never before in the history of the world has there been such an opportunity to knit together in close working harmony the people of a vast nation. An intelligent population earnestly seeking enlightenment on a new social era invites the highest order of statecraft in supplying that information. Science has made available many aids for the spreading of information and education. The press, radio and motion pictures have been utilized for this purpose. But the educational force of the motion picture has never been fully used. Its possibilities are limited only by the ingenuity of man. It is the popular entertainer of both old and young in all parts of the world. It carries a permanent form of instruction not embodied in books, radio or press. It can glean slices of life from places far and near and present them concisely, efficiently and economically to millions of people.

Will Durant speaks editorially in the February American:

> "America is poised today, as if in mid-flight, between a past that cannot be recaptured and a future that must be made. . . . We need vision which can reconcile our national thirst for freedom with our hunger for security, which can find a middle path between the unrestricted freedom of the strong to exploit the weak and the voiceless serfdom of all citizens as the herded employees of a dictatorial government. We need vision to reconstruct democracy. . . . With our country going through experiments that involve the life of the whole nation, each of us should sharpen his mind with an understanding of the efforts to construct a society freed from the defects of the past. We cannot appreciate the work of those on the firing line until we confront their problems for ourselves. In vision lies our one hope against chaos; vision which will give to our country one mind and one will."

It is this "work of those on the firing line" that the motion picture can capture and bring to those of us who cannot see the firing line. No other medium offers the same degree of efficiency for the spreading of vast amounts of information to large numbers of people, in a way that is both lasting and popular. The Government's plan to rehabilitate a goodly portion of our "stranded population" could be greatly facilitated by the use of carefully planned motion pictures. The Tennessee Valley project and the Conservation Camps could be greatly aided by this popular teacher. In fact the time is at hand when the American Eagle might well take a movie camera under one wing and a projector under the other and let all the country see and hear and understand what is happening in this most interesting period of our national history.

Already many Government departments make limited use of the motion picture to carry out programs. The National Parks Service is interested in films about the parks, of a recreational type. The Bureau of Mines circulates many films on mining and industrial activities and is interested in having produced a series of motion pictures depicting governmental activities. Health and Labor want films for their programs; Department of Agriculture makes and circulates numerous films connected with its service. There seems to be a growing realization of the important part films can play in the Governmental program. It seems appropriate that the Office of Education should make fuller use of the motion picture in a general educational program.

The Conservation Camps offer an unlimited opportunity to try out and test the value of films in a concentrated educational service. In "A Handbook for the Educational Advisers" for the camps, it is stated that

> "The basic thought in providing a program of instruction and in imparting instruction will be that of returning to the normal work-a-day world, upon completion of the emergency-relief project, citizens better equipped mentally and morally for their duties as such and with a better knowledge of the Government under which they live, and of all that that Government means."

The motion picture can be made the core of the pro-

(Continued on page 160)

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

Rise of Civilization Traced by Film

A unique feature length talking picture, *The Human Adventure,* just produced by the Oriental Institute of the University of Chicago, with the technical assistance of Erpi Picture Consultants presents for the first time on the screen an epic summary of the story of the rise of man from savagery to civilization. The production was supervised by Mr. Charles Breasted, Executive Secretary of the Oriental Institute, who is also directing its distribution.

The picture begins with the cooling of the earth and the formation of its surface. It establishes the first appearance of life and of a creature destined to become supreme. Man's most significant material and spiritual conquests are followed from their beginnings to the present day and the stage is set for a fascinating presentation of the modern scientific attack upon the whole story of man's conquest of civilization.

In a five minute talk Dr. James H. Breasted, Director of the Institute, surveys man's conquests in terms of artifacts and other evidences of the human story.

The audience is then carried by plane through Egypt, Palestine, Syria, Anatolia (modern Turkey) Iraq and Persia, to all of the Oriental Institute's expeditions. The recording of monuments, the excavation of vanished cities once throbbing with human life, the palaces of emperors, the recent discoveries at Persepolis—interspersed with glimpses of the native life and the administrative problems of a great American enterprise—working "on the frontiers of the Past"—are included in an air journey of about 6000 miles.

Films at Sales Meetings

Spring Sales Meetings of the Specialty Appliance Sales Department of the General Electric Company are based on a series of four sound motion pictures totaling eleven reels, produced by Sound Pictures, Incorporated, of Cleveland.

The first picture, produced for A. M. Sweeney, General Sales Manager, functions as a Prologue, presenting the history of the General Electric Company from the boyhood of Thomas A. Edison to the present, and revealing how that history has been intertwined with the history of the industrial, social and economic progress of the nation. The picture was scored by Ford Bond, well known NBC announcer.

The second picture presented the 1934 advertising and sales promotion programs of W. J. Daily, Advertising and Sales Promotion Manager. This picture was scored by Bill Hay, commentator for Amos and Andy.

A recent trip to Bermuda, which rewarded the outstanding GE salesmen, Distributors and Dealers, was the subject of the third picture, which was scored by "The Two Doctors," Pratt and Sherman, KYW's famous team of radio humorists.

Highspot of each program is the four reel feature picture produced for A. L. Scaife, Retail Sales Manager, which embodies the best of standard theatrical productions, only professional talent having been employed in the production of it.

Sound Pictures, Incorporated, in collaboration with the LaSalle Extension University of Chicago, have also produced sixteen 20-minute sound slidefilms for use in the four-day sales training course offered by the Specialty Appliance Sales Department of the General Electric Company. This course is now being used throughout the entire nation-wide GE dealer organization. Results have been so exceptional that two other divisions of the General Electric Company—the Merchandise Department of Bridgeport, Conn., and the Commercial Refrigeration Department at Cleveland—are both releasing similar sound slidefilm training courses.

"Talkies" Promote Air Travel

In recognition of the screen as one of the most important tools of exploitation, American Airways has recently completed a 2-reel 16 mm. sound film, entitled *Fly American,* produced by the Progress Film Company, Chicago.

The subject not only contains some lovely shots of the scenic "Valley Route" from Chicago to New York, but tells a story of service. After revealing the nation-wide network of American Airways, ground facilities, radio stations, depots, hangars, etc., we join a typical cargo of 15 passengers, stewardess and two pilots. During the journey, many conveniences and comforts not obtainable in other means of transportation are visualized; individual ventilators, ash trays for the smoker, individual reading lights, delightful luncheon (for which there is no charge) served by a charming stewardess; adjustable seats; completely equipped washroom; and many other features of service so much in demand by the critical American traveler.

High points of scenic interest revealed by the film include Welland Canal, Niagara Falls, Delaware Water Gap, and towering skylines—all of high photographic excellence.

◆ ◆ ◆

Among the recent productions of National Cinema Service, St. Louis, is *Shoes of the Ages,* a one-reel 35 mm. sound film depicting the evolution of the shoe, with samples of historic relics and modern footwear.

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Microscopic Organisms Modeled In Glass

A fascinating procedure for making "Glass Models of Microscopic Forms of Life" is described by Herman O. Mueller, a Bavarian glass blower, in the May issue of *Educational Focus,* published by Bausch and Lomb Optical Co. Working at the American Museum of Natural History in New York City, Mr. Mueller skillfully produces on a greatly enlarged scale, blown glass models of sub-aqueous organisms from drawings made with the aid of the microscope.

The body is first blown in the blast lamp from glass tubes of various sizes. All the appendages are then shaped separately and welded into the main body, so that gradually the model takes the correct contour as it appears in the drawing. Internal organs are formed in the same manner, then inserted into the body. In the case of some models, the innermost parts are shaped first and from this point outward the model is built up. They are colored with permanent oil paints to represent their natural colors. Colored glass is sometimes used instead of the paints.

The idea of using glass came about when it was observed that the common pickled specimens preserved in jars of alcohol, gradually became useless for complete study because the color bleached out and the specimens had a tendency to shrivel up and lose their life-like appearance. The blown glass models will preserve the color and life-like appearance of the original specimen. By this method students can observe the complete structure, even to the most minute internal details.

P.T.A. Promotes Non-Theatrical Film Programs

Over a year ago the National Congress of Parents and Teachers adopted a new Motion Picture Plan which emphasized the use of non-theatrical films for education and entertainment. The Plan calls for a visual education committee in each of the 19,554 local parent-teacher associations. It proposes the study of available motion picture material, motion picture equipment, and the economic and educational advantages resulting from the use of motion pictures in schools.

The state motion picture chairmen reporting on the progress of the plan indicate that interest is quite universal among parents. The reports show a decided gain in results in states where local and district chairmen have been secured. Mrs. Catheryne Cooke Gilman in her department "Facts About Motion Pictures" in *Child Welfare* for April, summarizes some of the activities of the associations.

State chairmen in eleven of the states reporting have made considerable progress with the use of entertainment films from non-theatrical sources in community auditoriums. The Illinois Motion Picture chairman, Mrs. Chester H. Greene, reports that a local motion picture chairman of Harvey, Illinois, gives motion pictures every Friday evening, except when other school benefits are being given. The average attendance is 600 and a charge of five and ten cents has almost paid for a projector and daylight screen. In addition to the entertainment value, the projector is used in classrooms and auditoriums for teaching equipment.

Another local chairman, Mrs. George S. Galloway, of Homewood, Illinois, reports that a children's movie program is being given in their school auditorium once a month. The admission is ten cents, and there is an average attendance at the children's movies of about 400.

Mrs. Robert Denton, Motion Picture chairman of the New Jersey Congress, reports 67 associations having successful weekly programs.

"Little Women" Selected for Rome Congress

The American feature selected for exhibition at the International Educational Convention in Rome, Italy, in April was the RKO Radio picture *Little Women,* which is regarded as the most representative of the educational value of theatrical motion pictures produced in this country during the last year. In conjunction with the showing of *Little Women,* there was distribution of and comment concerning the study guide on this subject which was prepared by the National Council of the Teachers of English, for the use of 23,000 heads of high school English departments throughout the United States.

The delegates attending this convention comprised leading educators and officials interested in education from sixty nations.

The Venice Cinematographic Exhibition

The artistic as well as the motion picture worlds are waiting keenly for the Second National Exhibition of Cinematographic Art to be held in Venice in August.

The Committee of the Exhibition has decided to organize an exhibition of shorts which will be shown in a special hall contemporaneously with the main Exhibition of the Biennale. To this effect, the necessary contacts have already been established with the Institute of Amateur Cinematographers of London, and with similar American organizations. The Cine Club of Venice will cooperate with the Committee so

as to insure the greatest possible success to this interesting event which concerns to a large extent the amateur cinematographic activity the world over.

Among the entries in this exhibition is the Hollywood production called "Cane Fire", acted by young artists including Virginia Cherill, of "City Lights" fame. Holland, besides films by Ivens and Rutten already announced, is sending a vanguard film and another very interesting one on the "Metamorphosis of the Crystal". Germany is sending "The Refugees", and other representative subjects. France is participating with "Bouboule, First Negro King", and "Atalante". The French industry will also be represented by other important films, notably one directed by Rene Clair. Great Britain, besides "Don Juan", has announced a new film "The Man of Aran", of which the English Press is speaking very highly. One of Sweden's two films will be "Peterson and Bendel", held to be one of the best films of recent Swedish production. Austria is sending along a film still in course of production directed by Willy Forst. Norway and Czechoslovakia will also be present.

The Committee will shortly come to the agreements concerning the participation of Argentine, Mexico, Turkey and Portugal. Up to this day, twenty nations are officially engaged to take part in the Exhibition.

New Jersey Visual Instruction Association Activities

A. G. BALCOM
Assistant Superintendent of Schools, Newark, N. J.

Spring Meeting

In spite of a torrential rain, the New Jersey Visual Education Association held the most successful spring meeting, since its inception, at Loft's Restaurant, Newark, May 25th, at 6:30 p. m. Members from all parts of the state attended, many of them bringing their families and associates, who manifested keen interest in the subject of visual education.

A dinner preceded the meeting. Due to the size of the gathering, the general public was excluded from the dining room. Arthur G. Balcom, assistant superintendent of schools, acted as toastmaster and introduced the speakers. By way of opening the meeting, he suggested that each member, in turn, volunteer his name, position, and ultimate destination.

The mirth that these remarks created fostered a genial spirit which was one of the highlights of the evening. By special request, Mr. Balcom rendered several baritone solos including the favorite of President Roosevelt, "Home on the Range." He was accompanied at the piano by Miss Bertha Battersby, teacher at Burnet Street School. Pasquale Sozio, vice-principal of Morton Street School, entertained with several violin selections.

Due to the fact that this was a visual instruction meeting, speakers illustrated their talks with lantern slides and pictures of all descriptions. A portable screen was mounted in the rear of the room, and a stereopticon was set up by Mr. Balcom, a contribution of his department.

The topics discussed showed great variety in subject matter, as evidenced by the following program.

"Visual Aids and Development of Personality"—Dr. Bruce B. Robinson, Director, Department of Child Guidance, Newark Board of Education.

"A Colorful Commencement"—Naomi Wright, Instructor at Bedminster, formerly at Far Hills.

"Progressive Methods for Teaching Problems in Science"—Roger B. Saylor, Head of Physics and General Science Departments, Barringer High School, Newark.

"Mass Instruction in Art Appreciation"—Martin L. Cox, Principal, Robert Treat Jr. High School, Newark.

"Application of Visual Aids in Auditorium Work, Platoon Schools"—Mary G. Golden, Instructor, Burnet St. School, Newark.

"Shaping Instruction for the Subnormal Child"—J. L. Redstone, Instructor, Montgomery St. Binet School, Newark.

"Local History Through the Slide"—J. G. Coleman, Principal, Jos. F. Brandt Jr. High School, Hoboken, New Jersey.

"Make an individual of the child," stated Dr. Robinson in a stirring address. "Develop his self-respect, self-confidence and initiative. A child will never amount to anything unless you take a real interest in his personality. The purpose of education is not to turn out lesson-learners, but to make students of boys and girls. Only fifty per cent of a child's ability is utilized in the classroom. Why? Because his interest is not aroused to the fullest extent. The most successful teachers are those who realize the value of concrete aids or visual education. The abstract must be kept out of the curriculum. Your problem and my problem is how to make schools more enjoyable for the youngsters. The answer is: Visual Education."

J. L. Redstone declared visual education a boon to subnormal children. "Their mental range is from 5 to 9 years and the life range from 12 to 16 years. The only way to appeal to these children is through concrete experiences and objects. Visual aids must be employed in teaching these children the manual arts. Although their brain power is limited, they can be taught to do a number of things with their

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DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Summer Meeting In Interior Building

The Department of Visual Instruction has been especially fortunate in securing the beautiful auditorium of the Interior Building for the afternoon sessions of the annual meeting in Washintgon, D. C., on July 2 and 3, 1934. The auditorium is ideal for the meeting in several weeks. Perhaps the chief advantage is that it is less than a block from the Washington Auditorium, in which the general sessions of the N. E. A. are to be held and in which the exhibits will be on display.

The Interior auditorium is equipped for all types of projection and may be darkened thoroughly. Furthermore it is one of the coolest meeting rooms in Washington. Another worthwhile feature is that the seats are comfortable and well arranged. The Interior Building is just across the street from the All States Hotel, at which the dinner and luncheon meetings are to be held. Convenience has been the keynote of all arrangements.

Program of 1934 Annual Meeting

The following program for the 1934 meeting of the Department of Visual Instruction of the National Education Association has been arranged by Mrs. Grace Fisher Ramsey, the President:

First Session

MONDAY, JULY 2—2:00 P. M.
Auditorium of Interior Building

Visual Instruction in the Modern School

Class Demonstration—Fifth Year Geography
Grace Courtney, Principal of Halls Grove School, Pittsburgh, Pennsylvania.

Demonstration of Techniques for Making Miniature Habitat Groups for Science, Geography and History
Mr. John Orth, Preparator, American Museum of Natural History, New York, N. Y.

Demonstration of Techniques for Making Homemade Slides in Color
Mr. W. T. R. Price, Scarborough School, Scarborough, N. Y.

Techniques and Standards for Poster Making
Mr. Wilber Emmert, Director of Visual Instruction and Science, State Teachers College, Indiana, Pennsylvania.

Integration of Visual-Sensory Aids in Classroom Procedure
Miss Lillian Hethershaw, Department of Science, School of Education, Drake University, Des Moines, Iowa.

Brief Business Meeting.

DINNER CONFERENCE—6:30 P. M. MONDAY
Banquet Room of All States Hotel

The Relation of Motion Pictures to Standards of Morality
Mr. Robert P. Wray, Pennsylvania State College, State College, Pennsylvania.

Looking Toward the Future
Informal discussion led by Mr. John A. Hollinger, Director of the Department of Science, Pittsburgh City Schools, Pittsburgh, Pennsylvania.

SPECIAL EXHIBIT

Tuesday, July 3—10:00 A. M. to 12:00 M.

Exhibit of Realia from the Washington, D. C. Schools
Visual Instruction Center, School Administration Annex No. 1, R Street between 17th and 18th Streets, N. W.

LUNCHEON CONFERENCE—12:15 P. M. TUESDAY
Banquet Room of All States Hotel

Report on the International Cinematographic Congress at Rome
Mr. C. F. Hoban, Director of Museums and Visual Instruction, Department of Public Instruction, Harrisburg, Pennsylvania.

Second Session

TUESDAY, JULY 2—2:00 P. M.
Auditorium of Interior Building

Current Problems in Visual Instruction

The Relation of Films and the Radio to Classroom Instruction
Mr. C. M. Koon, Senior Specialist in Radio and Visual Education, U. S. Office of Education, Department of the Interior.

School Films, Their Sources and Evaluation
Miss Rita Hochheimer, Acting Director of Visual Instruction, Public Schools of New York City.

Motion Pictures versus Classroom Instruction
Miss Hilda Marie Diller, Staff Member, Department of Educational Research, Washington, D. C.

The Service of Visual Aids Among the C. C. C. Camps
Mr. Ellsworth C. Dent, Branch of Research & Education, National Park Service, Department of the Interior, Washington, D. C.

Films in Preparation for Use in Character Education

Mr. Howard M. LeSourd, Graduate School, Boston University, Boston, Massachusetts.

Annual Business Meeting.

Officials of the Department

President, Mrs. Grace Fisher Ramsey, Acting Curator, American Museum of Natural History, New York City.

Secretary-Treasurer, Ellsworth C. Dent, Branch of Research and Education, National Park Service, Department of the Interior, Washington, D. C.

Local Chairman of Arrangements, Miss J. Elizabeth Dyer, In Charge of Visual Instruction, Divisions 1-9, Washington, D. C.

Washington Headquarters, Mayflower Hotel and Auditorium of Interior Building.

Department Meetings Open to All

The sessions of the Department of Visual Instruction are open for the attendance of anyone who may be interested in following the latest and most effective developments in the field. There are no fees assessed for registration or for any of the sessions, except as noted for the luncheon and dinner conferences. Membership is open to anyone in educational work but is not required except for those participating in the business sessions.

Join the Department Now!

Membership in the Department of Visual Instruction is open to anyone who may be interested in the latest developments in visual aids as well as their application to educational activities. Active membership is limited to those who are members of the parent organization, the National Education Association, but associate membership is available to others at the same annual fee. Associate Members are extended all the usual services of the Department, but are not authorized to participate in the business affairs of the Department. All members, Active or Associate, receive a subscription to THE EDUCATIONAL SCREEN without extra charge.

Membership Application Blank

Secretary, Department of Visual Education,
National Education Association,
1638 Illinois Street,
Lawrence, Kansas.

Date.....

I herewith make application for membership in the Department of Visual Instruction of the N. E. A., for a period of one year at the usual fee of $2.00, which I am enclosing. (Payment may be deferred if desirable.)

My membership card, the 1933 Visual Instruction Directory, and *The Educational Screen* should be mailed to—

Name .....

Address .....

City and State.....

I am ☐ } a member of the
I am not ☐ } National Education Association

Note: Please make remittances payable to the Department of Visual Instruction.

Erpi Instructional Films at N. E. A.

Erpi Picture Consultants will exhibit its latest instructional talking pictures in a specially designed auditorium to be constructed on the exhibit floor of the N. E. A. Convention at booths 21 and 22. Among other subjects shown will be *Fundamentals of Acoustics,* and *Sound Waves and Their Sources* produced for the University of Chicago and used in its general science courses. Also on display will be a series of phonograph records for the teaching of French and Spanish diction, and a display of books and printed materials on the general subject of Audio Visual Aids.

New World's Fair Feature

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12th century harp, jaunting cars and shamrocks. A number of weavers demonstrate the modern manufacture of Irish linen, poplin and lace as contrasted with the old handloom methods. A reproduction of an ancient Irish castle houses free exhibits of the Irish arts and crafts.

Authentic in detail is the Dutch Village, with a huge wind mill in full operation, a canal running through the streets and a drawbridge such as seen only in Holland. Typical is the Holland farm house with its immaculately-kept cow-stable opening into family living quarters. Out of doors, the eye meets a riot of colors—rich blues, vivid greens and magenta with red tile roofs and shutters of brilliant hue. The delectable Edam cheese will be manufactured and marketed by villagers in boats which will float through the canals of the picturesque community.

Method of reproduction and structure of the architecture and antiquities of the villages is that which proved to give such a complete effect of reality in the Belgian Village. The architects and antiquaries make moulds and rubbings on the spot from the ancient buildings to be reproduced. Exact drawings and color sketches are made of structural details. Then, on the ground where the reproductions are to be erected, casts are made in plaster from the moulds and an exact duplicate of the original structure can be built and colored to reproduce faithfully the weather worn appearance. The detail is carried out even to the paving of the streets.

Substantial construction, historic accuracy and a great abundance of authentic detail will make all the villages fairly redolent of atmosphere. A tour of them will be a trip through strange places of the old world and back into history.

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Filling Churches In the Summer

H. PAUL JANES

NO MORE do people feel that they should go to church regardless of what is to take place there. The time has also come when people are more concerned about inspiration for living than about safety in dying, as important as that is. People seek the places that help them to live so that they are fit to die.

Many a church still tries to hold a congregation together in a church building which is more like an oven than a house of God. There is no excuse today for a church with a ten thousand dollar organ asking people to worship in a room which has a temperature of 95 degrees and a humidity of 75 per cent.

Even if a church were comfortable there is still something more to be provided: a unified service that is more than a sing-song and yet includes the opportunities for participation which singing provides and the summer time stimulates.

Visual Aids can be of inestimable value in the summer program, but if they are used they should be handled in such a way that they do not function as distractions, and the technique for using them in a church service is different to that used in the theatre.

Nothing is more unsightly in a church than the average screen used for projection, and yet it may become a center for a beautiful worship service if properly used. If low lights are used in the auditorium, the effect is that of a cathedral and very pleasing, especially for an evening service. Reading lamps will be needed on the pulpit and lectern. The screen may be decorated with a border of wild vines, or even of artificial flowers.

A reflected cross may be projected on the screen with a small spot light, which any amateur electrician can make or may be purchased for less than $10.00. It is an indispensable lamp for use about the church when pantomimes and other similar programs are presented. The cross, painted black, is set up to the right or left of the screen so that it is out of the line of projection and reflected to the surface of the screen for a permanent center of interest. When slides or motion pictures are to be presented on the screen, the light on the screen can be turned out or it can be connected with the projection machine by a rheostat such as any amateur electrician understands.

Of course, a great deal of attention should be given to the sermon. It should be closely related to the rest of the service and not over fifteen or twenty minutes long. Parts of the program in which the congregation are expected to participate should be projected on the screen, thus eliminating song books and printed programs and saving some expense. Typewritten slides can be made for about five cents each, and beautiful colored hymn slides can be purchased for about $1.00 each. A library of hymn slides will cost less than a set of hymn books. No church ever uses more than twenty-five to seventy-five hymns in any hymn book.

A set of films providing materials for a dozen services, such are are available from the Religious Motion Picture Foundation, New York City, together with correlated hymn slides and old masterpieces of art reproduced in colors, such as are available from The Presbyterian Board of Christian Education, Philadelphia, Pa., and from many other sources, would provide all the materials needed at a rental cost not to exceed $5.00 per service.

In a small church where we ran experimental services recently the loose offering ran over $10.00 per service.

Why not a series of Sunday evening services this summer on the Life of Christ?

New Jersey Activities

(*Concluded from page* 158)

hands. The Binet teacher's problem is difficult when one takes into consideration the emotional instability of these children; their personality deficiency, and poverty-stricken environment."

Mr. Cox's pictures, which were reproductions of famous paintings, occasioned much applause. Some merriment was created when Currier and Ives prints, depicting the Hoboken of the early nineteenth century, were shown by Mr. Coleman. Pupil-made lantern slides, exhibited by Mrs. Wright, of Bedminster, and Mr. Saylor, of Barringer High School, stimulated the asking of numerous questions.

Officers of the New Jersey Visual Education Association are: *President*, William H. Somerville, Neptune City; *Vice-President*, Andrew L. Sloan, Newark; *Secretary*, Miss Jean Parnes, Newark; *Treasurer*, Albert M. Leeds, Franklinville. The *Executive Committee* members are: Arthur G. Balcom, assistant superintendent of schools, Newark; Lawrence R. Winchell, supervising principal, New Providence, and George W. Wright, principal, Far Hills.

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Bride of Samoa (Native cast) (Central Films) Travelog showing preparations, tribal rites and ceremonies, feasting, etc., attendant upon betrothal of young Samoan couple. Parts of real educational value, but the whole is made cheap and sensational by prolonged footage of sensuous dancing and suggestive comments by accompanying voice.

A—Poor Y—No C—No

Change of Heart (Janet Gaynor, Charles Farrell) (Fox) Romantic, sentimental little story of two pairs of college grads seeking jobs in New York and incidentally learning slowly which loves which. Simple, unpretentious, often naive, but clean, pleasant and the old Farrell-Gaynor charm is distinctly shown.

A—Pleasant Y—Good C—Little interest

Come On Marines (Richard Arlen, Ida Lupino (Paramount) Absurd, rowdy stuff about a Marine sergeant, demoted for an unsavory affair with a cafe dancer, and consigned to the Philippine jungles. Sensational excitement there in rescue of shipwrecked girls. Much racy dialog and vulgar humor throughout.

A—Silly Y—Decidedly not C—No

Finishing School (Frances Dee, Ginger Rogers) (RKO) Expensive school shown up as hypocritical racket, its blase, wise-cracking girl-students busy chiefly with week-end dates in city hotels. Charming heroine enrolls, and progresses from innocence to pregnancy in two semesters. Hero offers marriage for moral ending.

A—Impertinent Y—Unwholesome C—No

Ghoul, The (Boris Karloff) (Fox-British-Gaumont) Mere horror film for the scare-addicts, about a crazy, human monstrosity who dies and returns from the tomb for vengeance, with grotesque make-up and all stock devices for spine-chilling. Usual semi-darkness and blood-curdling noise throughout.

A—Trash Y—No C—No

Heart Song (Lilian Harvey) (Fox-Gaumont-British) Light, whimsical musical comedy, continental in manner, hence American appeal doubtful. Accident makes humble heroine pose as long lost love of hero. He recovers and prefers the new-found love. Harvey does hard role well. Clean in plot and dialog.

A—Pleasant Y—Doubtful interest
C—No interest

He Was Her Man (James Cagney, Joan Blondell) (Warner) Cleverly combines gangster stuff and realistic humble life, well acted and directed. But glorifies into hero the "smart", brazen, hunted crook, without loyalty or decency, who kills the wayward heroine's one pitiful chance at marriage—till pursuers' guns get him.

A—Unpleasant Y—Pernicious C—No

Hold That Girl (James Dunn, Claire Trevor) (Fox) Fast, exaggerated comedy-drama with familiar characters of brash, wise-cracking police detective and incredibly venturesome girl reporter. She finally stumbles on a gang killing which brings on exciting chase and capture of racketeers by hero.

A—Hardly Y—Perhaps C—No

I Like It That Way (Gloria Stuart, Roger Pryor) (Universal) Heroine making her honest living in a night club—superior to all temptation—converts and wins chronic playboy. Heroine is quite convincing, but hero is crude. Most of film merely gay stuff, cheap people and thoroughly unwholesome atmosphere.

A—Crude Y—Doubtful C—No

I'll Tell the World (Lee Tracy, Gloria Staurt) (Univ.) Rapid-fire comedy of live-wire reporter's running down of story on princess of mythical kingdom in Europe, defeating his press rival at every turn, saving princess from murderous plot and for himself. Much hokum some slapstick, but hilariously amusing.

A—Good of kind Y—Very amusing
C—Fairly amusing

I've Got Your Number (Pat O'Brien, Joan Blondell) (Warner) Fast, exaggerated stuff, with O'Brien in typical role of boastful, conceited telephone lineman, flippant, free with women, finally "falling" for heroine. She is innocent tool of slick thieves finally exposed by hero. Much unnecessary suggestive vulgarity.

A—Hardly Y—Better not C—No

Manhattan Melodrama (Clark Gable, William Powell) (MGM) Tense, highly seasoned, finely acted melodrama with two heroes, boyhood pals, and heroine mistress of one, then wife of other. The attorney dutifully sends his pal, king of gamblers, to chair for murder. Distorted in ethics and actions. Misdirected sympathy and rings false.

A—Depends on taste Y—Thoroughly bad C—No

Melody in Spring (Lanny Ross, Ruggles, Boland) (Paramount) Light, merry, rather charming little romance, with rich character-comedy by the experts Ruggles and Boland to compensate for feeble acting by hero and heroine. Good singing, whimsically amusing incidents, Alpine backgrounds.

A—Pleasing Y—Good C—Fair

Murder at the Vanities (Vic McLaglen, Jack Oakie) (Paramount) Fast, sensational and wildly improbable Follies performance, with elaborate stage pictures, dances and nudity plus—the whole punctuated by ardent love affair, jealous mistress, three murders and a dumb detective. Comic little maid does the only real acting.

A—Depends on taste Y—Better not C—No

Ninth Guest, The (Donald Cook, Genevieve Tobin) (Columbia) Highly artificial mystery stuff that becomes wholesale murder melodrama. Eight guests are locked in penthouse for party planned by one of them for killing the other seven. Series of suicides and murders. Some clumsy comedy helps little.

A—Mediocre Y—No C—No

Once to Every Woman (Ralph Bellamy, Fay Wray) (Columbia) Exceptionally fine "hospital" picture, with appealing romance between worthwhile people, and intensely interesting role by Walter Connolly as old doctor superseded by his young protege. Notable portrayal of modern hospital with strong character values and human comedy.

A—Very good Y—Very good C—Little interest

Poor Rich, The (E. E. Horton, Edna May Oliver) (Universal) Entertaining farce-comedy with character interest, clean humor, romance and some slapstick. Horton and Miss Oliver clever as penniless cousins who return to deserted ancestral home and entertain supposedly rich nobility under false pretenses. Amusing for any audience.

A—Amusing Y—Good C—Amusing

Show-Off, The (Spencer Tracy, Madge Evans) (MGM) Talkie version of well-known stage hit revolving around good-natured braggart whose egotism and showing-off get him into trouble, until some unexpected breaks achieve happy ending. Light, breezy, clean and human comedy. Tracy handles role ably.

A—Amusing Y—Good C—Amusing

Sadie McKee (Joan Crawford, Franchot Tone) (MGM) Joan does good work in mediocre and artificial story. As cook's daughter she first loves and is betrayed by a spineless youth, then marries drunken millionaire whom she reforms, and finally finds true love with prim lawyer, her childhood playmate.

A—Fair of kind Y—Unsuitable C—No

Social Register (Colleen Moore, Alex. Kirkland) (Columbia) Elementary stuff with ridiculous situations, labored attempts at comedy and some very bad acting in trite story about struggles of the rich boy and the worthy chorus girl to marry. His mother struggles to prevent it, but she loses finally.

A—Poor Y—Poor C—No

Stingaree (Richard Dix, Irene Dunne) (RKO) Incredible but highly colored, tuneful romance, with Australian bandit-hero who stumbles on poor girl and makes possible her operatic success in Europe. She then scorns rich marriage to return to her still hunted and unregenerate outlaw.

A—Depends on taste
Y—Entertaining but doubtful C—No

Such Women are Dangerous (Warner Baxter, Rosemary Ames) (Fox) Baxter fine as too-popular author, infatuated himself over a worthless woman, pestered by a pitifully ambitious little girl whose delusions lead to her suicide and his near ruin, until his loyal secretary's intelligence and charm dawn upon him.

A—Interesting Y—Probably good
C—Beyond them

The Thin Man (William Powell, Myrna Loy) (MGM) Distinctly different detective-murder-mystery, in jocular mood, with hero retired and living happily with rich wife, till baffling murders call back his master hand for solution. Sophisticated dialog, smooth acting, dubious ethics, incessant heavy drinking by hero and heroine.

A—Depends on taste Y—Very doubtful C—No

Thirty Day Princess (Sylvia Sidney, Gary Grant) (Paramount) Light, fanciful romantic-comedy about a struggling little actress hired to impersonate princess of impoverished mythical realm on good-will tour of America to obtain loan. Amusing and suspenseful complications. Lively, wholesome stuff.

A—Fair of kind Y—Good C—Good if it interests

Trumpet Blows, The (George Raft, Adolph Menjou) (Paramount) Reformed bandit, still hunted, would refine crude brother, bull-fighter and supposed college graduate. Both heroes love heroine, one wins her. Much sex, he-man talk, bull-ring doings, picturesque sets, no discernible ethics and no character change.

A—Unconvincing Y—Unwholesome C—No

Upperworld (Warren William, Mary Astor) (Warner) Trite and unconvincing domestic drama with implausible characters. Husband, railroad magnate, neglected by socially ambitious wife, turns to kindly show girl. Melodramatic complications include two murders, for which hero is tried and acquitted. Reconciliation with wife for happy ending.

A—Hardly Y—No C—No

Viva Villa (Wallace Beery, Fay Wray) (MGM) Hectic melodrama and riotous burlesque of pseudo history, showing Pancho Villa as reckless, brutal, stupid guerilla thundering through Mexico righting wrongs. Deafening, reeking, preposterous most of time, but with moments of real humor and character appeal.

A—Depends on taste Y—No C—No

Whirlpool (Jack Holt, Jean Arthur) (Columbia) Emotional melodrama of carnival-owner who, supposedly dead, finishes 20-year jail term and becomes gambling king. Fine scenes with new-found grown-up daughter very human and appealing, until he is forced to murder and suicide for sake of her and her mother.

A—Rather good of kind Y—Doubtful C—No

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

The Nation's Schools (May '34), "Visual Aids at the World's Fair," by Major Chester L. Fordney, U. S. Marine Corps.

Major Fordney thinks that he can now come near giving a favorable reply to the ancient Ptolemy inquiring for a royal road to learning by citing the World's Fair. If the Egyptian ruler has not profited by his several millenia, perhaps he may return to acquire vast learning at Chicago's spectacle. "A visitor to a Century of Progress has available a broad road to knowledge which, if not shorter than the conventional way, is, we like to believe, wider and more easily traveled. The exhibits and the methods used in their presentation should have a definite effect on education." They are of the dynamic type and are sufficiently durable to last 150 days. The scientific exhibits cannot be too technical for the populace, nor can they be mere fireworks, nor stoop to charlatanry. "Perhaps the oldest science (mathematics), is characterized by its perennial youth." The slides projected from within an octagonal prism in the Hall of Science reveal this fact, as they appeal to all spectators from ten years of age to the eldest. Almost a year was required to prepare them in the University of Michigan. A spectacular display of Pollock's Models presents ever changing surfaces of light intersecting stringed surfaces in motion. "Those who have with closed eyes and bowed heads tried to visualize the figures and curves met in descriptive geometry will groan in an agony of regret that this presentation was not available in Freshman days. . . ." The author believes that what may seem to be impractical truths of abstraction often have a most wholesome effect upon the mind, and that a deliberate attempt to create something of immediate utility usually leads to "shoddy work of only passing value."

Sight and Sound (Spring '34) "How to Get the Films You Want," by R. S. Lambert. (Address broadcast, Feb. 27.)

In an address to the North Essex Educational Fellowship, Mr. H. Ramsbotham, M. P., Parliamentary Secretary to the Board of Education, said that we may consider the educational value of the motion picture as instruction and as illumination. The latter is the more important. We have not been taught to use our eyes sufficiently. "I am inclined to think that the silent film is better for the purpose of teaching than the 'talkie'. It is likely to be a more satisfactory representation of the time (in historic films) for I think it must be a good deal easier to give a reasonably good picture of the people of a past age than to reproduce accurately their speech and their opinions. So it seems to me best for the teacher to be the 'talkie'."

"Films in Medical Education," by L. W. Harrison, D. S. O., M. B., F. R. C. P. E., appears in the same issue.

A clear report of experience in filming medical subjects for thirteen years includes the diseases of gonorrhea and syphilis. For the latter filming, a temporary studio was fitted up.

The Illinois Teacher (May '34) "The Motion Picture in Theaters—Its Relationship to the Work of the School," by Catheryn Cooke Gilman.

As chairman of the Motion Picture Committee of the National Congress of Parents and Teachers for many years, Mrs. Gilman speaks with authority on the power of the motion picture to create and to change attitudes for or against social sanctions, political practices, economic theories, and religious concepts.

"Motion pictures exhibited in theaters have a distinct advantage over teachers, the text, and the school buildings. Mental receptivity is at his height in the theater. The observer is there by choice . . . The mental resistance prevalent among students in schools is removed in the theater."

The Payne Fund Studies show that "not only do moving pictures leave a definite imprint upon the minds of children but that this effort or mental influence is cumulative in accordance with the substance of the pictures seen." In view of these facts she urges school authorities to use motion pictures as visual aids and to give immediate consideration to the character and treatment of subject material used in the motion picture theatre.

International Review of Educational Cinematography (April '34) This number is well up to the standard of previous issues in interest and usefulness, as a brief summary of the contents shows.

It includes: "The State and the Scholastic Cinema," by Prof. Amedeo Perna, who advocates control of films by the state and outlines a plan of work; "The Recreational Film and Elementary School Children," by Dr. Louis Gesek, an exposition of the legislative measures governing attendance of young people at the cinema in Austria; "The Classification of Educational Films for an International Catalogue," by Dr. Ernst Rust, which offers suggestions for such a comprehensive work; and several articles on the general subject of "The Cinema for Documenting the Life of the Peoples."

In the section devoted to Technical Film Problems appears a contribution by Dr. W. M. Gregory of Cleveland on "Narrow Width Motion Pictures."

The Journal of Geography (May '34) "Modern Tendencies in the Teaching of Geography," by Maurice A. Garfinkel.

In the section discussing changes in methods of teaching geography, the author says: "The study of words must give way to the study of things and facts. Pupil activity, pupil participation and pupil co-operation in the learning process are now to be the rule. These tendencies are given expression in a number of new class room procedures and in the use of many new devices . . . The use of the project and the socialized recitation, the journey method, or the excursion, the wide use of a variety of visual aids . . . all of these devices are used to convert a passive recipient of information into an active, interested, thoroughly motivated learner."

Childhood Education (May '34) "Social Development Through the Movies," by Henry James Forman.

The author summarizes the scientific proof that the movies leave "fairly permanent impressions upon the minds of those who see them" and that they change attitudes. "A large percentage of characters come under the headings of 'occupation unknown or illegal occupation.'

"What can we expect of our children in view of their exposure to this world? What they get from pictures germinates in their minds and even increases with time, because children's minds are not over-filled with experience and, owing to day-dreaming, there is a process of expansion in the case of these vivid scenes and sounds."

Those who wish the outstanding results of the Payne Fund investigation will find the gist given in this article.

Parents' Magazine (April, '34) "Helping Youth to Choose Better Movies," by Edgar Dale.

We cannot raise a child's standard by merely telling him his tastes are low. Improvement comes gradually when the child comes in contact with better things and slowly learns to understand and like the higher type. The child must build up restraint within. After discussing the picture content, the writer says when considering the treatment of the theme, "The motion picture story should be told primarily by the camera. Music, dialogue, or sound . . . are all subordinate to the pictures caught by the camera."

The Social Studies (May '34) "Researching by Camera," by James A. Barnes of Temple University.

The value of the camera to the historian and research worker is pointed out in this article. It provides a quick and inexpensive method of copying. "No longer need the researcher spend the greater portion of his time and energy in fruitless copying. An hour or less with the camera will generally suffice to accurately record all the material which can be found in a day. . . . The need for checking is entirely obviated . . . and the researcher has for all practical purposes the original document to consult at any time in the future."

Not only is the ordinary copying problem solved accurately, quickly, and inexpensively; the field of research is greatly enlarged. Entire pages and chapters may be photographed and many things

(*Concluded on page* 168)

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

A Visible Record of Lantern Slides

C. J. KOENIG

IN A MODERN secondary school which makes efficient use of visual aids, the cataloguing and recording of lantern slides is a problem not easily solved. The slides, to be sure, can be filed away in slide boxes according to the various subject classifications which they illustrate and a card file describing the separate slides may be kept telling the actual location of the slides. But for the card file to be of real use, however, the individual cards should describe in detail the exact nature of the slide, giving the teacher or student the assurance that any slide in question is just what is wanted.

During the conduct of an experiment in Physics recently in which the frequency of vibration of a tuning fork was to be found, the students made blue prints of the tracing the tuning fork made on a piece of smoked glass, the glass having been immersed in shellac to keep the lamp-black from rubbing off. The writer then saw a possible solution to the lantern slide cataloguing problem. Why not make blue prints of lantern slides, just as blue prints of the tuning fork tracing on smoked glass were made?

Lantern slides of every description were at hand, both professional types and student-made types. Samples of each were taken and blue prints of them were made. The results were highly gratifying, even for rapid work. The students were soon infected with the idea. Various members of the class attempted the task, and in most cases were greatly pleased with the results.

The school has a library of several thousand slides, both professional and student-made types. The science department has taken the lead in the blue-printing of these slides. A member of the Biology class has undertaken as a special project the making of blue-prints of all the slides relating to Biology; a Physics student all those relating to Physics, and so on with the other sciences. Now, as new slides are make by the students, if they are to be made a part of the permanent collection of the school, a blue print is immediately made to accompany the slide.

The technique involved in the making of the blue prints was the most simple one conceivable. The blue print paper was cut in sections 3 x 4 inches, in a darkened room. Then the student took the slide of which he was to make the blue print, and placed it on top of the sensitive side of the blue print paper so that the printing on the slide was readable. This combination was then placed on a piece of glass or cardboard and held in direct sunlight, the fingers keeping the paper closely pressed to the slide. The time of exposure of course varied, due to the density of the slide and the nature of the material of which the slide was composed. The average time of exposure was about 25 seconds. The blue prints were then immediately washed in running water and placed on end in a simple drying rack to hasten the drying. When thoroughly dry they were pressed smooth with an electric iron, then their edges were neatly trimmed and then pasted on filing cards 4 x 6 inches in size. This left enough space on the card to record the catalogue number of the slide, its location in the school, and other information concerning the slide which might be of interest. The cards were then filed in cabinets under the various subject classifications.

The slides made by the students were of various

types. Some were drawn on clear glass or clear lumerith with Scarborite black. These gave excellent results in blue prints. Others were drawn on etched glass or etched lumerith. These, due to the diffusion of light, needed longer exposures and did not give such sharp results as the former, yet they were easily readable. The slides colored with Scarborite colors gave varying results, for, due to the different transparency of the various colors, the shading on the blue print did not correspond to the color tones of the actual slide; yet there was no difficulty in recognizing the details of these slides, so we found them of value.

This method of recording lantern slides has many advantages. The slides can actually be seen without danger of breakage from unnecessary handling, and the cards take up much less space than the same number of slides. Extra copies of the blue prints can be made to use in illustrating papers, and as a means of testing the students' mastery of the subject. Duplicate files of slides for class room and library may be made so that the library, too, may have a complete, visible record of the slides in use in the school.

Of course the technique of making the blue prints can easily be improved and the procedure speeded up, yet by the crude method described the students themselves get practice in making the prints, and the interest aroused in them is well worthwhile.

The Motion Picture in C.C.C. Camps

(*Continued from page* 155)

gram to carry out the dominant aims of the educational activities of the camps, as outlined in said Handbook. The program that could be developed for the camps might be enlarged to a great new adult educational system for those outside the camps. Commissioner Zook sounds this keynote in February School Life:

> "I look upon the CCC educational program as one which may prove of the greatest significance in the expansion of adult education. If the conservation camps continue we may be able to develop a program which will be a new departure in

American education. It may point the way to the development of methods of instruction and of counseling of people who are attempting to prepare themselves for new vocations."

As indicated in "1000 and One", the Bluebook of non-theatrical films published by THE EDUCATIONAL SCREEN, there is already available a sufficient supply of films to launch a motion picture program in the CCC camps. The following are listed:

Agricultural subjects	284 films
U. S. Geography	146 films
History and civics (including twelve films on government activities)	81 films
Industry and engineering	399 films
Physiology, health, hygiene, recreation	403 films
Religion	120 films

This does not include films on literature, art, natural science, travel, newsreels and others that might be desirable in a program of this type. Neither does it include the unlimited supply of theatrical films which may be secured very cheaply within a few months after their production. The educational value of wholesome recreational films in camps need not be emphasized here.

If a film program is launched in the CCC camps, without doubt many new films will be produced to supply the following fields of service:

1. *To the Government*: Films could bring about a closer understanding between citizens and the government and its aims and functions. Each department could be aided in its program.

2. *To the Public*: Scarcely a man, woman or child, but would receive direct or indirect benefit from the use of motion pictures in education in its broadest sense. Any means of advancing education helps the entire nation.

3. *To Special Groups*: Specialized information could be made available to industry, agriculture, homes, scientific groups, etc.

4. *To the Schools*: A continuous supply of good films could be made available, with centralized information regarding same. From kindergarten through university would be the field of such instructional films.

5. *To Industry*: A vast new market for motion picture projectors could be opened up. An entire new field of production could be encouraged.

6. *To International Trade*: By helping make education universal and setting up a system whereby valuable films could be interchanged with other nations.

Among the Magazines and Books

(*Concluded from page* 164)

hitherto unavailable, such as cartoons, maps, charts and graphs.

The writer believes that the new method should lead to an increase in the number of productive historians and should improve the quality of historical writings.

The Scientific Monthly (May '34) "Something about the Early History of the Microscope," by Gustave Fassin.

This is a succinct and illuminating article, fully illustrated, which may be valuable for ready reference. It is produced by an "Instructor in Mechanical Design of Optical Instruments."

Journal of the American Association of University Women (April, '34) "Helping Museums," by Laurence Vail Coleman.

It is gratifying to learn from this article that three years ago it was found that museums were increasing in number at the rate of one a fortnight, and that this growth has kept up, very little abated, during the recent years of trial. Another significant fact brought out is that 60% of the 1600 museums in the country are in small cities and towns of less than 100,000 population.

The writer gives some practical suggestions as to how constructive aid can be extended to public museums and historic house museums, the establishment of which he especially urges. During recent years "some six hundred old houses have been given immortality through public or semi-public ownership in recognition of their value as architectural records, as the homes of celebrities, or as the scenes of important events . . . these form the most numerous class of museums, outnumbering art museums three to one."

Book Review

MOTION PICTURES IN EDUCATION in the UNITED STATES by C. M. Koon, Senior Specialist in Radio and Visual Education, United States Office of Education. Published by the University of Chicago Press, May, 1934. 106 pages, $1.10 postpaid.

This volume, first issued in mimeograph form by the Department of the Interior, Office of Education, Washington, D. C., was given extended notice in the March *Educational Screen*, page 72. It is now ready in most attractive form, finely printed, of convenient size and with limp cloth binding.

The book presents not only a careful, statistical survey of the whole field of Educational films as it exists today, but also various factors that have brought about the present development and suggests vividly the possibilities that lie ahead of the visual movement. The final chapter on "General Conclusions" while recognizing frankly that the theatrical motion pictures are "primarily an agency for amusement," stresses the fact that these theatrical productions already exert an influence genuinely educational for good or bad; which makes all the more obvious the immense possibilities of the film once it is adopted expressly for educational purposes. As an essential step to this end, the establishment of a National Film Institute is urged "(1) to assemble, edit, classify, publicize and catalog non-theatrical film material, and (2) to produce and stimulate the production and effective utilization of educational films."

The last 25 pages, nearly a fourth of the volume, are devoted to an elaborate Bibliography of books and articles, lists of producers, distributors, equipment manufacturers, University Extension Divisions and classified listings of many kinds. This last feature gives the finishing touch to an exceedingly comprehensive piece of work that can hardly fail to be valuable to all concerned in the present and future field of visual education.

NELSON L. GREENE.

AMONG THE PRODUCERS

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

New S. V. E. Equipment

The new Model "D" S. V. E. Picturol Projector announced by the Society for Visual Education of Chicago embodies four important improvements. The film magazine and gate track are recessed to insure freedom of rubbing or scratching of the emulsion of the film strip, meaning even longer service from each film. The new "D" has an oblong base, taking a smaller carrying case. It has rubber covered cord insuring longer life. A further important improvement is the vastly increased screen illumination.

Recent important additions to the Society's extensive library of Picturols (film strips) include a special lecture set by Commander MacMillan comprising units on Iceland; Labrador; Hunting with the Polar Eskimos; a Visit to the Polar Eskimos; Icebergs and Glaciers. Also a series of Nature Study subjects by the Chicago Academy of Science, as follows: Wild Life on the Gulf Coast; Wild Life Along the Rockies; Habits of Sandpiper, Plover and Killdeer; Familiar Birds of Field, Forest and Marsh; Birds of Great Salt Lake; Sea Birds of Bonaventure Island; Wild Wings Along the Gulf of Mexico; Cruising Among the Bird Islands of Hawaii. Teachers' manuals accompany each of the new series. All this fine material is now available at new low prices.

In addition to its Picturol sets and Picturol Projectors, the Society for Visual Education, a well-known pioneer organization serving this field, offers complete visual service in the following material and equipment: Motion Picture Films and Projectors, Projection Lenses, Cameras, Glass Slide Projectors, Film Slide Attachments, Lamps and Accessories, Projection Tables and Carrying Cases.

Sound Film Library Announced

Sunny Schick, equipment broker, Fort Wayne, reports that he is now equipped with a sound-on-film library, a catalog of which is available upon request to owners of sound equipment in the Middle West. The subjects may be rented at a minimum rate per night. While the film is in transit, there will be no charge.

In addition to a complete developing and technical department for miniature camera work, he maintains a service department on repairs of all types of projectors and cameras, and can supply parts. He also offers to make trades on old equipment for the most up-to-date 16 mm. motion picture equipment.

Something New for the Slide Makers

A new and exceedingly practical product now makes its appearance to assist users of "home-made slides" in pushing down their costs still further. "Glassive" is the name of the new glass-abrasive which enables the teacher to take a plain, one-cent glass slide and with half a cent's worth of "Glassive," transform it into a ten-cent ground glass slide in a few minutes. The process is simple. On a plain glass plate is placed a bit of the substance, moistened, and the clear-glass slide is rubbed upon it with a rotary motion till the desired effect is attained. Full directions for making all types of "home-made slides" accompany each shipment of "Glassive" from Teaching Aids Service, Waban, Mass.

The DeVry Theatre Sound Projector

The extreme simplicity of construction prevailing throughout this machine greatly lessens the number of moving parts, making for a great saving in repairs and upkeep. The projecting and sound mechanism is all built in one integral unit. The outfit is light enough for easy transportation, but heavy enough to stand up indefinitely under the most trying professional use.

The multi-link silent chain drive employed throughout, in addition to giving effect to the latest engineering design, is troubleproof, simple and enduring. Trains of meshed gears develop and transmit sound disturbances and warbles that only chain belts and filter rollers could partially filter out, thus the New DeVry employs no mesh gears at all.

The projector is equipped to accommodate any light source and any size lens; thus it meets the requirements of *any* size theatre.

The rear barrel type shutter is an exclusive feature and is regular equipment. It decreases the heat on the aperture as well as acting as a fan for additional cooling of the aperture. There are two exciter lamps, providing against stopping the show in the case of one lamp burning out. The photo cell drum is easily removed, for cleaning.

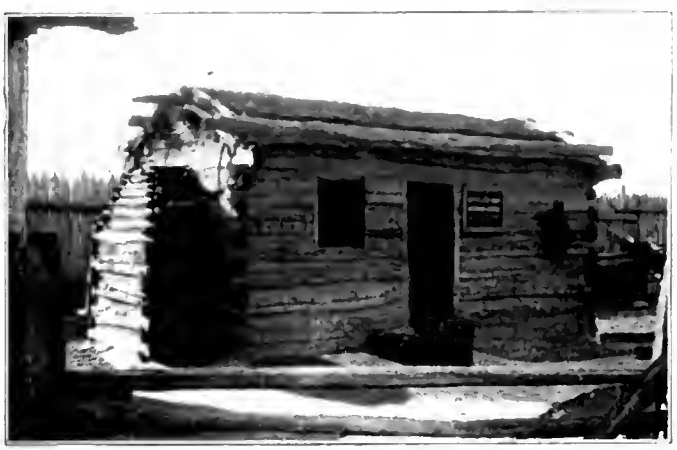
DeVry amplification for any size auditorium, with the very latest developments in the speaker and wide range sound field, are embodied in every DeVry installation.

Mr. Herman DeVry's twenty-five years experience in building quality motion picture equipment is a record that should inspire confidence in this, his best effort.

Educational SCREEN

COMBINED WITH

Visual Instruction News



Lincoln's Birthplace Cabin at the Century of Progress

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SEPTEMBER 1934

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For over a quarter of a century the products of this company have held an unquestioned outstanding leadership wherever motion pictures are shown and enjoyed. In New York, Chicago, Los Angeles, London, Paris, in the greatest cities of the world, Simplex Projectors are used in the largest and finest motion picture theatres. Simplex Projectors are extensively used in South America, Asia, Australia, Africa, as well as throughout North America and Europe. In the isolated portions of the universe where dependability is absolutely indispensable, Simplex Projectors will be found. Governments, the Army and Navy, great commercial organizations, universities, churches and other institutions have used Simplex Projectors exclusively for many years. More recently the finest trans-Atlantic and Pacific liners have installed Simplex Projectors for the entertainment of their passengers.

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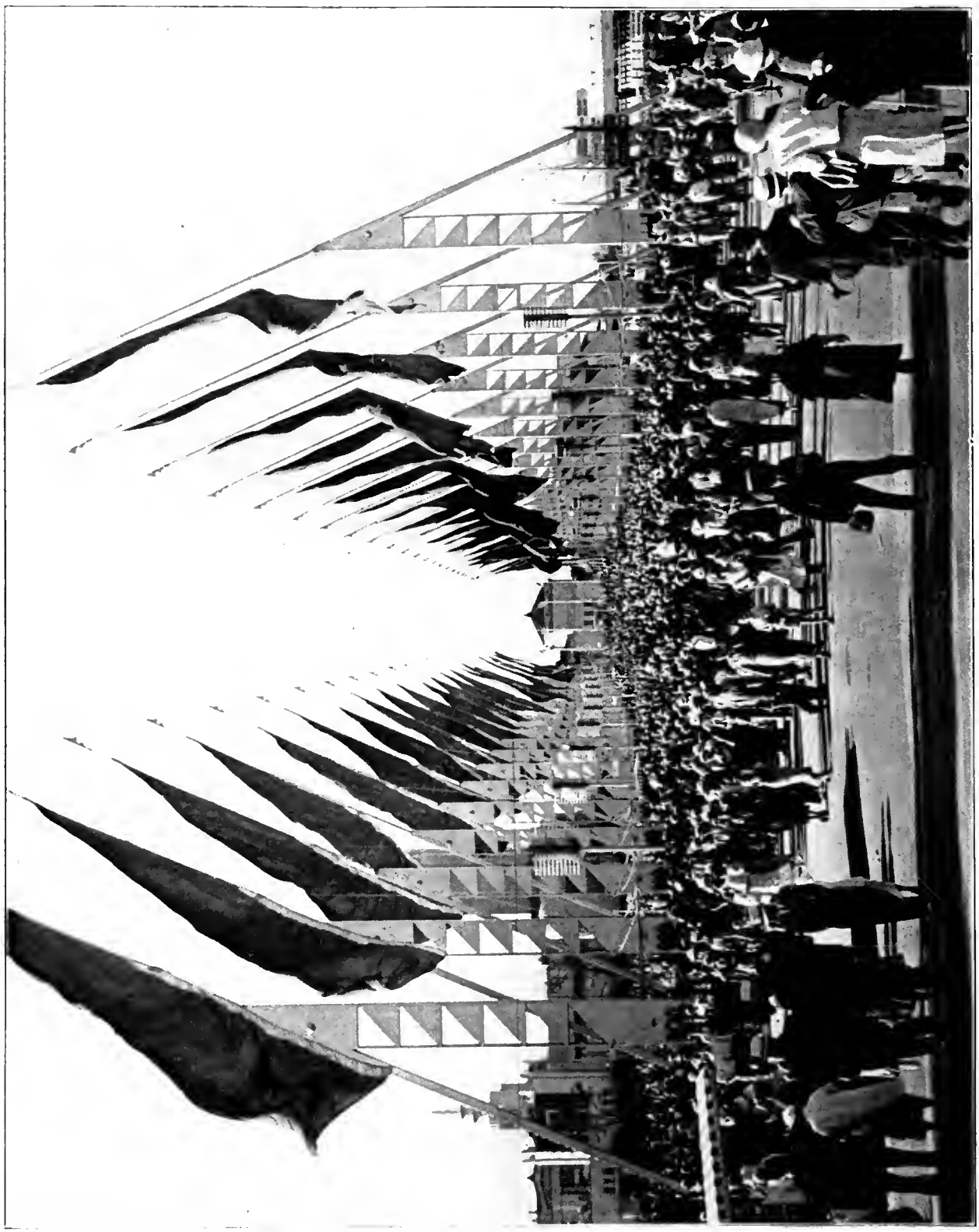

The Colorful and Impressive Avenue of Flags at the 1934 Chicago Century of Progress Exposition, with the Shedd Aquarium in the Background.

Educational Screen

Combined with

Visual Instruction News

SEPTEMBER, 1934

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EDITORIAL

THOSE who have been closest to and most deeply engaged in the visual field for the past decade or more can have no doubts as to its ultimate magnitude. The evidence accumulating in growing mass each year points all one way. With such a future so visible and inevitable, there is room for only one regret, namely, that American education does not move ten times as fast toward its brilliant possibilities. Any and all delay means sheer loss in the most essential work of civilization—the education and preparation of one generation to carry the load for the next.

But there is progress. We shall arrive. Present indications point to the school year 1934-35 as a definite upturn in the sagging or wavering line of some years past. The schools are buying again, and every purchase of visual materials is another rung in the long ladder. This growing interest and activity is evidenced from both the commercial and educational angles.

ONE of the leading firms in the visual field reports thus to its salesmen—note, not to the public as propaganda, but to its own organization as information. "Business for May, 1934, was more than three times the business of May a year ago." At the June meetings of the N. E. A. in Washington, despite unbearable heat and humidity which kept hundreds of educators away from the convention and perhaps thousands away from the booths in the sweltering exhibition hall, "our educational sales exceeded those of any winter or summer exhibit that we have conducted since 1928". For July the report read: "Our sales were three times those of July, 1933", and before final figures were available for August that month seemed to be "ahead in the same proportion". Finally, and perhaps most significant of all, "never in the history of our business have we received so early in the year so many orders for September delivery". That company has reason to be gratified, but the visual field no less so for it is further proof of progress for the movement.

THE American business world has kept steadily years ahead of American education in its realization of the worth of the visual method. Advertising would not dream of using any other to teach its public. Sales forces are taught their job by pictures. The engraving departments of book publishers have assumed huge proportions in a generation. Newspapers have saved themselves at times by a full back-page of pictures daily, obviously finding the picture more valuable than the thousands of printed words the same space could carry. But education still clings largely to words.

Now, at last, comes telling evidence that higher educational authority is seriously aware of these neglected possibilities. Very significant is the appearance last June of the Thirteenth Yearbook, published by the Department of Elementary School Principals of the National Education Association. It is a book of over 400 pages, is entitled The National Elementary Principal, and over three-fourths of its solid text-matter is devoted exclusively to visual aids and their use in teaching. As the first official publication of this size and influence to give a comprehensive presentation of the visual idea in education, The National Elementary Principal for 1934 should prove a powerful stimulus in the right direction for the entire field. (We shall present a full review of the book in our next issue).

IN THIS issue our readers will find an interesting bit of pedagogic psychology in Miss Pollard's article on "Showmanship", a somewhat startling word, by the way, in the general run of educational title practice. But novelty does not preclude importance. Why not stimulate pupil interest in their visual work by keeping the fascinating apparatus before their eyes? Perhaps the closet-basement-storeroom method is not so good.

A more authoritative presentation of Russia's notable development in educational films can hardly be found than Mrs. Clare Zyve's first hand report on her findings in that country. Evidently the U. S. S. R. has something to teach the U. S. in the matter of speed.

The "hand-made" slide is making marked strides of late. Miss Daniels makes vivid the practical workings of this visual aid in an article that is satisfyingly concrete.

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The Use of Showmanship in Visual Education

KATHERINE POLLARD

GOOD showmanship helps to integrate science studies in the Austin, Texas, public school system from the third grade through the eleventh, and helps to create an interest in science that holds over and increases from one year to the next. Every available type of visual aid is employed to make science studies clearer to the students, from pressed flowers to plaster figures and from stuffed toads and bottled tarantulas to horsebones and movies.

New teachers in the department are taught some of the mechanics of showmanship when they begin their first year's work. W. W. McSpadden, under whose guidance the entire science course of the school has been integrated, trains them in the fine art of caring for equipment, personally. All science teachers must learn to operate movies, to patch film, to clean and oil moving picture machines, to rebind lantern slides, to clean lenses and focus them properly.

The science department is a large one with twenty-eight teachers and there are likely to be seven, eight, or nine new teachers each year. It takes four and a half months for new science teachers in the Austin schools to learn all the equipment that is available for their use and how to attend to the mechanics of presentation. Largely due to Mr. McSpadden's energy and activity during the ten years that he has been in the Austin school system, the science equipment has been built up until it has assumed department store proportions.

Modern store methods are employed in keeping material before the children for it is Mr. McSpadden's opinion that expenditures for visual aids are justified only when these aids are kept before the students constantly enough to fix science learning. When a down town department store was remodeled, he requested the purchase of their show cases for both the junior and senior high schools. The children themselves help to fill them with exhibits. Book cases, already on hand, with solid doors were remodeled into glass front cases where further specimens can be displayed.

Students added their part by bringing rocks and shells and clay models of prehistoric animals that they made themselves. Plaster moulds of the latter were made and duplicates placed in a number of the schools.

Show cases are kept in the science rooms with the more expensive equipment in them. In the hallways are the other show cases containing temporary exhibits, sometimes left only a day as in the case of perishable flowers put in by the botany classes, or sometimes left for a week, as in the case when geology students fill them with exhibits of rocks and semi-precious stones, or specimens pickled in alcohol.

"One of the most valuable outcomes of the way we have tried to build up visual aid materials for the science classes in the show cases," Mr. McSpadden states, "is the way the children have contributed to the exhibits. One of the schools even went so far as to start a grade school museum, and with what the children brought and could borrow for a year or less, they had a most creditable showing, including Indian relics, butterflies and other insects from India, South America, England, Kansas and Texas."

Remarkably good specimens of fossils were brought by the children. In this case also was a dinosaur modeled in clay and cast in plaster by Chester Wallace, high school student. The zoology case contained forms of life from the sponge to the mammal, a trapdoor spider, a king snake that committed suicide by swallowing a rusty lizard too big for him, and a stuffed bird borrowed from a sporting goods store. Of particular interest is the series of bisque models from the physiological laboratory of Harvard University showing the physiology of muscles.

A photographic laboratory is equipped for making slides. When a teacher requires a given slide for illustrating a certain lesson, she requests it, the drawing is made and from this a photographic slide is made. When a new unit is developed, the photographic laboratory does a rushing business until slides are finished for it.

Lanterns and sets of slides in index order are provided for each science class room. No card indexes are made. The slides are in index order, under subject headings. For instance, the slides on the Physical and Social Anthropology of man are indexed under the headings:

1. Art—Paintings.
2. Art—Sculpture
3. Burial
4. Comparative Anatomy
5. Dwellings
6. Maps
7. Prehistoric Skulls
8. Scenes of Discovery
9. Time Tables
10. Weapons and Implements

Each science room is supplied. There is no sending of slide sets across town, no hustle and bustle or borrowing of machines, very little breakage of slides. And the illustrative material for all classes is thoroughly up to date. Lantern screens in each room need only be a small square of wall boarding painted with a little metylyne blue.

Beside the photographic dark room, perhaps the most expensive equipment has been the fitting out of a movie room. Films are often better visual aid material than slides, but films are not always available. However, the Austin science course makes use of such films as are available and, as new ones come out, subscribes for these as well. Motion pictures are used from the 5th

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Pupil-Made Nature Study Slides Their Values and Uses

SYBIL L. DANIELS

"WHAT are the possibilities of lantern slides made by teachers and pupils?" This challenging question aroused interest in an experiment which proved exceedingly fascinating for both pupils and teacher.

Experimental Group: The experiment was conducted with an adjustment class of twenty-one pupils, ranging in age from thirteen to seventeen years, well developed physically but retarded mentally. The Stanford Achievement Test given in June 1933, showed the following results:

2 pupils working on a 3rd grade level
7 pupils working on a 4th grade level
10 pupils working on a 5th grade level
2 pupils working on a 6th grade level

In nineteen of these families, one or both of the parents came from Italy, and from this it follows that the English is particularly difficult for the children. They are slow but diligent. Each pupil is an individual problem whose needs must be studied and developed. With encouragement and tactful persuasion the class will persevere until each undertaking has been mastered.

Time Allowance: The construction of a slide requires anywhere from thirty minutes to two hours, depending entirely upon the type of illustration reproduced. About one and one-fourth hours was the average time needed by each child. Because slide making served as a valuable means of motivating so many lessons the time devoted to this entire nature study project, including correlations, has been about three months.

Objectives of Nature Instruction: A few general principles and aims must always be borne in mind by the teacher of nature:

1. It is important to encourage desirable attitudes toward nature subjects. The natural curiosity of children should be developed into habits of observation, inquiry, recognition, and discrimination;

2. It is desirable to gradually accumulate information. Facts of the greatest interest and need to the children should be selected and presented slowly. A little knowledge well learned is satisfying and lasting while too much information results in confusion;

3. The ability to use sources of information is important, especially in the upper grades. Students should learn to find various references and select the pertinent facts in any case;

4. One of the major objectives is to inspire the pupils with appreciation of the beauties and wonder of the vast realm of nature. Realization of the joy of nature study is exceedingly important if this study is to carry over to the leisure time of later years;

5. Conservation, another objective, is closely linked with appreciation. The individuals who keenly appreciate animal and plant life realize the importance of protecting and conserving it;

6. Accuracy should be stressed. Guessing has no place in nature study. The natural scientists persue their work with a high regard for truth. Accuracy, in observation and identification, as well as truthfulness in recording, is of prime importance. The children should be encouraged and led to work as young naturalists.

Field Trips: The Nature Study work started in September with several trips to the playground, marsh and beach. Each lesson was carefully planned, involving one subject only, though the children were given the privilege of asking questions concerning any object.

We first made a survey of the wild flowers growing on our playground. Members of the class were greatly surprised to find as many as twenty-two species in bloom, besides several kinds of grass. They learned (1) to recognize Tansy by sight and odor; (2) to distinguish between Yarrow and Queen Anne's Lace; and (3) to identify four species of clover—the Red, White, Alsike, and Yellow Clovers.

Another period of instruction was conducted at the beach where special study was made of clams and Irish sea moss. Many inquiries were made regarding other forms of sea life and a variety of specimens were collected for future use.

In a third outdoor lesson we examined all the seeds available and tried to determine the natural means of distribution. These studies led us to the edge of the marsh where we found a large patch of Purple Asters, withered and brown. The children studied the situation to ascertain the cause of such untimely deterioration. When they found that the Dodder was responsible for the condition, we had a most interesting discussion of that parasitic plant. While on these field trips the cooperation of the class was excellent. They listened with interest, took pride in learning the facts pointed out to them, and requested additional information as time permitted.

Introduction of Slide-Making: Field trips continued during the several weeks when clear autumn weather prevailed. Then came a rainy day for nature study. The children expressed curiosity as to the subject of the first indoor lesson and the time seemed appropriate for introducing the lantern slides. As a few pictures were shown on the screen the children were told how those slides had been made by members of a previous class. Enthusiasm increased until the boys and girls were anxious to attempt similar work. The process of construction was discussed and the pictures were again projected upon the screen for consideration. With careful measuring and computation it was discovered that the picture on the slide was magnified three hundred times when thrown on the screen. This meant that mistakes also would be magnified three hundred times. The pupils drew their own conclusions about the accuracy with which they must work if they desired their pictures to give right impressions.

Next came the problem of selecting subjects. During another period out-of-doors the group just searched for suggestions and collected many specimens which seemed to be of value. The final choice included—Bird migrations, Red-winged Black Bird, Sea Gull, Sea Moss, Clams, Sea Urchins, Starfish, Hermit Crab, Sponge, Lobster, Salmon, Clovers, Bloodroot, Dodder, Seeds, Muskrat, Rabbit, Frogs, Monarch Butterfly, Cecropia Moth, and the Clothes Moth.

In order to obtain the best possible results with the slides we decided to refer to pictures as well as specimens. Again we considered the importance of a truthful portrayal of facts and then sought reliable references in both the school and Public Library. We found the needed pictures, usually colored plates, in such sources as:

National Geographic Magazines;
Holland, "Butterfly Book";
Holland, "Moth Book";
Forbush, "Portraits of Birds of New England" with paintings by Fuertes and Brooks;
Lutz, "Fieldbook of Insects";
Audubon Leaflets;
Slingerland-Comstock, "Loose-Leaf Notebook".

The "All Nature" column in the Christian Science Monitor provided pen and ink sketches. These, together with the small pictures distributed as advertising material by the Coca-Cola and Church and Dwight Companies, were just the right size to use in making slides. The references listed were considered reliable sources by which we were able to judge the value of other pictures. The children were especially fond of the bird paintings by Louis Agassiz Fuertes, the famous nature artist, and were pleased to discover that some of the small bird drawings used in the Church and Dwight advertisements are his paintings also. Through this study the childen learned to look for more than the picture. They thought about accuracy and artist as well. Some pictures from other sources were readily detected to be inferior and were discarded.

With papers cut the size of the glass plates the children tried a set of free hand drawings but judged them too inaccurate to be of value. It was then decided that the pictures could be traced on the slides from the references. We were successful in finding pictures of the right size and with this satisfactory solution the work progressed.

Making the Slides: A brief consideration of the value of materials to be used convinced the children that they were enjoying an unusual opportunity. They proceeded with the utmost care in the following steps of construction:

1. Placing the etched glass slides over the pictures they made their tracings either with pencil or crayons.

2. Some illustrations were left as pencil sketches but in most cases they were colored with the specially prepared pencil crayons. By comparison it was shown that ordinary pencil crayon marks on a slide are opaque and cast a black shadow while the coloring with Mongol water-color crayons or Keystone specially prepared crayons is translucent, resulting in attractively colored pictures.

3. As the slides were tried in the lantern members of the class made suggestions to each other for improvement. Most slides needed more intense color. Some required minor corrections and in a few cases pupils were advised to begin again, taking greater pains from the very start.

4. In order to carry out the preceding directions it was necessary to do more or less erasing. Slides are easily cleaned by using art gum and an ink eraser. All suggestions for improvement and correction were given with such a genuine interest and spirit of helpfulness that no one became discouraged but just worked all the harder to make his slide a success.

5. The second trial in the lantern revealed much more satisfactory results. A few more suggestions were given and executed until, finally, all pictures were accepted by even the most critical members of the class.

6. The drawing on a slide may become blurred by handling. Therefore it was necessary to preserve it by covering the picture

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"Social" Films Used by Schools In The USSR

CLAIRE ZYVE

AS HAS been pointed out in a previous article* most of the films now used for social teaching in USSR are those adapted from adult films available in and since 1926. These are being revised and added to as fast as the budget for educational films will permit. This budget is one of considerable proportions, including two million rubles in 1933 and four million for the present year of 1934. Thirty-eight new films have been already produced under the direction of the Institute for Art Education in Moscow. The majority of the new films are on science subjects. The content of some of them is purely impersonal, that is, has no reference to the present social program of USSR such as one on "Animal Life on the Earth." In other cases in such films as geography films on life in the far north, or in the desert regions of USSR, the life of the country and geographical features are shown first then followed by material on the improvement program of the USSR.

The Use of Films with Children from Eight to Sixteen Years of Age

Subject	*Number of Films*						
Year	*I*	*II*	*III*	*IV*	*V*	*VI*	*VII*
Young Pioneers Octobrists	1		4	1			7
Collective Farming vs. Individual Farming	3			2	6		
Communication Contact between City and Country		3			2		
Industrial Development and the Five Year Plan		1	1	15	18		
Soviet Work with Nationalities			2				8
Cultural Revolution Conditions of Women & Children Before & Now			2	2	1		
History of the Revolutionary Movement			12				
World War			7				
Story of the Party			4				
Class Struggle and the Communist movement in Foreign Countries			2	5	6		
Struggle with Religion				3		1	
Relation with capitalistic Countries and the Red Army				5	1	5	
Racial Equality						3	
Opium						1	

The content of the 138** adapted "social" films is of especial interest since these are the most directly used in the furtherance of the ideas guiding the social program. These films have been graded according to the content and ideas contained for the various years of age from eight to sixteen. The table herewith has been arranged to show the reappearance of a theme throughout these years. Teachers may, however, if they choose use the film in other years than the ones indicated.

The classifications given in this table are made from the description of the films and the directions given to teachers. From these it is also possible to get some idea of the social concepts which children are building. For example, the eleven films under the heading of *Collective versus Individualistic Farming* show the backward methods used by the individual farmer and the results of these in a Volga drought. This film is marked for teachers as being already out of date but usable for comparative purposes. Other films compare a commune of former hired peasant laborers with collective farms on the Volga and among peoples of the Steppes. Still another on tilling and seeding gives the activities of village children in exposing the wrecking policy of Kulaks and in organizing non-organized children for the same work. Other films for older children carry through the theme of the importance of the reconstruction of agriculture from small individual farms to the development of industrialization. They give the story of collectivization in the Moscow district and show in contrast the small farmer under exploitation of the Kulak and the struggle of the individual farmer with natural forces. Another group of films shows the union of the working class with the middle class peasant and the leading part being played by the working class. The importance of State farms is stressed and the rise of State farms in the far East with their importance in the reconstruction of backward agricultural conditions in Korea.

The group on *Communication and the Contact Between the City and the Village-Before and Now* cover the importance of Transportation in the economics of the country with the development of railway, waterway and motor transport, with episodes showing social competition in shock brigades in the river fleet. One of these films, a new one with an especially prepared scenario is based on the adventures of an Octobrist and gives an idea of the technical means of communication between peoples.

*Educational Film Program of the USSR, EDUCATIONAL SCREEN, December, 1933.

**Reference book on educational films for schools, published by Roskino, 1933.

As might be expected the largest number of films falling in any one group are those on *Industrial Development under the Five Year Plan.* Many of these compare methods of production and life of the workers under the Czarist regime with those of the present. This is true of the story of the mechanization of coal production in the Donetz Basin, of metal workers in Leningrad, and Kuznectroy, of hydroelectric development in Dneiprostroy and Zagec. Several films are given to the importance of transport in the development of industrialization, show the present weakness and suggest the fixing of direct responsibility for results as a corrective measure. This series includes the story of the struggle in the building of the Turkestan-Siberian railway and its importance to the development of urban districts. Another series of twelve films graded for thirteen year old children reviews the development in metallurgy, coal and metal, and in factory production and shows the achievements at the end of various years of the five year plan. This group of films also includes a couple on the industrial party trial with the activities and wrecking work of the counter-revolutionary party.

Soviet Work with Nationalities is the subject of ten films, falling under the description "The Soviet Government the organ of dictatorship of the proletariat to get rid of exploitation". Several of these tell the story of the backward non-Russian nationalities under the domination of the Czarist regime and under the Soviet. One of these is entitled "The USSR a union of free nations", and shows the part of the Jews in the present collectivization.

Three films on *Racial Equality* on the negroes, the Chinese and the Jews fall under the caption, "Bourgeois government as a weapon for the suppression of the working class." One of these shows the domination of coolies, another the Jewish programs in Vilna and the third the racial hostility in the United States towards negroes and the education of the USSR.

Under *The Cultural Revolution* are several films covering such subjects as the condition of the woman worker and living conditions of children before and now. Another compares the upbringing of two little children, a son of a worker and the son of a rich man of the Czarist school. Others show the importance of pre-school education and Kindergartens, of children's playgrounds and other communal organizations. The advantages of mechanized factory kitchens, laundries and bread factories and the improvement of the material conditions of the working class and peasant come in still other films. One film condemns the centralization of cultural activities in cities and argues for their extension to the suburbs. It reviews the cultural possibilities for the masses in Moscow before the Revolution and now. Another shows cultural activities on collective farms. A film is also included on the control of the opium traffic.

There are four films on the *Struggle with Religion.* One of these takes education of children in the old church village schools and compares it with work in schools under the Commissariat of Education. The others deal with the counter-revolutionary part played by religion in the World War and the Russian Civil War.

The concepts and ideas are closely allied of the films listed under *Young Pioneers and Octobrists, History of the Revolutionary Movement, Story of the Party,* and the *World War.* There are about forty of these films. They begin with the life and customs of the children's organizations attached to the Party—the Octobrists and Pioneers and Consomols describe their organization, their work in the schools and their participation in social reconstruction. The history of the revolutionary movement is taken from the Pugachov movement of the eighteenth century through the Revolution of 1905, the revolts and suppressions before and through the World War. The Story of the Party and its part in the struggle of the proletariat follows. Other films show the life and death of Lenin and the program of Stalin.

The films which are left may be placed under the heading of *Class Struggle and Communist Movement in Foreign Countries and Relations with Capitalistic Countries.* The theme running through many of these is the need in the USSR for self-defense. For instance under the heading, "The USSR Surrounded by Capitalistic Countries" are films showing the crisis and decline in capitalistic countries and the growth and rise of USSR. They stress the preparation for the defense of the USSR. One film is based on documentary evidence showing the revenge taken on workers in Shanghai. They compare the struggle of an individual for his own welfare with the advantages of proletarian solidarity. A few films call attention to the need of quality as well as quantity of work since the greater the achievements the less chance Russia has of being crushed by preparations abroad for war. Several films show classes and class struggle in capitalistic countries,—the difference between capitalistic and socialistic worlds, the growth of unemployment in capitalistic countries and the corresponding growth of the revolutionary movement. Another film shows the rise of the working movement and its struggle against fascism. Still another gives life in capitalistic countries through the eyes of 350 children sent in 1931 to Turkey, Germany and England.

Under the "Red Army as the Armed Forces of the Proletariate" are several films on the growth of the military power of USSR, the work of the army in the progress of the country and the need for a ready defense of USSR. These tell of the importance of military training for the Pioneers and the participation of children in military advances.

The article is limited to the discussion of the con-

tent of the "social" films being used. As has been said the production and distribution of all films is highly centralized. There are far too few educational films to meet the needs of the 3000 schools which have projectors. There is however an extensive production program. That of 1933-34 included the making of about 30,000 meters of new film and the revision of 15,000 more. The second five year plan has as an objective the equipment of all schools with projectors. About 6000 of these were to be installed in 1933-34.

The School of Tomorrow

FREDERICK L. DEVEREUX

IN AN address delivered before The America-Forward-Forum of the National Association of Public School Business Officials in New York City, August 16th, Colonel Devereux, Vice-President of Erpi Picture Consultants, presented his conception of the school of tomorrow, with "particular reference to the part which audio-visual instruction will play." We quote some of his significant statements below.

"During the past one hundred and fifty years there have been striking achievements in the schools of America. From the three R's, the curriculum has been steadily branching out to include a wealth of instructional material. Our school buildings have reflected this advance . . . But even with these advances, education in America must hasten its progress if it is to keep pace with the swift changes which are taking place in our social and economic order . . . The structure and tempo of modern life are shaping new objectives for education . . . Undoubtedly new techniques will be devised for the more rapid assimilation of subject matter . . . The new curriculum will be geared more directly to life as more and more reality is brought to the classroom and students experience rather than memorize.

"I believe that the school of tomorrow will utilize very largely the resources of the educational picture. Through this device experiences will be provided which rapidly and effectively crosscut the whole area to be studied. Because it brings life to the classroom, learning will be reality. More than that, the flexibility of the medium will have made it possible in a sense to control reality, that is, to present only the essential elements of the life situation.

"The researches of Arnspiger, Rulon, Eads, Stoddard, and Westfall have established conclusively the significance of the educational talking picture as a device for increasing and improving learning. And yet we are only at the threshold of the possibilities which almost every subject of the curriculum presents. When communication devices such as the educational talking picture are developed to their full realization, current plans of school organization may be modified in the direction of more efficient teaching.

"It requires no great vision to see the school of tomorrow as a place in which groups of one hundred, five hundred, or even a thousand pupils meet during certain periods under the guidance of a master teacher who utilizes talking pictures for presenting new subject matter. This massing of students during certain periods permits other teachers, skilled in working with individual students, to do remedial work, guide small-group activities, and in general to individualize instruction at the points where individualization is really needed. Thus the educational talking picture can contribute that flexibility of school organization which makes the most efficient use of student effort, teaching skill, and plant facilities.

"Provision for the use of the newer mediums of communication, such as the sound picture, the radio, and the electrical phonograph, will be made in planning the school building. The public address system may be centered in a broadcasting room connected with loud speakers all over the building. There will be audio-visual studios of various sizes adapted to the organization of the school, where classes may go for sound picture instruction as readily as they now go to departmental classrooms. It may be that in individualized systems of instruction there will be small audio-visual studios where single students working on a special problem can investigate a wealth of sound film enrichment materials just as they now turn to reference books in the school library. There will be small audition rooms for electrical phonograph systems, where students may go to listen and to practice music, foreign language, pronunciation, and speech improvement exercises.

"Electrical controls in rooms where sound pictures are to be shown will make the use of the film as easy for the teacher as turning to a map on the wall. It requires no great imaginative powers to visualize a studio where the teacher presses one button and darkening shades are automatically lowered by an electrical device; the pressing of another button slides back a six-foot panel in the front wall to reveal a special sound screen. The pressing of another button signals the operator to begin projection.

"The school plant which I have been describing will not be restricted to day-time use. I believe that the school of tomorrow will be regarded by the community as one of its foremost centers of culture and recreation, with facilities open to adults as well as to children."

Motion Pictures at 1934 Century of Progress

WILLIAM F. KRUSE

TO THE visual instructionist, the 1934 Century of Progress is the greatest multiple ring circus on earth. The entire Fair may really be considered a monument to the importance of visual aids for teaching. Practically every known visual teaching device is used—realia, models, photographs, transparencies, dioramas, slides, and motion pictures both silent and talkies.

Motion pictures have been employed extensively and even more effectively than in 1933. Films present a galaxy of subjects, from the making of steel to the borrowing of money. In many cases the same equipment, sometimes augmented by new units, is functioning in set-ups substantially similar to those used last year. Among companies that have repeated their motion pictures, we might mention International Harvester Company, Sears Roebuck, Household Finance Company, Union Carbon and Carbide, Central Station Industries, United Air Lines, Petroleum Institute, Standard Brands, as well as Government bureaus and departments such as National Parks, Agriculture, Navy and Mines.

Prominent among the exhibitors who joined the ranks of motion picture users this year is Western Union, which tells the story of the laying of trans-Atlantic cables, on a six-foot translucent screen, with a 16 mm. talking movie—a most interesting picture. Others who were newcomers this year include Elgin Watch, Nash Motors, Hupmobile, New York Central, Chicago and Northwestern, Rockefeller Institute, and Ford. This list of names is by no means all inclusive, but it represents a good cross-section of the new users.

The Hupmobile picture is one of the most ingenious at the Fair. The visitor is seated in a car which runs on rollers, and as he "drives" the road unfolds before him on a motion picture screen. Accidents are averted by the traditional eyelash, and a real thrill is enjoyed. A similar method has been used, we understand, in testing for chauffeurs' licenses in Great Britain. It represents interesting possibilities in teaching not only driving, but other subjects, in which a body in motion is to be represented to a group.

General Motors Building, Century of Progress

What has been particularly interesting is the trend toward sound. Whereas in 1933, silent projection outnumbered sound practically two to one, this year there are more talking pictures in use than silent. Practically all of this presentation is on 16 mm. sound-on-film; there are actually less 35 mm. pictures being shown than last year.

Likewise, we must note the virtual disappearance of the disc type of sound reproduction. No new disc installations are to be noted, quite a number has been discontinued, and those that are in use this year are in exhibits the nature of which requires a continuation of a similar type of control unless too much additional expense is to be incurred. As was the case last year, the overwhelming majority of projectors are run with the aid of continuous-automatic attachments, making it unnecessary to rewind the film between showings.

Visiting educators find it intensely interesting to peep "Behind the Screens" of the Fair's movie installations.

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To the manufacturers mentioned in Mr. Kruse's article, we should like to add the following companies who are utilizing the film to advertise their products at the World's Fair: American Optical Company, American Gas Association, Bettendorf Company, Chrysler Sales Corporation, Deiner-Dugas Fire Extinguisher Corporation, Firestone Tire & Rubber Company, Fromm Bros., General Electric, General Motors, Goodyear Tire & Rubber, Gulf Refining Company, Inland Waterways, Kraft-Phenix Cheese, Eli Lilly, Madaras Rotor Power, National - Standard Company, Stewart - Warner, Studebaker Sales, Van Cleef Company.

In the Travel and Transport Building, the New York Central Lines is exhibiting *The Flight of the Century*, a presentation of the Twentieth Century Limited express from the moment various crews start to make it up right through its run from Chicago to New York. The same building holds the Rock Island Lines exhibit which consists chiefly of two unusual color sound films. *The Trail of the Golden State Limited* demonstrates the comfort and conveniences of this great train, and presents series of scenic vistas in nat-

(*Concluded on page* 185)

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Visual Education in New York City Schools

One million pupils are served with visual programs in New York City. Approximately 45 per cent of the schools are equipped to show films, according to the annual report of Rita Hochheimer, assistant director of visual instruction, to Dr. Harold G. Campbell, superintendent of schools. In addition to the 300 schools equipped with motion picture projectors, 635 schools, or 90 per cent of the total number, have one or more lantern slide machines.

Four film libraries are in operation, and two more are soon to be established. Coarses in geography, nature study, health education and biology have 175 correlated films. To secure closer correlation between pictorial material and curricular subjects, a city-wide program of teacher training has been begun, to be carried on by demonstration lessons and discussions. Miss Hochheimer stated that the pictures have not only added to the children's factual knowledge but have destroyed barriers of distance, changed attitudes and enlarged vocabularies.

Brooklyn High School Installs Sound System

A sound system, regarded as one of the largest, most complete and modern to be planned for educational purposes, has been installed in the new Brooklyn Technical High School, Brooklyn, New York.

Comprising sound picture reproduction and every form of sound distribution to 126 classrooms and a gymnasium, the system is a model plant for educational institutions. The installation was engineered by Western Electric and Electrical Research Products sound engineers.

A feature of the installation is the elaborate control and monitoring system which permits the distribution of programs to or from many points in the building without chance of error.

Analysis of the system shows that it is engineered to provide for the reproduction of sound pictures in the auditorium; reception of radio broadcast programs; reproduction of music from standard phonograph records; pick-up of programs and speeches originating at the principal's office, the auditorium, music room, radio studio, gymnasium, and the control room; direction of rehearsals in the auditorium; remote control of the principal's microphone; distribution of all programs but sound pictures to all loudspeaker stations; three amplifier channels and individual control of each loudspeaker permitting the selection of one of three programs for any or all of the loudspeakers; remote cut-off control for any program from the principal's office; and centralized control of all loudspeakers except the principal's.

Films for Parent Education Program

The development of parent education activity programs by the Federal Emergency Relief Administration resulted in the need for suitable films which would be useful as a source of information and a stimulus to study and discussion with parent groups. In response to this need, the National Council of Parent Education and the United States Office of Education undertook the compilation of a film list for distribution to emergency workers. Those concerned with the work were Cline M. Koon, Office of Education, Abel J. Gregg, National Council of the Y. M. C. A., and Agnes Tilson, Merrill-Palmer School.

The list is fairly inclusive, selection being based on a study of the lists furnished by 68 directors of motion picture services containing information on films which would help parents to a better understanding of childhood and family life. The films are grouped under such headings as: The Growth and Development of the Young Child, Mental Growth and Measurement of Intelligence, Family Relationships, Schools, Community Living, Health Habits, Foods, Disease, Physiology, Biology, Home Care of the Sick and First Aid, Personal Hygiene, Safety.

Department of Agriculture Film-Strip Prices

Prices for film strips issued by the United States Department of Agriculture are slightly higher for the fiscal year 1934-35, according to an announcement recently made by the Office of Cooperative Extension Work of the Department. Dewey & Dewey, Kenosha, Wis., again was awarded the contract for film-strip production. The prices of film strips until June 30, 1935, will range from 36 to 90 cents each, depending upon the number of illustrations in the series. The majority of the 200 series that the Department has available will sell for 36 or 45 cents each. Film strips are available on such subjects as farm crops, dairying, farm animals, farm forestry, plant and animal diseases and pests, farm economics, farm engineering, home

economics, and adult and junior extension work. Lecture notes are provided with each film strip purchased.

The popularity of film strips among extension workers, teachers, and others has been due primarily to the reasonable prices charged for them, the convenience with which they can be handled, and their effectiveness in educational work. A list of available film strips and instructions on how to purchase them may be obtained by writing to the Office of Cooperative Extension Work, United States Department of Agriculture, Washington, D. C.

Chicago Schools Exhibit at Fair

The Public Schools of Chicago, under the chairmanship of Mr. Paul Edwards, have helped the city to maintain a continuous projection of slides showing the early history of Chicago, at the Century of Progress. It is to be found in the Civic Center division, located in the Court of States. The collection includes such subjects as the early explorers and settlers, buildings of historic interest, the Chicago fire and the first building construction following it, developments in transportation from the early stage coach and the first railroad train to modern methods.

The Chicago schools are also represented in the American Public School exhibit in the Hall of Social Science where the place of education in American life is given striking visual presentation. A diorama shows the architectural contrast between the one-room log school house of a hundred years ago and the great modern school houses of today. The variety of activities in the schools of today are visualized in a series of lighted transparencies.

Libraries Film Books and Newspapers

The Library of Congress, in Washington, boasting the largest collection of books and manuscripts in the country, has a new pride, 1,000,000 separate films of other books and manuscripts. Most of the new films were made in Europe during the past two years, and afford an opportunity for scholars to examine material without the preliminary necessity of an ocean voyage. The films do not move, but are projected much in the manner of the old lantern slides. A 35-foot reel, at 16 pages to the foot, thus contains pictures of 560 pages, more than double the average size volume. Dr. Thomas P. Martin of the manuscripts division predicts the replacement of cumbersome newspaper files with small boxes of practically imperishable film.

The New York Public Library has already taken a step in this direction. It is conducting experiments designed to substitute motion picture film for the fragile, comparatively short-lived newsprint. The actual photographing is done in the Eastman laboratories, with standard 35mm. non-inflammable film used.

Department Stores Show Film

Macy's, New York City, inaugurated a new form of sales promotion this month when a talking motion picture entitled *The Story of a Country Doctor* was shown four times daily in the store's fifth floor auditorium. The talking picture presents the work of Dr. M. W. Locke of Williamsburg, Ontario, recently the subject of a magazine article by Rex Beach and famous throughout the world for his manipulative surgery. Many patients are shown in the picture which Castle Films produced at Williamsburg, for the Lockwedge Shoe Corporation of America, of Columbus, Ohio, American manufacturer of shoes built on lasts designed by Dr. Locke. Following the Macy showing the picture will play weekly runs at a total of 300 store outlets throughout the country, including Bamberger's, Newark, Donaldson's, Minneapolis, and Marshall Field's, Chicago.

Motion Pictures at Century of Progress

(*Concluded from page* 183)

ural color, covering the route from Chicago to San Francisco. A second Rock Island film, *Mile High Colorado*, covers the grandeur of the Rockies in natural color. The talking films are shown in a specially constructed theatre accommodating 80 people and decorated with beautiful mural paintings.

Another company to adopt film as its major exhibit medium is the Elgin National Watch Company. In the General Exhibits Building, an ingenious, 30-seat theater has been constructed where the talking picture *Time* depicts the complete story of Elgin. In the Court of Science, Elgin is exhibiting a second film, *Time from the Stars*, showing the manner in which the Elgin Observatory observes, records and broadcasts time from the stars.

These five films were produced by Castle Films. Another picture made by Castle for Collins & Aikmen, *Modern Velvet*, is being exhibited in the General Motors Building. Prior to its Chicago Fair showings, this film had been seen in every major automobile show and by thousands of dealers and their customers throughout the country.

In addition to the 40 regular film showings, several large manufacturers are using colored slides, balopticons and similar devices which combine photography of art with illumination and often with sound. Neither do they include such exhibits as the Microvivarium, which combines the microscope and light to cast minute organisms, vastly enlarged, upon the screen.

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

The following list includes all Film Estimates since the June issue except those between June 5th and July 10th. These are available on the weekly cards at 4 cents each, if desired.

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Affairs of a Gentleman (Paul Lukas, Leila Hyams) (Universal) When famous novelist is found dead it looks like suicide. Flashback method then reveals past sordid affairs with women, pointing to murder motive. Suspense well maintained, and good acting compensates in some measure for sordid story.
A—Depends on taste Y—Certainly not C—No

Affairs of Cellini (Frederic March) (U. A.) The various amours of the artist Cellini, the vain, insipid Duke of Florence (expertly portrayed by Frank Morgan) and the amorous Duchess, make for highly spiced, hilariously amusing farce, with elaborate and colorful settings of 16th Century France.
A—**Very good of kind** Y—By no means C—No

As the Earth Turns (Jean Muir, Donald Woods) (Warner) The year-round grind of humble farm life in Maine. Toil and trouble, love and heartache of varied characters, young and old, carefully if not always expertly played. Background at times more studio than Maine. Mostly sincere, human, appealing, rather than amusing.
A—Good of kind Y—Good of kind
C—Beyond them

Baby Take a Bow (J. Dunn, Shirley Temple) (Fox) Clean, human story of little family whose happiness is theatened when relentless detective tries to implicate hero in jewel robbery. Marred by melodramatic climax—suspenseful chase of thief, using child as shield. Shirley engaging, but deserves better film.
A—Mostly pleasing Y—Good
C—If not too exciting

Bachelor Bait (Stuart Irwin, Rochelle Hudson) (RKO) Fairly amusing farce about sincere sentimentalist who organizes elaborate matrimonial bureau devoted to selection of the "right man for the right girl." Mostly wholesome stuff, except for suggestive cracks by gold-digging vamp.
A—Hardly Y—Perhaps C—No

Black Moon (Jack Holt, Fay Wray) (Columbia) Fantastic, preposterous thriller, rather well acted. Hero's wife is drawn back to tropic island of her birth, supposedly by voodoo spell. Weird atmosphere, grewsome rites. Hero kills wife to save bsby and can then marry heroine, his faithful Secretary.
A—Hardly Y—Doubtful C—No

Blue Danube, The (Jos. Schildkraut & foreign cast) (U.A.) Unsuccessful attempt at heavy drama—slow-moving, choppy, dull dialog, ponderous action. Wealthy countess seduces gypsy musician, his tribal sweetheart then deserts him. and he fails to win her back. Fine music by Royal Tzigane Orchestra only attraction.
A—Mediocre Y—Unsuitable C—No

British Agent (Leslie Howard, Kay Francis) (Warner) Notable acting by principals in alim story. British hero fails in his one task, Russian heroine loves but betrays him for Russia, and the happy ending is simply incredible. Incessant revolution and wholesale shootings add desired noise and confusion.
A—Disappointing Y—Doubtful C—No

Bulldog Drummond Strikes Back (Ronald Colman) (U.A.) Excellent mixture of thrill, suspense, comedy, and romance, with Colman's charm and artistry in colorful role dominant throughout. Fine cast. Absurdly funny "wedding-night" speeches too obviously burlesque to be harmful. Genuinely entertaining.
A—**Excellent** Y—**Very good** C—Too mature

Call It Luck (Herbert Mundin) (Fox) Simple, homely story about a London cabby. Wins heavily on Derby, then victimized by crooks on horse deal, getting an apparently worthless nag instead of fine race horse. Unexpected events result in horse finally making good in hilarious climax.
A—Hardly Y—Harmless C—Fair

Cat's Paw, The (Harold Lloyd, Una Merkel) (Fox) Trusting son of missionary in China comes to America and becomes innocently involved with crooked politicians and racksteers. Clever, suspenseful, highly amusing farcical situations, with hero turning tables on crooks in hilarious, though grim climax. Some strong scare scenes.
A—**Very good** Y—**Very good** C—**Mostly good**

Charlie Chan's Courage (Warner Oland) (Fox) Another adventure of the shrewd oriental detective solving, by his own original and engaging methods, jewel-smuggling plot against background of Frisco seaport, city mansion, and California desert estate. Wholesome thriller of character interest.
A—Good of kind Y—**Very good**
C—**Good unless strong**

Count of Monte Cristo (Elissa Landi, Robt. Donat) (U.A.) Splendid screening of Dumas classic, keeping detail and spirit of that masterpiece of romantic melodrama. Donat notably fine as hero who suffers unjustly, wins sudden wealth, and brings grim justice to three villains. Cast, costumes, sets, all excellent.
A—**Excellent** Y—**Excellent** C—Probably good

Dames (Dick Powell, Ruby Keeler, J. Blondell) (Warner) Musical show with dumb plot, some suggestive lines, but unusually elaborate and striking ballet numbers with exceptional camera effects (absurdly pretended as stage dance seen by an audience). Characters are largely feeble, or implausible, and comedy labored.
A—Mostly stupid Y—Not the best
C—Doubtful

Defense Rests, The (Jack Holt, Jean Arthur) (Columbia) Brilliant, unscrupulous lawyer-hero declares all law-practice is crooked, exemplifies it, distorts ethics, debauches trial procedure. A too unsavory kidnap case and evidence dug up by his heroine-clerk supposedly reform the brazen egotist. So marriage.
A—Depends on taste Y—Better Not C—No

Dick Turpin (Victor McLaglen) (British-Gaumont) Glorifies notorious but beloved English highwayman of 18th century who robbed from the rich to give to the poor. Elementary, exciting stuff with mediocre acting and dialog, much hard riding and chasing. Dubious ethics.
A—Hardly Y—Doubtful C—No

Doctor Monica (Kay Francis, Warren William) (Warner) Thoroughly unwholesome stuff offered with solemn air. Heroine, a woman doctor, must deliver illegitimate child of playgirl friend, knowing her own husband is the father. Play-girl's suicide makes baby the bond reuniting heroine and husband.
A—Depends on taste Y—Bad C—No

Down to Their Last Yacht (Polly Moran, Sidney Blackmer) (RKO) Crazy farce-comedy with laughs, crudities and poor taste. A yacht, last possession of aristocratic family, is summarily rented for hilarious voyage by newly-rich racketeers and roughnecks. Big feature—savage isle, native dances and Mary Boland as Queen of the Zulus!
A—Stupid Y—Hardly C—No

Embarrassing Moments (C. Morris, Marian Nixon) (Universal) A lot of mediocre stuff about a heavy-jowled hero whose friends attempt to cure him of practical joking. Various complications arise but nobody cares. Too absurd and unconvincing to be worth any one's time.
A—Worthless Y—No C—No

Friday The Thirteenth (All British cast) (Gaumont) Episodic glimpses of life patterns of varied characters leading up to their accidental grouping on London bus one tragic night. Chiefly interesting for convincing realism and thoroughly English dialog and character, rather than true dramatic value.
A—Novel Y—Hardly C—No interest

Grand Canary (Warner Baxter, Madge Evans) (Fox) Strong character study of great London doctor wrongly condemned by medical profession. Broken in spirit he heads for oblivion in the tropics. A fine love, and a chance to prove his discoveries, bring back ambition for human service. Serious appeal.
A—Good of kind Y—Perhaps C—No interest

Great Flirtation, The (Adolphe Menjou, Elissa Landi) (Paramount) Pretentious story of stormy married life of two temperamental stage stars. Colorful, well-acted, but confused by endless reversal of mood. His egotism gets monotonous, wrangling tiresome. Too unsympathetic for his final failure to be very pathetic.
A—Perhaps Y—No C—No

Half a Sinner (Burton Churchill, Sally Blane) (Universal) Small town story of a card shark who travels in guise of a "deacon", swindles all he meets, but shows underlying human sympathy and real generosity by solving troubles and complications for all concerned before he is invited to leave town.
A—Hardly Y—Doubtful C—No

Handy Andy (Will Rogers, Peggy Wood) (Fox) Hilarious combination of real character comedy and slapstick farce. Small-town druggist is forced by socially ambitious wife to sell out and "learn to play." He turns the tables amusingly to the happiness of all concerned. Wholesome fun.
A—**Amusing** Y—**Very good** C—**Good**

Hat, Coat and Glove (Ricardo Cortez) (RKO) Unfaithful wife-heroine enlists lawyer-husband-hero to defend her paramour on murder charge. The depressed and depressing hero broods throughout but cleverly evolves happy ending for the unhealthy mess. Part triangle drama, part maudlin melodrama.
A—Depends on taste Y—Certainly not
C—No

Hell Cat, The (Ann Sothern, Robt. Armstrong) (Columbia) Lively, slangy newspaper story. Plentiful mixture of crime and "socks on the jaw", but too largely burlesque to be particularly harmful. Society girl's vengeance on hopelessly conceited reporter mildly amusing, but weak acting and improbabilities detract.
A—Mediocre Y—Hardly C—No

Here Comes the Groom (Jack Haley, Mary Boland) (Paramount) Hilarious nonsense about hero attempting crime instead of piccolo-playing because fiancee wants him a he-man. Failing, he escapes jail by posing as radio-crooner-bridegroom. Haley's clowning notably fine, but more or less dubious dialog and situation.
A—Fair of kind Y—Better not C—No

Here Comes the Navy (J. Cagney, Pat O'Brien) (Warner) Usual "tough mug" Cagney role as snarling, two-fisted smartaleck, who scorns but joins the Navy. The fine heroine's prompt love for the blatant wisecracker absurd. Vigorous, thrilling scenes of Navy and Navy life are the parts most worthwhile.
A—Depends on taste Y—Possibly C—No

Housewife (Bette Davis, George Brent) (Warner) Dull, trite, unconvincing triangle affair, following familiar pattern of the plodding husband prodded by devoted wife into sudden, amazing financial success. Then menace of amorous vamp, with husband's realization of wife's worth in time to avoid divorce.
A—Dull Y—Hardly C—No interest

I Give My Love (Wynn Gibson, Paul Lukas) (Universal) Heavy, emotional drama of self-sacrificing heroine's tragic life—10 years in prison for accidentally killing caddish husband, denied true love because of her son's jealousy, years of suffering until son and hero find her again. Well acted but depressing theme.
A—Fair of kind Y—Hardly C—No

Kiss and Make Up (Cary Grant, Genevieve Tobin) (Paramount) Sophisticated, often laughable farce, about glamorous doctor and his eye-filling beauty institute. He fascinates

women, marries his prize product, regrets, and loyal secretary wins out instead. Supposed satire lost in continuous physiology of background and dialog.
A—Hardly Y—Better not C—No

Lady is Willing, The (Leslie Howard) (Columbia) British-made farce, amusing in spots, dull in others. As detective in bearded disguise, hero succeeds in amusing scheme to recoup money from fake stock promoter. Latter is also philanderer, so romance between neglected wife and hero, leaving husband to mistress.
A—Fair Y—Better not C—No

Laughing Boy (Ramon Novarro, Lupe Velez) (MGM) Slow-moving film version of well-known book emphasizes romantic and tragic love story of idealistic young Navajo and Indian girl of sordid past, who has lived among whites and cannot adapt herself to Indian life. Lovely scenery, and glimpses of Navajo customs.
A—Different Y—Unsuitable C—No

Let's Talk It Over (Mae Clarke, Chester Morris) (Universal) Crude, swaggering sailor is transformed into "gentleman" thru interest of society play-girl. He learns it was a wager instead of kindness, upbraids her, crashes with car, but lives for happy ending. Trivial stuff with background of idleness and drinking.
A—Mediocre Y—Doubtful C—No

Let's Try Again (Diana Wynyard, Clive Brook) (RKO) Two intelligent people, their marriage seemingly having failed, determine finally to work out their problems, and avoid divorce. Mature social drama, done with taste, dignity and much charm and humor. Probably too restrained and subtle for popular taste.
A—Very good Y—Very mature C—No interest

Life of Vergie Winters (Ann Harding, John Boles) (RKO) Serious, finely acted role of village-heroine, whose genuine, life-long love affair with rising local hero was made illegitimate by a heartless lie. Depressing situation, murder complications, false charges, finally solved for child and parents.
A—Very good of kind Y—Certainly not C—No

Love Captive, The (Nils Asther, Gloria Stuart) (Universal) Dreary stuff about quack doctor and his hypnotic cures, which arouse enmity of medical profession. Motivation often obscure, plot confused, and character of hypnotist never clearly defined, but entire situation thoroughly unpleasant with sensational climax.
A—Poor Y—Unwholesome C—No

Maedchen in Uniform (Re-issued German film) The same splendid picture, the original photography, with English dialog rather cleverly substituted for the German. While the artifice is quite obvious at times, it should serve to give this masterpiece still wider showing in America.
A—Excellent Y—Mature but good
C—Beyond them

Man with Two Faces, The (Edward Robinson) (First Nat'l) Sinister, hypnotic influence of menacing husband threaten reason and life of talented actress, until brother, in skillful character disguises, kills him. Unconvincing, well-acted, and with ultimate apprehension by police giving promise of acquittal.
A—Interesting of kind Y—Unwholesome
C—No

Merry Frinks, The (Aline MacMahon, Guy Kibbee) (Warner) Slapstick farce and realistic comedy mixed in picture of ordinary family of ne'er-do-wells kept in line only by able and devoted mother, finely played by MacMahon. Endless wrangling and squabbling by exaggerated characters rather deaden amusement values.
A—Mediocre Y—No C—No

Midnight Alibi (R. Barthelmess, Ann Dvorak) (First Nat'l) Gangster hero loves rival's sister unwittingly, hence many swaggers, scowls, threats and shootings. Elaborate and charming romantic interlude has some false notes, and court procedure is outrageously burlesqued at end. Hero miscast.
A—Hardly Y—Doubtful C—No

Modern Hero, A (Richard Barthelmess) (Warner) Heavy, slow-moving, well-acted drama. Illegitimate son of circus queen himself seduces lovely heroine, then offers marriage, but she refuses. He wins wealth. Power and his illegitimate son his only obsessions, but he loses both in end. Rambeau notable as mother.
A—Perhaps Y—Unsuitable C—No

Most Precious Thing in Life, The (Jean Arthur) (Columbia) Melodramatic, two-generation story of rich-poor marriage and problems it brings. Not always credible, very sentimental at times, but played with sincerity and with appealing atmosphere and background of real family life in college town.
A—Fair Y—Good C—Harmless

Murder in the Private Car (Chas. Ruggles, Una Merkel) (MGM) A novel mixture of hokum, amusing farce, and melodramatic murder mystery with very thrilling climax when car breaks loose. Wholesale murders take place in rear car of transcontinental train accompanied by usual scare devices. Exceedingly deft comedy.
A—Fair of kind Y—Exciting C—Too exciting

Murder in Trinidad (Nigel Bruce, Heather Angel) (Fox) Rather good detective thriller. Eccentric but most engaging detective solves diamond-smuggling mystery amid Trinidad jungle dangers and flying knives of well concealed villain. Notable role by Bruce as detective. Legitimate thrills and suspense.
A—Good of kind Y—Good thriller
C—Too exciting

Murder on the Blackboard (Edna M. Oliver, J. Gleason) (RKO) Spinster school marm turns detective upon finding fellow-teacher murdered, and deftly finds evidence and solution. Her verbal skirmishes with Gleason as Inspector makes hilarious fun. Very dubious taste in use of school as setting for murder case.
A—Amusing of kind Y—Doubtful C—Doubtful

No Greater Glory (George Breakston and boy cast) (Columbia) Two city-urchin gangs, with no parental control whatever, glorify gang spirit into patriotism and war over playground, until little hero, notably played by Breakston, dies. Often artificial, stilted, unconvincing even as abnormal child life.
A—Hardly Y—Doubtful C—No

Notorious Sophie Lang, The (Gertrude Michael) (Paramount) Excellent crook-detective film with fine cast. Two arch-crooks, hero and heroine, are first rivals, then lovers, after series of clever jewel thefts and thrilling escapes, and still scot-free at the end. Errol and Skipworth do fine comedy parts.
A—Good of kind Y—Doubtful C—No

Now and Forever (Gary Cooper, Carole Lombard, Shirley Temple) (Paramount) Engaging super-clever child only decent element. Hero-father and heroine-mistress roam world glamorously, cheating their way. He tries to sell child, commits murder, till child is conveniently "placed" and the two resume old life, happy though hunted.
A—Depends on taste Y—Unwholesome
C—By no means

Of Human Bondage (Leslie Howard, Bette Davis) (RKO) Grim, mostly depressing, rather incredible story of sensitive, intellectual hero nearly ruined by his supposedly hopeless love for cheap, contemptible wanton. Mastery of difficult role by Howard, and charm of Frances Dee are the pleasing features.
A—Very good of kind Y—By no means C—No

Old Fashioned Way, The (W. C. Fields and large cast) (Paramount) Hilarious burlesque of ever-bankrupt theatrical troupe playing small towns in the old days. Unique comedy and antics of Fields as pompous leader dominate whole picture. Stale and slow in spots, but mostly laughable and often appealing.
A—Good of kind Y—Amusing
C—Probably amusing

One More River (Diana Wynyard, Colin Clive) (Universal) Notable screening of novel done with great charm and beauty of settings, and with authentic, restrained character portrayals by outstanding cast. Concerns fine heroine's marital unhappiness with bestial husband and difficult problem under English divorce laws.
A—Excellent Y—Mature C—No interest

Paris Interlude (Madge Evans, O. Kruger, R. Young) (MGM) Makes glamorous hero of hard-drinking, irresponsible news reporter, who deserts heroine, is later reported killed, but turns up on eve of her marriage to pal. Then noble self-sacrifice. Paris har background for most of action. Unconvincing stuff, well-acted.
A—Hardly Y—Better not C—No

Personality Kid (Pat O'Brien, Glenda Farrell) (Warner) Low-brow stuff glorifying crude prize-ring life. Slow-witted hero, mouthing conceit in painful English, thinks himself great. Learning his fights were fixed by crooked managers, he blows up, leaves wife, sinks low—but baby comes and he does big comeback.
A—Boresome Y—Not the best C—No

Private Scandal (Zasu Pitts, Ned Sparks) (Paramount) Crazy hash of nonsense farce and murder-mystery. Uneven in interest, largely hokum, but often very laughable. Sparks at his best as wise-cracking detective. Manages to include some rather risque dialog and situations.
A—Fair of kind Y—Doubtful C—No

Scarlet Empress, The (Marlene Dietrich) (Paramount) Pretentious, costly presentation of lurid history which manages to bury characters and drama under gorgeous costumes, gigantic settings, countless grotesque "props", and deafening sound. No restraint or selection. Ponderous, barbaric, tiring. An extraordinary screenful.
A—Hardly Y—By no means C—No

She Learned About Sailors (Alice Faye, Lew Ayres) (Fox) Lively comedy about sailors on leave, with rather appealing central romance. Quite free from objectionable features but too much footage devoted to slapstick antics of comedy team who try to help along love affair but only make matters worse.
A—Mediocre Y—Probably amusing
C—Perhaps

She Loves Me Not (Bing Crosby, Miriam Hopkins) (Paramount) Hilarious farce about complications arising from discovery of chorus-girl, dressed as boy, hiding from police in students' room at Princeton. Parts amusing, with appealing romance, but whole in dubious taste, with cheap and wildly burlesqued situations.
A—Depends on taste Y—Doubtful C—No

Smarty (Joan Blondell, E. E. Horton, W. William) (Warner) Sophisticated, rambling, farcical domestic comedy with fast tempo but lacking in spontaneity and humor. Heroine is an unpleasant person who likes cavemen and rushes from one husband to another alternately, with expected complications. Waste of cast.
A—Absurd Y—No C—No

Springtime for Henry (Otto Kruger, Nancy Carroll) (Fox) Ultra-sophisticated, romantic farce centering around affairs of a gay, philandering bachelor. Slow-moving story with tawdry dialog and flat comedy. Well staged but lacking lightness of touch necessary to this type of film. Waste of good cast.
A—Poor Y—Certainly not C—No

Stamboul Quest (Myrna Loy, George Brent) (MGM) World war story of spy and counter-spy, giving Myrna Loy role of some dignity as Germany's keenest counterspy. Gay, wholesome young American wins her, despite opposition by Turkish commanding officer and her own conviction that a spy must not be in love.
A—Good of kind Y—Entertaining
C—Little interest

Treasure Island (Wallace Beery, Jackie Cooper) (MGM) Expert, realistic version of classic, with notable beauty of settings and photography. Scenes of violence and bloodshed—faithful to story—strong for sensitive children but Beery's "Silver" softened to good-natured, crafty rogue. Thrilling, romantic adventure.
A—Excellent Y—Excellent
C—Good but exciting

Very Honorable Guy, A (Joe E. Brown) (First Nat'l) Distinctly different from previous Brown pictures. Native honesty gets him involved with gangsters, life in peril, but hilarious events and sudden luck at gambling save the day. Hardly wholesome in atmosphere, character or motive.
A—Hardly Y—Doubtful C—No

We're Rich Again (Marian Nixon, Reginald Denny) (RKO) Mostly amusing mixture of light social comedy, crazy farce, and outright slapstick. Family, formerly wealthy, now broke, pins faith on daughter's rich marriage to save day. Endless obstacles and worries all solved by engaging country-cousin-heroine.
A—Light and laughable Y—Very good
C—Funny

Whom the Gods Destroy (Walter Connolly, Doris Kenyon) (Columbia) Strong character comedy, with notable role by Connolly. Hero, devoted husband and father, is commanding genius in New York theatrical production. After heroic conduct during shipwreck, momentary weakness brings lifelong tragic bitterness.
A—Very good Y—Good C—No interest

Wild Gold (John Boles, Claire Trevor) (Fox) Western melodrama, built on the stale old formulas, which manages to attain unwholesomeness in various ways, using drunkenness as chief form of humor, and is merely boring through a considerable part of its footage.
A—Mediocre Y—No C—No

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

16mm. Sound Film Rental Library

Bell & Howell Company announces the establishment of a 16 mm. sound-on-film rental library with branches already opened in various key cities of the country.

A prime aim of the library management is that the subjects shall be both interesting and absolutely clean. Each picture, before being chosen for the library, is viewed by a screening committee which requires that it must first of all be genuinely high grade. It has been found that the rental market includes lodges, luncheon clubs, women's clubs, schools, parent-teacher associations, churches, and home gatherings; and the requirements of such groups are kept definitely in mind by the committee in making their selections.

Fully a hundred 400-foot reels from Educational Film Corporation and other producers are now available in the library. In addition to such popular informative pictures as *Krakatoa,* spectacular submarine volcano three-reeler, is the Erpi education series with subjects on acoustics, energy, etc.; also presentations of outstanding operas, including *Carmen, Faust,* and *Martha;* travel subjects; comedies; and a large variety of miscellanies.

Prominent in the library listings will be what is called a series of Feature Lecture Films, including five subjects in which the voice of the well-known explorer, Rev. Bernard Hubbard, will be heard describing his Popular Alaskan pictures. In the same series the voice of A. M. Bailey, director of The Chicago Academy of Sciences, will be heard in a running commentary of his movies of *Wild Life Over the Gulf of Mexico;* also in a similar manner, Richard Finnie, the young Arctic adventurer, will describe his popular picture *Among the Igloo Dwellers.* Major Sawders will likewise be heard accompanying his *Republics in the Clouds,* showing the little known countries of Bolivia, Peru and Ecuador.

This Is America, a six-reel feature, has just been added to the library. This subject is a stirring sound picture dealing with events in America from the days of the World War and President Wilson in 1927 to the inauguration of President Roosevelt in 1933. Much of the sound consists of a commentary on the pictured events written by Gilbert Seldes and spoken by Alois Havrilla. Among the many interesting personal shots are striking pictures of Woodrow Wilson in Paris and Franklin Roosevelt as Assistant Secretary of the Navy; also there are characteristic shots of Calvin Coolidge, Warren G. Harding, and William Jennings Bryan, to mention only a few of a host of outstanding personalities. Battlefield scenes, the crash on the stock exchange, even the era of "pole sitters", are all depicted and commented upon.

The exact name of the library is the Bell & Howell Filmosound Rental Library. H. A. Spanuth, who helped build up the company's silent film library, is in active charge. Already branch libraries have been established in Altoona, Pa.; Denver; Washington, D. C.; Wilmington, Delaware; Baltimore; New York; Philadelphia; Providence, Rhode Island; Chicago; San Francisco; and Hollywood.

Harvard's Natural Science Films to be Distributed by Erpi

Erpi Picture Consultants, following arrangements made with Harvard University, will handle the distribution of the Harvard University Series of Natural Science Films, according to an announcement by Frederick L. Devereux, Vice-President of Erpi Picture Consultants.

The five films in the series have been reduced to 16 mm. size and will supplement the series of 18 Natural Science pictures produced by Erpi Picture Consultants. Titles of the five one-reel Harvard Films are: *Animal Life, Reactions in Plants and Animals, The Earth's Rocky Crust, The Wearing Away of the Land,* and *The Work of Running Water.*

New Films of England

Eight reels of new motion pictures of England under the main title, *Picturesque England,* have just been released by the Cunard Line for showing in the United States and Canada. This new film forms the first really comprehensive travelogue of England to be widely available in this country and it is expected to have a great success comparable to that of the new Scottish films issued a year ago by the Anchor Line.

The titles of the separate reels are: *Plymouth to London, Seeing London Town, Trooping the Colour, The Thames Valley and Shakespeare Land, The Heart of Old England, Across the Pennines, Along the South Coast,* and *Along the Southeast Coast.*

England's great heritage of natural beauty, the refreshing old-world atmosphere of the English countryside and her historical landmarks as shown in this film will certainly make many in the audiences who will see it want to go over for a visit.

Prints in both 16 mm. and 35 mm. size are now available through the Cunard offices in New York, Chi-

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THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Religious School Inaugurates Visual Course

Yale Divinity School has the distinction of giving this fall what we believe to be the first course in visual education ever offered by a religious institution. It is to be called a Practicum, meeting once a week, and will be concerned with the use of visual materials in Church programs, both religious and educational.

Dr. Paul H. Vieth, Professor of Religious Education, will be in charge of the Practicum, with Robert M. Hopkins, Jr., Assistant in charge of visual work. It is expected that many neighborhood churches in New Haven and vicinity will be working out projects in connection with the Practicum. THE EDUCATIONAL SCREEN expects to present further account of this interesting and significant work from time to time.

An Informational Pamphlet for Pastors

The Committee on Motion Pictures of the Federal Council of Churches has published a timely 16-page pamphlet, entitled "Source Material on Motion Pictures for Pastors," which is being sent to ministers of all denominations by action of a conference held in New York July 13th to consider Protestant co-operation in the Legion of Decency movement. This conference voted unanimously to exercise the utmost influence of the Protestant church to clean up the movies, and to enroll the largest possible number of individuals for participation in this effort.

The Council recommends:

First, that members of the Protestant churches, their families, and citizens generally, co-operate with the objectives of the Legion of Decency by refusing to patronize objectionable films.

Second, that they do not patronize motion picture theatres which persistently show indecent and otherwise objectionable pictures or offensive vaudeville features, or which use questionable forms of advertising.

Third, that the churches exert continued pressure on the industry and at Washington to secure abolition of enforced block-booking and blind-buying of films.

Fourth, that pastors in all denominations throughout the country be urged to use the third Sunday in October as an occasion for discussing the motion picture, its potential value to society and religion, and the issues involved in improving the moral and social qualities of films.

Thousands of people will now want guidance on films and to meet this need the Council lists various film review services which should be consulted, including the Film Estimates published by The Educational Screen. The organization of Better Films Councils in communities is also urged to deal with the problem.

The effects of movies on children, standards of moral criticism, and how to judge pictures, are further topics covered by the pamphlet.

Copies of this informational material may be obtained from the Federal Council's office at 105 East 22nd Street, New York City, for 5 cents each.

Motion Pictures In Mission Work

When Rev. Andrew Burgess, a Lutheran missionary, returned to this country from Madagascar, he brought with him some excellent motion pictures depicting native life and characteristic scenes on that island. He has since been showing his pictures in various parts of the United States and Canada with the idea of stimulating interest in mission work in Madagascar and also in missionary work in general. He states that his efforts along these lines have been very gratifying in their results.

Mr. Burgess took his pictures with a Bell & Howell 16 mm. movie camera. He sent them to Nairobi in Kenya, British East Africa, to have them developed while he was still in Madagascar. They were returned to him there before he sailed from home, but due to the fact that he did not then own a projector he was unable to view his films until he got to New York, where he was gratified to find that they were of unusually fine quality.

Evangelizing Films

The screen as a medium to gain converts to the church is the plan of Dr. Benjamin Gregory, visiting English churchman. To possible use of films in religious work, Dr. Gregory will devote considerable time here. With him he brought *Mastership*, a film he would use in modern evangelism, in churches and halls.

Pupil-Made Nature Study Slides

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with a piece of plain glass held in place by a black paper binding around the edge. Thus the pupil-made slides were completed.

Because of the necessity of taking turns in using the one box of crayons the work continued over a period of three weeks, most of it being done before school and at odd times. The lantern was set up at three different times for testing purposes.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Photography (July, '34) "A Plea for Instruction in High Schools," by Tyler Gaskill Price.

In High School courses in Physics, "you will find, expounded at great length to young America in his recurring millions the principles of lenses, prisms and mirrors and their application to the telescope, the microscope, and the spectroscope—instruments with which not one in a million students will ever come into direct contract. But the camera, with which everyone will come more or less in contact, and, hence, should have at least the rudiments of its principles, is left practically unmentioned." In a similar manner the writer contends the principles and practices of steel manufacture, of gas and gasoline, of dyes and of complex compounds are discussed in chemistry courses, "processes with which not one in a million students will ever be even remotely connected. The principles and practices of chemistry as applied to photographic finishing processes with which everyone will come in contact . . . are, like the camera, left practically unmentioned." A vision of an intimate photographic art to replace the commonplace family album is proclaimed.

The Nation's Schools (July, '34) "Will Sound Pictures Tend to Increase Class Size?" by A. J. Stoddard, Supt. of Schools, Providence, R. I.

Since the time of the Bell and Lancastrian Schools when one teacher instructed several hundred pupils, the tendency has been to reduce class size rather than, with the change of methods, to adopt the teaching process to larger groups. Teaching became more efficient, and simultaneously the rights of the individual child were emphasized. The essential for learning is receiving impressions in such a way that the pupil will act upon them.

In the spring of 1933, an experiment was conducted in the schools of Providence, R. I. (Described in the January, 1934, issue of THE EDUCATIONAL SCREEN.) A comparison was made of groups of 180 pupils with those of 40 pupils each, nine groups in all from the sixth grade. "Classes of 150, taught with the same methods and devices as classes of forty, do not learn as much but classes of 150, taught through the substitution of sound pictures for some of the methods and devices used in teaching classes of forty, learn more than the classes of forty."

"Motion Pictures Bring Life into the Classroom," by Ellsworth C. Dent, appears in this same number of *Nation's Schools.*

An object, going at the rate of a rifle bullet, may be photographed and then slowed down in projection so that the tempo is not too great for observation. Similarly action too slow for observation may be speeded up. By the means of animated drawings, hidden objects can be brought into visibility. Microscopic objects can be photographed and thus seen on a screen, or by direct micro-projection they may be seen in action "in person". The types of projectors are considered, including sound on 16 mm. film. The field of visual equipment is well covered for any one wishing to make an initial study of projection.

We might almost wish to have modified the statement concerning field trips,—"The motion picture, at best, is but a substitute for actual experience." This is often true, but in many cases, we believe that the motion picture utilizes the fine art of selectivity, just as a master painter produces his work of art through exercising choice in his environment. The motion picture, by leaving out tiresome nonessentials, secures emphasis upon salient features, and by careful grouping reveals relations, which are all-important in learning.

The London Studio (May '34) "Teaching Art by Motion Pictures," by Mr. Elias Katz. Articles by the author on this subject have appeared in various issues of THE EDUCATIONAL SCREEN.

"Little information is available on what has been accomplished thus far with films in art study, and none at all on the wonderfully rich potentialities." The absence of a central distributory, making the best films available, is deplored. There are in America three types of motion pictures for art use; models in motion, the Metropolitan Museum of Art educational films, and films for teaching the principles of space composition.

The objectives for appreciation courses are "to furnish rich visual experiences, and to encourage the habit of thoughtful selection. Both strive for a common goal—the harmoniously developed individual. The cinema is the only medium known to man capable of recording, retaining, and reproducing visual motion."

The Illinois Teacher (June, '34) "Visual Education Aids," by Alvin B. Roberts.

The chief purpose of this article, the author declares, is "to give some information concerning the cost of equipment, cost of projection material, and sources where such material may be obtained." He points out how each school interested in visual edu-

cation may try it on a limited basis, through the State Department of Public Health, and determine its value by use in the regular classroom.

International Review of Educational Cinematography (May, June and July, '34)

Almost half of the contents of the May issue of this impressive publication is devoted to a report of the International Congress of Teaching and Education held in Rome last April, listing the official delegates in attendance. Resolutions were adopted by the Congress pertaining to the following topics: Methodology of Instructional Films, Scientific Cinematography, The Cinema and Technical and Professional Life, The Cinema and Agricultural Life, Hygiene and Social Safeguards, Popular Education, Social Providence and Saving, The State and Cinematography, Technique, The Cinema and the Life of the Peoples.

The June issue contains a great variety of excellent articles, such as: "The Cinema in Intellectual and Social Life," by E. De Luca; "Women and the Cinema," by F. E. Diehl; "The Production of Teaching Films," by E. Rust; "The Use of the Cinema in Primary Teaching," by J. Brerault.

The July number reprints Mr. Cline M. Koon's report on "Motion Pictures in Education in the United States," and presents similar reports on the British Film Institute, The L. U. C. E. National Institute of Italy, and the State Pedagogic Museum of France.

School Arts (May '34) "How Creative Projects Develop," by Elsie Reed Boylston.

A direct account is given in pleasing style of a constructive activity in a second grade. A Pueblo Indian story by Grace Moon was illustrated, and a clear print proves its excellence. Many points will be appreciated by teachers desiring to make projects realistic and meaningful.

The same issue includes "Marionettes," by Muerl McDermott. It is a detailed narrative of how a seventh grade represented Rumplestilskin with puppets of their own designing and craftsmanship.

Book Review

THE MOVING PICTURE MONTHLY—1934 ANNUAL, edited by R. K. Rele, B. A., (Hons.) LL. B. Printed and published by Jaishanker K. Dwivedi, Bombay, India. 167 pp.

This well presented and informative Annual affords an illuminating glimpse into the Indian cinema world with its news of studios and stars, and articles by leading men in the Indian motion picture field. Its pages are not limited, however, to its own country's film activities, including such splendid foreign contributions as "National Expression in the Cinema," by Norman Wilson, Editor of the Edinburgh *Cinema Quarterly*, and "Cinema—The New Art," by B. Braun, Editor of *Film Art*, published in England. Pages of lovely illustrations, many colored, and notes complete this fascinating issue.

Although the *Moving Picture Monthly* is a theatrical motion picture publication, it is the editor's plan to include discussion of the educational film in every issue of 1935 on a page devoted to "Screen and Education." Nor is the amateur cinematographic field to be neglected, as the Annual announces that a section will deal with this subject in future issues.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

The Value of a Camera in the Hands of the Teacher

ALLAN M. HADLEY

MOST teachers instantly agree with the hard-worked quotation from the "ancient Chinese philosopher" about the "picture" and allow the agreement to close the matter. When they do this they are throwing aside one of the most valuable teaching aids that is known to the profession. Whether the subject is geography, history, art, nature study, or for that matter, any of the subjects to be found in the curricula of our public schools, there is an opportunity to enrich its study by the use of pictures.

We are all well aware of the fact that increasingly large quantities of visual material, for the most part in the form of lantern slides and movies, are available for this purpose but there are certain drawbacks to the use of this type of visual aid. While of a high quality and representing a choice from hundreds of pictures dealing with the subject, it lacks one vital point—the pictures were not taken by the teacher using them! As a result, any discussion of the picture must draw upon the imagination of the teacher as well as the pupil. When the teacher can say, "As I took this picture, I was particularly impressed by—etc.," the picture takes on a new value to the pupils and carries its point with much greater ease and effectiveness.

At this time it is easy to imagine two objections rising in the minds of my readers—One: "But I never travel. Where could I ever get any pictures that would amount to anything in my work?" Two: "Even if I did visit new places, I know nothing about a camera and couldn't take pictures that would be good enough to use in the classroom."

Neither of these, in the mind of the writer, are serious objections. The first can be easily answered by the teachers asking his classes a few questions about their travels. With the exception of those who have recently moved into the community and a few who take trips with their parents, he will find that most of the pupils have never been more than a very few miles from their homes. Yet for that matter, do they really *know* the points of interest in their own communities? Many valuable lessons can be taught with local material presented in picture form. There is no teacher whose travels do not exceed those of the majority of his pupils and therefore he is in position to bring back to them new views of unfamiliar parts of the world, thus making his work of far greater value and interest.

Now for the second objection! With a little study and practice anyone can take good pictures. Cameras so simple in operation as to make the taking of nearly perfect pictures a matter of regular occurrence are obtainable at very low prices. Films have been greatly improved in recent years so that least expensive cameras of today can take pictures under conditions that even the best camera would have found difficult a few years ago. For the start any camera that will take clear, sharp pictures will do, but the teacher who fully recognizes the value of this teaching aid will undoubtedly eventually purchase a more expensive and therefore more versatile instrument.

However, in view of eight years of experience.

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the writer does not possess enough optimism to prophesy that the neophite will secure 100% results in this type of photography at the start or for years after. If 50% of the pictures taken are usable, the teacher can feel well satisfied. This is not meant to be discouraging in tone, but rather to prevent the discouragement which is likely to follow when many of the pictures taken do not convey to the class the meaning which was in the mind of the teacher. "Practice makes perfect" is a motto that it is well to keep in mind when beginning this work but when one really fine picture from the teacher's own camera has found its way into the classroom, then even the skeptic will be convinced.

In these days of large classes when teachers are loaded almost to the breaking point, anything that will, even to a small extent, lighten the load is most acceptable. The camera can and will lighten this load. Providing a new interest for both teacher and pupils, it will serve as a tonic for both and classes will take on a new aspect of brilliance. The teacher who masters the camera and makes it work for his classes will find in it a faithful servant and a life-long friend.

A Test on the Value of Slides in the Teaching of Reading

A TEST on the value of slides as visual aids in the teaching of reading was made with my two sections of the sixth grade, the 6B and 6A classes. Edward Everett Hale's classic, "The Man Without a Country" was selected as the reading material upon which to base our test.

Before either class knew of the plan the Stanford Achievement Test, Form A, was given to each section on the same morning. The first three tests i.e., Test I Reading Paragraph Meaning, Test II Reading Sentence Meaning, Test III Reading Word Meaning were given to each child. The tests were scored and tabulated and medians found for the chronological age, the total reading score and the educational age of each class. By this test it was shown that the 6B class was less able to interpret what they read. Therefore the slides were used in the 6B section.

As an introduction to "The Man Without a Country," both classes were led to discuss the current case of Samuel Insull and his attempt to evade arrest and return to his own country. We discussed his renunciation of American citizenship followed by his intention of becoming a citizen of a foreign country. Other topics arising for class discussion were the two ways a person can become a citizen of the United States, the protection of our American citizens when traveling abroad, the meaning and value of passports, the duties of our ambassadors and ministers.

We read about the author, Edward Everett Hale, and found his purpose in writing "The Man Without

a Country." The part played by Aaron Burr, I elaborated upon because neither class had that historical background. Each class read the story, discussed its meaning, developed the new vocabulary, read many selections aloud and memorized the quotation from Scott's poem beginning "Breathes there a man with soul so dead."

Each day in the 6B class we had one or two slides. These were taken from the beautifully colored slides based upon the story loaned to us by Indiana University. As I connected and adjusted the lantern slide some child always asked if we might see the slides from the beginning. Although they had proved they were poor readers they were living the life of Phillip Nolan as they read and saw his life's sad history. I promised them that on Friday we would review with all the slides and the story of each slide could be told by one of the class. This review was a great success.

Immediately following the 6B reading period the platoon shifted and the 6A class came into my room. In the class work their questions and discussions were not so earnest nor interesting as those of the 6B children. They omitted many points which the 6B class discussed and even argued for example, the incident when Nolan acted as interpreter telling the captured Negroes the captain would take them home.

The following Tuesday the principal of the building, Miss Suehanek, gave an objective test to the children of both classes. There were a total of 20 points in the test. The median of the 6B class who had used the slides with the story was 16. The 6A class without the slides (there were, however, some illustrations in their books) had 15 for a median. In the 6B class one out of three fell below 75% and the lowest in the class was 55%. In the 6A class, 46%, nearly one out of two, fell below 75% and the lowest in the class was 45%.

The class interest more than the median score proves the value of the slides as an aid in teaching reading. The children of 6B could scarcely believe the story was fiction and that Philip Nolan was not a real character in American history. Not one in the 6B class failed to answer the last question of the test, "Why was his book a success?" Their answer was, "The story was so real."

ELMA L. CORL

Showmanship in Visual Education

(*Concluded from page* 177)

grade up. With the help of students, Mr. McSpadden installed most of his moving picture equipment himself, sound proof booth, special window shades, machines and all. Some of his comments follow.

How to Equip a Movie Room

Equipping a movie room is not as costly or as difficult as you would suppose. We spent a lot of time on specially constructed window shades that run in slots, and never got the satisfaction that we have had since we solved the problem of darkening our movie room our own way. The simplest way is to nail composition board over each window sash.

A good size screen for projection is a six by eight foot screen. A special screen for sound movies is a glass bead screen now on the market. It is best to provide this type even though only silent films will be shown at first, because many of the new teaching films are incomplete without the explanatory material which should logically be given simultaneously with the showing. Machinery for reproducing the sound effect can be made by the instructor and classes in physics.

We spent $54 to get our screen, and we had to charge admission to some of our first films. Of course these were not strictly integrated pictures. Those the children needed for the courses, we never did charge for, but we had extra pictures, good fiction occasionally, for which we charged admission and the children were glad to spend their money to help pay for their own screen.

The screen should be mounted about eight to fourteen inches from the wall. This will give room for the installation of leads from the projection booth for the sound effects. Behind the lead there should be a baffle board for throwing your sound forward without echoes and reverberations. This need be nothing more than a thick slab of celotex 1½ inches through and, of course, 6x8 feet in size. The sound lead should be centered back of the screen for the best effect.

An inclined floor is worth whatever is necessary to spend on it. It increases the attention to and learning value of the film. Another point worth mentioning is that the screen should be high enough that no shadows are thrown on it when a child stands up. A silhouetted head can cause any amount of disorder.

People who make films know little or nothing about elementary education. Few films, in fact, are suitable for showing in grades below senior high school. For instance, the film on static electricity is understandable only to the better students in grades below senior high school.

Asked how he keeps his equipment so moden, Mr. McSpadden replied that he keeps informed as to what is new. "What we can't buy outright, we often make ourselves, and nothing could be better instruction for pupils interested along those lines."

AMONG THE PRODUCERS

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

New Historical Study Units

Photographic History Service of Hollywood, announces a new Study Unit vitalizing that fascinating period of history—*Ancient Egyptian Life*. This Unit, chronologically, is the first of a series illustrating epochs of Old World History. Prepared chiefly from "stills" of the historical motion pictures "Ten Commandments" and "Cleopatra" both produced by Cecil DeMille and "The Mummy" made by Universal, it presents invaluable visual aid for a study of that great civilization which flourished in Egypt 6000 years ago.

Plate No. 3 Vitalizing "Ancient Egyptian Life Unit"

Designed (as are all Photographic and Lantern Slide Study Units prepared by this company) to conform to the integrated study of history, geography and civics under the general heading "Social Studies", the pictures selected illustrate the living conditions, geographic influences, social and religious views and general outstanding events and personalities of the times. Characteristic of this civilization are its great stone temples and monuments, life on the Nile, the slave labor, the magnificence of the Pharaohs, the peculiar burial customs and funeral processions, the final splendor of Egypt under Cleopatra and its conquest by Rome in 30 B. C. The 15 pictures or slides of the Unit offer finely detailed studies in the six cardinal points — food, shelter, clothing, weapons, utensils and tools—and present them in brilliant scenes alive with action and interest.

The Second Unit announced at this time is *Elizabethan England*. Prepared chiefly from "stills" of "Dorothy Vernon of Haddon Hall", with a number of others selected from "Henry the Eighth" and "The Virgin Queen", these pictures present an inspiring panorama of social life and customs during that challenging epoch known as "The Elizabethan Age."

The revolutionary changes in the minds of men of this time, which led to a new architecture, new customs, new manners, new means of transportation, a richness of dress and a new spirit of adventure in exploration and learning, are vividly illustrated. Life in the gay court of the Queen, a festive banquet, scenes among rural folk, life within the taverns and the courtyards, punishments, pirate ships and explorers—all these fascinating activities, events and people crowd the pictures to overflowing as they do the pages of history and literature. This Unit will be found particularly valuable in a study of Shakespeare and contemporary literature as well as in a study of the history and social conditions of the period.

In these two Units, as well as in all other Units produced by this company, each picture is accompanied by a brief concise text which defines and enlarges upon the subject matter of the picture and by a Question Guide, designed to offer suggestions for classroom discussion and to encourage individual library research.

In preparation at the present time are three Study Units which will be ready about January 1, 1935.

Plate No. 15 Vitalizing "Elizabethan England Unit"

These Units will illustrate the following subjects: *Early Arabian Culture, The Vikings* and *Russian Life*. A new catalog illustrating both the new and the Units previously published, is offered to those who write to Photographic History Service, 5537 Hollywood Blvd., Hollywood, California.

Syncrofilm Sixteen Announced

The Weber Machine Corporation of Rochester, New York, well-known for its manufacture of theatre as well as portable 35 mm. sound equipment, announces its new 16 mm. sound-on-film projector to be known as the "Syncrofilm Sixteen." The entire unit is in two carrying cases, the projector with case weighing thirty pounds and the amplifier and speaker in the other case weighing forty pounds. Syncrofilm Sixteen has many outstanding features, chief among them being simplicity of operation, sturdy construction, excellent performance. The entire machine can be set up ready to operate in less than five minutes. The projector case sets on top of amplifier over guide posts, thus automatically making all necessary electrical connections for operation. Either 750-watt or 500-watt lamp can be used, and the apparatus is designed for the use of 1600-ft. reels if desired. It features straight-line threading and two speeds for showing either talkies or silent film. A two-button hand microphone is furnished, permitting instructor or lecturer to plug in at any point in the film for detailed explanation and comment.

Talking picture reproduction is a highly technical problem, yet the Syncrofilm Sixteen projector is so simply made that the layman can operate it successfully without any knowledge of sound picture technique.

International Educational Pictures Moves

International Educational Pictures, Inc., write that they have become affiliated with the World Peace Foundation and have moved their headquarters from Cambridge to 40 Mt. Vernon Street, Boston. They have also opened a branch office in New York City at 8 West 40th Street, where they maintain common offices with the World Peace Foundation, Foreign Policy Association, League of Nations Association, and allied organizations.

Work has been begun on their twelve-page supplement to "Motion Pictures of the World and Its People," planned to be out about the end of September. This supplement will be distributed free of charge to all subscribers to the 1934 edition of their catalogue.

Unprecedented Orders from Big Business for "Talkie Units"

General claims of big sales are so common these days, that the public is rather skeptical. Orders however talk a language that cannot be doubted. This month, Herman A. DeVry, Inc., of Chicago, reports a repeat order from the Ford Motor Co. for 64 "talkie" projectors. Several months ago Ford gave this firm one of the largest orders ever given for "talkie" machines, 86, making a total of 150 sound-projectors (35 mm. portable).

A few days before, the firm received a similar order for 19 of their new 16 mm. "talkie" machines from the Armstrong Cork Co., of Lancaster, Pa., to dramatize the story of their floor coverings. Some of these units are to be used for road show service, though these latter are the new theatre projectors DeVry has just produced.

The DeVry firm reports also 60 talking projectors sold to Firestone. With smaller orders from scores of other business organizations, just from the records of this one firm alone, it looks as if Big Business has succumbed to the "Talkie" appeal.

Schools Not Far Behind

While schools are unable to give single orders as large as the above, the total number of sound installations in educational institutions is at least impressive. In this field DeVry reports 32 installations in the Chicago territory alone, which gives some indication of the totals in the country at large. It is further evidence that Visual Education has not only become a vital factor in modern education, but that it will be kept *up-to-date* with the latest developments of modern science.

Filmo 8 mm. Projector

An 8 mm. motion picture projector, the Filmo 8, that is said to throw steady, flickerless, and brilliant pictures on a screen five or six feet wide, has just been announced by the Bell & Howell Company. The new projector employs a 300-watt lamp in a direct lighting system, and operates on 110 volts, A. C. or D. C. Except that it is smaller, it is similar in appearance to Model J, being built on the same rugged lines as its 16 mm. big brother. Film sizes considered, it performs just as efficiently, and so simply that anyone can learn to operate it in a few minutes.

It is gear driven, having no chains or belts inside

or outside. Further features are an automatic power rewind, pilot light, convenient tilt, manual framer, provision for still picture projection, Cooke 1-inch F 1.6 (unusually fast) projection lens, and adequate cooling for efficient, economical use of the high-powered lamp. Its capacity is 200 feet of 8 mm. film. The film is fully protected at every point of contact.

The size of the pictures is as large as is necessary for almost any home showing, and the quality of the projection is a source of real delight for those who have gone in for 8 mm. movie making and want to get the ultimate out of their films.

Ampro 16 mm. Sound-on-Film

Another worthy contribution to the line of new 16 mm. sound-on-film equipment now available to the educational field is the Ampro 16 mm. sound-on-film projector, just announced by the Ampro Corporation of Chicago. Its basic design and mechanism reveal the same rugged, dependable construction which is found in the silent Ampro machine, and the sound reproducing unit has been designed to meet every requirement of perfect sound quality. It is equipped with 750-watt lamp, providing brilliant, theatre-size pictures. Smaller lamps can be used without adjustment. Standard or 1600-ft. reels can be used. An automatic motor rewind accomplishes the rewinding of reels in a few seconds without the necessity of transferring reels. A simple mechanism controls the speed for either talkies or silent pictures. The film can be reversed instantly or stopped on any frame indefinitely without injury. A microphone socket is provided for the use of a hand microphone—a feature of great value to teachers who wish to interpolate their own comments and direct attention to special features during the showing of the film.

The complete unit in two carrying cases—projector and amplifier in one, speaker in the other—is easily portable and is marked by extreme simplicity and ease of operation. The projector can be operated either within its blimp case, or out of it.

Ampro also announce that they are now distributors for the Erpi 16 mm. Educational Talking Pictures.

Film Production Activities

(*Concluded from page* 188)

cago and San Francisco. Applicants for loans and showings should give full details: name of organization, address, date and hour wanted (with second choice of preferred date) and should indicate the specific reels or the length of program wanted. The full eight reels will take one and one-half hours to show.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

The Ampro Corporation (6)
2839 N. Western Ave., Chicago

Arnco Films, Inc. (5)
1270 Sixth Ave., New York City

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Chicago Film Dealers (3)
6801-03 S. Carpenter St., Chicago

Eastin Feature Films (4)
(Rental Library)
Galesburg, Ill.

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
250 W. 57th St., New York City

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Educational Pictures, Inc.
College House Offices, (3, 6)
Cambridge, Mass.
(See advertisement on page 199)

Modern Woodman of America (3, 4)
Rock Island, Ill.

Peerless Trading Corp., Box Y (6)
South Gate, Cal.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

The 16 mm. Sound Film Co. (5)
11 W. 42nd St., New York City

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 173)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M. C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
(Western Electric Sound System)
250 W. 57th St., New York City

J. C. Haile & Sons (6)
215 Walnut St., Cincinnati, O.

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 195)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (2)
1600 Broadway, New York City

Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 193)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa

Weber Machine Corp. (2)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 192)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PHOTOGRAPHS and PRINTS

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 199)

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 193)

Alfred O. Hornstein
29 E. Madison St., Chicago
(See advertisement on page 195)

Motion Picture Accessories Co.
43-47 W. 24th St., New York City

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East
Superior, Wis.

Eastman Educational Slides
Iowa City, Iowa

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.
(See advertisement on page 194)

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 199)

Radio-Mat Slide Co., Inc.,
1819 Broadway, New York City
(See advertisement on page 196)

Scarborite Colors
Scarborough-on-Hudson, N. Y.
(See advertisement on page 196)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 173)

Victor Animatograph Corp.
Davenport, Iowa

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 195)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 194)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 193)

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 196)

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 173)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

16 MM. TITLES

J. C. Haile & Sons
215 Walnut St., Cincinnati, O.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

Continuous insertions under one heading, $1.50 per issue; additional listings under other headings, 50c each.

Educational SCREEN

COMBINED WITH

Visual Instruction News

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The Economic Aspects of Visual Instruction

Pupil-Made Nature Study Slides
Their Values and Uses

"Sticking to Our Job"

A Step or Two Forward in Visual Education

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Educational Screen

Combined with

Visual Instruction News

OCTOBER, 1934

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The Economic Aspects of Visual Instruction

JOSEPH FICHTER

WHEN an economic crisis is upon us, personally, we customarily attempt to meet it by curtailing our expenditures. This might be termed in military parlance "defensive strategy." We dig trenches, as it were, and seek to hold onto what we have by inactivity—letting the enemy do the fighting. If the enemy is the first one to weary of the battle we win, but if he sticks to his advantage long enough, we starve. The end depends chiefly upon our accumulated resources. But we are told that able generals prefer to offset attack with a counter attack, and that by using such surprise strategy defeat has many times been turned into victory.

Personally, this latter form of strategy appeals to me. It is this very strategy which has kept that spectacular native Ohioan, Clyde Beatty, the lion tamer, from being the chief actor in a procession he could not appreciate. He tells us that a lion or tiger can tell instantly when fear takes possession of its trainer. "Meet the onrush of a big cat going forward — a move backward means death," he informs us.

We are now facing a very potent enemy—economic depression. Shall we dig in and try to live, merely survive, or shall we go out to meet it and drive it from us? I, for one, prefer action. Surprise action. And this brings me to what I have to say, on the economic aspects of visual instruction. It is exactly the surprise instrument suitable for offensive strategy. It is admirably adapted to meet the situation we now face.

Our schools are over crowded and the increasing school enrollments are not going to let down. The cry for food will drown out any shouts we may make for increased financial support. We are going to do well if we can hold our own in that respect as much as we would like to predict the contrary. In such a position we are bound to perform service at less cost. And it seems to me that right here we can take a lesson from the President's monetary program of controlled inflation. Instead of supplying more currency at the accepted price of gold he alters the price of gold. The effect is the same but the repercussions are different. I do not mean to indulge in politics—or even to propound the theory of monetary standards. I am only citing this as a possible example of what I am trying to say in regard to my topic. By introducing this new medium of communication—the motion picture—into our school work, we get the effect of accomplishing more work with the same, or less, financial support, but we do not get the stultifying results of ordinary inflation—if we may apply that form. The motion picture increases the *value* of communication—and I am sure that communication is that "monetary" medium—if I may continue my figure of speech—on which, by which, and through which our teaching "currency" is disseminated. If I can inform 500 pupils in a given time by means of this new tool of communication as well as I can inform 50 pupils by other communicatory tools, then I have a most desirable form of "inflation."

Perhaps there are those who contend that such "inflation" would react unfavorably on the employment of teachers. I for one do not think this is so. In the first place we have admitted at the outset that we are going to have more work to perform on existing, and perhaps lessened, finance. If that be so, how is the employment picture altered in the least? But I imagine a persistent opponent might inquire what will happen when normal conditions return. I might with all fairness retort that it is quite doubtful if what we are apt to call normal times, will ever return. But let us suppose that such should be the case. It seems to me we would be found in a most advantageous position for an expansion program. With regard to the effect of the use of motion pictures on the number of teachers employed, it may be pointed out that if we keep on increasing the number of teachers to meet the increasing enrollments, this will naturally mean less and less money for each of those who are in the profession. This will mean lower salaries, because there is a limit to which people will be taxed for any given item of government. The motion picture by allowing more pupils to be handled may be the answer to the problem, since it will help to prevent such increase in the teaching force as to hazard the proper salaries of those who are engaged in this work.

This new medium of communication would have been introduced and instead of reacting against the teaching profession it could and would be turned to widening the curricular scope, which we must all admit has been entirely too narrow to meet the complexities of modern activities. The world does have some use for practically every activity which has gone before. There are even armorers and blacksmiths listed in our census report as well as gunsmiths and automotive mechanics. We are told by experts that no matter how highly we may develop the instruments of war—battles will continue to be won solely by men with knives in their hands. And so it is in all arts. The school curriculum appears to be cluttered up with a lot of things which are not so important today as they once were—but nevertheless each item is probably very important to some specialized field, and specialized fields are just as much a part of the schools circumspection as the broader fields—provided the schools are able to consider them—which

means, when stripped to its final terms—if they can financially do so. The motion picture—and I confine myself to this one visual aid, since it is a real qualitative gain to communication—is therefore an admirable tool for an expansion program, since it will provide the means whereby we can widen rather than curtail the school program and I believe it is such widening that is really needed rather than a weeding out process to meet a financial dead-level.

I may be wrong in my sizing up of the situation, but I have tried to point out:

(a) That in these times of economic stress this new, facile medium of communication will allow us to hold our own on curtailed income, and,

(b) That in times of economic plenty it will permit us to expand beyond our fondest hopes without putting too great a strain upon our income.

And as Andy would remark "That's sumpin'."

Pupil-Made Nature Study Slides Their Values and Uses

SYBIL L. DANIELS

(Continued from September Issue)

THE ENTHUSIASM of the children was unbounded. One girl who was advised to erase and start again became so interested that she asked permission to continue working on her slide instead of attending the Friday afternoon assembly. Another, having difficulty in illustrating sea moss, tried a specimen between two glass plates and found that a satisfactory means of illustration. Many of these pupils had rather slack and careless habits in drawing, but when they felt so keenly the need of neatness and accuracy they rose to the occasion and produced exceptionally fine results. This work necessitated a careful observation of minute details—a most desirable attitude in natural science. The problem of slide construction afforded the class many character building experiences which in themselves would have made the project worth while but it did not end there. The slides served as a motivation for additional enterprises.

Related Activities: Before the slides were completed a problem arose as to the care of them. They were valuable and must not be broken. Where and how could they be kept? The construction of individual envelopes involved careful measuring. One boy conceived the idea of making a wooden box to contain the complete set. To think was to act and we now have a fine case in which to keep our set of slides.

A series of arithmetic problems, based on the price list of the company, where our supplies were purchased, gave us these interesting bits of information:

One piece of etched glass costs.....$0.10½
One pupil-made slide, complete, costs about.. .13¼*

A fifty-cent box of crayons would make about two hundred slides. Therefore, the cost of crayons per slide is approximately one-fourth of a cent.

One cellophane slide (to be explained later) costs $0.06¾
The complete set of slides made by the class costs 1.70
The complete set of slides made by the teacher costs 1.26
The lantern costs about..... 35.00

The class arrived at the following conclusions: "Because we appreciate the opportunity of using these expensive materials we will take good care of them." However, such supplies seem less expensive when we remember that slides can easily be cleaned, ready for use by another class.

As soon as the slide pictures were started we realized that each would need an explanation. The question arose as to whether these stories should be written from first hand knowledge alone or should information be added by reading. The search for pictures led the workers to such interesting texts that the choice of the latter plan just naturally came about. Besides the references already listed, these were available also:

Chapman, "Travels of Birds" and "Handbook of Birds of Eastern North America";
Nine books of the "New Nature Library";
Kinsey, "New Introduction to Biology";
Arnold, "The Sea—Beach at Ebb-Tide," and
Several Junior High School science books.

Careful instruction was given in the efficient use of the references. Pupils learned the value of the index in locating needed information. In the reading they looked for the points of greatest interest and importance. These were told briefly, at first, in order to see that all members understood how to make their selections, and then notes were written down, to be used later. A classroom library was organized with a card system so that in a very short time the co-

*NOTE: Since completing this unit we have learned how to reduce the cost extensively. Plain glass slides may be purchased from photographic supply houses for one dollar per hundred. Ground glass, which is as effective as etched glass, may be made by the children in the following manner: Place an old piece of window glass on a table or desk; sprinkle lightly over it a spoonful of Glassive, an abrasive for glass produced by the Teaching Aids Service of Wahan, Massachusetts; add a few drops of water and, with a rotary motion, rub a plain glass slide in this mixture. In about one minute the glass should be sufficiently roughened to take the crayon. Avoid grinding both sides and grinding so much that the glass becomes opaque.

operation of the class and efficiency of the librarian relieved the teacher of all responsibility in regard to loaning books. Each pupil was looking particularly for his own references, but interest was displayed in regard to all topics under consideration. They found pleasure in reading the information and then recommending the reference to the person specializing thereon.

The class work was interrupted one day by a visitor who required the teacher's attention for a full half hour. The boys and girls, left to their own resources, turned to the nature work. Some traced or colored slides; others worked with references; and a few borrowed books from the shelves, going to the librarian to have them charged. There was considerable activity about the room but all was orderly and the pupils were busily and happily attending to their important bits of work. Will these youngsters continue to resort to nature study in their leisure time? Since they learn to do by doing the carry over may be effective, in a few cases at least.

The intelligent use of our classroom library led to an interest in the Public Library, where pupils requested information, used encyclopedias, took notes, and returned to class with books about their individual studies. When one girl couldn't understand the difficult, scientific reference given her at the library she spent considerable type copying it, word for word, and then brought it back to school to have the meaning made clear. Her attitude of patient persistence was encouraged and this very experience may help the difficult disciplinary problem which this child presents at times.

The reliability of texts was also emphasized in an effort to create a basis for judgment. Discussions brought out the value and necessity of going to dependable sources. Brief accounts of the life and works of such people as Mr. Frank M. Chapman, Mr. W. J. Holland, and Mr. Louis Agassiz Fuertes helped to make reference material more vivid and alive as well as acquainting the boys and girls with famous naturalists and authorities. They learned to know the books by author and title instead of size and color as here-to-fore. While observing Book Week each pupil listed, in proper bibliographical form, the references used for his special study. Interest in the work and appreciation of the opportunity of using valuable and reliable texts resulted in thoughtful and careful handling of the books.

Composition came next on the program. After extensive browsing among the nature books the children seemed ready and anxious to start their writing. A whole week was devoted to introductory paragraphs. They were discussed, written, read, improved, corrected and rewritten ready for use. During the following two weeks much time was given to completing the stories, which included life histories, additional information, and personal experiences. In response to individual help the pupils searched for more vivid expressions until they began to see for themselves many places where construction of word selection could be improved. The youngsters were very anxious to write stories that would compare favorably with the slides of which they were so proud. Because interest was so intense and the pupils were well aware of their own needs, an appreciable advance in the English work was accomplished.

Each composition, illustrated by a picture just like the slide, was included in the author's Nature Note Book and all agreed to make copies for a class collection. When it was suggested that we make a real book of them the idea appealed to everyone, and, using each student's work as a chapter, we arranged the subjects in logical sequence. There were at least fifty good suggestions for a title. After much discussion, and several days deliberation over the weighty question, the class selected "Adventures in Nature Study." Recording the author proved to be another serious problem. It would be awkward to list the twenty-one names, and the term "Adjustment Class" did not seem attractive. "Could we call our class a club?" someone asked. They organized, elected officers and selected the name, "Junior Naturalist Club." We proceeded to publish our book—not as a class, but as a group of "junior naturalists." The title page read as follows:

For the Muskrat, the student used a pencil sketch on a ground glass slide.

Adventures in Nature Study
by members of
The Junior Naturalist Club
Illustrated by the Authors
Published by
Paul Revere School Publishing Company
Revere, Massachusetts
1933

A snapshot of the club members was welcomed as a frontispiece. The book was copyrighted and in the preface the authors explained how the various chapters had been written to accompany their home-made lantern slides. Under the heading, "Acknowledgments," they expressed appreciation of slides, lantern, books and other materials as well as the help of principal and teachers. Because they

were having such an enjoyable time themselves the next page read:

"We dedicate our book to
Boys and Girls
with the hope that they may learn to
see and enjoy the wonders of
Nature"

The table of contents and list of illustrations were followed by the nature poem selected for use in the opening of club meetings.

THESE THINGS ARE FREE

In gloomy tones we need not cry,—
"How many things there are to buy!"
Here is a thought for you and me,—
"The best of things in life are free"
The air, the sunshine, and the sea,
All gladness, beauty,—these are free.
Our faithful friendships, sympathy,
The joys of living,—these are free.
The budding blossom, stalwart tree,
God's open country,—these are free.
All loving service, loyalty,
Our God's protection,—these are free.
The more we look, the more we see
How many precious things are free.
The heart will find more than the eye
Of things we do not have to buy.
Let's stop and think; let's know and feel
That things like these are truly real.
Yes, think how ever rich are we
When all the best of things are free.

—John Martin.

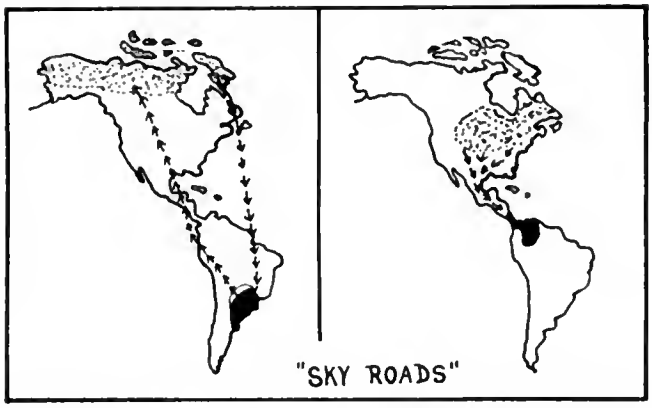
When these preliminary pages were assembled with the twenty-one chapters the book was indexed and bound. The cover, which had been designed by a member of the class was attractively finished with white lettering on a background of green. This book represents the most careful and painstaking work that some of these children have ever done and with great pride they show it to all who are interested.

The Nature study was carried into the household arts department by the girl who was learning about Sea Moss. She found recipes and was guided in the preparation of Blanc-mange, the tasty dessert in which Irish Sea Moss is used to thicken the milk. All the girls benefited from this experiment.

Geography was effectively correlated by the lad studying bird migrations. He introduced his subject by saying that he wished he might travel as the birds do and see many different countries. In Chapman's "Travels of Birds" he found maps showing the routes of certain species. Two of these were copied on his slide to illustrate Migration.

The boys studying the red-winged blackbird and sea gull aroused such an interest and appreciation of the value of birds that several conservation posters were made emphasizing the need of protecting our feathered friends.

As several of the boys explored the marsh one noon, in search of a hermit crab for the class collection, they found a wounded bird, which they bandaged and brought to school for protection and care. Since the bird was of an unfamiliar species,



Distribution and migration routes of birds. (Left, Golden Plover; right, Mourning Warbler.) Made with colored crayons on ground glass.

we observed and listed the following points, as possible identification marks:

1. General size—about the length of a sparrow but more slender;
2. Back—grayish brown;
3. Breast—buff with dark brown markings except for one plain spot on the throat;
4. Bill—long and slender;
5. Outer tail feather—half white;
6. Second tail feather—tipped with white;
7. One very long toe-nail.

Studying the "Portraits of Birds of New England" we found that our bird might be an American Pipit. By consulting the "Handbook of Birds of Eastern North America" the statement was verified. Mr. Chapman gives almost the same list of identification marks. The American Pipit is not a permanent resident here but probably was taking the fall journey from nesting grounds in Labrador to its winter home in one of our southern states. For the children this little problem was a valuable experience in making and using their own observations. After a few days of careful nursing the bird was on the wing.

(To be concluded in November)

Contributors to this Issue

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"Sticking to Our Job"

A. G. BALCOM

UNDER this homely but expressive caption, I feel the need of writing an article that will express the trend of the editorials that have appeared in the EDUCATIONAL SCREEN since the Department of Superintendence meeting, held in Cleveland last February.

In the March issue of the SCREEN, these statements appeared:—"Now that the University has turned its research upon the theatrical movies, put out a text-book to teach critical judgment of Hollywood's product, is now enthusiastically busy at injecting the new subject of motion picture appreciation into the crowded curricula of schools, and, finally now that the visual section of the National Education Association, for the first time in its history, has just devoted a large portion of its annual sessions to theatrical motion pictures, we incline to wonder if those concerned really know what it's all about."

Reference is made to "injecting the new subject of motion picture appreciation into the crowded curricula of schools." We teachers are in accord with the thought that the curriculum is crowded—in fact over-crowded. You note I use the words, "We teachers," for I count myself as such having been in the teaching harness half a century, lacking two years.

During this time, it seems to me, almost every conceivable subject has found a place in the course of study, far beyond the "saturation point." In spite of this, there are those still knocking at the door and pleading for another subject, which they believe, if taught in the schools, will rid society of a nauseating ill.

Now the National Council of English Teachers, through the initiative and leadership of my friend, William Lewin, formerly a teacher of English in Central High School and now of Weequahic High School, Newark, is seeking to have included in the curricula of the high schools of the country, "Motion Picture Appreciation." I question seriously whether this is a subject worthy of a place in the course of study for our schools. Literature for me has always been inspirational.

I recall that in my school days, a perusal of "The Barefoot Boy" and "To a Waterfowl" led to a study of the characters of Whittier and Bryant, and I was so much impressed with what I learned that I yearned to embody in my own character some of the qualities of these poets—the rugged simplicity of the one and the deep insight into nature of the other.

I fancy "Motion Picture Appreciation" involves seeing many pictures, choosing the best of these for critical study, and giving consideration to everything that enters into the making of a picture—including the inspirational qualities of the actors and actresses. I wonder how inspirational these actors are? Twenty-five years hence how many motion picture performers of the day will be used as models for character development in the schools of the land? Judging from the searchlight held on Hollywood productions by the churches of the country recently, I am strongly of the opinion that we teachers should "stick to our job" and leave the study of "Motion Picture Appreciation" in other hands.

The Teaching Film

By this, I mean the motion picture film that has been produced for teaching purposes. Is it a help to the teacher, and, if so, how much?

The motion picture as a visual aid has been very elusive—and still is. We expose children to it in the auditorium and classroom, and pat ourselves on the back that by so doing we have been teaching. Extravagant claims have been made for it as a teaching tool by promoters of its use. Almost all producers of entertainment films have been active in labeling their output, suitable for school use. In my opinion, the most outstanding effort made, so far, to produce educational films definitely linked with the subject matter of the curriculum, was by the Eastman Teaching Films, Inc., under the leadership of the late Dr. Thomas J. Finegan.

Dr. Finegan began his career as a teacher in a one-room schoolhouse in Schoharie County, New York; steadily rose in the ranks to the position of Assistant Commissioner of Education of his native state and finally to the position of State Commissioner of Education of Pennsylvania. During his entire career, he was always the teacher— and injected into the product of the Eastman Teaching Films, the spirit of the teacher. The lesson plan embodied in the "Guide for Teachers" that accompanies each film is the best demonstration of how to use the film as a teaching tool that has come under my observation.

In this connection, it should be stated that there are teachers in many schools not using films because of the cost involved. However, with the improvements in the 16 mm. film and its projector, it is having a wider classroom use than the 35 mm. film, at a minimum cost, so to speak. With the 16 mm. film, the teacher runs the machine, or it is operated by the older boys who have been trained to do this. The film may be stopped at any point,

(*Concluded on page* 211)

The Saint Paul Institute Takes A Step or Two Forward in Visual Education

CHESTER L. STEWART

IN 1931 under a grant from the Carnegie Corporation, the Harvard Graduate School of Education and the University Film Foundation started work on an experiment to determine the aid derived from talking motion pictures in the teaching of general science in the elementary schools.

Six one reel films were produced, three dealing with geology and three with biology. Added to these were two reels of biological material produced by E. R. P. I. A special text book, "*The Earth and Its Life*," of eight chapters covering the material in the films was prepared by Philip J. Rulon, PhD., and Edward E. Cureton, PhD. This experiment was conducted in the spring of 1932; the procedure, tests and results are to be found in Philip J. Rulon's book, "The Sound Motion Picture in Science Teaching."

Late in the spring of 1932 the Saint Paul Institute of General and Applied Science, a part of whose activities consists of furnishing visual aids to the schools of Saint Paul, heard of this experiment and felt this material would be a worthy addition to its already active Department of Visual Education.

The text books and films were purchased, and in cooperation with the Department of Education, ten schools having a course of general science in the eighth grade were chosen as a group to try this course as an actual aid, not as an experiment.

There being eight films and a corresponding text of eight chapters, the following procedure was worked out: The books were distributed to the pupils a week before the first film showing, enabling them to read, study, and discuss chapter One and thoroughly prepare themselves for the film material. On the appointed day and hour the operator arrived at the school and reel One of the series was shown. While the operator was rewinding the film, a discussion period was conducted by the teacher or the students depending on the teacher's usual method for informal discussion. At the end of the discussion period, the film was run again, clinching facts and answering questions that were not clear to students during the discussion period.

This procedure was followed during the entire eight weeks of the course, the operator visiting two schools a day, five days a week.

During the school year 1932-33, the number of schools increased to thirty, including a few private and parochial schools, three period of ten schools in each group. The same material with the addition of cases prepared at the Institute containing specimens of rock, which was distributed to each school enabling the children actually to see and test the different forms, was used with the original Harvard material.

From another film, "Plant Growth", likewise used.

From film on "The Frog" used in the experiment.

In 1933-34, requests from the schools of the Twin Cities necessitated visiting three schools a day, and in the three terms, forty-five schools made use of this course.

The plan to be carried out this coming year will be four periods each of eight weeks; in each period fifteen schools will be arranged as a group; this means a total of 60 schools participating during 1934-35. Thus, in two years, the demand for a definite course of study using talking motion pictures has increased beyond all expectation of the original plan.

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Educational Programs at Boston Theater

In cooperation with the Adult Education Council of Greater Boston, the Fine Arts Theater has undertaken the exhibition of a series of educational programs, prepared by the Council. In addition to the feature picture, the theater will show each week two subjects dealing with the sciences and social subjects, a travel film, news and cartoon. It is planned to treat geology, botany, zoology, chemistry, physics, physiology, astronomy, meteorology, education, psychology, sociology, and the fine arts. The first series, which will run approximately three weeks, will offer an introduction to geology and music.

The project is sponsored by a large group of prominent men and women of Boston. The special committee of the Council named to study the motion picture is composed of: Edward H. Dewey, chairman; Professor Mather, Father Michael Ahearn of Weston College, Mrs. Elizabeth Pigeon, Mr. Kraska, James Rollins Brewster of the Harvard Film Foundation and Dr. Abraham Krasker, director of visual education of the Quincy, Mass., public schools and instructor of visual education at Boston University School of Education.

Children's Movie Programs at Field Museum

The annual autumn series of free motion picture programs for children on Saturday mornings at the James Simpson theater of the Field Museum of Natural History began Oct. 6. The programs are sponsored by the James Nelson and Anna Louise Raymond Foundation for Public School and Children's Lectures.

The series of 29 films will cover a wide variety of subjects from wild animals to historical events, from travel pictures to industrial studies. Two showings will be given each Saturday, one at 10 a. m. and another at 11 a. m.

S.M.P.E. Fall Convention

The Fall meeting of the Society of Motion Picture Engineers will be held October 29th through November 1st at the Hotel Pennsylvania, New York City. The convention will open with Society business and reports of committees, followed by an informal get-together luncheon at which the members will be addressed by several prominent speakers, among them Mrs. Frances Taylor Patterson, Director of Photoplay Appreciation at Columbia University.

All technical sessions and film programs will be held in the *Salle Moderne*. The exhibit of newly developed motion picture apparatus will be on the Convention floor and is open to all manufacturers or distributors of equipment.

A Unique Illustrated Lecture

"In the Cellars of the World" is the apt title Mr. Russell T. Neville gives to his illustrated lecture on caves. Mr. Neville has for many years carried on exhaustive explorations of North American Caves and in the course of these explorations has made a serious of splendid underground photographs which show the appearance and nature of cave formations.

Cave photography is essentially very hazardous and technically difficult. Mr. Neville has succeeded, however, in making cave pictures which have been accorded signal honors in the largest photographic salons of the world.

He shows three reels of standard size motion picture film, or a fine collection of lantern slides in connection with his lectures. An interesting collection of specimens relating to caves is also exhibited. He has had exceptional opportunities to gather material for this showing, which includes several forms of spelean life, and a valuable collection of prehistoric woven fabrics from a Kentucky cave.

Visual Activities Abroad

We are indebted to the Motion Picture Section of the United States Department of Commerce for such news on visual progress in foreign countries, as the following:

South America. The Argentine North American Cultural Institute, at Buenos Aires, recently incorporated a cinematographic department whose purpose is to foster cultural relations between Argentina and the United States.

The denominational and private schools of Colombia have manifested great interest in the use of films for educational purposes. Although official interest has not developed appreciably, it is believed that the matter is being taken seriously and will soon result in purchase of equipment.

Of a total of 80 institutions of higher learning in Chile, 31 have installations for showing lantern slides

and 36 for showing motion pictures. The University of Chile is the only institution equipped with sound apparatus. During the past term the University offered on the first of each month a motion picture program made of educational subjects which was well attended.

China. Mr. H. R. Wei, Dean of the College of Science of the University of Nanking, has undertaken to develop a program for the effective distribution and use of industrial and educational films, sound and silent, in China. In cooperation with the City Government of Nanking he carried on a visual education program with 158 schools and the Military Academy. A number of universities and large cities are also cooperating with Mr. Wei, and it is his hope of building up a distributing center for industrial and educational films in the country.

Egypt. Although the Egyptian Ministry of Education has owned cinema equipment for some time and has used it for instructional purposes in the higher schools, more active use of this medium is planned for the future. Experiments were recently conducted among the primary pupils and it was found that very good results were obtained by the use of visual education. It is reported that scenic films of Egypt will be prepared both for teaching purposes and for use as propaganda abroad.

Rumania. One of the new provisions in the revised censorship regulations of this country states that 25 per cent of the total meterage of films exhibited by each cinema must consist of educational pictures, and that each Sunday up to 8 P. M. the cinemas must exhibit educational pictures exclusively.

Germany. German production of educational and industrial films during the period April 1, 1933 to March 31, 1934, amounted to 250 films, which were produced by 77 companies.

All boards of education in Germany have been advised by the Reich's Ministry of Education to introduce the motion picture into schools for visual education on an equal footing with other means of instruction.

"Sticking To Our Job"

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reversed or run back, and then run forward for purposes of discussion. In other words, the film, under these conditions, becomes a perfect teaching tool.

The sound film becomes another teaching tool, but for some time will be used in a very limited way in the classroom because of a more intricate mechanism and a corresponding added cost. At present, and for some time to come, it seems to me the silent film will be preferred by the teacher to the sound film. Let the teacher become the master of the tool she uses, and then she will be in a position to say how much talk or discussion there should be in order to teach the subject involved, effectively. "Let us teachers stick to our job!"

Our Visual Aids

The other members of the visual aid family that have been very helpful to the teachers and whose cost is more in keeping with their pocketbooks are: —the slide, film slide, stillfilm and the mounted picture used with or without an opaque projector.

The slide, I call the "Prince" of the family. Because of its projection area, its definition and brightness on the screen, it surpasses the other members of the family. It can be held on the screen indefinitely for observation and discussion. It is possible to get slides to illustrate every phase of the curriculum. There are many commercial concerns that have an excellent list of slides edited by well known educators. Notable among these is the Keystone View Company, whose products—stereographs and slides—have been a great help to teachers for many years. It may be said, I think, that this company has been a pioneer in promoting the use of the "Home-Made Slide." This interesting occupation is popular with both teachers and pupils and it carries out the idea enunciated by Col. Parker that "We learn to do by doing."

The film slide for the teacher who has been trained to observe under what classroom conditions it can be shown to advantage, gives better returns for your money than any other visual aid, judging from its use in the Newark schools.

The stillfilm speaks for itself. It is comparable to the slide in illumination and definition and is steadily being recognized as a great help to teachers. The improved and efficient opaque projector, of which there are a number obtainable now, makes it possible for our teachers to throw on the screen a great variety of pictures of their own choosing.

The Teacher

Let us remember when we are discussing the course of study, visual aids, books and other helps to teachers—that the teacher and her personality are the supreme factors in that process termed teaching. Most of us have forgotten the subject matter of our school days, but habits of work and principles of conduct acquired then, abide with us yet.

We remember, with gratitude, a few of our teachers, who seemed to have in their hearts a love for us. That kindly smile we can see to this day. Teaching, at its best, is largely spiritual. Knowledge may be obtained from books and other sources, but love for it and desire to obtain it, is transmitted only through human agency.

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Changing the Emotional Potential

H. PAUL JANES

A PERSON'S character is judged by his behavior, by how he responds to the stimuli of his environment, by how he acts. There is a potential within him which is the motivating force of his behavior. It determines how he will respond to the stimuli of his environment. This emotional potential is his character.

No one knows or can know what his own emotional potential is, for it is not what he thinks he believes nor is it what he thinks he likes or dislikes. An individual is often surprised at his own behavior under stress or temptation. So far there is no subjective or objective way of studying emotional potentials except by inference from the study of the behavior of ourselves and others and descriptions of introspective phenomena.

Analysis of character or personality have been made by inference from these studies but when one wishes to affect by stimuli or to study the responses of these supposed elements of character he finds it impossible, because we can only effect the whole potential and can only observe the physical result of the response of the whole potential to any stimulus.

But the altering of the emotional potential or character is the avowed purpose of character training. Character is not like electricity. Scientists cannot study electricity except from its behavior, but they find it to be consistent. Character is not consistent and each individual is not only different from any other but behaves differently at different times. There are, however, certain stimuli which are more effective at certain times and there are general classifications of stimuli (often called experience) which are more effective at certain ages or stages of development than at others. Baily describes these in terms of pictures in his "Art in Religious Education."

Not only is the emotional potential of an individual changing but we know that the changes are determined in part by the stimuli of the environment. An individual not only responds to the stimuli of his environment but his emotional potential is altered by the experience.

There are three general methods now used in character training to alter the emotional potential, or rather to affect the behavior of the individual, and all are in the nature of controlling, adding to, or altering the stimuli of the environment. The first method is suppression. To the response to the stimuli is added punishment, or fear of punishment, which sets up in the emotional potential associations which lead the individual to avoid socially unapproved conduct or responses—that is, if the punishment or threat is properly administered. It might be said that properly administered punishment sets up in the emotional potential associatison of displeasure or dissatisfaction with certain unsocial responses or behavior.

Outlet, on the other hand, the second method used in character training, is an attempt to guide the individual to respond in certain approved ways or on certain occasions. Through this method the individual develops conditional associations of pleasure or satisfaction with socially approved conduct. This is a method not only for providing outlet for the forces demanding expression but often efforts are exerted to stimulate the individual to respond normally (naturally) at an approved time or occasion, or under approved conditions. Play grounds, hobby contests and social affairs providing opportunity for social contact under approved conditions are all applications of this second method.

There has always been a strong suspicion that character may be affected intellectually. Creeds, codes, standards of conduct, commandments and golden rules have been developed and given civil and religious authority. These guides to human conduct have been taught by good fathers and mothers to their children, by the church to the parish and by teacher to pupil for centuries. In spite of so much evidence to the contrary there persists a belief in their value, and the pulpit, the church school, the young people's movements and the church training movement in the schools are all outgrowths of belief in intellectual codes which we are trying to use to change the emotional potential.

Profession has been insisted upon and at the same time has been branded as hypocrisy unless paralleled by practice. Professing good and loving good have been differentiated between, but loving and doing good have come to be invariably associated. Knowing to do good is not as important as loving to do good, but the way in which good is taught or the conditions under which it is learned often, if not always, determine whether it is to be loved or not.

Despairing of finding an educational method that was pleasant and by means of which associations of pleasure and satisfaction could be set up with stand-

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THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Adventure Girl (Joan Lowell and Native Cast) (RKO) Supposed reproduction of Joan's own actual adventures on sea and land. Melodramatic thrills of hurricane, wrecked galleons, hidden secrets, treasure hunt, incredible escapes. The plot, Americans trick simple natives. Photography good. Joan's voice accompanies passably.
A—Hardly Y—Thrilling C—Perhaps

Age of Innocence, The (Irene Dunne, John Boles) (RKO) Splendidly produced version of Edith Wharton's poignant novel of frustrated love, against interesting background of early, conventional New York. Problem of hero marrying fiancee despite love for charming heroine is real and done with fine restraint.
A—Very good of kind Y—Too mature C—No

Belle of the Nineties (Mae West, Roger Pryor) (Paramount) Perhaps somewhat less ribald than former films, but strutting, hip-swinging heroine, again as glittering night-club queen, still achieves ample brazen suggestiveness in song, speech and manner, with vulgar sex glorification sole aim of whole.
A—Depends on taste. Y—By no means C—No

Blind Date (Ann Sothern, Neil Hamilton) (Columbia) Heroine from humble family goes through some sordid experiences and finally solves problem of life by discarding poor but devoted and industrious suitor for a wealthy, idle and unprincipled one. Repellent scenes and badly distorted ethics.
A—Mediocre Y—Unwholesome C—No

Chained (Joan Crawford, Clark Gable, Otto Kruger) (MGM) Elaborately "virtuous" and rather bizarre heroine kept busy with "great love" for two men. Leaves quality adorer for long love-chase with grinning Lothario. Then marries former and grieves till he gives her back. Sex-interest cleverly made censor-proof.
A—Depends on taste. Y—Pernicious C—No

Channel Crossing (Matheson Lang) (Gaumont-British) Interesting and realistic British melodrama with Channel boat providing effective background for suspenseful story. Powerful financier fleeing ruin and scandal attempts to save himself by getting rid of man who knows his secret. Excellently acted.
A—Very good of kind Y—Exciting C—Too exciting

Crime without Passion (Claude Rains, Margo) (Paramount) Tense, grim, absorbing and depressing psychological study of clever, unprincipled, half-mad lawyer, calculating and cruel in affairs with women, finally destroyed by his own cunning. Brilliant portrayal by Rains as the smirking, confident hero-villain.
A—Depends on taste Y—Unwholesome C—No

Death on the Diamond (Robert Young, Madge Evans) (MGM) Thrilling, puzzling, amazing murder-mystery involving racketeers, gamblers, and a winning St. Louis National League ball club. Dubious implications about baseball. Lots of hilarious fun in wranglings, in baseball jargon, between players, umpire, detective and newspaper reporter.
A—Good of kind Y **Amusing** C—Doubtful

Dragon Murder Case, The (Warren William) (First Nat'l) Faithful to the original Van Dine mystery story in plot—unusual murder committed in swimming-pool—but less effective. Lacks the character interest, dramatic atmosphere and suspense of the book. William unsatisfactory as Philo Vance, the brilliant detective.
A—Fair of kind Y—Depends on taste C—Better not

End of the World, The (Foreign Cast) (Harold Auten) Fantastic, ponderous thriller, with weird camera effects and noise pandemonium, about lurid destruction of earth by huge comet. Shows human panic at astronomical melodrama, till comet finally misses earth for happy ending. French dialog, English titles. Catastrophic amusement, so to speak.
A—Depends on taste Y—No C—No

Fountain, The (Ann Harding, Brian Aherne, Paul Lukas) (RKO) Strong, intelligent problem play, laid in neutral Holland during Great War, finely acted by notable cast. Heroine's spiritual love for her fine German husband and her romantic love for English lover make the intensely interesting but hardly amusing dramatic conflict.
A—**Fine of kind** Y—Not for them C—No

Friends of Mr. Sweeney (Charles Ruggles) (Warner) Hectic mixture of farce and melodrama, saved from mediocrity by Ruggles' deft comedy. Timid, brow-beaten editorial writer, ex-football star, re-asserts himself and becomes involved in exciting, unpleasant underworld intrigue, from which he emerges a hero.
A Hardly Y—Better not C—No

Girl from Missouri, The (Jean Harlow, Franchot Tone) (MGM) Painfully cheap heroine, with vulgarian ideals and sex vocabulary, climbs from small town brothel to Broadway stardom, brazenly crashing lavish offices and drawing-rooms to get at the rich, and finally marries millionaire's son. Tawdry, vulgar, absurdly false.
A—Trash Y—Pernicious C—No

Girl in Danger (Ralph Bellamy, Shirley Grey) (Columbia) Preposterous crook melodrama containing a couple of killings, much intrigue and a hot chase over the theft of an emerald. Adventurous heroine gets entangled with racketeers and a jewel thief but is rescued from gang by police-inspector hero.
A—Worthless Y—Stupid C—No

Green Eyes (Shirley Grey, Charles Starrett) (Chesterfield) A novelist helps detectives solve murder of heroine's grandfather and finds material for murder-mystery story in the process. More murders occur for good measure and the usual comedy and romance are added to the mixture.
A—Mediocre Y—Hardly C—No

Harold Teen (Hal LeRoy, Rochelle Hudson) (Warner) Innocuous comedy based on newspaper comic strip characters and concerned with vapid high-school hero's off-again-on-again romance with schoolmate. Simple, elementary stuff, but depiction of adolescents as natural and unsophisticated is welcome for a change.
A—Hardly Y—Fairly good C—**Good**

Hide-Out (Robert Montgomery, Maureen O'Sullivan) (MGM) Sentimental, wholesome comedy, played with naturalness and real human appeal, about city racketeer who escapes police and finds refuge, wounded, with rural family. Simple farm life and the genuinely charming daughter regenerate the slicker in fairly convincing manner.
A **Pleasant** Y—**Amusing** C—Fair

I Have Lived (Anita Page, Allan Dinehart) (Chesterfield) Another sex hash about a heroine of checkered past, emerging from a bagnio, suffering at the hands of men, becoming stage star, enduring browbeating from her manager but finally marrying him. Crass, crude and clumsy attempt to make frailty "noble".
A—Trash Y—Unwholesome C—No

Judge Priest (Will Rogers, Anita Louise, Tom Brown) (Fox) Rogers fine as tolerant, kindly, carefree Circuit Court judge in sleepy southern town. Some exaggerated situations, but mostly wholesome, human charm in characters and picturesque settings, appealing romance, and with climax both dramatic and hilarious.
A **Very good** Y—**Very good** C—**Good if it interests**

Ladies Should Listen (Cary Grant, Frances Drake) (Paramount) Lively but hardly intelligent farce, with sexified dialog, about a philandering hero whose apartment in Paris is rendez-vous for various females busy chasing him. Artificial and cheap attempt at sophisticated pictures that will "get by" the censors.
A Mediocre Y—Unwholesome C—No

Last Gentleman, The (George Arliss, Edna May Oliver) (U.A.) Arliss in choice role as crotchety, domineering old aristocrat who rules family destinies with iron will even after death. Rich, sympathetic, character comedy with fine supporting cast around picturesque old patriarch. Delightful dialog throughout.
A—**Excellent** Y—**Excellent** C Very mature

Loves of Ariane (Elizabeth Bergner, Percy Marmont) (Foreign) Incredibly poor British production, inferior in direction, photography, sound, with insipid semi intelligible dialog. Silly, distasteful plot about innocent young girl student in Paris, becoming mistress of old philanderer and pretending scarlet past to hold him.
A—Stupid Y—By no means C—No

Name the Woman (Richard Cromwell, Arline Judge) (Columbia) Cub reporter blunders upon solution of murder mystery and thereby affects local politics to extent of electing the right mayor! A wild auto-chase after the villain and the usual comedy stuff complete this rather incoherent mixture.
A Feeble Y—Not the best C No

Richest Girl in the World (Miriam Hopkins, Joel McCrea) (RKO) Light, lively romantic comedy drama of "poor little rich girl" who wants to be loved for herself alone, but has to change places with her secretary before finding "true love." Wholesome enough theme, marred by drinking scenes and sophisticated situations.
A Rather amusing Y—Better not C—No

Romance in the Rain (Roger Pryor, Heather Angel) (Universal) Trivial stuff, mildly amusing most of laughs provided by Victor Moore's fine comedy—satirizing national contests and high-pressure publicity methods. Obvious plot with several musical sequences and elaborate stage-scene as features.
A Hardly Y—Probably amusing C—Doubtful interest

Servants' Entrance (Janet Gaynor, Lew Ayres) (Fox) Light, whimsical comedy of the type expected from Janet Gaynor, with unusually good cast. Pampered rich girl seeks human reality and finds her true romance in world of workers. Thoroughly wholesome, amusing, and gayly unworried about probabilities.
A Good of kind Y—**Entertaining** C—**Good**

Straight Is the Way (Franchot Tone, Karen Morley, May Robson) (MGM) Jail-bird hero finishes term and promises devoted mother and fiancee to go straight. But gets tangled again with old gang, former sweetie, and police, until hair-splitting justice saves day. Weak-willed hero in rather depressing atmosphere. Audience sympathy slight.
A Hardly Y—Perhaps C Better not

There's Always Tomorrow (Frank Morgan, Binnie Barnes) (Universal) Well-acted and human little domestic drama. Father, neglected by his wife and children, turns to charming former secretary for companionship, which is broken up when children realize situation. Trite and mature theme but handled with dignity.
A—Fair Y—Mature C—No

Witching Hour, The (Rich. Halliday, Judith Allen) (Paramount) Well-known stage play of an earlier day ably done, fine cast including Sir Guy Standing as the aged, retired lawyer who defends and deftly wins acquittal for boy who involuntarily commits murder while in hypnotic trance. Possibly somewhat dated as to theme.
A Interesting Y—Mature C—No

World Moves On, The (Franchot Tone) (Fox) Very serious picture about strength and weakness in great international family over a century, ably acted and directed, with notably striking war scenes. But it contains and attempts too much, hence is often ponderous, confused, and even tiresome.
A Heavy Y Heavy C No

You Belong to Me (H. Mack, Lee Tracy, David Holt) (Paramount) Sentimental stage story of breezy, ne'er-do-well actor-hero who is pal to half-orphan boy whose mother marries stage cad. Wranglings. Boy to school, mother dies, cad goes. Hero marries old stage flame and they adopt boy. David Holt exceptionally good as the boy.
A Perhaps Y Perhaps C Doubtful

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Summer Meeting of the Department of Visual Instruction, N.E.A.

THE SUMMER meeting of the Department of Visual Instruction of the National Education Association, which was held in the Auditorium of the Interior Building, Washington, D. C., on July 2 and 3, 1934, was another in the long chain of successful and helpful meetings conducted by that organization. The beautiful Auditorium, with its convenient facilities for projection and demonstration work, its central location, and ample seating capacity for the hundreds who attended the meetings, was ideally suited for the work of the conference.

The first session was held Monday afternoon, July 2. The theme for the afternoon was, "Visual Instruction in the Modern School." Everyone present was tremendously impressed with the thoroughness with which the speakers dealt with the practical aspects of everyday classroom problems and materials.

With twenty pupils from all parts of the city of Washington, D. C., Miss Grace Courtney, Pittsburgh, Pennsylvania, gave a demonstration of fifth grade geography teaching that stands unexcelled. One outstanding feature of the lesson, which included a preview, study-reading from study guides, mounted pictures, lantern slides, motion pictures, and an oral and a written test, was the fact that Miss Courtney manipulated all the apparatus and materials herself. An outstanding illustration of a master classroom teacher at work.

Mr. John Orth, Preparator, American Museum of Natural History, New York City, explained and demonstrated the technics for making miniature habitat groups in science and geography with such thoroughness and simplicity that many persons will no doubt build up such materials for their own classrooms, museums and departments.

Mr. W. T. R. Price, Scarborough Schools, Scarborough, New York, reviewed the field of lantern slides and showed specimens of pupil-made lantern slides in color for various school subjects. Mr. Price pointed out the advantages and disadvantages of the various kinds of pupil-made slides, together with the place of colored slides in teaching and the educational objectives of slide-making by the pupils.

Mr. Wilber Emmert, Director of Visual Instruction, State Teachers College, Indiana, Pennsylvania, presented the technics and standards for making posters and for the construction of booklets. The discussion, illustrated with specimens of pupils' work for various grades, showed that both the poster and the booklet can find a place in practically every school subject and in nearly every project undertaken. The excellent specimens exhibited showed that the sets of standards developed and compiled by Mr. Emmert are fundamental and can prove of great value to the teachers and pupils. Copies of the standards were distributed to those present.

The integration of the visual-sensory aids in classroom procedure was illustrated by Miss Lillian Hethershaw, Drake University, Des Moines, Iowa, who described the science work done in the lower grades in the School of Education under her supervision. Charts, study-guides, mounted pictures, specimen cases, objectives charts, and check-lists were presented to show just what the pupils had accomplished. It all looked so interesting and so easy that many teachers present resolved to attempt such work during the current school term.

The second session was the dinner conference held at 6:30 p. m., in the Banquet Room of the All States Hotel. The banquet was well attended and those present felt well repaid by hearing the report of the research study on the relation of motion pictures to standards of morality as presented by Mr. Robert P. Wray, State College, Pennsylvania. Only the high lights of the study were reported as the final draft of the study was not ready for publication. Dr. John A. Hollinger, Pittsburgh, Pennsylvania, conducted an informal discussion period in which a number of persons presented for discussion certain problems which were confronting them and which were common to the experiences of many present.

The third session was the luncheon meeting held July 3, 12:15 p. m., in the Banquet Room of the All States Hotel. Dr. C. F. Hoban, Harrisburg, Pennsylvania, presented, in his forceful manner, a summary of the report of the International Cinematographic Congress held in Rome, Italy, last spring. Dr. Hoban was one of the delegates appointed by the United States Government to attend the conference. A full report of the conference proceedings will be published soon. All visual instruction workers should study the printed report and thus secure an international viewpoint of this problem.

The final session was held in the Auditorium of the Interior Building, Tuesday afternoon, July 3,

at 2:00 p. m., with the theme, "Current Problems in Visual Instruction." Dr. C. M. Koon, Senior Specialist in Radio and Education, U. S. Office of Education, Washington, D. C., described the work done by his department and some of the plans now under way for the solution of other problems. We can look forward to some very helpful things from the U. S. Office of Education.

Miss Rita Hochheimer, New York City Public Schools, explained her system of dealing with the sources and evaluation of school films. The results of research studies were presented to show the value of the system. Anyone who is confronted with the problems discussed by Miss Hochheimer has in her report a most satisfactory solution of the problem. Miss Hilda Marie Diller, Department of Educational Research, Washington, D. C., likewise dealt with the problem of motion pictures in classroom instruction. The results of the city-wide research study again established the fact that here are certain values inherent in motion pictures for instruction, and also that certain things can be taught better by other aids than the motion picures. It is too bad that all visual instruction workers did not hear these two reports.

The final speaker of the conference was Mr. Ellsworth C. Dent, Secretary-Treasurer of the Department of Visual Instruction, and connected with the National Parks Service, Washington, D. C. For his assigned topic he described the service of visual aids to the C. C. C. Camps, and outlined some plans for the future work in that field. At the present the service consists primarily of education and entertainment through the use of sound motion pictures. The Service is launching an ambitious program of production of sound motion pictures for use in the Camps. In due time these films may be made available to others, perhaps to schools and community service organizations. At the conclusion of his set address, Mr. Dent presented the reports of the Secretary and the Treasurer. These were approved and accepted by the organization.

The concluding action of the Department was the election of officers for the year 1935-1936. The officers are:

President—Mr. Wilber Emmert, Director of Visual Instruction, State Teachers College, Indiana, Pennsylvania.

1*st Vice President*—Mrs. Grace Fisher Ramsey, Associate Curator of the American Museum of Natural History, New York City, New York.

2*nd Vice President*—Mr. Rupert Peters, Director of Visual Instruction, Public Schools, Kansas City, Mo.

Secretary-Treasurer—Mr. Ellsworth C. Dent, 1201 Sixteenth Street, N. W., Washington, D. C.

Members of Executive Committee—Cline M. Koon, Office of Education, Washington, D. C.; Robert Collier, Jr., South High School, Denver, Colo.; Mrs. Grace Fisher Ramsey, American Museum of Natural History, New York City, N. Y.; John A. Hollinger, Pittsburgh Schools, Pittsburgh, Pa.; Daniel C. Knowlton, New York University, New York City, N. Y.; William H. Dudley, 736 South Wabash, Chicago, Illinois.

The Department will hold two meetings during the year 1934-1935. The next meeting will be held concurrently with the Department of Superintendents, February 26 and 27, 1935, at Atlantic City. The summer meeting will convene at Denver, Colorado, in July, 1935. Plans are now well under way for the two meetings and before long the program will be published.

WILBER EMMERT.

Visual Instruction Luncheon at Iowa Teachers Association Meeting

Those interested in visual instruction and the Visual Instruction Section of the N.E.A. will gather together at a luncheon to be held at 12:15 P. M., Friday, November 2, at the Y. W. C. A. in Des Moines. A short talk will be given following the luncheon, by some important figure in the field of visual instruction.

Further details concerning the luncheon will be available at the University of Iowa and Iowa State College exhibits in the Shrine Temple.

Indiana Visual Instruction Section Meeting

The Visual Instruction Section of the Indiana State Teachers' Association, meeting at Indianapolis October 18th, was addressed by Mr. W. M. Gregory, Director of the Cleveland Educational Museum. Mr. Gregory's topic was "Visual Aids in Modern Learning."

The exhibits of visual equipment and demonstrations of educational sound motion pictures attracted considerable attention.

Officers of the Indiana Visual Section are: *President*—F. L. Lemler, Bloomington; *Vice-President*—G. W. Youngblood, Peru; *Secretary-Treasurer*—Carrie B. Francis, Indianapolis.

Films Not Injurious to Eyes

At the summer meeting of the American Optometric Association at Toronto, Dr. Henry Aronsfeld, of Houston, told the 800 delegates that films are not harmful for normal eyes. He declared, "If movies hurt the eyes, it is the fault of the eyes, and not the movies. The rapid change of depth and perspective in pictures has no effect on normally developed eyes."

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

Harvard Acquires Film Library

The Harvard Film Service was established in the spring of 1934 to take over the film library and certain activities previously carried on by the University Film Foundation. The Film Foundation was an independent educational institution which was founded in 1928, and operated in connection with Harvard University.

The Film Service occupies the basement of the north wing of the Biological Laboratories. Besides office space and storage rooms, there is an editorial room fully equipped to edit sound and silent films, as well as a small projection room for previewing. The production equipment is varied and complete for making silent films. The Service maintains a laboratory for developing films and is equipped for making 35 mm. contact and 16 mm. reduction prints. The Film Library is maintained by the Service, and is made up of over a thousand reels on a wide variety of subjects, either belonging to the various Departments, or as films of educational value on loan, but always available for University use. The Film Service will rent and sell copies of its own films. It will also sell prints on order from certain of the negatives stored in its vaults and so listed in its catalogue.

World's Fair Movies

In answer to inquiries from many movie makers relative to 16 mm. movies of the 1934 Chicago World's Fair, the Eastman Kodak Company has obtained several interesting reels produced by Kaufmann and Fabry, official Fair photographers. The titles are: *World's Fair* (on a 100-foot or 400-foot reel), *The World's Fair,* 1934, *from the Air, Villages of the World's Fair, Wings of a Century, The World's Fair at Night,* and *The Black Forest.*

New Distribution Service

Dynamic Pictures of New York City, a newly formed company distributing sound and silent films, is now handling the following educational motion pictures: *The Nation's Market Place, Mechanics of the Nation's Market Place, Rollin' Down to Rio,* and *Under the Southern Cross.* These films were formerly handled by Jam Handy Picture Service. All are silent subjects, available in both 16 mm. and 35 mm. *The Nation's Market Place* may also be obtained in 35 mm. sound.

Instructive Baseball Subject

Chicago Film Laboratory, co-operating with Lew Fonseca of the American League of Professional Baseball Clubs, have just completed a four-reel educational film (silent) on the game of baseball. The film takes the audience behind the scenes in the major league and the cast is made up of big league stars. Each position on the team is shown in detail with instructions on how to play that position correctly. Other activities in the ball park and on the playing field are also shown. The film is entertaining as well as instructive.

Schools and other educational institutions interested in this film can write to Lew Fonseca, American League of Professional Baseball Clubs, 312 South Michigan Avenue, Chicago, for details.

Industrial Pictures for Selling Programs

The Tale of a Sale, a two-reel sales film in sound just completed for Pillsbury Flour Mills Company by Ray-Bell Films, Inc., of St. Paul, will be shown first to branch houses of the flour company. After these showings the production will be presented to grocers throughout the territory Pillsbury covers. Actual sound shots from the Pillsbury two radio programs "Today's Children" and "Cooking Close-ups" are contained in the film while the locale of the story takes place within a grocery store, with side trips to the Pillsbury Home Kitchen and products control department.

Deere & Company also announce through Ray-Bell Films, Inc., the early release of a six-reel sound film now being produced under the tentative working title of *Partners,* showing the John Deere tractor in actual field operation. This story of power farming will have for its locale the Iowa State Fair and a charming farm home nearby has been selected for the location shots.

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Sound Pictures, Inc., Cleveland, recently completed a series of six sound films for the Packard Motor Car Company, Detroit. These films formed the basis for a program designed to train Packard Service men in proper merchandising methods.

This same firm has also just completed the fourth and fifth of a series of silent slidefilms for the Firestone Tire & Rubber Company, designed to train managers and attendance of gasoline stations thruout the country in the merchandising of the various Firestone products and services which they offer.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

School Executives Magazine (September, '34) "The Future of Visual Instruction," by Leon H. Westfall, Teachers College, Columbia University.

A recent survey of the annual reports from state and city directors of visual education shows that visual aids are being used in schools more and more. In the fall of 1933, the American Museum of Natural History, New York City had to refuse more than 50% of their applications. Dr. Rulon of Harvard University studied the use of sound pictures in science teaching and found that "when properly produced and wisely used, the motion picture possesses distinct pedagogical values over and above traditional teaching methods on which the same amounts of time and energy are expended." Partial failure has resulted from poor quality of pictures and poor integration of their showing with the course of study. Dr. Stoddard, Superintendent of Schools in Providence, R. I., has proved that a richer program and greater progress may be maintained with larger numbers using sound films. The author's experiment shows that longer captions result in less understanding. Oral explanations, either by the teacher or reproduced by sound projection, in comparison with captions on the film, were: slightly better for high ability pupils; superior for average ability pupils; decidedly superior for low ability pupils.

"There is a need for improvement of plans for handling the physical equipment, including such items as installation and use of the projectors, scheduling and distributing films, and the like. Also, film showings should fit smoothly into the day's schedule."

Industrial Arts and Vocational Education (September, '34) "Visual Aids in Safety Education," by Arnold W. Reitze. (Address at 1933 Annual Greater New York Safety Conference.)

A clear case is made for the difficulties in demonstrating the necessity for safety precautions with machines. Noise of the machine while running, since danger cannot be well demonstrated with static machines; interest of observers in the machine itself, inhibiting stress on the dangers; and the inability to see the safety devices, are among the conditions that make a motion picture of the operation usually preferable to direct study of the machinery. Industrialists have been alert in recognizing these advantages of projection for safety education and have adopted the motion picture method very extensively.

The American School Board Journal (September, '34) "Visual Education or Mere Advertising?" by B. A. Aughinbaugh, Director of Visual Education, State Department of Education, Columbus, Ohio.

The State of Ohio has previously taken a stand adverse to the use in public schools of free films which are put out by commercial concerns for advertising. They declare that such material may seem harmless to school authorities but there is a selfish motive behind their circulation. They must bring desirable results to the advertiser, otherwise such an expense would have doubtless been depleted from the budget. "We have no right to allow any concern to take advantage of children's assembling together to instil into their minds prejudices favoring particular products," states Mr. B. O. Skinner, State Director of Education.

Another point brought out by the author is the decided disadvantage resulting to legitimate educational film producers from free film patronage. There are some educational organizations who excuse their distribution of free material by saying that without it, poor schools could not afford to show motion pictures, or, that such practice will incite schools to purchase equipment which may later be put to legitimate use. To this Mr. Aughinbaugh replies: "As a matter of fact such practice has been going on for years with visual instruction no nearer its goal because educational companies have been constantly faced with unfair competition. If this movement is ever to amount to anything, it must

be supplied with pedagogically conceived material distributed at profit by its producers."

The Nation's Schools (August, '34) "Meeting an Emergency with Motion Pictures," by Ellsworth C. Dent.

The motion picture is serving nearly one-third of a million men in CCC camps. Young men in groups of 200 or less are assigned to projects in work so "diversified as to give the greatest opportunities for self-development." Something is also needed to serve as an instructional medium for the entire camp. The motion picture has been selected as that tool. The limitation of the field of the educational film to less than a thousand acceptable reels is one of the chief handicaps. It is probable that those with limited educational advantages get more from sound pictures than from the silent ones. Different groups have special interests, but "all interests . . . become more nearly common at the showings of the motion pictures."

School and Society (August 4, '34) "Educational Events: Educational Sound Films in Great Britain." The British Film Institute presented to the Academy Cinema seven educational films on the life-history of the thistle, the growth and irritability of roots, the physiology of breathing, wheatlands of East Anglia, and making a pork pie. It was thought that the latter would be better as a demonstration. The value of photomicrography in types of motion, too slow for normal vision, was made evident.

Journal of the American Association of University Women (June, '34) "Children at the Movies," by Harold E. Jones.

The writer reviews the motion picture habits of children as determined by a social investigation he helped to conduct. Practically identical results were obtained from this study as those reported by Mrs. Mitchell of Chicago. They found that "children in general attend movies with considerable frequency and regularity . . . that while at the movies they are in a highly assimilative state of mind." As examples of the effect of specific films on social attitudes, Mr. Jones cites cases from the studies of Professor Thurstone and Dr. Dale.

Book Review

AIDS TO TEACHING IN THE ELEMENTARY SCHOOL—The National Elementary Principal, Thirteenth Yearbook, June 1934.

The Department of Elementary School Principals of the National Education Association issues each year a significant volume on some particular aspect of elementary education. In this Thirteenth Yearbook, which again emphasizes improvement of instruction, the problem of visual education is fully presented in eleven chapters entitled: Aids in Modern Education; Organization for the Use of Aids; Pictorial and Graphic Aids; Object Materials; Excursions and Field Trips; Slides, Still Films, and Opaque Projection; Silent and Sound Motion Pictures; Duplicating Machines and Typewriters; Radio and Sound Equipment; Summary of Research; and Sources of Aids.

Throughout the book there are excellent descriptions of practices in the provision and use of aids to teaching. It is to be regretted that space forbids anything but a brief summary of some of the fifty-three authors' valuable contributions. Discussions by Frank N. Freeman, Frank Cody, and Dudley Grant Hays emphasize the value of visual aids in enriching the experiences of children and simplifying the learning process. A group of studies shows the devices which principals report are used most frequently and effectively in classrooms. Floyd G. Hock and Ella Gross deal with some of the problems facing the principal regarding the operation of visual equipment and distribution of aids. W. M. Gregory and W. W. Whittinghill summarize the services of their visual education departments.

Directions are given by two writers for the mounting and filing of flat pictures. One article outlines a picture technique in the teaching of geography. Two others describe in detail how to teach pupils to make and use maps. In the chapter on "Object Materials," Laurence Vail Coleman points out the affinity existing between museums and schools. For schools wishing to prepare their own museum exhibits, suggestions are offered by Grace Fisher Ramsey and others. The great possibilities of the field trip have not been overlooked. Seven articles are devoted to this topic, telling how to prepare and carry out excursions, and summarizing the types of school journeys utilized and the evaluations of such trips.

The types and uses of lantern slide projectors are reviewed by W. F. Barr and Gardner L. Hart. The articles on teacher-made and pupil-made slides, by W. A. Bonwell and W. T. R. Price, are of considerable practical value. The advantages of the opaque projector are presented in another article in this chapter. Many outstanding names in the visual education field appear in the section devoted to motion pictures. B. A. Aughinbaugh considers the film as a basic tool in teaching. Edgar Dale sets up criteria to be used in the acquisition of educational films. John A. Hollinger describes the effective use of films in the classroom. V. C. Arnspiger summarizes the advantages and uses of the sound film in the elementary school. The question of radio instruction is discussed by C. M. Koon and others.

Finally, the Yearbook Committee has compiled in brief and effective form the nature and results of a number of well-known experimental studies, which show the advantages and limitations of each type of visual and auditory aid. This chapter and the one on Sources of Teaching Aids should offer very definite assistance to teachers. The entire volume is a notable contribution to the literature of visual instruction and certain to be welcomed and appreciated by the whole visual field.

The Church Field

(Concluded from page 212)

ards of righteousness as they were learned, promoters of righteous codes contrived ingenious systems of punishment which they promised on the best of authority would result from failure to comply with the code they favored. And in order to make the understanding of the code and its accompanying punishment easily understood they often stated the standards negatively. This also had the practical advantage of clearing the atmosphere by limiting the things one could not do to certain prescribed and easily identified acts. Our whole system of civil law is built and enforced upon this principle. By thus setting up associations of displeasure and dissatisfaction with unapproved acts it was hoped that through practicing what was not disapproved one would learn to love it. But men are both simple and ingenious. Simple in that it is hard for them to take their minds off of what is forbidden and ingenious in finding loop holes through prohibitions.

In more recent years many intelligent efforts have been made to find an educational method by which ethical codes could be learned and come to be loved in the same process. One of the most favored methods is often called the discussion method in which a leader attempts to lead a group to conclusions about or interpretations of their own experiences which substantiate an article of the approved code.

But any method involving the use of words, while efficient and economical, is likely to be wearisome if not painful to the learner and the truisms thus learned are not (as in the case of secular knowledge) easily turned to profit and therefore are easily questioned on the basis of expediency.

It was not until recently that pleasing pictures and sounds could be projected in such a way as to be used as stimuli of an experience. Now it is possible by associating pleasant pictures and sounds arranged in dramatic sequence with any standard of living to stimulate observable thrills of pleasure and satisfaction and thus cause feelings of pleasure to be associated with intellectual standards—that is, cause learners to like them.

Since associations are established by the process of repetition of emotionalizing experiences it appears that it will be necessary only to repeat, reemphasize and restate a principle enough times and in enough variety of ways to establish a motivating association of pleasure and satisfaction with it and thus alter the emotional potential. We are now testing this method in a number of public schools in localities from which a large number of juvenile delinquents come. We are anxious to have others experiment with it in hopes that we will ultimately find a method of teaching ethics which will not drive children away from rather than toward the practice of socially approved conduct.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

A Five-Day Visual Instruction Program

THE 13TH Annual Women's Exposition of Arts and Industries was held in the Hotel Astor on October 1 to 6 in New York City. This exhibition which has become one of the major events of the fall season in New York City consists of exhibits of a general nature and many special exhibits, such as the amateur hobby exhibition and the visual instruction display. With the co-operation of the New York City's Superintendent of Schools, Dr. Harold G. Campbell, and the Associate Superintendent, Dr. John S. Roberts, the Assistant Director of the Bureau of Visual Instruction, Miss Rita Hochheimer, organized a visual instruction program for the exposition. Actual classroom lessons were given daily from 2 to 9:45 P. M. A combination radio-visual lesson was given each day from 4 to 5 P. M. by Miss Dorothy Gordon.

This demonstration on the part of the public schools of New York is a new departure in publicizing the work of visual instruction and is worthy of attention throughout the country. We are happy to reproduce in the School Department the complete program as organized by Miss Hochheimer. (Each paragraph below represents a period of from thirty minutes to one hour.)

Monday

Lesson. *Subject*: Moths and Butterflies. *Teacher*: Miss Jennie Equale, P.S. 150, Queens. *Visual Aids*: Stillfilms, Film, and Specimens. (20 children).

Lecture. *Subject*: Visual Instruction Safety Education. *Speaker*: Dr. Herbert J. Stack, Director of Safety Education, Nat'l. Safety Council. *Visual Aids*: Film, Lantern Slides, Posters.

Lecture. *Subject*: Visual Instruction Activities of the American Museum of Nat'l. History. *Speaker*: Mrs. Grace Fisher Ramsey. *Visual Aids*: Preparing Specimens.

Lesson. *Subject*: British Isles. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilms.

Film showing. *Subject*: Columbus. *Operator*: Mr. Devereaux.

Film showing. *Subject*: The Old South, The New South, America's Granary. *Operator*: Mr. Devereaux.

Lecture. *Subject*: Visual Aids in Guidance for High Schools. *Speakers*: Mrs. Betty Hawley, Mr. Charles Smith. *Visual Aids*.

Tuesday

Lesson. *Subject*: Cotton. *Teacher*: Mrs. Pauline Bashkowitz, P.S. 202, Brooklyn. *Visual Aids*: Film, Lantern Slides, Maps and Specimens. (20 Children.)

Assembly Progrem. *Subject*: Gardens of the World. *Teacher*: Miss Edna A. Waite, Principal, P.S. 102, Queens. *Visual Aids*: Lantern Slides, Dancing in Costume. (82 Children.)

Lecture. *Subject*: Remedial Reading through Lantern Slides. *Speaker*: Myron R. Goldin, Principal, P.S. 187, Brooklyn. *Visual Aids*: Lantern Slides.

Lesson. *Subject*: Scandinavia. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilms.

Film Showing. *Subject*: Jamestown. *Operator*: Mr. Devereaux.

Film showing. *Subject*: Food and Growth, Pinocchio. *Operator*: Mr. Devereaux.

Lecture. *Subject*: Visual Instruction Centred School. *Speaker*: F. Dean McClusky. *Visual Aids*: Lantern Slides.

(*Concluded on page 222*)

Wednesday

Lesson. *Subject*: Interdependence (Vocational Guidance). *Teacher*: Mrs. E. L. Berg, Ass't. Principal, P.S. 91, Manhattan. *Visual Aids*: Film.

Lecture. *Subject*: Visual Aids in the Summer Play Schools. *Speaker*: Dr. John J. Loftus, District Superintendent. *Visual Aids*: Projects and Lantern Slides.

Lecture presentation. *Subject*: Visual Aids in the Brooklyn Children's Museum. *Speaker*: Miss Anna B. Gallup. *Visual Aids*: Specimens and Lantern Slides.

Lesson. *Subject*: Holland and France. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film, Stillfilm, Map and Dolls.

Film showing. *Subject*: Pilgrims. *Operator*: Mr. Devereaux.

Film showing. *Subject*: How Life Begins. *Operator*: Mr. Devereaux.

Lecture. *Subject*: West Side Better Films. *Speaker*: Prof. Frederic M. Thrasher. *Visual Aids*: Films.

Thursday

Lesson. *Subject*: Teeth. *Teacher*: Mrs. Edna Musnik, P.S. 150, Queens. *Visual Aids*: Film. (20 Children.)

Assembly Exercise. *Subject*: Care of the Teeth. *Speaker*: Miss Evelyn C. Schmidt. *Visual Aids*: Film.

Lecture. *Subject*: New York Principals' Assn. and Visual Instruction. *Speaker*: Miss Dorothy Bildersee, Principal P.S. 80, Manhattan, and Miss Ella Gross, Principal P.S. 248, Brooklyn. *Visual Aids*: Lantern Slides on Health.

Lesson. *Subject*: Italy and Spain. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilm.

Film showing. *Subject*: French and Indian War. *Operator*: Mr. Devereaux.

Film showing. *Subject*: Canadian Govt. Films. *Operator*: Mr. Devereaux.

Lecture. *Subject*: Introduction to the Museum of the City N. Y. *Speaker*: Mr. Frank A. Rexford, Director of Education. *Visual Aids*: Lantern Slides and Exhibits.

Friday

Lesson. *Subject*: Columbus. *Teacher*: Miss Anita B. Trott, P.S. 98, Bronx. *Visual Aids*: Stereographs. (40 Children.)

Lecture. *Subject*: Nature Study in School Gardens. *Speaker*: Mr. Van Evrie Kilpatrick. *Visual Aids*: Lantern Slides.

Lesson. *Subject*: Science. *Teacher*: Miss Veronica M. Rogers, P.S. 139, Queens. *Visual Aids*: Film.

Lesson. *Subject*: Roumania and Russia. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilm.

Film Showing. *Subject*: Peter Stuyvesant, Old New York. *Operator*: Mr. Devereaux.

Film showing. *Subject*: Story of My Life (By Mr. Shoe), Feet, Posture. *Operator*: Mr. Devereaux.

Lecture. *Subject*: The Motion Picture as a Social Force. Organization of Social Agencies in Coney Island. *Speaker*: Dr. Benjamin B. Greenberg, District Superintendent. *Visual Aids*: Films.

Slides Correlated with Units of Study

LISTING slides appropriate to the study unit, in the back of each printed folder for the elementary schools of Houston, is a part of the work in preparing curriculum materials for these schools according to W. W. Kemmerer of the Curriculum department. For each unit are listed collateral reading, books, and slide lists pertaining to the subject, whether the subject be Holland or cotton or American Indians.

Each elementary school has slide sets, originally identical; but these have been added to from time to time, by teachers who make slides and by Parent Teacher Associations upon request of the teachers.

Dreary days in the school room,when the light is poor and study difficult, the teachers use slide sets made especially to go with certain readers. A child reads, and the teacher throws the picture on the screen. It is a splendid way to interest the child in developing his reading to a point that he is considered good enough to do this reading.

Teachers who make their own slides get sets for this purpose with colored dyes for making the pictures.

Posters Filed: One of the biggest sources of illustrative material for school classes are the files of mounted pictures. River Oaks school of Houston has an outstanding file of this sort, made by the members of the Parent Teacher Association. Pictures, gleaned from magazines such as the National Geographic, from advertising posters and from other sources, are mounted on uniform map boards and covered with glass or cellophane to prevent soiling in handling.

Art Work Correlated with Study Units: In Junior High Schools of Houston, art work is correlated with the units of study, so that when transportation is studied, the art classes paint posters or make conventionalized designs on tiles of various modes of transportation in this country or foreign countries.

Moving pictures will be used in time in the Houston schools, according to Dr. Kemmerer, and preferably sound pictures. The use of films as a regular part of certain units of study will require the creation of a central library of films.

"When we can use films," Dr. Kemmerer states, "we can be sure that the amount of attention and hence of learning will be increased.

"There are plenty of films that can be used advantageously today. The obstacle to using them lies in the cost of equipping schools to show them. Once they are so equipped, I see no reason why popular films of fictional type, in addition to study films, should not be used after they have already made their round in the up town theatres, to aid in developing an appreciation of good film fiction."

KATHERINE POLLARD

A Work Plan for English II

(from September 10 to October 24, 1934)

Unit I

Subject—Founding the English Novel.

Aim—To determine what contributions the early narratives made towards establishing the basic elements of the English Novel by a careful reading of the early works. Your reading will begin with the Arthurian Romances and will terminate with the realistic novels of Jane Austen.

Text—No basic text is required.

Presentation—In the first two or three periods the instructor will explain by means of a chart the rise of the English Novel through the successive stages of the eighteenth century realists, the novel of purpose, the Gothic, the historical romance and the type which shows the manners and the customs of the period in which they were written. You will take such notes on these explanations as you find necessary. If you discover that your conception of any point which is explained is not a clear one, make a notation of it in your notebook and present it at the discussion of the class which will follow the explanatory hour.

The fourth period will be given over to a showing of the Picturol of "Pilgrim's Progress," which has been selected as required reading because it is one of the few really great narratives of the century and is the greatest of the allegories. The allegory combines a vivid portrayal of personal experiences with concrete detail, and it achieves that exactness of relationship between the symbol and the object which is symbolized which is an essential trait of a good allegory.

On September 24, the motion picture of "Robinson Crusoe" will be shown in the main auditorium of the high school. All members are urged to attend. Defoe's story is a good example of the picaresque or rogue type of story. It illustrates

the skillful use of detail and his method of characterizing his central figure. Defoe's place in the founding of the novel will be discussed in the first few lessons, and this film will enable you to see with your own eyes the points which your instructor has pointed out to you.

Required Reading—Greenlaw-Miles—*"Literature and Life"*—pp. 313-315; Book IV. Crosse, Chapter 1. Bunyan, *"Pilgrim's Progress,"* Book I.

Assimilation—After the first four periods you will spend all the class period and as much outside time as possible on reading selection from the assimilative reading. The books, with the exception of the reference volumes, will be found in the school library. The reference books are to be found on the shelves of the eleventh grade. There are a number of slides based on the College Entrance Board Requirements which you may find helpful in preparing your unit report. Consult your instructor about the use of these slides.

HELEN M. BOARDMAN

Catalogs of Visual Aids

The 1934-35 Edition of "Selected Motion Pictures," the Y. M. C. A. Motion Picture Bureau's catalog of films, is now available upon request. Mr. George M. Zehrung, Director of the Bureau, states that this is the finest library that they have ever offered to exhibitors, and includes 16mm. sound subjects for the first time. The Bureau enters its twenty-third year of consecutive service to churches, schools, industries, community groups and Y. M. C. A.'s. 45 per cent of exhibitors using films from this library are educational institutions.

"Visual Aids for Classroom Use," the latest University of Iowa Extension Bulletin, lists the slides and 16 mm. films distributed by the Department of Visual Instruction. This Department has inaugurated a program of School Film Lesson Courses which have been made under the direction of noted authorities on the various subjects treated. The Extension Division has recently added several 16 mm. sound-on-film educational talking pictures to its library.

In the 1934-35 "Visual Aids," published by the Bureau of Visual Instruction, The University of Wisconsin, Madison, announcement is made that in addition to its regular educational 16 mm. film service, the Bureau will render entertainment film service to meet the recreational needs of communities.

The Visual Instruction Service of Iowa State College, Ames, have recently issued a 132-page catalog of their large library of visual aids. They announce that a library of sound-on-film subjects is being built and will be increased in size as the demand develops.

AMONG THE PRODUCERS

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

Kolograph Activities

A pioneer organization in the manufacture of professional motion picture equipment, the Kolograph Company of Indianapolis has likewise long been active in making portable projectors for non-theatrical use. The silent Kolograph has enjoyed wide-spread use among the schools, churches and other non-theatrical institutions of the country, and the new 35 mm. Portable Kolograph Sound-on-film Projector is characterized by the same accuracy and sturdiness of construction, simplicity, and ease of operation which made the silent machines so popular. The projector is small and compact so that it may be easily carried from place to place. It excels in clear, steady projection, noiseless operation and true reproduction of sound. The Kolograph sound reproducing equipment incorporated in the projection unit has received the utmost thought and the most painstaking attention in selection of every part that is essential to the reproduction of high quality sound. The film-feeding mechanism is so designed as to greatly reduce the wear and tear on the film, thus adding materially to the life of films. The new Kolograph Portable can be used either for talkies or silent pictures, and has been especially designed to cover the requirements of the educational field.

Bausch & Lomb Bulletin

A new six-page folder on Bausch & Lomb Tessar Lenses has just been issued at Rochester. This folder is illustrated with examples of photography from this series of lenses and carries schematic drawings showing the arrangement of the elements in the barrel.

Six primary uses of the Bausch & Lomb Tessars are listed indicating the versatility of this series. These uses are given as: Action, or news pictures; child portraiture, aerial photography, nature pictures, copying and enlarging, and medical and biological.

The lively treatment given the subject in this orange and black folder should stir the interest of photographers. A complete list of the Tessar Ic and IIb in various focal lengths, priced in barrel with iris diaphragm, in volute shutter and compound shutter, is given on the last page. The Aero Tessar Ic is also listed.

Another Product from Teaching Aids Service

The producers of GLASSIVE—the substance that makes possible ground glass slides at greatly reduced cost for schools—announce their new "Celloslide" which is said to take ink better than glass. It requires no coating or treatment, takes indelible or ordinary inks very readily, is exceedingly easy to work upon and is so inexpensive that a "spoiled slide" means little. Time saved in "preparing slides for ink," the high quality of drawing possible on this material, the elimination of corrections, erasures and re-drawings by making it economical to "take another sheet instead," are points that should make Celloslide exceedingly interesting to the field.

New Miniature Projector

E. Leitz, Inc., presents this month an addition to their line of Udimo projectors—the new baby Udimo projector. The newcomer has many decidedly interesting features. It is American made, constructed from metal and bakelite, projects single-frame (¾x1"), Leica-frame (1x1½") film slide strips, and the popular 2x2" glass slides. It accommodates 50 or 100-watt, 110-volt lamp, and a heat-absorption filter when using the 100-watt lamp. Horizontal or vertical pictures in film slide strips may be projected, up to 50 pictures on a roll, with a quick exchange to glass slide projection. All these accomplishments contained in a tiny projector which is but 2½x5x7 in. over-all and weighs but 2¼ pounds.

A Correction

Last month it was stated in these columns that Herman A. DeVry, Inc., had reported 32 installations of "talkie" projectors in the Chicago territory. Our correspondent now informs us that we were given the wrong figures and that the statement should have read over 100 DeVry sound installations in Chicago territory.

An installation which presents great possibilities is that, reported by the same firm, of the CCC Camp in Skokie Valley. They bought a double portable sound unit with government aid, getting their part of the money through candy and cigarette sales. As there are about 1600 of these Camps in operation, and more in the offing, the prospect for visual education equipment is considerable.

Educational SCREEN

COMBINED WITH

Visual Instruction News

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A Tale That Needs No Moral

Pupil-Made Nature Study Slides
Their Values and Uses

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EDITORIAL

THE PRODUCTION of educational films for the school field is certain to become, sooner or later, a tremendous enterprise. It is equally certain that such production will be in the hands of independent companies organized expressly for the purpose—not by present theatrical producers. Hollywood has its theatrical field. The educational field will go to others.

A few generations ago educational textbooks were in much the same chaotic situation as educational films today. Who was to supply the schools? Would it be the then existing publishing houses, preoccupied chiefly with printing for the general market, who would take on textbooks as a sideline by-product? The answer came in the rise and expansion of our great textbook companies who handle the enormous volume of educational printing with practically no competition except among themselves. The "school book" makers reign supreme in the field of American education, and willingly leave the rest of the national market to publishers serving the general public with material ranging from the finest "book of the month" down through the mere "best sellers" to the cheapest and shoddiest "shockers." The general publishers reach the school field only with an occasional outstanding book which progressive teachers promptly and properly incorporate into their classroom material.

The analogy between books and films is very close. What the "books" have done the "films" have yet to do. There were two essential requirements for a textbook company — first, the best technique in book making and, second, first-hand knowledge of the school field and its needs. The publishing world could furnish the first but not the second. Experts in make-up, lay-out and presswork hired from the existing field could take care of the technique but could have nothing to say about contents; while executives, authors and salesmen had to be developed who were thoroughly experienced in and acceptable to the school field. The textbook companies had to know what the field needed, where to get it, how to present it. Once this was done, the educational field was theirs.

The future text film company will duplicate this process. It will assure its technique by hiring from the general motion picture field continuity-men, cameramen and directors to give effective screen presentation of the contents given them to screen (and these directors will find their "authority" greatly shrunken from its Hollywood dimensions.) Then, the right executives, authors and salesmen will be developed for successful contact with the very special field of American education. (Imagine a present-day theatrical film salesman's line of "talk," trying to sell his celluloid to a School Superintendent!)

The analogy has one seemingly weak point, the great disparity in the costs involved in film-production over book-production. Not only will the films cost vastly more than books to produce, but the physical distribution will add enormously to the expense. There is also the gigantic cost of school installations which must somehow be met, for there is no market until projectors are in place and ready for the films. Yet despite these difficulties the development will come. The analogy still holds, for the wealth of the nation and the scale of financing today have increased proportionately to increasing national needs. Little achievements in all fields in the mid-nineteenth century are replaced by big achievements today, and these will be dwarfed by achievements of the near future. Laboratories and gymnasiums were scoffed at by School Boards a few decades back as wild extravagance, but are commonplaces in school construction now. Visual equipment and materials are just as inevitable. High cost has never prevented America from getting high values. It cannot prevent it in the future.

The above considerations affect decidedly our appraisal of present efforts being made in various quarters to utilize, piecemeal or in toto, selected products of theatrical moviedom for school purposes. Perhaps these stop-gap procedures may be worthwhile until better ones are possible. It remains to be seen how far commercial values are identical with or transformable into educational values, what benefits appear from the work and especially, who get the benefits.

IN THIS issue we offer some trenchant comments from B. A. Aughinbaugh on the ratio of values to costs in this field; evidence from Henry L. Farr on the need for and possibilities of visual materials in CCC work; the conclusion of Sybil L. Daniels' exposition of slide-making for schools; a discussion by Ellsworth C. Dent in the N E A Department of what is urgently needed to make the national organization effective; and, finally, a bit of an innovation in Miss Pollack's educational scenario for a film for elementary language classes. We regret that space permits printing of hardly one tenth of the whole, but it may give a hint of the interest and charm of such material if produced expertly in film form.

NELSON L. GREENE.

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A Tale That Needs No Moral

B. A. AUGHINBAUGH

MOST articles on the subject of so-called visual instruction have dealt with the following phases of this movement: (a) The historical background, (b) The value of the movement, (c) Personal experiences, (d) Experiments. A short time ago I discussed all these phases at length with a person who had some inclination to invest funds in developing this field, and, after he fully understood the ground work, he turned to me with this significant statement. "Suppose that I go into this in a big way, and financially support the project, how are the motion pictures which I produce to be distributed? Let us say that I make a series of pictures on Biology, that will exactly conform both in content, and continuity, to the text books on Biology. If I distribute these films on the exchange basis, as the theaters do, I shall require several hundred thousand prints of each particular reel, as all the schools will be doing about the same work at the same time. If it requires 150 reels to completely cover a given subject, the cost will be prohibitive to me. On the other hand, if I sell these reels to schools at a thirty-five dollar rate for a 16mm reel, or seventy-five dollars for a 35mm reel, the cost will be prohibitive to the individual schools."

This is exactly the problem faced by anyone who contemplates producing educational films which do more than supplement, in a very scattering way, a few of the essential topics covered by text books. It is the rock on which many of the good ships, "Adventure," have been wrecked. Perhaps it accounts for the fact that only selections of educational films have ever been produced. Such haphazard products have not satisfied the craving of the teacher for films which "begin somewhere in the subject she is teaching, and go through to the conclusion without interruption."

How would you have answered this very practical and important inquiry? You are very welcome to criticize the answer given here.

Looking back to the day when the automobile was merely a novelty, we recall how unfavorably it was compared with the horse-drawn vehicle. Critics pointed out that a horse could be bought for around $150, and a buggy for $100, making the outfit cost $250, whereas the price of an automobile was around $800 to $1,000. Moreover, the automobile was not reproducing, nor self-repairing, and it cost much money for fuel. But in spite of all these worthy, and practical objections, the automobile gradually supplanted the horse-drawn vehicle, leaving the latter to become a rare curiosity. What caused the change? There could be but one answer—the automobile was more efficient. It cost more *but it also did more, and did it in less time!* The farmer who once had to give up an entire day to go to town on a shopping trip via horse and buggy, could do this in an hour with an automobile and use the time thus saved to perform productive farm work. The commercial salesman could reach ten localities in the same time he could formerly reach only one. The business man, or city worker, could live in a cheaper, better, and more healthful home, far from the dirt and grime of his work. Above all, man's horizon was tremendously widened. His total possible range with a horse and buggy was, perhaps, fifty to one hundred square miles, but with the automobile the whole continent was his. With increased usage, automobile cost decreased, due to improvements in the vehicle itself, in roads, and in various services for motorists.

It will take a large expenditure of money to put into operation a complete and adequate program of educational motion-picture production and distribution, but once this is done in the right way, there will be accomplished as great, and as advantageous, a revolution as that made by the automobile. There will be the same saving of time; the same widening of horizons; the same refinements with use; the same flexibility. And it will not cost the individual schools any more to equip adequately for this work than it has cost to equip them with seats, laboratory apparatus, vocational tools, auditoriums, and gymnasiums. The returns will be significant and far reaching.

The exchange method of distribution will be wholly out of the question. It is satisfactory only for theatrical usage, where but a very limited number of units (theaters) require the same films at the same time. Such educational, exchange service serves a purpose at present when the whole movement is in its infancy, but it can never give permanent satisfaction, as it can seldom give the school what it needs at the precise time it needs it most.

We should study Ford's secret of success. Produce practical, satisfactory educational pictures, regardless of the manufacturing and distribution cost, and sell the idea of their use by making such use possible through low profits. Once such use really begins there will be no reason to question the outcome. Such wide use never has begun since few practical, educational pictures of text book continuity have been made.

The motion picture is the greatest tool that education ever had or probably ever will see. It does not bring to the student indigestible abstractions, but it lays before him concrete evidence. Like the automobile it may cost more, *but it gives more*, and nothing is extravagant which does that!

It must also be remembered that in the early history of the automobile, the purchaser of a car never contemplated being relieved of the cost of his horse

and buggy. But time showed he was wrong. The automobile has supplanted, not supplemented, the horse and buggy. There are many school costs now in vogue today which will pass out of the picture when the educational cinema comes into its own. Perhaps those commercial interests which berate it most, recognize this fact, and therein lies the basic cause of their opposition. The greatest opponents of automobiles in the early days of their existence were the makers of horse-drawn vehicles. But of those same complaining vehicle-makers, the only ones who are still doing business today, are ones who saw the light in time, and changed their plants to produce motor vehicles. I once attended an auction sale held by a carriage dealer who had refused to recognize the progress the automobile was making, and whose trade had slipped away. His fine $150 vehicles brought but $15 and $25. He finally liquified his assets, retired, and bought himself an automobile. Need I add a moral to this tale?

Pupil-Made Nature Study Slides Their Values and Uses

SYBIL L. DANIELS

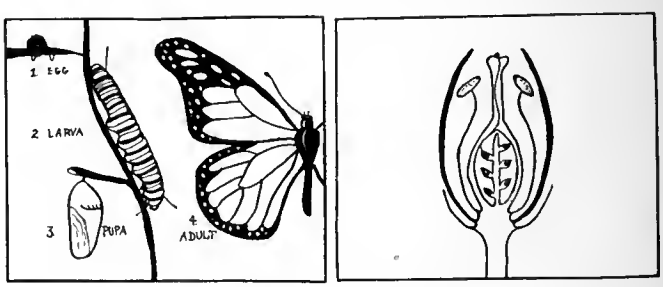
(Concluded from September and October Issues)

THE work of handling the lantern appealed especially to the more mechanically minded boys. Several have become efficient in operating it and one has shown himself capable of making repairs when necessary. The lesson seemed very profitable when the various members were invited to instruct the class in regard to such points as assembling the lantern, inserting slides properly, and focusing the picture. Each pupil was given the opportunity of operating the lantern.

As the nature study experiment proved so effective the principal asked that it be presented to the Junior High School pupils at assembly. In the absence of our club president the vice-president took charge of the program. She told the four hundred assembled guests about the organization of our club and announced that the program for the afternoon had been taken from a book written and illustrated by the club members. After the cover was exhibited, the preface and dedication read, the illustrations were projected upon the screen and explained by the individual members. The program was brought to a close by the reading of the club poem—"These Things Are Free." The response of the appreciative audience was a great encouragement to these adjustment pupils who were putting forth every effort to gain poise and dignity. The program, as presented, was a credit to the club.

The joy, pride and satisfaction which came to the pupils, following their intense efforts, made the learning all the more effective. The influence upon future activities has already begun to appear. Several specimens have been added to the collection and the club is a promising organization. It was voted, at a recent meeting to work for the protection of winter birds. A committee was appointed to learn of ways in which boys and girls could help the birds. When the findings were reported at the following meeting the club decided to send Christmas letters to the classes requesting all children to assist in the feeding of birds. An attractive Christmas poster, designed by a club member, is now displayed on the bulletin board, inviting all to join in protecting the birds this winter.

Teacher-made Slides: While the children were having such a happy time with their slides the teacher was experimenting, too. With a desire to determine the effectiveness of a teaching lesson aided by home-made slides, she sought a subject which would be new to practically all the children. The study was made of Wasps; their life histories, homes, food, and value to man. Specimens of their homes were collected. Colored illustrations were made on etched glass, similar to the work done by the children. In most cases the pictures were traced from the "Fieldbook of Insects" by Lutz or Margaret Morley's "Wasps and Their Ways". It took only a few minutes to complete some slides while others required about an hour. Another type of slide was made by slipping a cellophane sheet into a folded sheet of carbon paper and then typing on the cellophane through the carbon



At left, a slide showing four stages in the life of the Monarch Butterfly. At right, a slide used in reviewing the parts of a flower.

paper. The cellophane sheet was then secured between two plain glass slides. A cellophane slide is less expensive than the other type and is especially adaptable when printed directions or questions are required. It is also exceedingly satisfactory for use with India ink. Diagrams or pictures may be traced and questions or directions written as easily as on ordinary paper.

The following materials were used in teaching the lesson on wasps:

A large paper nest of the Bald-faced hornet,
Parts of another such nest,
A small paper nest which is the beginning of a large one,
Nest of Polistes, a social wasp,
Nest of a Mud-dauber wasp,
Colored slides produced by crayons on etched glass:

1. Four life stages in the life of an insect. (The Monarch Butterfly was used because children are already familiar with the butterfly, the caterpillar and in some cases the pupa.)
2. Beginning of the nest of the Bald-faced hornet: Four stages in the life of this wasp. Wasp obtaining material (wood pulp) for the paper nest.
3. Adult Bald-faced hornet;
   Process of enlarging the nest;
4. The large paper nest—exterior and interior;
5. Nest of Polistes, another social wasp;
6. Nests of Mud-dauber and Potter wasps, both solitary species;
7. Miner or thread-waisted wasp using a stone to pound down the ground above her nest.

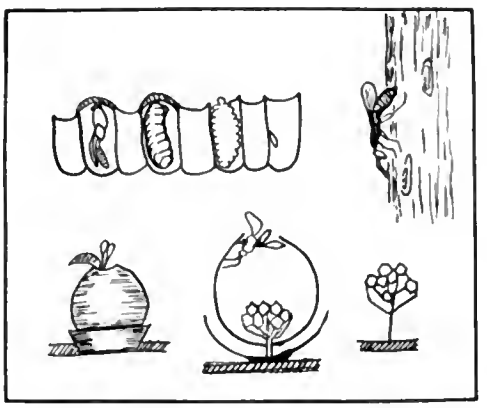
Cellophane slides;

1. Locality studies of wasp;
2. Food of wasps (a typewritten slide to review these points as given in the lecture which accompanies the colored slides.)
3. Directions for writing the one word answers of a little test;
4, 5, and 6. The 18 questions of the test.

One need not be an artist to make slides, though accuracy is important. It is probably best to avoid pictures with difficult color effects because, if poorly done, they give wrong impressions. However, in various books there are many valuable sketches, too small to use in teaching, which can be easily traced to slides or cellophane, projected before the class and effectively used in making the objects of the lesson more vital and real. A picture or diagram once drawn on a slide is ready for use whenever needed. If a few slides are carefully prepared each year a teacher will soon have a valuable accumulation. These slides cannot take the place of those which are actual photographs but they are much less expensive and can be used when funds will not allow the teacher to obtain the others. Sometimes it will be possible to overcome this difficulty of using photographs or colored plates as well.

One of the greatest disadvantages in the use of lantern slides of any kind is that no sense of actual size can be gained unless some careful comparison is stressed. Therefore, it seems wise to use a few specimens with the slides. If pupils have some idea of natural size, then impressions from the screen will be more intelligible and accurate. When these disadvantages are carefully taken into account and provision is made to overcome them, home-made slides may be considered an effective visual aid in teaching Nature Study.

The lessons on wasps, including use of specimens, slides, lecture, test, required forty-five minutes. It was first given separately to the eighth grade classes and the adjustment pupils who have a period for Nature Study each week. Attention was keen, they enjoyed the lesson and in the test the eighth grade median was ninety-five per cent. The adjustment class enjoyed it as much but test results showed less comprehension on their part.



This slide illustrates a lesson on wasps. Made with pencil and crayons on ground glass.

As a further experiment the lesson was given to two large groups; the first including three seventh grades, one hundred children, and the second comprised of as many sixth grade pupils.

Test results were as follows:

Class	Median	Median of Large Groups
8A	95%	
8B	90%	
7A	85%	
7B	80%	85%
7C	85%	
Adjustment	80%	
6A	90%	
6B	65%	75%
6C	65%	

Some of the advantages of teacher-made slides might be enumerated thus:

1. These concrete illustrations are more effective than abstract description. They aid accurate visualization.
2. They assist in holding the pupils' attention.
3. All pupils can easily see the illustration.
4. In many cases they are more accurate and effective than blackboard sketches.
5. Traced slides can be a great help to the teacher who finds it difficult to sketch on the blackboard.
6. Lessons may be given to groups much larger than ordinary classes, though this is not always advisable.
7. Slides can be made by any careful worker. Artistic talent is not necessary.

(*Concluded on page 239*)

The CCC: A Rich Field for Visual Education

HENRY L. FARR

THE Civilian Conservation Corps has thrown open a rich new field to visual education. Films and slides may solve the educational problem of the camps. The camps provide a fertile field for experimentation and development of this type of instruction. Already films of travel, commerce and creative hobbies are being shown to large audiences of young people who have spurned the same subjects when offered as formal education. While much of our organized schooling is set up for those who plan to continue education, visual instruction is an end in itself. It appeals to the type who enroll in the camps for they have no thought of continuing with formal work. The writer's experience with visual education in four CCC camps prompts this discussion.

The technique of instructional films and slides adapts itself well to the enrolled men's interests. Book lessons are dawdled over, pedantic teachers deaden interest. But seeing a picture is a sharp, complete individual experience. Formal education can be likened to the debater who began his argument by announcing twelve points which everyone promptly forgot. On the other hand, we can compare visual education with the speaker who presented his single argument so clearly that everyone knew just what he was trying to put over. Public school education was a jumbled mass to these boys who have come to the camps but there is hardly one among them who cannot get the point of an educational film.

The isolation of the camps is another factor in favor of visual education. Especially in the winter months are the evenings long and listless. The camps have valuable programs of clubs, subject instruction and discussions, but at best these appeal only to a few in each case. Yet the films will fill the hall. These reels are nearly as appealing as an actual visit to the forest, factory, shop or mine shown on the screen. While city education must contend with a hundred cheap distractions, camp programs have a clear field of operation.

Although the educational classes slipped at the coming of spring, our films became increasingly popular. In April we started a weekly program of four educational reels together with a film of comedy. For the first month the average attendance was 35% of the men in camp. In May over half the men came out, 52%. Despite the warm weather of the month of June the attendance rose to 62%. The July average fell below half, to 48%, and this had us up in the air for awhile. But our faith was restored when it turned out that the August average attendance was nearly 70%. At first the boys shied away because of their acquired suspicion of anything educational. But with neither compulsory attendance nor a required paper hanging over them they have come to look forward to the films.

The compactness of visual equipment is an important factor in our camp program. Films, slides, projectors and screen take up small space, require only one operator and can be easily safeguarded. There is neither space nor funds for individual equipment in the Civilian Conservation Corps camps. Our classes are held wherever a dozen men can sit; but an office twelve by eight can house all our equipment. On the other hand, the camp recreation hall, too noisy and upset for class work, is ideal for showing films and slides. From the points of view of convenience, number of boys reached and low expense, visual education is by far the most effective type of general instruction in the camps.

Again, slides and films can serve as a basis for getting over a true conception of many items of current interest. If the title of a film suggests possibilities we go over it in advance with a view to preparing remarks on current news. We have recently hooked up such topics as the "shelter belt of trees," the Tennessee Valley project and the employment of hand labor in the place of excavating machinery, with educational films. Very often the visual presentation of an allied subject will render a news item clear and understandable. Many valuable discussions have arisen from comments added to our screen showings.

Visual education presents a topic fairly and completely. Much planning and research is back of every film. The subject is not distorted by the interpretation of a teacher who may have little time, interest or knowledge of the matter. Most people are indifferent to a matter because of a poor first impression; they lack a true acquaintance. How often have we found the supposedly dull person an interesting character once we have met him in the proper circumstances. The cases of three rather doltish boys comes to mind. They are studying welding, American history and photography today because of films they have seen in camp. Our class of sixteen in engineering was formed after the showing of reels about the Panama Canal and the Holland Tunnel in New York City.

Finally, a reel of film or a set of slides can give a better conception and perspective of a matter than a month's study. One gets a more lasting impression. There are a few in the camps who can profit by formal study but to the majority of the enrolled men a lesson can be put over most effectively by visual education. The Civilian Conservation Corps will quite likely continue in a modified form for a long time. Visual instruction seems so well adapted to camp education that a special study of the possibilities should be made.

The Kingdom of Lost Letters

The Story of How We Came to Have An Alphabet

KATHERINE POLLARD

OUR readers will enjoy this suggestive bit from an educational film scenario, if they will but keep their visualizing processes at work while they read. Keep in mind the picture possibilities of these original little characters, done in combined photography and animation, the human appeal of their troubles and adventures, and the distinct educational values presented in the irresistibly interesting form of a fanciful screen drama. It suggests too the endless variety of educational screen material that will be produced, once the academic world overcomes its ingrained conservatism and seizes at last upon the motion picture that is still waiting to come into its greatest use, its finest service, its highest destiny.

The Editor.

I The Papyrus Road

FATHER'S study was a cozy place that night. A crackling fire warmed the grate. The baby's beautiful blocks were scattered over the floor. Too cozy, it was. Ninon began to feel too sleepy to work at her copy book. The lines of writing began to waver and grow dim before her eyes and at last she slid down from the big desk into the low leather chair in front of the fire.

Suddenly the blocks began to change their faces. How queer they looked—like the letters in father's Greek books on the shelves. They kept changing again and again, and growing larger, larger—or was it she growing smaller? And then there was a gentle rattling of the keys of her father's typewriter. Looking up, she saw a horde of small letters leaping from key to key and running up the sides of the typewriter like so many flies.

"Don't do that," she called out.

"Why not?" a tiny voice squeaked back.

"Stay where you belong," Ninon replied quite crossly. "No one could type a letter, if you were all in the wrong place." She hated to see her father's new, shiny typewriter ruined by the antics of these foolish little letters.

"We're tired—on the same keys all day long. You'd run about, too," a tiny Little-z piped up.

"My capital is the fattest, laziest one on the keyboard except Capital-X," Little-z continued.

"Capital-Z and Capital-X rose up lazily from their keys, from which they had not yet moved. Their chubby faces showed no displeasure at Little-z's remark.

"You've no business in our alphabet at all," Little-i addressed them saucily. "You're just a hangover from the old Latin. You aren't even needed in the new Latin, much less in English. You're just like the 'Q's and 'Y's. You're just cluttering up the alphabet."

"Such monstrous temerity!" Capital-Q spluttered in an irritated fashion. "And why bring me into this? Perhaps you have forgotten, Little-i, that you made twins out of yourself when you joined the English alphabet. You had the impudence to double up and become two letters instead of one, as you had been for ages in the original Latin. 'I!' 'J!' Who wants a 'J?'"

"We do," said Capital-G and Capital-H, who were sitting over on the fraction key swinging their feet in unison. "We're very busy letters and 'J' helps us a lot.

"Just think of all the Jeans and Jerrys and Jeremiahs he saves me from" Capital-G continued. "And in Spanish in particular, he is a great help to 'H.'"

With this, all the letters seemed to consider the matter closed and resumed their skipping over the typewriter keys.

Little-e was hopping wearily along toward the asterisk key.

"Why are you so tired?" Ninon asked.

"My dear young lady, we E's are the most used of all the letters in this country, in England, in Australia, in Canada, and in all the English-printing and English-reading countries of the world."

"What about the English-speaking people?" Ninon queried, laughing at the patronizing manner of the weary Little-e.

"People don't use printed letters to talk with, thank my alphabet," Little-e replied. "If they did, our lot would be unbearable, indeed, for out of every thousand letters in the English language, we are used 400 times. Practically the same is true for French.

"Yes, indeed," he continued, standing on one foot and holding the other in both his hands, "why, it is only recently that we stopped our night movie work."

"What night movie work?" Ninon asked. "And how did you get out of it?"

"Why, the talkies, stupid. Before we had them, our job was terrific—hopping on and off the screen in the subtitles. You have no idea how exasperating it is. On in a flash, off in a flash. It was the most irritating work we ever had. I'm glad the movies can speak for themselves now. Nothing else ever got us out of so much work, except the telephone. And the telephones were hardly going well before they invented mimeograph machines."

"What are they?"

"They are almost the same as printing presses, as far as we are concerned," Little-e replied in scornful tones. And then he yawned a fearful

yawn that almost stretched him into an 'o.' If we could only have even one day of rest!"

"Why don't you take a vacation?"

"How?"

"Why, go somewhere and rest."

"Did you ever go anywhere there wasn't a newspaper or some printing or some writing going on?" Little-e asked her hotly.

"No-o-o," Ninon began.

"There's only one way," Little-e said solemnly. "Wait where you are. I'll come over." He ran down the table leg and across the floor, past the baby's blocks, which were much larger than he. Tugging at the toy ladder on the baby's fire engine, he finally managed to tug it loose and place it against the front of the leather chair.

"Why the ladder?" Ninon queried.

"It's for you, if you will come with me."

"But I don't need it."

"Oh, yes, you do. You can't run down the chair leg as I do."

"Where are we going?"

Little-e was right besire her by this time. He leaned forward and his voice trembled with eagerness as he said, "To the Kingdom of Lost Letters. It is the only chance in the world to rest."

"Where is it?" Ninon asked fearfully.

"It's simple. Past the Quillpen tree and over the Matrix hill. Take the Papyrus road until you come to the Rosetta Stone. One of the Egyptian Hieroglyphics was on the same page with me last week and he told me. That's the back door to the kingdom, he says, but the most interesting because those characters are almost always at home. Let's go before I get snatched up and made into copy for some midnight edition."

Seizing Ninon by the hand, he pulled her rapidly across the chair seat to the little red ladder. Down the ladder they went and across the rug past the beautiful scenery on the baby's picture blocks and in a twinkling they were at the foot of the Quillpen tree.

"Looks like the ink bottle from mother's desk," Ninon averred, "and oh! Look up! Her father's pen never looked so beautiful. The leaves are as soft as fuzz." And really, if you have never been small enough to look up into the Quillpen tree branches, you have no idea how beautifully plumy the branches and leaves are.

"We must go around it three times to find the Papyrus road, and—" Little-e began, but suddenly he was interrupted by two shouts from the rear.

"Wait, wait for us." And two large figures came puffing up behind them.

"It's Capital-A and Capital-T," Little-e explained. "Perhaps they'll go with us. They're excellent leaders. Many a book and letter and song and paragraph and sentence they've started off. They're widely acquainted and widely traveled."

"Puff, puff," the two breathed heavily upon arriving. "We heard you planning to slip away for a rest. Don't believe you can, but we'd like to get out, too."

"Quite all right," Little-e said jovially. "Quite all right. We're glad to have you go with us, aren't we?"

"Yes, very glad, indeed," Ninon agreed, for they had made the last turn around the Quillpen tree and there before them stretched the long Papyrus road, running up over the Matrix hill. It seemed a lonely way.

Little-e began to caper joyously, running up at intervals to shake hands in a pompous manner with Ninon.

"All your idea," he would exclaim. "You thought of this vacation. Thank her! Thank her!" he commanded Capital-A and Capital-T. "She thought of it." But those two gentlemen were laboring along still out of breath and looking about them at the Sealing Wax stumps and the Signet Ring rocks.

Just over the hill, the four came upon Professor Paleography, an old man with a bald head, a white face, and a receding chin that appeared to have been stroked into insignificance. His spectacles constantly slid down over his hooked nose. He wore a black silk smoking jacket with a bright red silk lining and there was a hole in one pocket where his pipe had burned through. In one hand was a large reading glass. In the other was a pencil and note book. As soon as he saw this, Little-e became extremely nervous.

"Who are you?" he asked.

"Yes, who is he?" the two capitals asked anxiously, sidling around behind Ninon.

"What say, my dear?" Palaeography asked absent-mindedly, without looking up from the road.

"What are you doing?" Ninon asked.

"Why, deciphering, of course," Palaeography replied. "Deciphering is all I ever do. Have you read everything to here?"

"We aren't reading. We're on a vacation," Little-e squeaked out.

"Come here, my lad. You look strangely like a letter. I should like to decipher you." He raised his reading glass, and trained it on Little-e, who stood rooted to the spot and trembling like a leaf.

"No, no, no!" Ninon screamed. "I want you to let my friends alone and not put them on paper. They're tired of being printed and written. They were on typewriter keys, but they've come with me for a rest and we're hunting the land of the Lost Letters, where they'll be unmolested."

"Off the typewriter keys? Well, bless my stylus! So they're only Roman letters with legs on! Come right along," the Professor agreed. "That is ex-

actly what I am interested in. As long as you are among the Document Dunes I'll go with you. I can decipher the sign posts, if there are any. And I know a great number of the Lost Letters by sight."

Then begins the novel journey through the Kingdom of Lost Letters. The kind and variety of Ninon's adventures are suggested by the titles of the successive scenario divisions —The Document Dunes, The Hieroglyphic Story and the Rosetta Stone, The Fierce Ideograms, Ninon Saves a Letter Life, Professor Epigraphy, The Sound Alphabet and the Moabite Stone, Ninon Explains the Vowels, The Chinese Pictogram Country, Error Valley and Illegible Pass, The Letter Hospital, The Fretful King, The Tomb of the Lost Link, and finally, The Rock of Behistun. Then a mad race for home for Ninon and her letter friends, with Ideograms in hot pursuit — a fall — and Ninon tumbles from the easy chair and wakens to find her father lifting her from the floor.

"Did Little-e get back?" she queried.

"Little Who?" her father asked. But Ninon ran to the typewriter and pressed the third key from the left on the second row.

"There's Little-e! I'm glad he is back and not hurt!"

"What kind of foolishness is she talking?" her father wondered.

"Daddy, isn't the alphabet wonderful!"

Pupil-Made Nature Study Slides

(*Concluded from page* 235)

8. Once prepared they are always ready.
9. They are less expensive (also less effective) than photographic slides.
10. A moderate amount of time is required for construction.
11. Typewritten slides save the time of writing on the blackboard.
12. Slides can easily be cleaned if pictures are not desired for future use.

Summary: Participation in this experiment has meant profit and development to all concerned. Home-made slides have proved advantageous in teaching nature study. Slide Construction was an instructive experience but the resulting motivation has been extended to practically every phase of the school curriculum. Let us glance over the list of values in this entire unit:

1. School work related to out-of-school problems.
2. Interest in school work increased.
3. Concreteness and realism given to all the work.
4. Pupil-teacher relationships improved.
5. Healthful exercise included in the Nature field trips.
6. Correlation resulted in the motivation of
   (a) Arithmetic—measuring and problem solving
   (b) Spelling
   (c) Penmanship—appearance of written work greatly improved
   (d) Drawing—of slides, small pictures for book, and posters
   (e) Oral and written English
   (f) Literature—Appreciation of books greatly increased, purposeful reading took place; and nature poems seemed especially interesting
   (g) Geography—distribution of various forms of life
   (h) Household arts—preparation of blanc-mange
   (i) Manual training—construction of box for slides
7. Research work included
   (a) Ability to organize, select, and eliminate information
   (b) Use of public library
   (c) Organization and use of classroom library
   (d) Interest in biography
   (e) Appreciation of work of scientists, authors and artists
   (f) Appreciation of authoritative references
8. Correct mental attitudes established, such as
   (a) Desire to cooperate
   (b) Courtesy
   (c) Helping others—giving kindly advice and constructive criticism
   (d) Self-control
   (e) Willingness to work
   (f) Respect for property, etc.
9. Plans made experimented with, judged, and executed under the guidance of the teacher.
10. Keen observation stimulated.
11. Mechanical experience gained in a slight degree, with the lantern.
12. Slackness and carelessness overcome.
13. Sense of individual responsibility gained through club activities and committee work.
14. Stimulation of appreciation of worthwhile activities.
15. Leisure time used advantageously.
16. Collecting encouraged.
17. Accuracy considered important in all work.
18. Interest awakened to the processes of nature—life histories, etc.
19. Wonders of nature appreciated.
20. Need and methods of conservation realized.
21. Their work presented before an audience.
22. Realized that their work had won the respect and appreciation of others.
23. The children have experienced the joy of working and the satisfaction that comes with work well done.

The use of pupil- and teacher-made lantern slides appears to be one of the valuable visual aids in teaching nature study.

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

Motion Picture Teaches Safety

As its contribution toward lowering the toll of 31,000 auto fatalities annually, 4,100 of which are children, Aetna Casualty and Surety Company is making wide use of *Saving Seconds*, a motion picture just completed by Castle Films. The purpose of the film is to prove the fallacy of trying to save seconds at the risk of lives. The causes of highway accidents are illustrated graphically. The factual statistics, presented in animated action, should prove effective in awakening personal responsibility for highway safety. Highway safety authorities in police and civilian circles have pronounced the production the "best safety film so far produced".

Films Show CCC Work

The Story of the Civilian Conservation Corps, its objects and accomplishments, is told by F. A. Silcox, Forester, United States Forest Service, in comment accompanying a one-reel sound motion picture, *Forests and Men*, recently released. Forester Silcox says that the C.C.C. project was inaugurated not only for the conservation of the forests but for the rebuilding of the men through the mental and spiritual benefits received. The film illustrates this by scenes taken in camps throughout the country, showing enrollment of the men, their arrival at the Army's conditioning camps and their transportation to the forest camps where the work of fighting forest fires, building bridges and repairing damage caused by erosion and destructive rodents is carried on.

The activities of the men in the camps of Washington, Oregon, Montana, and Idaho, and the mosquito control work carried on by two of the Delaware camps, are depicted in three other one-reel new motion pictures sponsored by the Forest Service.

The Civilian Conservation Corps at Work—Washington and Oregon shows road work, bridge building, construction of forest telephone lines, and some unusual shots of emergency work during the Kelso flood in Washington. *The Civilian Conservation Corps at Work—Montana and Idaho* shows the work of the boys under the direction of expert foresters in the forests of Montana and northern Idaho. Road-building activities, the cutting of telephone poles and the battle against rodents and blister rust are portrayed; also scenes of camp recreation that include a water carnival at Payette Lake, Idaho.

All of these films are available in both 16 and 35 mm. size. They may be borrowed by applying to the Division of Motion Pictures, U. S. Department of Agriculture, Washington, D. C., the borrowers paying the transportation charges.

Erpi Distributes "The Human Adventure"

Through arrangements completed with the Oriental Institute of the University of Chicago, Erpi Picture Consultants has been appointed sole distributor of *The Human Adventure*, the eight-reel talking picture produced by the Institute. Plans for the distribution were made as a result of the great demand for the picture from colleges and civic organizations all over the country following the premiere showing held at the N. E. A. convention in Cleveland early this year.

To aid institutions in presenting the picture, a complete advertising, publicity and exploitation campaign has been prepared and made available. Included in the advertising material are large, two color posters, window cards, heralds, sets of photographs, newspaper advertising campaign, and stereotype newspaper publicity photographs. A campaign book which gives complete instructions for putting on the advertising campaign is also furnished.

Colleges showing the picture are not confining it to the campus population, but rather are making their shows available to the entire community. "We believe that the release and exhibition of *The Human Adventure* at the very time when so many organizations are clamoring for better movies will prove beneficial to the motion picture industry and that it will stimulate further production and use of educational films," declared Charles Breasted, in announcing details of the release of the picture.

A Local Health Film

The Madison County, Kentucky, Health Department, in co-operation with Dean Rumbold of the Eastern State Teachers College, have recently produced an educational film which gives a complete picture of the public health program in that county, and the different activities of the Health Department. It contrasts conditions in the life of its people, ranging from great wealth in its agricultural Blue Grass area to deep poverty in its mountain areas.

The health officers have found that this picture has assisted materially in bringing about greater co-operation between the citizens of the county and the Health Unit. The film was produced at no expense to the Health Unit or the State, being financed by the civic and women's clubs of Richmond and Berea.

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Among the Missing (Henrietta Crosman, Jt. Cromwell) (Columbia) Mediocre crook picture, with far-fetched plot and much hokum. Redeemed only by Henrietta Crosman as engaging old lady who becomes incredibly involved as housekeeper to crooks, is moved to save boy from their clutches, and succeeds melodramatically.

A—Hardly Y—Perhaps C—Doubtful

Barretts of Wimpole Street, The (Norma Shearer, Fredric March) (MGM) A masterpiece that belongs among the finest motion pictures ever made. Historical romance to satisfy and delight. Beautifully set, acted, and directed. Four memorable roles. Norma's her best to date. A joy for the intelligent public. Worthy of the play.

A—Excellent Y—Mature but good
C—Beyond them

Charlie Chan in London (Warner Oland) (Fox) Another typical Chan picture with the unique and ingenious Chinese detective solving a murder case in London and on hunting estate in charming English countryside. Somewhat slow-moving, but suspense is well maintained and Chan lovers will like it.

A—Good of kind Y—Very good
C—Probably good

Cleopatra (Claudette Colbert, Warren William) (Paramount) Unmitigated De Mille. Lavish, pseudo-historical spectacle, swarming cast, colossal sets, countless trappings, with caricatured characters, occasionally impressive. Everything dazzles, little convinces. So overdone that luxury becomes grotesque, history absurd.

A—Depends on taste Y—No value C—No

Double Door, The (Mary Morris, Evelyn Venable) (Paramount) Sinister atmosphere of general unhappiness and impending calamity in 1910-period melodrama laid in old New York mansion. Relentless, iron-willed older sister dominates family till charming young wife of brother turns tables. Grim, clean.

A—Good of kind Y—Good of kind C—Doubtful

Elmer and Elsie (Geo. Bancroft, Frances Fuller) (Paramount) Realistic domestic comedy, unobjectionable but feeble, about dumb hero who thinks himself important but his wife achieves his only successes. Well-intentioned but clumsy acting, banal dialog, and elementary humor make it a lumbering production.

A—Mediocre Y—Harmless C—Hardly

Gay Divorcee, The (Ginger Rogers, Fred Astaire) (RKO) Frivolous sophistication over unconventional situations but conduct always kept "proper". Heroine, seeking divorce through hired co-respondent in hotel room, meets hero. Much song and dance, some will think too much. Astaire and E. Horton comedy play only real merit.

A—Thin Y—Doubtful C—No

Gift of Gab (Edmund Lowe, Gloria Stuart) (Universal) More glorification of the smart-aleck. Irrepressible, painfully conceited, mouthy street faker crashes into radio, makes great hit, gets too smart, and crashes out—till heroine rouses him to spectacular comeback. Vaudeville hodge-podge largely stupid.

A—Poor Y—Hardly C—No

Have a Heart (James Dunn, Jean Parker) (MGM) Amusing little comedy about ordinary people of real human quality under slangy exteriors. Pathos and sentiment constantly eased by thoroughly laughable stuff from Una Merkel and Stuart Erwin. Jimmie and Jean are an engaging hero-heroine pair.

A—Pleasant Y—Amusing C—Amusing

Human Side, The (Adolphe Menjou, Doris Kenyon) (Universal) Realistic, mildly amusing little problem play about brilliant but unsuccessful and irresponsible theatrical producer, his divorced wife and their family. Four children roles and some scenes appealing, but triangle complications make it unsuitable for youth.

A—Mediocre Y—Not the best C—No

I'll Fix It (Jack Holt, Mona Barrie) (Columbia) Likable, grafting political boss tries to "fix it" for young brother to play baseball despite school rules, but is balked by teacher-heroine. Reform and marriage. Some slapstick and sentimental hokum, but rather unusual plot and devotion of brothers appealing.

A—Hardly Y—Fair C—Perhaps

Kansas City Princess (Joan Blondell, Glenda Farrell) (Warner) Cheap, lively, absurd hokum about two vulgar gold-diggers chasing "dough" from Kansas City to Paris. The "tough mug" fiance of one adds more crudity. Much is silly and ridiculous. As a whole it is low-brow of the lowest.

A—Trash Y—Trash C—No

Lost Lady, A (Barbara Stanwyck, Frank Morgan, Ricardo Cortez) (Warner) Interesting human problem of young-wife-elderly-husband, with very fine role by Frank Morgan. Falsified when supposedly fine heroine succumbs briefly to cheap, brazen cad. To hold tone, film needed villain of better quality than the usual Cortez brand.

A—Largely good Y—Better not C—No

Madame du Barry (Dolores del Rio, Reginald Owen) (Warner) Lavish picture, accurate and beautiful costumes and backgrounds, showing mad extravagance of Louis XV as prime cause of French Revolution. But jazz tempo, burlesque comedy, character exaggeration largely nullify historical value. Suggestiveness carefully veiled.

A—Depends on taste Y—Doubtful C—No

Marie Galante (Ketti Gallian, Spencer Tracy) (Fox) Notably good mystery about catching of international spy by secret service of various nations, saving Panama Canal and averting world war. Charming little French heroine, innocently involved in grim situation, furnishes solution and much audience enjoyment.

A—Very good of kind Y—Good of kind
C—Very exciting

Million Dollar Ransom (Mary Carlisle, Phillips Holmes) (Universal) Drunken son arranges to be kidnapped by reformed ex-jailbird to keep his own mother from marrying a worthless gigolo. Underworld complications threaten success of plan but all is solved at death of jailbird, notably well played by Edwin Arnold.

A—Hardly Y—Hardly suitable C—No

Mrs. Wiggs of the Cabbage Patch (Pauline Lord) (Paramount) Excellent production, reflecting genuine atmosphere, sentiment, humor and pathos of famous story and the great human appeal of its heroine (delightfully played by Miss Lord) with her fine example of cheerful philosophy and courage in adversity.

A—Excellent Y—Excellent
C—Sad but mostly fine

One Night of Love (Grace Moore, Tullio Carminati) (Columbia) Absurd title for musical picture of quality, with fine music and much human interest. Temperamental heroine is raised to operatic greatness by dominating maestro, notably acted by Carminati. Bit overdrawn, some needless sophistication, but mostly wholesome and enjoyable.

A—Very good Y—Mostly excellent
C—Probably good

Outcast Lady (Constance Bennett, Herbert Marshall) (MGM) Sensational, artificial, unconvincing story of English heroine from disreputable family tangling things badly for hero's highly respectable family, and sowing endless suffering along her checkered path. Fine acting chief merit in this screening of Michael Arlen.

A—Depends on taste Y—Unwholesome C—No

Redhead (Grace Bradley, Regis Toomey) (Monogram) Wayward-son hero plans with heroine of rather checkered past to marry and force big payment from his irate but shrewd father as price of divorce. Father's unexpected reaction leads to thoroughly wholesome activity by the pair and final happiness.

A—Hardly Y—Perhaps C—No

Return of the Terror (John Halliday, Mary Astor) (First Nat'l) Fairly engrossing murder mystery, effectively concealing killer's identity to end. Usual confusing angles, with settings and atmosphere designed for maximum thrill. Fine performance by Halliday a satisfying feature.

A—Depends on taste Y—Perhaps C—No

Six Day Bike Rider (Joe E. Brown) (Warner) Feeble rehash of Joe Brown's previous antics, with plot too slipshod and incidents too improbable to be very amusing. Rural, conceited hero wins hilariously absurd bike race and the heroine. Laughable for minds sufficiently vacant.

A—Stupid Y—Hardly C—Perhaps

She Was a Lady (Helen Twelvetrees, Donald Woods) (Fox) Virtuous heroine from lowly start climbs upward through such experiences as circus girl, night-club hostess, dodging advances from cads, snubbed by snobs, but finally wins out. Family, wealth, social position played up as chief ends of life.

A—Mediocre Y—Better not C—No

Stolen Sweets (Sally Blane, Charles Starrett) (Chesterfield) Shipboard romance of wealthy, incognito heroine and poor but irrepressible hero. In New York father objects, hero over-rules, and steals heroine on eve of marriage to another. Disinherited, they will build own success. Some action too bizarre to convince.

A—Mediocre Y—Harmless C—Little interest

Their Big Moment (Slim Summerville, Zasu Pitts) (RKO) Elementary crime story in which vaudeville fakir's troop tricks occupants of country estate into revealing murder secret. Dialog and acting poor. Slim and Zasu Pitts in roles too different from their one type. Feeble comedy, harmless but inane.

A—Dull Y—Harmless C—Hardly

Two Heads on a Pillow (Neil Hamilton, Miriam Jordan) (Liberty) Young lawyer and wife wrangle endlessly. Separation helps little for they meet again as opposing lawyers in court. Artificial plot, but light treatment keeps it from being depressing. Cheap title for undistinguished and unimpressive stuff.

A—Mediocre Y—No C—No

Wagon Wheels (Randolph Scott, Gail Patrick) (Paramount) A Zane Grey western, showing in much detail the Missouri-Oregon caravan trail. Heavy villainy by Monte Blue makes plenty of Indian-fight complications, and the popular song figures throughout. Rather better than average western for its realism.

A—Hardly Y—Good of kind C—Good of kind

Wake Up and Dream (Russ Columbo, June Knight) (Universal) Mild little comedy of two men and girl, vaudeville actors, starving their way (despite endless eating scenes with Henry Armetta as comic) to ultimate plenty when hero, of slight acting and singing ability, wins tremendous success on musical screen.

A—Ordinary Y—Fairly good C—Little interest

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Department Needs New Members

The list of members of the Department of Visual Instruction any year during the past ten or more would form a sort of "Who's Who" among visual instruction directors and workers. Furthermore, the list any other year during the same period would contain almost the same names. Those who belong renew their memberships from year to year; gather together once or twice each year for meetings; discuss the same or similar topics; and go blithely about their work feeling that all is well.

Ten years ago, there were only a few hundred persons seriously interested in the improvement of instruction through the use of mechanical aids; motion pictures, glass slides, projection equipment, etc. Now, there are thousands. The university extension divisions; city, county, district, and state visual instruction departments; international visual instruction conferences; representatives and publications of manufacturers and producers; and many lesser agencies have disseminated information concerning the application of visual aids to instruction. This information has reached teachers, school executives, business leaders, churches, welfare workers, and many others concerned with conveying information effectively.

Visual Aids More Popular

The year to year increase in the use of visual aids to instruction has been apparent throughout the world and especially in the United States. Reports from those concerned with the distribution of visual aids among various types of educational agencies indicate that the increased interest this year is greater than ever before. More schools are securing projection equipment and materials to be used in it. Governmental and industrial agencies are using films and slides for instructional purposes. The leading churches have organized definite instructional units of visual instruction materials. There seems to be a general realization that the proper application of illustrative materials increases the effectiveness of all instruction.

This growing interest in the use of visual instruction materials is further evidenced by the increasing number of requests for information which are received by the Secretary of the Department of Visual Instruction. Six or seven years ago, a letter requesting information was almost an event. Perhaps one arrived each fortnight or month. Now, they arrive daily and in groups of three to five, or more. These letters ask for all kinds of information: where to get films, slides, etc., for this or that subject or group of subjects; what kind of projection equipment to purchase for a given situation; which type or types of equipment are available for use in rural sections where usual city electrical current is not available; the fire laws and insurance regulations governing the handling and use of motion pictures; what is the best arrangement of a photographic darkroom for instruction in photographic techniques; which kind of motion picture camera is preferable for the production of films of football, track, etc.; which type of screen should be purchased for classroom or auditorium use; what is the most satisfactory way to edit and title films; where can good speakers for visual instruction meetings be obtained; and dozens of other questions which are paramount in the plans of the inquirers.

Regardless of this ever-increasing interest in the application of visual-sensory aids to instruction, the membership of the Department of Visual Instruction changes but little from year to year. The same group continues to meet periodically to discuss mutual problems and the "out-sider" continues to seek information. Is there a solution to the problem?

How Change the Situation?

The chief problem seems to be that of establishing a central clearing house adequate to handle in a satisfactory manner the many requests for information and assistance. The assignment is far too big for any one person to carry as an evening and week-end spare time activity. The job is a real one, which might well use the full time of a competent executive with adequate stenographic and clerical assistance. It is doubtful if any individual in the educational field is competent, financially, to stop earning in order to perform such a service to the educational field. The problem, therefore, becomes one of financing an adequate clearing-house service. Such a service, established in space available in the headquarters building of the National Education Association, could be handled at an annual cost of $6,000 to $7,500. There are several possibilities for securing the necessary financial support. Those mentioned below have been suggested and merit consideration. They are listed with no regard for order of preference.

1. Seek an endowment sufficient to insure the ordinary costs of operation, depending upon dues from an increasing membership to cover the cost of special services or projects.

2. Develop a donation-supported service which would depend largely upon the contributions of manufacturers and producers of visual instruction equipment and materials to cover the usual cost of operation.

3. Seek the support of the National Education Association to the extent of providing space, the salary of a secretary, and the usual stenographic and clerical assistance.

4. Attach the Department of Visual Instruction and its proposed clearing-house functions to some Government office, such as the Office of Education, and anticipate adequate appropriations to cover the cost of operation.

Other possible solutions of the problem may come to mind. There may be some who will feel that dues from members should be sufficient to cover the cost of an adequate clearing-house service. Such could be the case if the Department of Visual Instruction had a membership of 5,000 or more. It is not fanciful to suppose that such a total membership could be obtained. However, those who have had experience with the promotion of memberships in any kind of organization realize that in most cases the cost of securing initial memberships is greater than the sum of the fees collected. After members have been secured, the cost of obtaining renewals should leave a substantial margin to be used for other purposes.

The present limited membership and small annual fee combine to provide a sum hardly sufficient to cover the cost of printing, postage, stenographic assistance, and the expense of semi-annual meetings. This leaves little or nothing to be used for the purpose of extending the membership or scope of service. It is estimated that at least $6,000 a year for the next two or three years would be required to put the Department of Visual Instruction in the position it deserves as a leader in the most important educational movement of the century.

How You Can Help

The solutions of the problem as mentioned above are within the realm of possibility. However, much advance planning will be required in preparation for either possible or probable future changes. Letters must be answered, suggestions given, and the welfare of the Department must be pushed forward with all possible speed. Meetings must be planned and programs arranged. An interchange of workable and successful ideas should be provided.

The Department receives its support from the dues paid by members. The least each member can do is to pay his annual dues promptly. The more desirable thing to do would be to secure several new members in addition. The services offered to members are worth more than twice the annual fee, not to mention other privileges of membership.

Those who are not members of the Department will do well to consider carefully the many advantages of affiliation. Each member receives, without extra charge, an annual subscription to THE EDUCATIONAL SCREEN, and a copy of the "Visual Instruction Directory." These publications, alone, would cost $3.50 if purchased independently, whereas the annual cost of membership is but $2.00.

More important than this marked saving is the development of professional spirit among visual instruction directors and workers. Each membership in the Department tends to do this. When the time arrives that the Department of Visual Instruction has on its roster 5,000 members or more, it will be in a position of leadership in the domestic educational field as well as among foreign countries. The arrival of that time can be hastened by the cooperative effort of all who use visual aids to instruction in any professional field.

The accompanying blank is provided for convenience in applying for membership. In order to avoid unnecessary handling of small accounts, it is requested that a remittance for dues accompany each application. Two types of membership are available, Active and Associate. Active membership is limited to those who are also members of the parent organization, the National Education Association. Associate membership is open to anyone. The dues and privileges are the same except for the right to vote, which is limited to active members.

If you are a member and your dues are paid, hand the application to a friend who may be interested and encourage him or her to join. There will be no regrets!

Application for Membership

Department of Visual Instruction,
National Education Association,
1201 Sixteenth Street, N. W.,
Washington, D. C.

Gentlemen:

I hereby apply for Active Associate Membership in the Department of Visual Instruction and attach a remittance for $2 to cover dues until September, 1935, including magazine subscription and other services.

Name: .....

Address: .....

.....

Position: .....

I would suggestion that information concerning the Department of Visual Instruction be sent to the following:

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

Next Meeting in Atlantic City

The winter meeting of the Department of Visual Instruction will be held in Atlantic City at the time of the meeting of the Department of Superintendence of the National Education Association. The dates selected for the visual instruction meeting are February 26 and 27, 1935. Mr. Wilber Emmert, President of the Department, has made tentative arrangements for luncheon and afternoon meetings in order not to conflict with the general sessions of the Department of Superintendence.

Secretary E. C. Dent and a local committee have charge of the plans for the meeting place and the local entertainment. The New Jersey State Visual Education Association has been asked to be responsible for working up enthusiasm and having a full attendance at the sessions. The Association has been asked to contact every city having representatives at the Conference and see that they appoint a delegate to attend the visual instruction programs and make a full report to the local education association at its next meeting.

New Jersey has made outstanding progress in visual education, and it is expected that the Atlantic City meeting will stand as a landmark in the forward progress of visual education movements.

West Virginia Visual Education Program

The annual meeting of the West Virginia Visual Education Association held in Parkersburg, W. Va., October 26, 1934, in conjunction with the State Education Association was one of the most successful conferences in the history of the organization. The large attendance, keen interest and enthusiasm was quite largely due to the untiring efforts of the President, Mrs. Edna Richmond, Fairmont State Teachers College. Hundreds were turned away from the meeting place because of space limitations.

Two outstanding features of the program were: the splendid exhibit of materials representing all types of visual-sensory aids attractively displayed and prepared by the Fairmont State Teachers College workers; and the demonstration address by Mr. Wilber Emmert, State Teachers College, Indiana, Penna., and President of the Department of Visual Instruction of the National Education Association.

J. V. Ankeney, Charleston, greeted those present, then gave a sketch of the history of visual aids as a setting for the discussion of the day. Harold Fleming, Monongah, showed how the County Unit Plan lends itself to the inauguration of a state-wide visual education program. Elizabeth Akin, Fairmont, exhibited splendid examples of visual instruction children enjoy. Games and self-activity projects under capable supervision lead to interest and enjoyment. R. B. Marston, Huntington, discussed the "Wise Use of Visual Aids in the School Room." Mr. Wilber Emmert, who was the principal speaker of the day, demonstrated with an amazing display of materials, the possibility of building up collections of objects, specimens and models for every subject of the curriculum and every unit studied at no cost to school districts, provided the teacher has the initiative, enthusiasm, and insight to undertake such a proposition. Such activities further the broad aims of education and assist in accomplishing the purposes for which the schools were established.

Mrs. Edna Richmond, Fairmont State Teachers College, Fairmont, W. Va., was re-elected president of the association for 1934-1935.

New Jersey Visual Education Association Activities

In connection with the annual convention of the New Jersey State Teachers' Association, the New Jersey Visual Education Association had the following program at the Hotel Madison, Atlantic City, November 10th.

Morning Session

President William H. Somerville, Presiding
Neptune City

Demonstration — Song Slides — Singing led by Arthur G. Balcom, Newark.

Demonstration, Using Visual Aids (Class of Pupils)—Eleanor Wyndham, Massachusetts Avenue School, Atlantic City.

Address—"Eyes We Have, But Do We See?"—John A. Spargo, Supervising Principal of Schools, Nutley.

Address—"A Decade of Advancement in the Field of Visual Education"—Dr. James G. Sigman, Director of Visual Education, Philadelphia, Pa.

Afternoon Session

Vice-President Andrew L. Sloan, Presiding

Address—"Visual Aids for Pupils of Slow Mentality"—Dr. Bruce B. Robinson, Head of Child Guidance Department, Newark Public Schools.

Presentation of Puppet Show, "The China Plate," and an Address on "Marionettes in General"—G. W. Fulton, Director of Bobby Fulton's Puppets, Chatham, N. J.

A breakfast meeting was held at the Hotel Madison, Sunday, November 11th, at 9:00 a. m.

These meetings were well attended and the interest aroused was very noticeable. The annual election of officers will be announced in the next number of the SCREEN.

Suggestions for Christmas Film Programs

FOR those of our readers who are planning Christmas film programs we suggest the following list of subjects as appropriate for the holiday season. In the first group are many that will appeal particularly to children.

Information is given on each film as to number of reels, size (16 mm. or 35 mm.), sound or silent versions, and the distributors. The films are silent except as otherwise indicated.

Christmas Among the Animals (¼ reel) How the zoo people celebrate. 16 mm.—Bell & Howell.

Life of Santa Claus (2 reels) A fantasy actually filmed in Northern Alaska, showing Santa's toyshop, reindeer and toys. 16 mm.—E. F. Biddle, H. O. Davis. 35 mm.—Wholesome.

The Little Boy Who Did Believe in Santa Claus (1 reel) A Christmas story. 35 mm.—Brown.

Little Friend of All the World (1 reel) A little boy carries the spirit of Christmas to the animal world. 35 mm. sound and silent—Bray.

Madeline's Christmas (1 reel) Modern playlet of Christmas time. 35 mm.—Pinkney.

The Magic Hour (1 reel) Shows a little boy's dreams of toys coming to life. 35 mm.—Brown.

Night Before Christmas (2 reels) The famous children's poem. 16 mm.—Ideal. 35 mm.—Pinkney, Wholesome.

On Christmas Eve (1 reel) Santa Claus in a Christmas story. 35 mm.—Pinkney.

Old Scrooge (3 reels) The famous character from Dickens' "Christmas Carol." 35 mm.—Brown. (1 reel) 35 mm.—Ideal.

Origin of Christmas (1 reel) One of the Holiday Series. Musical accompaniment by Nathaniel Shilkret's orchestra and a vocal chorus singing carols. May be run silent or with sound. 16 mm. or 35 mm.—Fitzpatrick.

Santa Claus' Toy Shop (1 reel) Santa and his Brownie helpers. 16 mm.—Bell & Howell.

The Shanty Where Santa Claus Lives (1 reel) One of the "Merrie Melodies" song cartoon series. 35 mm. sound—Warner.

The Story of Santa Claus (¼ reel) Old St. Nick at his toy shop; his trip with his tiny reindeers. 16 mm. —Hollywood Film, National Motion Pictures.

There Is a Santa Claus (1 reel) Christmas playlet with musical score of Christmas carols. 35 mm. sound—F. C. Pictures.

Toyland (1 reel) One of the "Paul Terry-Toons", with a little pup as the hero. 35 mm. sound—Educational.

The Toy Parade (1 reel) Toys come to life and enact a story; one of the "Oddities" series . 35 mm. sound—Metro.

'Twas the Night Before Christmas (1 reel) Picturization of the famous poem. 16 mm.—Ideal, Hollywood Film, National Motion Pictures. 35 mm.—Ideal, Pinkney.

Walt Disney Cartoons (1 reel each) Two "Silly Symphones," both in natural color, made especially for the Christmas season are *Santa's Workshop* and *Babes in the Wood. Mickey's Good Deed,* featuring Mickey Mouse, is another holiday subject. 35 mm. sound—United Artists.

Religious Subjects

The Christ Child (6 reels) Early days of Jesus; produced in Egypt and Palestine. 35 mm.—Ideal, Wholesome.

Freiburg Passion Play (7 reels) Authorized version of the historical enactment, filmed under special dispensation from the Vatican. 16 mm. and 35 mm., sound or silent—Michigan Film Library.

Jesus of Nazareth (6 reels) Complete life of Christ. 16 mm. and 35 mm.—Ideal.

Jesus the Christ (5 & 7 reels) Scenes in actual Holy Land. 16 mm. and 35 mm., sound or silent—Michigan Film Library.

King of Kings (12 reels) Spectacle of the life of Christ. 16 mm. and 35 mm., sound or silent—Beacon, Brown.

Life of Christ (4 reels) 16mm.—Bell & Howell. (6 reels) 35 mm.—Brown.

Nativity and Boyhood of Jesus (2 reels) Self-explanatory. 16 mm. and 35 mm.—Ideal.

The Passion Play (5 reels) Visualizing the life of Christ. 35 mm.—Brown.

The Greatest of All Passion Plays (5 reels) Life of Christ. 16 mm.—Hemenway.

Pilgrimage to Palestine (series of 1 reel each) 35 mm. —Brown.

Paths in Palestine (1 reel) Famous sacred landmarks, one of the "Magic Carpet" series. 35 mm. sound—Fox.

The Prince of Peace (3 reels) Scenes of Nativity, Passion, Crucifixion and Resurrection. 35 mm.—Ideal. (1 reel) Condensed version. 35 mm.—Wholesome.

When Jesus Was Born (1 reel) One of the "I Am the Way" series. 16 mm. and 35 mm.—Beacon, Religious Motion Picture Foundation, Y. M. C. A.

The World at Prayer (1 reel) A pilgrimage to holy places; one of the "Magic Carpet" series. 35 mm. sound—Fox.

Addresses of Distributors Named Above

Beacon Films, Inc., 729 Seventh Ave., New York City.
Bell and Howell Co., 1801 Larchmont Ave., Chicago, Ill.
E. T. Biddle, 315 Polk Bldg., Des Moines, Iowa.
Bray Pictures Corp., 729 Seventh Ave., New York City.
H. S. Brown, 806 S. Wabash Ave., Chicago, Ill.
H. O. Davis, 522 N. Broadway, Oklahoma City, Okla.
Educational Films Corp., 1501 Broadway, New York City.
F. C. Pictures Corp., 265 Franklin St., Buffalo, N. Y.
Fitzpatrick Pictures, Inc., 729 Seventh Ave., New York City.
Fox Film Corp., 850 Tenth Ave., New York City.
Hemenway Film Co., 37 Church St., Boston, Mass.
Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif.
Ideal Pictures Corp., 30 E. Eighth St., Chicago, Ill.
Metro-Goldwyn-Mayer, 1540 Broadway, New York City.
Michigan Film Library, 2539 Woodward Ave., Detroit, Mich.
National Motion Picture Co., Mooresville, Ind.
Pinkney Film Service, 1028 Forbes St., Pittsburgh, Pa.
Religious Motion Picture Foundation, 140 Nassau St., New York City.
United Artists, 729 Seventh Ave., New York City.
Warner Brothers, 321 W. 44th St., New York City.
Wholesome Films Service, 48 Melrose St., Boston, Mass.
Y. M. C. A. Motion Picture Bureau, 347 Madison Ave., New York City.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Nebraska Educational Journal (October, '34) "Enriching a School's Visual Education Resources," by Supt. Otto Hasik.

Although the value of visual equipment in vitalizing classroom instruction is becoming more and more a recognized fact, there are still unthought of possibilities in nearly all subjects of the curriculum waiting to be motivated and enriched by visual appeal. The writer beieves that the greatest possibilities for enrichment lie in the field of motion pictures, and that the coming of sound will do much to enrich the field of visual education itself. Because of the cost involved in securing such equipment, however, he urges that the state make this important device available to the schools at a fee the average school can afford to pay. He also recommends the possession of a moving picture camera by the school, by means of which a usable library of films could be built up from year to year.

The Nation's Schools (September, '34) "Time to Take Stock of Equipment for Visual Education," by Ellsworth C. Dent.

Emphasis is placed on selecting and applying visual instruction materials at the beginning of the school year. Conditions for projection in classrooms, or a single projection room, need to be carefully studied before a start is attempted in projection.

The advantage and disadvantage of owning slides and films are well brought out. Any set plan for ordering still or motion pictures except as they are closely correlated with the work of the day in the classroom is strongly advised against. Most schools securing effective results assign the duties of coordination of materials with teaching plans to some person or a small committee. The person or group assigned to the task should be allowed ample time to handle the matter efficiently. Large school systems which have not established visual instruction departments will find it advisable to secure assistance from those who have had organization experience.

"Schools and school systems which are not applying these effective educational tools are becoming less in number each year and should become obsolete in the very near future."

American Journal of Psychology (July, '34) "The Influence of Visual and Auditory Patterns on Tactual Recognition," by Theodora M. Abel.

In a carefully devised experiment, it appears that two factors contribute to the greater significance of the visual, in comparison with the auditory, patterns. Constant integrations are being made between touch and vision in our experience with the world around. Tactual experiences become more and more dominated by vision. The child "depends more and more on his keener visual discriminations to render more acute his tactual discriminations. The second factor is the influence of the similarity between visual and tactual sensory organizations. In both fields the 'primitive and natural' organizations have in common the quality of spatiality or extensity, so that a visual space pattern can more readily be translated into a tactual space pattern than can an auditory temporal pattern."

The Elementary School Journal (September, '34) "Free Service Offered Children by Museums and Art Galleries," by Rupert Peters, Director of Visual Instruction, Kansas City.

A report is made upon personal visits to art galleries in cities of all sizes. All children's museums were visited in the territory covered, which was the northeast, and north central sections of the United States, Maryland, and Washington, D. C. The report constitutes a most illuminating and helpful survey of educational method in a field which had been slightly analyzed. Various kinds of procedure are compared as to results. Museum instruction requires the very strongest teachers, who are willing to do a vast amount of work on museum materials. Sheets of statements to be checked by pupils when making their observations have been found very helpful. Slide lectures, either in the school, or at the museum, preceding the museum journey were found a great help. Mr. Toothaker, Director of the Philadelphia Commercial Museum, will not assign a teacher to a class visiting the museum unless he is convinced that sufficient preparation has been made for the museum trip to be valuable. In the Todelo Museum of Art, kindergarten children study only one picture during one visit. This institution makes much use of the pupil-participation method in art education. The report of Mr. Peters is to be continued in the Elementary School Journal.

Good Housekeeping (September, '34) "The Movie Tangle," an editorial by William Frederick Bigelow.

A discussion of the crusade for a reform of motion pictures. "We cannot do without the movies now; they are the entertainment of the nation. And perhaps its greatest educational force also. Seeing, we believe. And we understand. Make the emphasis right, and the picture becomes a teacher

of incalculable value. Turned about, it can become a force for both entertainment and education such as we do not yet even dream of.

"But while it is turning about, we shall be making a grave mistake if we ask our picture people to make only films to which we can take all the children all the time. A picture diet of 'Little Women' would soon make us visually sick. And there are others of the opposite type that would as surely make our soul sick. These last should go entirely. But in casting them out we should be careful to stop the moment we have gone far enough; we should remember that too drastic action almost invariably leads to reaction. Indecencies, immoral suggestions, attacks on the moralities — all this should be banned, but be sure that if fanaticism rules the day, they will all be back."

Book Review

PHOTOPLAY APPRECIATION IN AMERICAN HIGH SCHOOLS: By William Lewin. Sponsored by the National Council of Teachers in English. D. Appleton-Century Company, New York. $1.00.

The nation-wide interest recently aroused in the subject of motion pictures and their influence, particularly upon youth, makes timely the publication of this monograph by Mr. Lewin.

Photoplays tend to have a more constructive influence upon the attitude and conduct of children who receive classroom instruction in motion picture criticism, the author concludes after a study of the film reactions reported by 1851 high school pupils. Where class discussions of pictures had been held, a higher percentage was able to mention instances of specific influence, usually in the direction of higher ideals.

Educators, clergymen, and parents have long discussed with grave concern the "motion picture problem," but not until two and a half years ago was any national, systematic effort made to test the possibilities of solution through school instruction. At that time, the National Council of Teachers of English formed a Photoplay Appreciation Committee, with Dr. Lewin as chairman, and began a pioneer experiment to determine whether the motion picture standards and tastes of adolescents might be improved through the medium of the English class. The methods and findings of the experiment, which has now assumed the proportions of a widespread movement looking toward the introduction of photoplay appreciation study in high schools, are comprised in the book just published.

Children see approximately fifty photoplays a year, yet three-quarters of them have never written a theme or prepared a talk about a film, the committee discovered. This suggested an educational opportunity ignored. Teachers of high school English classes scattered throughout the country agreed to test the results of class criticism of pictures. They set up two groups of pupils—sixty-eight in all—evenly matched in age, grade, intelligence, and home background. Both groups went in a body to see the same series of photoplays, but only one received instruction. By means of statistical procedures, it was found that the experimental pupils showed a superiority of 41.4 per cent over control pupils in judging plays seen. The critical discussions and technical analyses tended to increase enjoyment of pictures and to develop greater appreciation of the portrayal of such ideals as honesty, bravery, devotion and self-sacrifice.

Both teachers and pupils, according to quoted comments, enthusiastically approved the teaching innovation, and Dr. Lewin adds, "With the assistance of the photoplay, the work of teachers of literature becomes more interesting to the pupil, and the necessity of compelling attention through discipline virtually disappears."

Outlines of units of instruction in photoplay appreciation for junior and senior high schools, suggestions of a photoplay club, and several stenographic reports of class discussions are included in the monograph, which is of especial interest to high school teachers and administrators.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

Standards and Techniques for Making Posters and Booklets*

WILBER EMMERT

IN CONSIDERING the problem of "Techniques and Standards for Making Posters and Booklets," the discussion will be divided into three main parts. There will be given, first, certain principles underlying the use of these two visual-sensory aids and some outcomes to be achieved by their use; second, a set of detailed directions for the construction of posters; third, specific standards for the construction and evaluation of booklets.

The school is an organization devised by society to fulfill its obligations to the child and to present the environment of persons and things to the child in such a form that he can learn to adapt himself to it. National groups have set up broad general objectives of education with specific outcomes to be attained by the school in dealing with the children entrusted to its care and guidance. Those methods and materials which will lead to the acquisition of knowledge; develop desirable habits, abilities, and skills; effect an economy of time; develop correct initial concepts; and lead to wholesome interests, should be used. Active participation under wise supervision is necessary for the accomplishment of the objectives of education.

The school is a unit in its effect upon the child. Creative educational leaders are insisting that children be taught to solve problems; furthermore, they are insisting that these problems be large, meaningful, worth-while, major problems of daily community and civic life. There must be a reorganization of the school from that form stressing the various school subjects as such, to one in which problem solving is the keynote. In this new-type school visual and other sensory aids must have a major place because of their significant influence upon the child.

Both the poster and the booklet can be made effective teaching tools, provided the teacher is skilled in sensing the appropriate place and time to use them to achieve specific problem-solving results. In addition, the teacher must know the technique of construction and the standards by which the results will be judged. There is the possibility of the use of the poster or the booklet in every school subject and in nearly every project undertaken. However, some units lend themselves more readily to one teaching aid than the other.

There are a number of specific outcomes to be derived from the making of the posters and the construction of the booklet. Both provide splendid opportunities for correlating the work in one subject with that of another. In constructing a poster of a booklet in health, science, or geography, those art principles, and English fundamentals learned elsewhere must be stressed and practiced. Each finished product must show a thorough understanding of the project under consideration, plus the mastery of certain fundamental principles, habits, abilities, and skills.

In the poster the major idea is epitomized and vividly portrayed. The idea must be arranged so that it will be sold at one glance. This calls for creative work on the part of the child; hence, fun-

(*Continued on page* 250)

*Given before the First Session of the Department of Visual Instruction, Washington, D.C., Meeting, National Education Association, July, 1934.

damental principles must be mastered and then expressed in a terse, forceful manner. Accuracy, neatness, cleverness, and mastery stand permanently portrayed in the finished product — the poster. High standards of excellency should be the goal towards which each pupil should strive.

The outline which follows, entitled, "Poster Making," contains a list of directions for making posters, together with some suggestions concerning the use of posters. If teachers and pupils have these standards clearly in mind before the construction work is started, the finished product will be more satisfactory and effective. These standards have already proved their worth by actual classroom use over a period of several years.

Poster Making

Posters are used to sell an idea, commodity, or thing.

A poster differs from an illustration or a cartoon in that, whereas they are meant to be looked at, at close range in a book, paper or magazine, the poster must be seen in its entirety, from a distance and at one glance. It demands attention, holds it, and creates a desire to buy, give, stay, go, or do—and an actual response in buying, giving, staying, going, or doing.

It is evident that if the poster is to succeed it first must be read. Hence we say that a good poster must first, attract attention; second, attract attention suddenly; third, have its reading matter concentrated and understandable.

Posters can attract attention—

A. By a snappy slogan, or caption.—e.g., "Stop, Look, Listen." If when your poster is finished the question how, when, where, or by whom can be asked, it is not complete and will not sell the idea. For example, "Drink Milk." The questions why, when, how, and by whom can be asked. It is not a complete slogan.

B. Color—to attract attention use strong contrast. Black and white are not colors, but they are the strongest contrast we have. Others are Yellow and Purple; Orange and Blue; Red and Green. Strong contrasts are also gained by using one dull and one bright color. Black, gray or white may be used with any color or colors to intensify them. Different values of the same color — a light and dark value. Colors should be applied flat.

C. By readable lettering. Use large, simple, easy to read at a glance lettering. It is not advisable to print the words diagonally, or up and down.

The pictures used should fill the space—

A. Arrangement of printing should lead the eye to the picture, or from the picture to the printing.

B. Margins should always be used. Bottom margins should always be the largest.

(*Concluded on page* 252)

Great Expectations

The Committee on Photoplay Appreciation of the National Council of Teachers of English announces its endorsement of the screen version of Charles Dickens's GREAT EXPECTATIONS, recently filmed by Universal Pictures Corporation. The committee considers the picture one of more than usual excellence and worthy of discussion in the classroom.

A study-guide for this photoplay has been prepared by Walter Barnes, Professor of Education at New York University and past president of the National Council of Teachers of English. The guide is published for the Council by the Bureau of Publications at Teachers College, Columbia University, and is the second of the current series issued under the general editorship of Max J. Herzberg, Principal of Weequahic High School, Newark, N. J.

Packets of 30 copies at $1.00 postpaid may be ordered by addressing the Bureau of Publications, 525 W. 120 St., New York City.

C. Legibility, expressiveness, and good proportions are necessary in posters.

In selling the idea or thing it is necessary to keep in mind the following:

A. Have a definite plan. A clear, concise, simple idea for the poster message.

B. Decide why you wish to use the poster.—Advantages, Limitations.

C. Who should see the poster—selecting, classifying the audience.

D. What will you do with the poster—use in hall, classroom, train, office.

E. What you wish to say in poster form.

F. What poster form will best express the facts and ideas. Pictures or letters.

G. How will the project be organized? How to get the posters made.

H. How will you follow up the results of your poster.

(To be Concluded in December Issue)

Educational Film Library Planned

A co-operative enterprise for the purchase of educational films is being considered by the private and public schools of Massachusetts. A practical plan for the co-operative ownership of a library of classroom films has been suggested by Mr. Chester F. Prothero, Chairman of the Visual Education Committee of the Beaver Country Day School, and submitted to the principals of the state. This plan calls for an investment of $24 each from forty schools, the $960 resulting to be used to purchase teaching films for that group. Each school would own one film, but would deposit it in a centrally located office, to be selected by the representatives, from which the films would be distributed to member schools on a schedule during the school year. Figured on the basis of 40 member-schools and a school year of 40 weeks, this would mean that one film would be available to each school each week.

In his letter outlining the plan, Mr. Prothero says:

"We feel that the plan has definite advantages over the rental of films for classroom use. The cost of renting 40 films is at least $60, and this amount must be expended every year. The proposed cooperative purchase plan entails only a $24 outlay per school the first year, the only additional and subsequent annual expense being the small charge for the work of inspection and repairing films at the central depository. Moreover, the expense of renting films, as estimated above, is on the basis of one day's use per film. Under the purchase plan any film could remain in your school for an entire week, thus making possible a much wider and more profitable use."

Slide Study Units

The Visual Instruction Division of the University of the State of New York, under the direction of A. W. Abrams, has added four more slide sets and teachers' guides to its series of picture study units. Notes on the slides are prepared for the guidance of teachers in their efforts to gain a full understanding of the nature and significance of the several units of study represented by the slides.

The notes on "Bulgaria" and "Rumania" suggest what observations should be made on the list of slides selected for such study units in Sixth Grade Geography. The collection of pictures on "Benjamin Franklin" contribute to the study of American history, and should also be of interest to students of science or of literature, and to classes in printing.

In the "List of Slides for Fifth Grade Geography —The United States" (except New York), the pictures selected for the sets included in this study represent important physical phenomena. The course of study and the organization of the slides is built upon a regional basis rather than upon political divisions. However, a series of 40 political map slides covering the United States have been prepared and constitute a valuable aid to instruction.

New York Offers Film Courses

Free courses in motion picture and radio work are being given by the New York State Department of Education, in association with the Board of Education in the City of New York. The courses began September 17 and will continue for 15 weeks. Acting, camera work, scenario writing and other phases of technique are taught.

AMONG THE PRODUCERS

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

Visual Aids for Science Classes

Visual Sciences of Suffern, N. Y,. produces and distributes directly and through seven school supply houses the film slides, *Principles of Physics* and *Principles of Chemistry*. A companion series in Elementary General Science is in the making.

This new visual aid in the teaching of physics and chemistry is the outcome of a need to quickly bring back to the student's mind a review of those high points in the year's work which have for a long time been included in state courses of study. The films can be effectively used with any text book and since each frame is entirely self-explanatory, no manual is needed. They are in no sense intended nor expected to replace any teaching device used at present but simply to recall vividly, after completion of a unit of work and just before examinations, the outstanding experiments, demonstrations, classical principles and commercial processes previously emphasized by the teacher.

Two years of actual classroom use in a number of schools before releasing these films for general use, drew testimonials of a high order as to the effectiveness of this new visual method of mastering high school sciences. Conventional organization, simplicity of presentation and exceptionally low cost as compared to any other means of projection, make this new aid one more way to clinch the subject in the student's mind.

The set of seven rolls on Physics treat: Mechanics (2 rolls), Heat, Sound, Light, Magnetism, and Electricity.

The eight rolls on Chemistry cover the subject very completely, as shown by a brief summary of their contents:

I. Historical, Physical and Chemical changes, Oxygen, Oxidation, Combustion, Oxygen Cycle, Allotropism, Ozone, etc.

II. Hydrogen, Electrolysis, Reduction, Synthesis, Solutions, Water, Distillation, Crystallization, Hydrogen Peroxide, Multiple Proportions, Molecules, Avogadro's Hypothesis, etc.

III. Metals. Sodium, Compounds, Castner Process, Non-Metals, Chlorine, Flame Tests, Halogens, Photography, etc.

IV. Nomenclature and Formula Writing; Sulphur and its compounds.

V. Ionization, Electrolytes, Non-electrolytes, Atom vs. Ion, Neutralization, Types of Reactions, Salts, Nitrogen, the Atmosphere, Air, Ammonia, Nitric Acid,

VI. Carbon, Carborundum, Glass, Porcelain, Carbon Dioxide, Dry Ice, Calcium, Lime Kiln, Hard Water, Gaseous Fuels, Liquid Fuels, etc.

VII. Metallurgy, Organic Chemistry.

VIII. Electron Theory.

A New Idea In Projectors

"Tailor-Made" projection!—That is the new idea behind Eastman's latest presentation to the amateur movie field in the new Kodascope L. Outwardly Kodascope L appears to be merely the Adonis of the projector family but it has much more than appearance for Kodascope L actually embodies a new idea in 16 mm. movie production. While it is true that all Kodascopes heretofore had certain limitations to meet various conditions of throw and screen size, one cannot expect complete efficiency under all projection conditions with one combination of lens and lamp.

Kodascope L solves this difficulty. It is designed for use with any of four lenses and three lamps. These lenses are of one, two, three and four inches in focal length, affording high optical

The New Eastman Kodascope

efficiency for every reasonable variation in projection conditions. With any of these lenses a 400-watt, 500-watt or a 750-watt lamp may be used. Thus, with Kodascope L, twelve high-efficiency combinations of lens and lamps are possible.

The advanced amateur need not be confined to his home or restricted throw in showing his pictures with the Kodascope L. The various lenses and lamps permit projection as close as nine feet or as far as forty feet with the screen image ranging from 30 x 40 inches up to 43 x 60 inches. The new Kodascope L is truly "tailor-made."

Kodacolor can be used with the one and two-inch lenses without additional optical equipment.

Two More Historical Study Units

In continuation of their plan to present all periods of Old World and American History, in balanced visual aid form, as rapidly as possible, Photographic History Service announce two new Units.

The first of these new Units, *The Vikings*, prepared from "stills" of the technicolor motion picture of the same name, was made in response to many requests for a Unit covering this subject. The importance of this historical period, called "the boyhood of the Anglo Saxon race," is fully recognized by teachers of history and social studies. At the same time the lack of accurate and inspiring teaching material has been felt. These fifteen photographs, or lantern slides, illustrating the ships, the characteristic chain mail and helmets, dress, the barbaric splendor of the great halls and trading posts, the weapons, utensils, occupations and customs of these heroic Norsemen will bring to the student a deepened and vitalized understanding of the great courage, the resourcefulness and the power that made them the race of conquerors they were, masters of the seas and forefathers of our democracy. The pictures are so clearly defined and so accurate that they serve as excellent models for projects.

Of equal teaching value and interest to students is the second Unit, *Arabian Desert Life and Culture*. Through an especially fortunate photographic expedition to the Arabian desert, undertaken for R.K.O. Studios by Ernest Schoedsack, whose camera work in such epic pictures as "Grass" will long be remembered, an unusually fine collection of pictures of desert life was made available. Balanced and contrasted with selected photographs from "Kismet", First National's elaborate spectacle of Arabian culture at its height, these fifteen photographs give a unique and comprehensive study of Arabian civilization, today and yesterday. From the changeless life of the desert, with its caravans, its water problems, its Bedouins and its camels we see the amazing rise and fall of the Islam Empire and come to understand something of the great contribution of the Arab to present day civilization.

Previous Study Units heretofore announced in these columns, include five on Old World backgrounds and five on American History. In all Units a high standard of quality is maintained. Of particular value in class work is their uniformity of size, number of plates or slides and the uniformly concise and informative text material and question guide which accompany each Unit. The beauty, accuracy and dramatic interest of the photographs instantly challenge the attention of the student and invariably awaken further interest in the subject. Catalog will be furnished on request.

New 1000-Watt 16 mm. Projector

The New Filmo 16 mm. 1000-watt Projector threw 15x20-foot pictures of theater brilliance in a recent showing in a big Chicago theater auditorium, according to R. Fawn Mitchell, Manager of the Technical Service Department of Bell & Howell. The theater, which has no balconies, seats 1400 people, and the finest details of the pictures were perfectly clear from the rear seats. The throw was 110 feet, and a 2-inch lens (regular equipment with the projector) was used. The brilliant quality of the screen result was unanimously conceded by all observers, it is stated.

The machine has radically different "lines" from any existing projectors, either 35 mm. or sub-standard. It is said to embody features never before incorporated in any projection machine. According to the Bell & Howell Company, the new 1000-watt Filmo, because of a tremendously efficient optical system, provides at least 80% more brilliance than the 750-watt Filmo models which have already established a reputation for extreme brilliance. The performance of this new machine opens up an entirely new field in auditorium projection of 16 mm. film.

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A Trade Directory for the Visual Field

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Erpi Picture Consultants, Inc. (2, 6)
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Ideal Pictures Corp. (1, 4)
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International Educational Pictures, Inc.
College House Offices, (3, 6)
Cambridge, Mass.
(See advertisement on page 252)

Modern Woodman of America (3, 4)
Rock Island, Ill.

Pinkney Film Service Co. (1, 4)
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Ray-Bell Films, Inc. (3, 6)
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Universal Pictures Corp. (3)
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(See advertisement on page 229)

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Herman A. DeVry, Inc. (3, 6)
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(See advertisement on page 253)

Holmes Projector Co. (3)
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(See advertisement on page 248)

Ideal Pictures Corp. (1, 4)
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International Projector Corp. (3, 6)
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Motion Picture Accessories Co. (3, 6)
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Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (2)
1600 Broadway, New York City

Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 249)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 230)

Weber Machine Corp. (2)
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(See advertisement on page 251)

Williams, Brown and Earle, Inc. (3, 6)
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PHOTOGRAPHS and PRINTS

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 249)

SCREENS

Da-Lite Screen Co.
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Ideal Pictures Corp.
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Keystone View Co.
Meadville, Pa.
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Radio-Mat Slide Co., Inc.,
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(See advertisement on page 249)

Teaching Aids Service
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(See advertisement on page 252)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 230)

Visual Sciences
Suffern, N. Y.
(See advertisement on page 252)

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DECEMBER, 1934

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Sensory and Motor Aids*

BENJAMIN C. GRUENBERG

IT IS GENERALLY recognized that the transmission of ideas and the stimulation of thought by means of words need constantly to be reinforced, and that visual aids are for most people the most effective. In fact, the conversion of "education" as conducted by schools into an almost exclusively verbal process has been for long condemned as a serious obstacle to genuine educational effort; and the picture book was urged upon educators centuries ago as a means of re-establishing the nexus between words and things!

Pictures

Education in science calls especially for the seeing of things, and eventually for their manipulation. The still picture, along with the diagram, has been taken for granted in the book, the chart, the projection by means of the lantern. The graphic arts have been making rapid advances in the century since photography became practicable, and now furnish substantial contributions to the making of scientific books more effective as well as more attractive, and to the making of scientific lectures likewise. The projection apparatus has also improved so that it makes possible showing not alone prepared slides from photographs and drawings, but actual objects, including microscopic preparations, and including living objects in action.

Motion Pictures

For the past fifteen or twenty years more and more attention has been given to the possibilities of the cinema as an aid in scientific instruction . The earliest efforts to bring the motion picture into the service of education were largely dominated by the commercial interest in getting multiple use—and multiple pay—for films that had already been completed for recreational or other purposes. The educators were slow both to make demands upon the new industry for films deliberately designed to serve their ends, and to experiment on their own account with the new instrument. Non-commercial experimentation with the motion picture seems to have begun in the laboratories of research workers needing a means of recording phenomena that could not be satisfactorily reproduced otherwise, and a means of analyzing movements of all kinds; in industrial and commercial organizations as a means of instructing workers, salesmen, and others in standard practice and in the workings of their special appliances; and in educational propaganda by the governmental and other agencies interested in promoting health, standard usage in agriculture, and other non-commercial ends.

The advantage of the motion picture as a means of impressing the observer was appreciated from the first; and it was indeed predicted that this instrument would eventually displace the teacher—just as more recently many have hoped or feared that the radio would displace the teacher. The value of the cinema in education has come to be more sharply defined as study and observation have brought out the distinctive effects that it can produce, as against still pictures on the one hand, and against experience with real things on the other. It is necessary to recognize the limitations of the instrument if the optimum use is to be made of it.

Numerous technical studies have been under way to develop techniques of using the film in education, and to discover its relative effectiveness as against other educational procedures. The specific feature of *motion,* whether in photographs of actual things, people, animals, rivers, and other natural phenomena, or in charts, machines, models and other artifacts, enables us to clarify ideas of complex relationships, especially relationships involving time, without reliance upon technical vocabularies or circumlocutions in the vernacular — and more effectively than is possible with any verbalizing.

The motion picture has the disadvantage that it can be very dogmatic. Unless what it shows is suitably qualified and interpreted the ordinary spectator carries away convictions that rest on an ineradicable impression. This is not because the film is necessarily false as to what it shows, but because what one sees is not necessarily adequate testimony for what one thinks it means. The combination of sound with film is making possible both the refinement of the teaching and the strengthening of the impression, so that there is now at hand a powerful device for teaching movements, operations, processes in the actual world of experience and for elucidating interpretations and abstract concepts of high degrees of elaborateness and complexity. Undoubtedly it will be possible to produce sound films that are for certain limited purposes virtually autonomous, that is, capable of delivering their educational messages effectively without the direct aid of a teacher. This does not threaten of course to make educational institutions automatic and mechanical; it means that the function of the teacher must more and more come to be of a kind that can not be performed by a machine—an important advance toward humanizing education and toward developing understanding.

The advantages of the motion picture for scientific education have been generally recognized. In the symposium "Can the Film Educate," Mary Field says, "For showing how machinery works, how buildings are

**Editor's Note—This article is an extract from a report on science in adult education planned for publication later in book form.*

balanced and planned, how chemical reactions take place and how trade movements are directed, there is nothing to compare with the animated cartoon, and we have hardly yet begun to experiment with its use in instruction." But beginnings have been made for using both direct photography and the animated cartoon and model; experiments are actually under way in many institutions, both in this country and in several foreign countries.

Notable scientific films have been made in every field of scientific interest, especially designed to inform, to enlighten, to elucidate, not merely to tell. Perhaps the most ambitious undertaking is that of the University of Chicago in cooperation with the Erpi Picture Consultants. Although these sound films are planned primarily for classroom instruction for undergraduates in the general science courses they should lend themselves admirably for use with adult groups. Some of these films have in fact been used experimentally with lay groups; but much more experience will be needed before their special value and effectiveness can be evaluated. The plans for these films and their relation to the reorganization of undergraduate instruction at the University of Chicago are of interest here because they point to educational objectives more closely akin to those of adult education than college efforts heretofore have commonly manifested.

Our traditional identification of the film with the theater has led to two other types of suggestion: 1. How can educational films be introduced into the commercial motion picture theater? 2. Would it be feasible to develop a motion picture theater for the presentation of science to adults?

On several occasions "scientific" films have been put before the public as separate exhibitions — that is, apart from any recreational program. The "Relativity" film drew large audiences and was at least for a time commercially successful. The "Evolution" film also attracted a good deal of attention but the backers went into bankruptcy and further promotion was suspended. In both cases there is no doubt that these films attracted almost entirely because of the wide publicity that the theme topics had been receiving at the time. "Relativity" was a challenge because it invited the ordinary individual to match his wits against the handful of giant intellects who were alleged to be alone capable of understanding what Einstein was saying. The film also intimated a clarification of the great mystery which promised to satisfy genuine curiosity. The "Evolution" film came while the echoes of the Scopes trial were still resounding, and had received a great deal of denunciation from prominent fundamentalists. As to the merits of the films, educationally, there was no doubt room for improvement. Arctic, African and other exotic films, including one purporting to present the lives of the dinosaurs, had fair to good commercial runs, although educationally they left much to be desired.

Short units on various scientific subjects have been introduced from time to time in commercial theater programs as fillers: it is impossible to form any judgment as to the value of these educationally, or as to the reception they received. There are many one-reel films that are interesting and impressive and potentially valuable as arousing interest and directing attention to various scientific concepts and problems; some of these could probably be interpolated in commercial theaters if their use involved no additional cost or risk to the theater owners. It would probably be worth while to experiment with a number of such films in various areas, and arrange to canvass the reactions of the auditors.

Experimental theaters devoted to scientific films would be worth trying out on the basis of the success which has accompanied the Planetarium. It would be assumed that there are people who are sufficiently interested to see such films — to take the time and to pay a fee. In several large cities there are today unused theaters that could be used at comparatively little cost; and the producers of films could be induced to cooperate in an extensive and controlled try-out.

Various university extension divisions, museums, and city departments of education have been using scientific films in their adult education programs; and others are planning to do so when arrangements are completed. In 1931 there were estimated to be 350,000 non-theatrical projectors in use in this country, owned by schools, voluntary educational, propaganda and religious organizations, commercial companies, and individuals. And more than thirty-five "reliable commercial companies" were producing non-theatrical films. These films are being distributed by some 200 commercial companies, by voluntary associations, schools, museums, and government bureaus.

According to Cline M. Koon, specialist in radio and visual education of the U. S. Office of Education, there is need for a central agency or institute "(1) to assemble, edit, classify, publicize, and catalogue non-theatrical film material, and to set up a convenient and economical distribution system; and (2) to produce and stimulate the production and effective utilization of educational films." The need for experimental work in this field for the special service of science education among adults could perhaps be served at least in part through cooperation with groups interested in the larger educational program.

Drama

The dramatic possibilities of the controlled movements depicted by the cinema has suggested also that in the development of educational devices for furthering science among adults the drama be called upon to yield its specific values. In the past there have been dramatized the lives of Louis Pasteur and Walter Reed. The film based on Sinclair Lewis' "Arrowsmith" presents some of the problems and issues that arise in the life of the scientist, as did the

play "Wings Over Europe." These plays and films and others like them were not primarily concerned with the presentation of the scientific problems or procedures: but the history of science would yield many episodes that could be made into good drama that is at the same time educational. And in many cases such drama would lend itself to presentation through the cinema.

Showing with the aid of the various means which have been suggested is, from an educational point of view, a step in advance of telling. Dramatic presentation, when effective, is a step further in the direction of active participation, but only to the extent that the spectator or auditor is made to identify himself eagerly with one or another of the characters or protagonists. Indeed, the effective teaching, in science as in other fields, depends upon making the learner feel a genuine concern for outcomes, for the results of an experiment, or even a computation.

Demonstrations

Non-academic lectures and courses in science for lay auditors are frequently accompanied by demonstrations. The lack of facilities for such demonstrations is one of the commonest limiting factors in the extension of science education to adult groups. The demonstrations are considered essential adjuncts because the science study has to do with real things and with experimental modifications.

These demonstrations are parallel to such aids as the telescope in the planetarium in the teaching of astronomy, or the microscope in the teaching of biology. The scientific demonstration is by many scientists and educators considered a substitute and a poor one, of actual laboratory work by the students themselves. From the results of special studies made in England and in this country, it becomes doubtful, however, whether the laboratory in which each individual does his own experimenting is as effective in teaching certain facts and principles as well prepared and well conducted demonstrations. It is at any rate probable that the outcomes of the two kinds of experience are different and that we shall find demonstrations not only more economical but more effective than individual laboratory work for adults, over large areas of instruction.

In some cases there is the danger that good demonstrations will become the main show, that is, that they will take on the form of exciting exhibitions, with the result that the development and clarification of ideas will become slighted. While this danger is of course always present, there is every reason for those who have the skill to do so to combine showmanship with their pedagogical efforts.

The use of models and special apparatus designed to facilitate the clarification of the complex ideas carries another danger, namely, that the instructor will permit the demonstration to make a lasting impression of its own without carrying over adequately the facts, processes, relationships, principles, which the demonstration is ostensibly intended to convey. Instead of aiding the imagination to grasp what can not be directly envisaged, the demonstration leaves a memory of tubes, valves and movements, but no hint of what actually happens in the circulation of the blood, for example, or in the work of a leaf. That all comes down to the danger of letting the accessories become the main concern, of assuming that equipment and special aids will make up for poor teaching.

While the demonstration can be a valuable, indeed an indispensable, aid in the teaching of science, it is probably sound to assume that, as many have suggested, the best teaching will be the kind that leads the learner to undertake some activity of his own. Good organization of science education should therefore include the provision for field and laboratory and shop work by as many individuals as can become interested to follow up didactic instruction.

In Memoriam

Dudley Grant Hays 1860-1934

DUDLEY GRANT HAYS made an enviable record of some forty years in the educational field in Illinois and the City of Chicago. After service as Principal in several Chicago schools, he became head of the visual instruction department in the city school system. For the last fifteen years of his active service his reputation and influence in visual education spread far, and he was an outstanding figure in national organizations in the visual field.

The Educational Screen particularly feels the loss of Dudley Grant Hays. He served as Director on the magazine almost from the start and for twelve years gave unstintingly the staunch support and invaluable counsel born of his unwavering faith, his rich and rare experience in this field of unlimited possibilities. Fortunately he lived to see the certainty of a great future for the movement so near his heart and to which his work had made such signal contribution.

Contributors to this Issue

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The Use of Films in General Zoology Teaching*

JOHN W. PRICE

THE CHOICE of any technique or method of presenting a subject should be determined primarily by the nature of that subject matter and the objectives sought in its presentation. The instructor must be constantly raising the question, "How may I best present my subject to the student?" But just as constantly must he seek an answer in terms of his results—in terms of his objectives attained. Obviously, one's objectives should be clearly held in mind.

What are desirable goals to be attained in a General Zoology course? The staff members of the Zoology Department at the Ohio State University, in building the present General Zoology course have set up for themselves certain objectives. In stating these objectives, it has been kept in mind that the students in the University entering this course bring with them a widely variable background of experience, ranging all the way from the student raised in the city whose only direct contact with animals has been by way of an occasional pet, to the small town or country lad whose hobby has been the study of nature at first hand; from the student whose training has included no scientific courses, to him who enters with a good background in high school and college physics, chemistry, and biology. Then, too, the use to which this course is to be put in the lives of the students also influences our choice of objectives. The greater proportion of the students are majoring in the non-biological fields. Their curriculum calls for little if any more training than secured in this general course. Others are preparing themselves for Medicine, Dentistry, Veterinary Medicine, technical agriculture, and related types of professional service, in the Biological sciences. The task of most adequately presenting the subject of zoology to these students is indeed a challenging one.

We have set up the following objectives in teaching the General Zoology course: (1) To build up in the student's mind a concept of the nature of animals; and of the vital processes that occur in their bodies. (2) To arouse in them an appreciation of the great variety of animal life on the earth. (3) To lead them to an understanding of the relationships that exist between animals and their environments, and of the factors which govern the distribution of animal life on the earth at the present time, and which have operated during their past history.

But our aim is to teach more than simply the subject matter of the course. One of the major contributions of any scientific course should be that of aiding the student in acquiring the use of the scientific method. Therefore an important objective is to train students to observe natural phenomena carefully, and to describe their observations accurately. As a second step in this scientific method, we must train them to recognize and formulate in their own words a wide variety of Zoological principles and then apply them. Finally, the student should be given practice in interpreting experimental data and to draw logical conclusions on the basis of the facts given.

The question now arises, "How can these objectives be most effectively attained?" In his attempts to present natural phenomena to the student, the biologist has long made use of visual aids. The naturalist has always and still does insist on studying animals in the field. Likewise, emphasis is placed upon the direct study of the animal in the laboratory. The Zoologist has long made use of dissections. He was the first to use the microscope, and it has been largely through its use in biology that the microscope has been developed. It is quite consistent then for the Zoologist to turn to the use of such modern devices as films and lantern slides to supplement these visual aids which he has made use of for so many years.

It was not until last year that teaching films were used in the General Zoology course here. There was some inertia to be overcome within the department, and the problems of equipment and availability of suitable films had to be solved. When the use of films is being considered for the first time, I suppose the attitude is always to be encountered "We don't want to turn our course into a picture show." However, this reaction soon gave way to one of definite support, after the first few films were tried.

To obtain suitable teaching film material, we were very fortunate in being able to turn to Mr. B. A. Aughinbaugh, Supervisor of Visual Education, associated with the State Department of Education of Ohio. He has placed the entire state film library and the services of his film exchange bureau at our disposal. We have made rather consistent use of at least a dozen films from this source, on a rental basis. We have found that these films can be effectively used to present as many topics. Recently we were able to purchase our own 16 mm. projector. It is one of the most recent Eastman models, and we consider it a worthwhile investment. At first, only one or two instructors were making use of the machine. Now on days when a film is scheduled to be shown, when two sections of the same course are running concurrently, the projector is carried back and forth between the two rooms so that each section from

*A talk given before the Visual Education Section, Ohio State Educational Conference, 1934. Ohio State University, Columbus, O.

eight o'clock on throughout the day can be shown the film, running on a half-hour schedule.

There are at least five definite situations in which films are used to advantage in presenting the material of General Zoology, as it is now being taught.

First, films are used to present demonstrations of experiments before large classes. During the past several quarters of work, the department has been carrying on an experiment to determine the effectiveness of teaching Zoology to students in groups of as many as a hundred, as compared with the effectiveness of teaching Zoology to students in the regular groups of thirty-five each. In dealing with the larger class, it is often difficult for the instructor to demonstrate the nature of various physiological processes as they occur in a laboratory animal the size of a rabbit or frog. The distance of many students in the room from the instructor's table acts as a limiting factor in their ability to see the demonstrations. A frog's leg attached to a lever arm on the instructor's table loses its significance when viewed by the student twenty-five feet away. On the other hand, a film which shows a comparable demonstration of the properties of the muscle action when thrown on the screen, enlarges the apparatus in such a way that everyone in the room can see the apparatus clearly in detail.

Second, films may be used to supplement other visual methods. A case in point is in the study of the circulation of the blood in the frog's webbed foot. The normal procedure is for each student to study the circulation in the webbing of a frog's foot, as well as the histology of the blood, under his own individual microscope. By following such a study with a film on the circulation of the blood and another on the nature of the blood, the subject may be amplified to an extent not possible otherwise in a given period of time. Furthermore, the instructor has the assurance that every student has seen the blood actually flowing, and it gives an opportunity to cover the essential features of the subject while the students' attention is focused on standardized material. Thus, the subject matter is enriched and the students' concepts are built up more uniformly.

Third, films may be used to apply physiological processes to the human body. All of the teaching films used, which deal with such processes, make these applications directly. Most students are interested primarily in this human application. Without films, physiological processes are limited in their demonstration to laboratory animals. Their occurrence in the human body is left to text book or oral descriptions. Even though manikins were used, manikins are always so inanimate. The animated drawings of the films and their use of the human subject illustrating these processes can hardly be duplicated.

Development processes in animals often involve the entire life history and consume days, weeks and even years. To observe them at first hand, the student would have to devote a disportionate amount of time, and often beyond the limits of the course. I refer to such processes as the metamorphosis of frogs, the life histories of many insects and the incubation of the chick. A *fourth* use of films, then, may be made here. In a film, the entire life history of a butterfly or mosquito, or the complete incubation of a chick, over a period of twenty-one days, may be reviewed by the student within the short space of fifteen minutes. Here, the instructor should set up two safeguards, to avoid misconceptions in the mind of the students. He should precede the film by a study of the critical stages in the life history of the organism using laboratory material, and he should take pains to emphasize the amount of time actually involved. The film will then serve admirably to bridge the gaps between the critical stages studied, and give the student an idea of the continuity involved.

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A Splendid Subject. The Mule Deer Doe.

The *fifth* way in which films may be used to present animal life more clearly to the student is that of showing animals in their natural habitats. When possible the Zoologist should take his classes into the field to study animals at first hand and under natural conditions. But there are many limitations here. Unseasonable weather, class size and class schedules, and often considerable distances are involved. In the mid-western states, an instructor may take his classes occasionally to local streams and fields, but trips to mountains or seashore, the tropics or tundra must be relegated to the land of dreams. But with films, the limitations of season and distance mean nothing. One

(*Concluded on page* 267)

Errata

We must point out, most regretfully, errors in two cuts accompanying Sybil L. Daniels' article, "Pupil-Made Lantern Slides," in the November issue. In the Butterfly slide, the upper twig shows a black "blob" on the upper side which has no place in the slide. The wasp slide is printed upside down. These blunders are the more regrettable in view of Miss Daniels' insistence upon and examplification of accuracy in all her work.

Motion Pictures---A Device In the Teaching of Typewriting

ELEANOR SKIMIN — ETHEL WOOD

WHAT is a good teaching device? Any device that aims at a desirable objective and that can be applied economically in terms of time and energy is a superior teaching device. Some are more efficient than others, but the ultimate objective of all typewriting teaching devices is to teach the student precise movements and the precise "feel" of these movements. Dr. William F. Book in "Learning to Typewrite" says that the chief purpose of the teacher is to make the occasion of learning economical and efficient. This statement emphasizes the fact that teachers of typewriting should make use of those teaching devices that will provide the best practice in making precise movements and in acquiring the precise "feel" which will result in the most effective learning.

Teaching devices that motivate the student in his work are vital. There have been many devices introduced for the teaching of typewriting: Mechanical devices as the phonographs for regulating the rate of stroking and fluency; physical devices for hand gymnastics, correct posture, etc. Unlike other devices that have been devised for special learning procedures, the moving picture contributes much to the knowledge and requirement of skills in typewriting throughout the beginning and advanced courses. It provides motivation of the real kind, offers skill improvement, information which is essential to progress; teaches the pupil the right standards of work and self-criticism, and presents essential features of typewriting for attention and practice.

There is an important requisite to be fulfilled by the typewriting teacher in the use of any teaching device. He must understand its aim. No one can use any teaching device effectively and economically unless he undertsands its objectives and how to apply them efficiently. Many excellent teaching devices fail because both of these essentials are lacking.

Fundamental typewriter operations should be demonstrated in full view and with the concentrated attention of the class because most of us have a most unusual capacity for observing and imitating what we see. The film *Teaching Beginners How to Typewrite* made at the State College of Washington, Pullman, Washington, clarifies the points of typewriting technique that are fundamental in learning to typewrite, those points that many teachers of typewriting have difficulty in teaching — correct stroking, correct use of the shift key, proper carriage return, rhythm, inserting and removing paper, use of tabulator key, etc. This picture also illustrates definitely that increased speed comes from increased finger action when writing habits are correctly established during the early learning periods. Correct technique on one level will insure mastery on successive skill levels.

Contrast the inefficiency of an oral class analysis of finger exercises letter by letter and the efficiency of the demonstration by an expert on the screen with the positive and correct striking of the various keys. Visualize, if you will, the enthusiasm and the interest of the pupil to imitate the performance that he has just viewed on the screen. The motion picture as a teaching device in the subject of typewriting is considered useful because it facilitates the learning process, and prevents and eliminates tendencies to incorrect learning, and controls the physiological and psychological conditions under which the pupil must learn.

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of The Educational Screen and Visual Instruction News, published monthly except July and August, at Morton, Ill., for October 1, 1934

State of Illinois, County of Cook, ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the editor of The Educational Screen, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill.

Editor, Nelson L. Greene, 64 E. Lake Street, Chicago, Ill.

Business Manager, Ellsworth C. Dent, 1812 Illinois St., Lawrence, Kansas.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill.

Herbert E. Slaught, 5548 Kenwood Ave., Chicago.

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold and distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ——. (This information is required from daily publications only.)

NELSON L. GREENE,

(Signature of editor, publisher, business manager or owner.)

Sworn to and subscribed before me this 1st day of October, 1934.

(SEAL) LYDA SHEA.

(My commission expires December 16, 1935)

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

"Treasure Island" Study Guide

The first of a series of study guides issued by the National Council of Teachers of English, for use in teaching photoplay appreciation to high school students, is a guide on *Treasure Island,* from the Robert Louis Stevenson classic. The Council has prepared two manuals on the film—A Teacher's Key, and a Student's Study Guide. The leading paragraphs of the teacher's instructions include methods of presentation of the study to the pupil. It is suggested that the ideal plan for seeing the picture is to have the English class go to the theatre in a body, with a view to discussing the picture in class the following day.

A brief resumé of the literary source and production of *Treasure Island* is given, followed by an explanation of the method of the story's transcription to the screen. There is a complete outline of the historical research, settings and properties employed in the production, besides a brief plot, and character study.

The student's guide, in the introduction, includes such questions as: "How did Stevenson come to write *Treasure Island?*" "What elements make the book good material for a photoplay?"

A plot study, in which students are asked the reasons for certain actions and incidents in the film, includes such questions as: "In the book Dr. Livesey and the Squire study Jim's map and gradually realize its significance. In the film they understand and act at once. What is thus gained? Where does suspense begin in the photoplay?" There are questions concerning characters and acting, the accuracy of the film's dialogue compared with the book; the effect gained by the musical score; the photography, and the work of the director. Finally come questions for the students as to whether the film inspires him to high ideals and whether he has learned anything "about life" from it.

Geography Teachers to Hold Meeting

The National Council of Geography Teachers will meet in Philadelphia, December 26 and 27, 1934.

Wednesday morning will be devoted to discussions of geographic field work and its relation to planning toward better utilization of natural resources. Mr. Earl Hanson, of the Water Resources Section of the National Resources Board will discuss geographic research in national planning. The morning program includes reports of specific field work as it now is being carried on in given college, high school, and elementary classes, and suggestions for capitalizing further opportunities for such work.

The Wednesday afternoon discussions will center on "Developing Independence in the Use of Geographic Tools." The Thursday morning session will stress urban studies. These will be followed by a discussion of "Organizing Urban Material for Classroom Use" by specialists in this field. Doctor William Scott Gray of the University of Chicago, so widely known for his recent intensive studies in the education of teachers, will be the guest "educator" of the 1934 meeting, and the first speaker Thursday afternoon. This session will be devoted to Teacher Education.

State P. T. A. May Ask U. S. to Make Educational Films

A national motion picture institute, to be maintained by the United States bureau of education, to produce and distribute educational films, is sought in a resolution scheduled for approval by the directors of the Illinois Congress of Parents and Teachers in their recent quarterly business meeting in Chicago.

The resolution was presented by a subcommittee named to study the possibilities. State university extension divisions and boards of education are asked to cooperate in the movement.

Catalogs of Visual Material

■ International Educational Pictures, Boston, have issued a 12-page illustrated Fall Supplement to their general 36-page hand-book of "Motion Pictures of the World and Its People," which appeared last February. The supplement is similar to the original catalog in size (8½ x 11), arrangement of subject matter, and typography. A 4-page folder on a collection of art films distributed by them has also been newly prepared. Both catalogs are available free to subscribers to their service.

■ Although "Materials of Instruction—Which May Be Obtained Free or at Small Cost," compiled by Edna Richmond of the Fairmont, West Virginia, State Normal School, is not a new publication, it has but recently come to our attention and impresses us as a most valuable teacher's aid. Booklets, charts, samples, and other exhibit material from hundreds of sources are classified under such subject-headings as Health, Industries, Safety, Store and Food Material, Science, Transportation,

and Travel, supplemented by information on lantern slides, maps, moving and still pictures. The book is well worth the 75c charge.

■ The current catalog of slides and films available from the Visual Instruction Exchange of the Ohio Department of Education, Columbus, shows a notable increase of rental material. The collection includes the Yale "Chronicles of America," Eastman and Harvard University films, Keystone and Victor slides, Spencer filmslides and many Stillfilms.

■ The Bell & Howell Company has just compiled a selective catalog telling where 16 mm. silent films dealing with geography, travel, and natural resources can be secured on a free loan basis. The catalog, consisting of 40 mimeographed pages, 8½ by 11 inches in size, gives names and descriptions of such films. Also listed are the names of firms and other organizations furnishing the films. Copies will be mailed on request by Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

■ An attractive 128-page pamphlet entitled "Lifelong Learning" lists the 35 mm. and 16 mm. motion pictures loaned by the University of California Extension Division, Berkeley. The Division also offers prints and slides of the "Pictorial History of California" at nominal rates.

Use of Films in Zoology Teaching

(*Concluded from page* 264)

minute, he can take his class to the seashore, and through the eyes of the camera watch starfishes going about in tide-pools; the next instant, he can traverse a continent and see mountain goats climbing rocky crags of the high Sierras. With such films, ecological relationships and the distribution of animals takes on new meaning. As an illustration, I have in mind a film on Rocky Mountain mammals. Here, a great mountain slope is shown with its several zones of vegetation. During the course of the film, the key animal types of each vegetation zone are shown feeding and living in their natural habitat. Their relationships to topography, altitude, and food supply are clearly shown. The predatious coyotes and mountain lion are shown inhabitating the same zones as the antelope upon which they prey. In discussing the film after it has been shown, students are quick to state these relationships. What does it mean to the untravelled, city-bred student for the instructor to stand before the class, distribution map in hand, and state that in the plains bordering the Rocky Mountains, coyotes prey upon the antelopes? But when these beautifully marked antelopes are shown in the film, grazing and galloping over these plains, antelopes begin to mean something to the student. The snarls of the coyote, his slinking, stealthy tread, help characterize him in the role of the bloodthirsty killer that he is. For the instructor to state that the coyote is essentially a plains animal, and that it rears its young in the underground burrows, the statement of that fact can scarcely have the lasting impression that the student gets from the film. In the picture two workmen are shown digging into such a den, at shoulder depth. Soon they reach the lower chamber. There fully exposed lie four round, furry, coyote cubs. The men pick them up. The cubs seem tame as kittens. A murmur is heard throughout the room. A co-ed says, "How cute they are!" There is real enthusiasm!

At this point, the reader may ask, "But how much difference in students' performance does the use of films make?" "Is there a measurable difference which will show up in a statistical analysis?" May I say that no definite attempt in an experimental way has been made in this department to test the efficacy of film teaching. For such data, may I refer the reader to such comprehensive studies as reported by Rulon* and others. I might state, however, that such data as we have obtained indirectly on this point, is in favor of film teaching. In connection with the statistical analysis of the results of the large section teaching experiment, referred to above, forty items in the comprehensive examination which had been covered with teaching film material in the experimental sections were compared with the same items in sections taught without the aid of films and they were also compared with forty items chosen at random in the experimental sections, not treated in the films. In both comparisons, the percentages of students' correct answers were somewhat higher in the film-taught items.

The attitude of the staff in General Zoology at the Ohio State University may be stated, I think, as one which regards the use of teaching films in General Zoology as a valuable means of supplementing other visual aids in presenting the subject matter of this course to students. The emphasis here is placed on the idea that films are to supplement, rather than in any sense supplant such time-tested methods as the direct manipulation of actual materials, dissection of specimens, and their study under the microscope.

There is a definite need for the construction of educational films for use on the University and College level. Such films should be built as units of subject matter closely coordinated with the materials of the courses taught. They could well be more technical than films we now have, and develop their subjects in greater detail. The Biological field offers abundant opportunity for the production of many educational films on subjects which are not now available. University staffs in the biological sciences and the film producers should certainly get together and work on a cooperative basis toward the production of such films in the future.

**References: Rulon, P. J.—The Sound Motion Picture in Science Teaching. Harvard Studies in Education, Vol. 20, xi + 230 pp. Harvard Univ. Press, Cambridge, 1930. $2.50.*

THE FILM ESTIMATES

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

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Anne of Green Gables (Ann Shirley, Tom Brown) (RKO) Congratulations to the Industry for so splendidly capturing the refreshing human appeal of the well-known story. Little star a delight as imaginative orphan taken in by the frosty spinster and her gentle bachelor brother—notable roles by Helen Westley and O. P. Heggie.
A—Charming Y—Excellent C—Very Good

Captain Hates the Sea (Victor McLaglen, John Gilbert) (Columbia) Rollicking, finely acted story of single voyage by colorful shipload of assorted humans, good, bad and crooked. Much drinking only objectionable feature in lively and amusing episodes. Real character interest and the fun ends logically with personalities unchanged.
A—Amusing Y—Perhaps C—Doubtful

Case of the Howling Dog (Warren William, Mary Astor) (Warner) William as "Ferry Mason" of the Liberty stories plays tricky lawyer-detective in crisp, emphatic style, solving wife-stealing murders by spectacular super-sleuthing. Plot involved, not always clear, hence as much bewilderment as surprise.
A—Fair of kind Y—Doubtful C—No

College Rhythm (Joe Penner, Jack Oakie, Mary Brian) (Paramount) Vacuous, hilarious farce about jazzing up department stores with ballet-dancing sales-girls, radio crooners, and pro-football teams. Oakie is the painfully conceited football hero. Penner's idiocies and Lanny Ross' pleasant singing are "features."
A—Absurd Y—Ridiculous C—Not the best

Crimson Romance (Ben Lyon, Von Stroheim) (Mascot) Confused romantic melodrama of 1916 packed with thrill air fights—and too much else. American hero enlists with German pal in German army, but deserts when America enters. Both love same girl till air duel gives grim decision. Acting below par.
A—Hardly Y—No C—No

Dude Ranger (George O'Brien, Irene Hervey) (Fox) Zane Grey western story with more human interest and naturalness and less gun-play than usual. Young easterner inherits ranch, arrives incognito, and reveals himself when certain wrongs are righted. Elementary plot and acting but wholesome amusement.
A—Hardly Y—Fair C—Rather good

Flirtation Walk (Dick Powell, Ruby Keeler) (First Nat'l) Pleasant musical romance with colorful settings and appealing little love story which begins in romantic Hawaii and ends at West Point where cadet-hero wins honors and the general's daughter. Stirring drill scenes and amusing glimpses of cadet life.
A—Pleasant Y—Entertaining
C—Probably good

Gridiron Flash (Eddie Quillan, Betty Furness) (RKO) "College" stuff with unique idea. Respected college alumnus smuggles tough young jail-bird football player into his Alma Mater to win games and make easy money on side by robbing trustful victims including the President! Moral ending tacked on the mess.
A—Mediocre Y—No C—No

Girl of the Limberlost (Louise Dresser, Ralph Morgan) (Monogram) An adaptation of Gene Stratton Porter's very popular and sentimental story. Much of the charm of the original has been lost by omissions and by over-emphasis on the morbid theme of mother hating own daughter for a fancied wrong.
A—Hardly Y—Better not C—No

Great Expectations (Henry Hull, Jane Wyatt) (Universal) Splendid screening of Dickens' masterpiece, retaining characters, plot and narrative manner with fidelity, dignity and charm. Acting and directing notable. Outstanding roles by Henry Hull, Florence Reed, and George Breakston. A real achievement.
A—Excellent Y—Excellent C—Too mature

Happiness Ahead (Dick Powell, Josephine Hutchinson) (Warner) Honest attempt at wholesome comedy that amuses, about rich heroine tired of society seeking her fun among common people and finally marrying window-washer hero with her father's help. John Halliday as the father is the oustanding feature.
A—Pleasing Y—Very good C—Fairly good

Kentucky Kernels (Wheeler and Woolsey) (RKO) Utterly crazy nonsense farce, hokum and hilarity, which does not use vulgarities for laughs. The engaging youngster with irresistible penchant for smashing glass, and the Kentucky feud shootings, make it. unfortunately, dubious fare for children. Inane fun.
A—Good of kind Y—Probably good
C—Doubtful

Lemon Drop Kid, The (Lee Tracy, Helen Mack) (Paramount) Damon Runyon yarn with hero a breezy crooked bookie of sordid background and instincts. Meets, marries, and is reformed by heroine. She dies, he relapses into jail but their baby works reform again, this time permanently. Feeble production.
A—Mediocre Y—No C—No

Limehouse Blues (George Raft, Jean Parker) (Paramount) Sordid melodrama laid in London's Chinatown, with unpleasant characters and unhealthy atmosphere. Raft, as wealthy, unscrupulous half-caste Chinese smuggler falls in love with his white protegee and sacrifices his life to save her sweetheart.
A—Hardly Y—Unwholesome C—No

Loud Speaker, The (Ray Walker, Jacqueline Wells) (Monogram) Mild, innocuous story of irrepressible, wisecracking, small town boy who becomes successful radio star. His conceit loses him his job and girl, but he recovers both after learning his lesson. Rather amusing in spots.
A—Mediocre Y—Harmless C—Little interest

Merry Widow, The (Maurice Chevalier, Jeanette MacDonald) (MGM) Gorgeous, hilarious, fast-moving, tuneful operetta, jazzily modernizing original beyond recognition. Hero is irresistible lady-killer, arms always full of joyous victims, his big task being to seduce heroine. He fails, so the poor censors are helpless.
A—Good of kind Y—Pernicious C—No

Moonstone, The (David Manners, Phyllis Barry) (Monogram) More or less of the old Wilkie Collins mystery story screened. Moonstone diamond, once stolen from Hindu temple, brings grief and tragedy to all it touches. Fantastic solution through oriental drug inducing revelations during sleep-walking.
A—Mediocre Y—Hardly C—No

Peck's Bad Boy (Jackie Cooper, Thomas Meighan) (Fox) Resembles book only in title. Simple, appealing story of boy life and little hero's fine, understanding relationship with father until scheming relatives inject temporary unhappiness and misunderstanding. Some pathos but mostly amusing, wholesome, and human.
A—Pleasing Y—Very good C—Very good

Pursued (Rosemary Ames, Victor Jory) (Fox) Lurid sex melodrama of Far East sea-front cabarets and jungle islands. Scarlet heroine finds hope and inspiration in wholesome hero, but heavy villain, much overacted by Jory, nearly defeats "true love," till heroine shoots her way to a happy ending.
A—Hardly Y—No C—No

St. Louis Kid, The (James Cagney, Patricia Ellis) (Warner) Familiar Cagney type picture, lively comedy with plenty of "action," fighting and roughneck characters. Hero is hard-hitting truck-driver always in trouble with the law and heroine. But clears himself and wins girl by rescuing her from racketeers.
A—Hardly Y—Not the best C—No

Student Tour (Jimmie Durante, Chas. Butterworth) (MGM) Absurd hash with idiotic plot about "college" crew and co-eds in shorts jaunting around the world, with a blatant coach, a stupidly caricatured professor, and stale Durante antics as supposed "comedy." Stupid crew race climax and banal dialog throughout.
A—Painful Y—Trash C—No

That's Gratitude (Frank Craven, Mary Carlisle) (Columbia) Inferior story about the thanklessness of human nature for benefits received, about the losing struggles of a broken-down theatrical producer, and the labors of a hero steering others to fame and happiness. Much drinking and many words.
A—Mediocre Y—No C—No

365 Nights in Hollywood (James Dunn, Alice Faye) (Fox) Stupid title for feeble mixture of farce and musical comedy. Former film star, reduced to directing in fake dramatic school, discovers new blond star and makes successful comeback. Slapstick comedy and elaborate dance numbers features. Harmless, but dull.
A—Mediocre Y—Worthless C—No

Tomorrow's Youth (Dickie Moore) (Monogram) Ordinary film intended as strong preachment against divorce, but without much distinction in situation or acting, except for appeal of child actor. Situation where he becomes judge at divorce hearing and brings about reconciliation of parents, decidedly far-fetched.
A—Hardly Y—Perhaps C—No

Transatlantic Merry-Go-Round (Nancy Carroll) (U. A.) Hectic series of exciting events on transatlantic liner, with smooth thieves, gamblers and shady characters getting virtuous heroine very much involved. A detective on vacation takes care of incidental murders. Fast tempo, radio-singing, jumbled ethics.
A—Depends on taste Y—Unwholesome C—No

We Live Again (Anna Sten, Fredric March) (U. A.) Serious, impressive, elaborate, humorless drama. Best screening yet made of Tolstoi's Resurrection. Russian peasant heroine, seduced by noble, military hero, is wrongly sentenced. Repentant, he pauperizes himself to share her exile. Notably well acted.
A—Very good of kind Y—Very mature C—No

What Every Woman Knows (Helen Hayes, Brian Aherne) (MGM) Masterpiece for intelligent enjoyment. Screen can do no more with Barrie's classic. Splendid acting and direction. Scotch atmosphere, temperament and accent convincingly done. Barrie humor, whimsy, charm, and poignancy intact. Hayes and Aherne in finest roles to date.
A—Excellent A—Excellent
C—Doubtful interest

Young and Beautiful (William Haines, Judith Allen) (Mascot) Feeble production about Hollywood press agent whose excessive commercial instinct nearly loses for him his sweetheart. Backstage scenes, Wampas Baby Stars, musical revue stuff are other elements in the lukewarm mixture.
A—Feeble Y—Hardly C—No

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Sierra Educational News (October, '34) "The Motion Picture Camera in the School," by Harold O. Boos.

"It is an undeniable fact that the motion-picture projector has come to stay," declares the writer. The camera, however, is still unusual in schools and should not be. Mr. Boos has found there are limitless uses for the camera. In the school of which he is principal, it has improved athletic form, health, and fire drills, has contributed to nature study classes, and has stimulated interest in the school's activities.

International Review of Educational Cinematography (September, '34) "Cinema and Teaching," by E. Duvillard, Director of Schools, Zurich.

From this very comprehensive and lengthly article a few excerpts are made. "If the influence of the scholastic cinema has penetrated so slowly, it is because man is not master of his own thoughts. He modifies their course and form very slowly and such changes as occur are arrived at only after a long and often painful process of adaptation. . . . Although man is continually seeking to free himself from it, he tends, by his very nature, to be a victim of verbalism. In order to escape a slavery of this kind, he tries in every way to fix his errant thoughts, and among all the means so far suggested the motion picture seems the one likeliest to give him the independence he desires." The author cautions educators against relying solely upon tests of retention of projected images. "The object of teaching is not the acquisition of certain notions, but the acquirement of an intellectual technique, through which, when the pupil is freed of the tutelage of school, he will be able to reflect and study by himself."

"There is no machine which teaches us to see better than the cinematograph, on condition that its pictures have been well chosen and are projected in a clear and intelligible vision. The motion picture is the means which allows us to put forward real facts in such a way that they can readily be grasped, to present them with great precision and with a rhythm that harmonizes with the needs of the spirit."

In the same issue of the International Review appears "The Use of the Cinema for Teaching in Secondary Schools, by Prof. Brucker, Supt. of the Rollin College, Paris.

"The comment should be brief and synthetic. In most cases, the film should not need explanations. What then, is the cinema's strong point? Without doubt it is the power of registering and representing movement. From this point of view, the cinema is indispensable and its importance in supplementing work is such that there should be no hesitation in using it, in spite of the difficulty of regulating and managing the apparatus or on account of the expense."

Education—Visual Education Number (October, '34) This special issue, edited by Dr. F. Dean McClusky, is particularly significant to our readers as it contains a wealth of material on visual instruction, beginning with Dr. McClusky's own contribution, "Basic Values in Visual-Sensory Instruction."

He stresses the value of concrete imagery in the learning process versus the importance of verbal imagery. Photography and sound reproduction have so greatly altered materials of instruction that the approach to learning is necessarily by a different route than that formerly traveled. "The gap between verbalism and doing has been the will-o-the-wisp of educators for centuries. A child may be taught with relative ease, to recite rules of good behavior, but to teach a child to behave in accordance with these rules is most difficult." Today, children are beset with so many verbalisms of a conflicting nature that a state of confusion concerning conduct results. "Some means must be developed to clarify the language of our experts, faith must be reestablished in our leaders and schools must devise a way to translate verbal patterns into intelligent human behavior. We need more directness of speech, more parables, more word pictures, more actual pictures, more visualization, more of real living in teaching. School boards should spend as much for visual sensory materials as they do for books. To see, to hear, to smell, to touch, to taste is the essence of life. Words merely describe it. Teachers who depend solely upon books are failing the child and are misusing the books as well." A brief historical survey is made of the use of visual instruction materials from primitive times to the period of printing, the misuse of which has resulted in linguistic mechanization. The article closes with ten basic values of visual-sensory instruction.

Cline M. Koon, U. S. Bureau of Education, reports succinctly and fully the proceedings of the International Congress of Educational Cinematography, which met in Rome, April 19-25, 1934, and was opened by Premier Mussolini and M. Avenol,

Secretary General of the League of Nations.

Wilber Emmert, President of the Department of Visual Instruction of the National Education Association, treats "Visual-sensory Aids in Education," dealing particularly with visual education courses for teacher training and the use of posters and booklets. A full technique for making and using booklets and posters is elucidated. "The Place of Sound Films in Instruction" is analyzed by M. Brodshaug and M. R. Brunstetter. "Talking-Slide-Films for Visual Education Purposes" are described by Arthur Heine. "Visual Trends in Religious Education" by Bernard E. Meland covers this field both in Europe and America. "The Educational Museum" is discussed by Eugenia L. McCord as it is organized and administered in various cities. "Visual Aids in Scouting" by F. B. Monson is richly suggestive. An interesting testing use is made of pictures in individual out-door demonstrations.

"Mechanical Aids to Education and the New Teacher—A Prophecy," by Dr. Howard Y. McClusky of the University of Michigan, predicts a new technology of education. Since tools largely make the culture of an epoch, radio and motion pictures will tremendously affect our curricula. "Entire courses of study will be outlined in terms of these mechanical aids." This does not mean that there will be no function left for the teacher, but that there will be a decided change of function. The teacher in the capacity of adapting and revising the presentations will appear rather more in the role of a supervisor. The teacher will become an expert in clinical psychology with the aid of technological means. Since institutions cannot handle the burden of insanity, increasing through maladjustment to an environment becoming more and more complex, nor the increasing crime, there must be a vast program of mental hygiene instruction. Teachers are already over-loaded, and the supply of trained experts is insufficent for the need. Technology must carry the load. This new program will free the teacher from routine and enlarge her personality. She may even extend her services to preventing mal-adjustment in the new fields of adults and pre-school children.

An account of the work of the Motion Picture Research Council, supported by the Payne Fund, for the past seven years, is given by William H. Short, with an outline of future plans. One year was spent upon laying the groundwork for building a policy. The results of the succeeding fact-finding have been published in ten volumes by the Macmillan Company. Two volumes have been awarded the annual medal for outstanding works on education by the Parents' Magazine, and first mention by the American Education Research.

Mr. Short's article is followed by one of the studies subsidized by the Payne Foundation, "Do Motion Pictures Conflict with Standards of Morality?" by Robert P. Wray. The chief conclusion is, "Movies are in marked conflict with the *mores* in respect to aggressiveness of the girl in lovemaking, but are above the *mores* in regard to democracy, and in the treatment of children by their parents."

World Unity (October, '34) In an extensive report of the International Congress of Cinematography, meeting in Rome, difficulties overcome are mentioned along with two pages of problems yet to be considered. "It is now universally recognized that the motion picture must form an integral part of teaching; that its value is greater than that of other visual aids, even though there may be subjects where the use of the lantern slide, models or laboratory experiments are more useful. . . . It is clear that the double use of text-book and film must harmonize with scholastic programmes, or rather *vice versa*, since it is perhaps more logical that new curricula and new methods of study should appreciate and follow the value of the motion picture in the school and conform themselves to its use and wider diffusion."

Book Review

WHAT ABOUT ALCOHOL? by Emil Bogen, M. D. and Lehmann W. S. Hisey. Scientific Education Publishers, Los Angeles.

This book is a notable achievement, small in size, unique in presentation, highly significant in content. It aims to be, as its subtitle modestly states, "an illustrated outline of scientific facts about alcohol and alcohol drinking." It succeeds splendidly. In some 90-odd pages of large readable type, with more than fifty line drawings in chart and poster style, it presents completely and impartially the fundamental facts about alcohol in most convincing manner. The expertly written text, with the pen-and-ink illustrations always intimately pertinent to the text, make a visual-verbal appeal that is educationally an ideal combination. Wisely also the publishers are ready to supply seventeen of the illustrations in lantern slide form, still further enhancing the value of the work for school and club purposes.

In simplicity of language, clarity of explanation, vividness of illustration, the little book is nothing less than a masterpiece of scientific presentation. From cover to cover the authors' purpose is evidently to present facts, not propaganda—scientific truth, not a sermon. It is left to the reader to pass upon the evidence and decide freely for himself what his own course of action is to be. The authors have seen to it merely that the evidence shall be true and clear. For any reader, young or old, in school or out, this volume must prove profoundly interesting and valuable. The problem of alcohol can hardly be put in more comprehensive and more telling form.

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

An Open Forum

It has been suggested that Department of Visual Instruction Notes be made an open forum for the discussion of problems of the Department with which the central office is confronted. As an experiment in keeping with that suggestion, some of the major problems are mentioned below. If these bring forth helpful discussion, other problems will be mentioned later.

Pertinent discussions received from Department members will appear in succeeding issues of this magazine. It is hoped that by thus exchanging ideas, some helpful suggestions will be received by all readers.

The Convention Problem

Before the merger of the National Academy of Visual Instruction with the Department of Visual Instruction of the N. E. A., each organization met once each year. The Academy met with the superintendents in February and the Department met with the National Education Association during the summer. Some feel that two meetings should be the practice; the winter meeting devoted to administrative and the summer to teaching problems. Two meetings require approximately twice the time, energy and expense required for one. Some of the same persons attend both, but several new persons are present at each meeting. What do you think about it?

The Publicity Problem

Any organization which depends upon the interests of many for its existence cannot live without publicity. All worth-while publicity requires much time, effort and careful planning. There should be press releases, special articles, magazine departments, and bulletins. There are enough possible legitimate avenues of publicity to require the full-time attention of a competent person. The attempts which have been made are rather feeble, compared with possibilities.

At each meeting of the Department, enthusiastic and inspired members agree to provide notes of interesting happenings, discussions of visual instruction projects, etc., for publication. Usually, the President and one or two members of the Executive Committee remember their promises and do something about it. Apparently the others do not. Again, expense is an item of consideration, but it should be possible to secure at least one article per month worthy of publication in national and international journals. Do you agree or disagree?

The Problem of Membership Dues

There would seem to be a division of opinion regarding two or three possible types of membership. One group would prefer a low annual fee, possibly $1.00 or $1.50, covering affiliation with the Department only and omitting such special services as magazine subscriptions, for example. Others would prefer membership dues of $2.00 or would advance dues to $2.50 or $3.00 and include as many special services as possible, including magazines, film directories, etc. In either case, a definite attempt would be made to popularize the Department and increase the membership as rapidly as possible, including all those who use visual aids or may be interested in them.

Another group would change the Department of Visual Instruction into a rather exclusive organization, admitting to membership only recognized visual instruction directors and research workers. Each member would be asked to meet rather strict admittance requirements. The annual membership fee might be advanced to $10.00 or $15.00, thus building a fund to be employed in conducting research and giving appropriate publicity to the findings. Consulting and recommendation services would be available at a fee commensurate with the time and effort involved. The whole organization would be strictly professional and would serve as a guide to visual instruction practice and procedure.

As a research group of high quality, the Department would seek the support of trust funds, industrial organizations, etc., to establish permanent headquarters and staff in a city which would offer greatest access to those individuals and organizations primarily interested in the field of visual instruction. It would serve as a clearing-house of information and research, offering reliable service to the educational field.

There are some who feel that there is room for both types of organization in the widening field of visual instruction: (1) the small, specialized research group and (2) the large group of visual instruction workers who are interested in applying the findings of science to the instructional problems of the classroom. What is your idea?

Renewals of Old-Timers

It has been interesting to note the number of former members of the Department who are having

their names re-entered on the rolls. It is a sign of something or other, but no attempt is made to explain it. One suggestion would be that times are better. It may be the realization that any profession in which one may be engaged deserves some centralization of affairs for the protection and guidance of those thus engaged. And it may be just plain economics, calculated definitely to take advantage of approximately $3.50 in service at the annual membership fee of $2.00. In any case, it is fine to have the former members back into the organization. Some are mentioning the names of others who should be interested, and such tips are most helpful.

Application for Membership

Department of Visual Instruction,
National Education Association,
1201 Sixteenth Street, N. W.,
Washington, D. C.

Gentlemen:

I hereby apply for Active Associate Membership in the Department of Visual Instruction and attach a remittance for $2 to cover dues until September, 1935, including magazine subscription and other services.

Name: .....

Address: .....

I would suggest that information concerning the Department of Visual Instruction be sent to the following:

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

Summer Meeting in Denver

Robert Collier, Jr., Denver member of the Executive Committee of the Department of Visual Instruction, has extended an invitation to the members of the Department to a beefsteak fry at his cabin in the Rocky Mountain National Park. This should prove a strong incentive for members to attend the conference next summer.

Pennsylvania Makes Visual Education Course Mandatory

On October 10, 1934 the Pennsylvania State Council of Education in conference in Harrisburg passed a resolution to the effect that beginning September 1, 1935, no permanent license to teach in the public schools of the Commonwealth would be granted to any applicant who does not show evidence of having had a laboratory course in visual-sensory techniques. This procedure closes the gap which has existed since the State Teachers Colleges made the visual education course mandatory. This laboratory course in visual-sensory aids must now be given in the Arts Colleges and the Departments of the Universities giving teacher training work as well as in the State Teachers Colleges. The Department of Visual Instruction of the National Education Association at the Los Angeles meeting in July 1931 recommended that all states of the Union make mandatory the action just taken by Pennsylvania. This action by the State Council means that Pennsylvania is the first State in the Union to put the measure into effect.

During the summer, 1,104 men and women took the course, it was reported, and several are said to have obtained positions. City educational authorities have approved the American Children's Theatre, Inc., about to establish Theatre of Young America in the Cosmopolitan theatre, New York. Its aim is to provide "wholesome entertainment for the school children of New York," declared George J. Ryan, president of the board of education.

Wisconsin Visual Group Meets

The Visual Education Section of the Wisconsin Teachers Association held the following program at the state convention in Milwaukee last month, under the chairmanship of Robert Warburton, Principal of the Woodrow Wilson Junior High School, Manitowoc.

Address: "Comparative Value of Silent and Talking Pictures as Teaching Devices"—J. E. Hanson, Bureau of Visual Instruction, University of Wisconsin, Madison.

Address: "Report of the Status of Visual Education in Wisconsin"—S. P. Unzicker, Roosevelt Junior High School, Fond du Lac.

Address: "Visual Aids in Teaching Science"—Donald K. Lewis, Red Wing, Minn.

"The Yangtze-Kiang is the greatest river in China. On it vessels of all kinds ply into the interior. Miles of rice fields line its shores—and here the coolies wade knee-deep in water, tending the plant which gives them most of their food."

Attention Value Doubled . . .

when SOUND *brings Motion Pictures to life!*

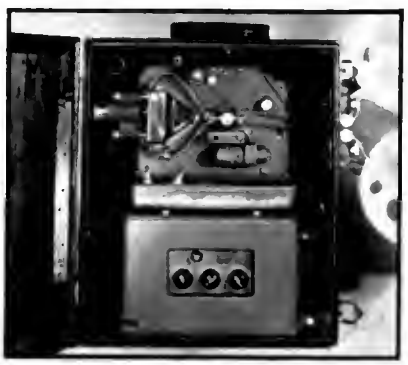
the RCA 16mm. Sound Projector

MOTION PICTURES come to life for children when they can *hear* as well as see! Their interest becomes sharper—their memories are more retentive.

It takes the new RCA 16mm. SOUND PROJECTOR, compact adaptation of the famous RCA theatrical sound projector, to bring SOUND into the classroom with faithful, full-toned, brilliantly life-like reproduction. And its operation is so simple and quick, its mechanism so compact, that it does away with classroom disturbance when it is being set up and run. Its volume is ample for auditorium use, yet easily controlled for small classroom use.

In threading, but a single sprocket is used, and the gate is easily accessible. The proper size of the loop is automatically determined by pressing a lever, so synchronization is always perfect. Pilot light and all controls are accessible from the operating table. A positive indicator insures proper sound or silent speed.

The RCA 16 mm. Sound Projector reproduces both sound and silent film—making available to you a library of thousands of sound and silent films for instruction.



RCA 16 mm. SOUND PROJECTOR

16 MM. DIVISION, RCA VICTOR COMPANY, INC., CAMDEN, N. J.

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

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

Standards and Techniques for Making Posters and Booklets

(Concluded from November issue)

WILBER EMMERT

THE BOOKLET can be used to bring out principles, develop habits, abilities, and skills. The booklet can be a source of satisfaction, pride, and joy. Beautiful booklets can be made by children in all grades of school work. One booklet can tell the teacher many things about the pupil: Does he really understand his problem? Can he select from the mass of materials those significant items which tell the story effectively? Can he organize materials well? Is he neat in his work? Can he use his art, his English, and his mathematics to advantage? Can he follow directions? Is he creative in his work? Does he pride himself in the work done? Does he strive for accuracy, beauty, and high standards of excellency? Are these attitudes, habits and skills reflected in other phases of his school work? These and many other other questions might arise in the minds of persons viewing the finished booklet. The answers to the questions would be found by a study of the booklet itself.

The construction of the booklet involves a clear understanding of the problem to be solved, the objectives to be attained, collecting materials, selecting representative specimens, organizing the materials, displaying and presenting them, and binding the materials into the finished volume.

The following outline, entitled, "Standards for Making Booklets," has proved to be a very helpful guide to both students and teachers. Try it and test its value. Remember that the booklet is a "little book," with the essential features of a book but in an abbreviated form. Follow the standards closely and do not accept a hodge-podge of disorganized materials from pupils. Insist on high quality products and the children will respond in kind.

Standards For Making Booklets

A. Standards for Selection of Materials for Booklets
   I. Materials must:
      1. Create an atmosphere
      2. Bring out principles
      3. Excite interest
      4. Bring before the pupil definite facts
   II. Pictures must:
      1. Show clearly the point desired
      2. Be simple (Complicated pictures confuse the reader)
      3. Have one object rather than many
      4. Show actual conditions
      5. Be selected to tell a connected story
      6. (Colored pictures are preferred in the lower grades)

B. Standards for Organizing the Materials in Booklets
   1. Materials should be arranged in unit sets
   2. There should be a title page descriptive of the unit
   3. Subject matter should not be on the same page as the pictures and other illustrative materials
   4. Pictures and illustrative materials should be mounted on one side of the paper only
   5. A preface, table of contents, and fly leaves must be included

C. Making the Cover
   1. Title should be simple
   2. Lettering used should be large and plain
   3. Cover should contain
      a. Title only, or; b. Title and design; c. Title

(*Concluded on page 276*)

and picture, or; (a), (b), or (c) plus maker's name

D. Arrangement of Illustrative Materials
   1. A page should contain only a few, well selected pictures or objects
   2. Use simple descriptive titles only. Place titles under picture or materials, or at bottom of the page
   3. Illustrative materials should be placed in logical sequence
   4. Materials should be mounted parallel with the sides of the page upon which they are mounted. (Never diagonally)

E. Types of Illustrative Materials Suitable for Booklets
   1. Pictorial materials. (Photographs, prints, ads, pictures, diagrams, graphs, cartoons, maps, blue prints, photostats, cut-outs)
   2. Specimens (Must be thin and flat)
   3. Newspaper and magazine clippings

F. Sources of Illustrative Materials

Daily newspapers, rotogravure sections of Sunday papers, trade magazines, popular monthly magazines, picture dealers, steamship companies, railroad companies, chambers of commerce, industrial institutions, travel bureaus, catalogues, photographs, textile samples.

In conclusion, these two examples were deliberately selected to indicate the changed viewpoint concerning visual-sensory aids for school use. Many teachers and so-called visual education workers feel that they cannot carry on a visual education program without the projection equipment. The poster or the booklet can be employed in any classroom, with any age-grade of pupils, at little or no cost; whereas, projection materials necessitate the outlay of considerable money, special room equipment, and trained projectionists.

Two Film Reviews

Official Boulder Dam Films — Distributed by Boulder Dam Service Bureau, Boulder City, Nevada. Authorities behind the Boulder Dam Project have very wisely spared neither effort nor expense to ensure a complete visual record of one of the greatest engineering works of our day. The monumental feat has been filmed from start to finish in all its multiplicity of detail and skillful editing has produced an assortment of film subjects expressly adapted to the needs of various groups which will see and study the thrilling record for years to come.

For Societies of engineers and advanced students in engineering, is available Print I, the complete 6000 foot 35 mm. film (or 2400 feet in 16 mm.). Print II is a 1250 foot subject (500 feet in 16 mm.) planned for use in Schools and Junior Colleges, omitting extremely technical details but still telling a complete

(*Continued on page 278*)

A special group of seven

EASTMAN CLASSROOM FILMS

...prepared particularly for the primary grades

$102.00 COMPLETE

By titles, these films are: *Bears*—100 feet; *Animals of the Cat Tribe*—200 feet; *Three Jungle Giants*—100 feet; *Monkeys and Apes*—200 feet; *Adventures of Peter*—300 feet; *Some Friendly Birds*—400 feet; *The Farm*—400 feet. The price of this complete list, including reels and humidor cans, is $102.

THIS special group of films meets recommendations made in recent curricular studies. It provides sufficient basic material for a year's work in the first three grades of a school. Its total cost...just over one hundred dollars...is a good indication of the comparatively small outlay now necessary in order to give pupils the benefit of Eastman Classroom Films.

Schools already using some Eastman Classroom Films should have this special primary-grade material. By means of it, schools that as yet own no Eastman Classroom Films can readily "get a start." The seven films provide an excellent foundation for the extension of this modern teaching aid to the entire school or school system. Write today for further information and literature. Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

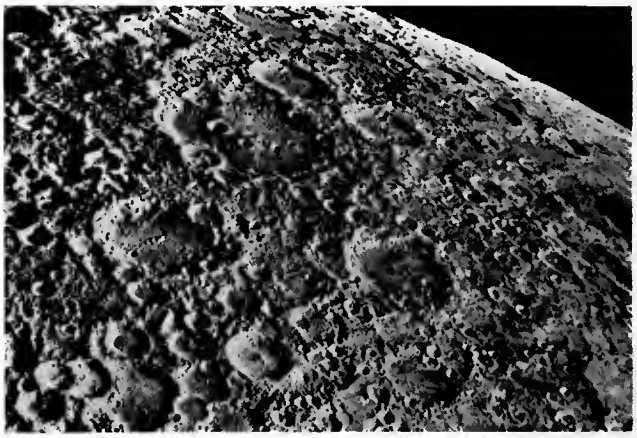
EASTMAN *Classroom Films*

story. Print III is a still further condensed version of 200 feet in 16 mm. Three other 100 foot 16 mm. prints are devoted to selected details of high scaling, blasting, concrete pouring, making and placing of gigantic pipe, and shots of the virgin river, the spillways, the intake towers, etc. Finally, three additional 100 foot reels are still to be made which will show further operations to final completion of the monster dam. Full explanatory material is ready in the elaborately illustrated official booklet, "The Construction of Boulder Dam," with scores of the illustrations available also in slides for school use.

Boulder Dam Service Bureau, in close co-operation with the U. S. Government Bureaus, has made an outstanding contribution to visual aids for the educational field. The absorbing story of this conquest of nature, unrolled before our eyes the other day, will continue to thrill, inform, and inspire countless students in the future, in schools, high schools, colleges, and technical schools for graduate engineering. It is a master record of a master achievement.

Looking Through Great Telescopes (6 reels) 35 mm. or 16 mm., silent or sound. Produced and distributed by Araneff Film Associates, Chicago.

This is the most impressive production in the field of astronomical motion pictures that has yet appeared. It is a six reel picture, years in the making, which combines the marvelous photographic power of the world's greatest telescopes—the Mount Wilson 100-inch reflector, the great Yerkes refractor, and others—with the wizardy of the modern motion picture camera to give the actuality of motion to the spectacle of the heavens



Tycho and The Great Walled Plains of the Moon.

and the dazzling mysteries of space. Ruroy Sibley, veteran scientist and educator, directed his able staff and enjoyed the tireless cooperation of various educators and observatories throughout the country, to produce the work.

The six reels form a complete whole, offering a full presentation of modern astronomical knowledge from the nearest heavenly object, our own little moon,

to the remotest stars yet seen by the telescopic eye. And yet each reel is a perfect unit, usable by itself at the appropriate point in the school year or astronomy course. At the end of year or course, a re-showing of the six reels together affords a stimulating review of the whole study. The six unit reels have the following titles and contents.

Seeing the Sun (Reel 1) Airplane views of Mount Wilson and its great observatory open the reel. Then the Sun at total eclipse with the magnificent Corona, the gaseous envelope, the chromosphere. The prominences are shown in amazing detail, their vastness, their swiftness of motion, their relation the sun spots, which, in turn, show clearly the Sun's rotation.

Going to the Moon (Reel 2) From the interior views of the Mount Wilson Observatory we glance up at the Moon with naked eye and, by skillful illusion of the camera, we travel toward it. Its size grows. Surface details appear. Then an excursion back and forth over the whole side of the moon visible to us, viewing its monstrous craters, mountain ranges, walled plains, its dead "seas," and numerous spots bearing names of famous features upon the earth.

From Mercury to Mars (Reel 3) The inner planetary group, with asteroids and comets, are covered in this reel. The nature of Venus, the rotation of Mars, his surface markings and change of seasons; the course of a comet, the method of discovering an asteroid.

Jupiter, Saturn and Beyond (Reel 4) From the Lowell Observatory in Arizona we study Jupiter, his changing belts and moons; the rings of Saturn, their shifting appearance as his revolution around the Sun changes our angle of view, and his Great White Spot of 1933. Uranus and his satellites, Neptune and his single moon, and finally Pluto and how he was discovered—bringing us to the outer fringe of our little solar system.

The Pathway of the Gods (Reel 5) From Yerkes Observatory in Wisconsin we see the Milky Way. Galaxies, star clouds, clusters, nebulae of both spiral and ring formations, double stars, new stars, their birth and growth within a few short years.

The Depths of Space (Reel 6) And now out to the other stellar systems, with a new yard stick of hundreds of thousands of light years, among such marvels as The Great Nebula of Andromeda, the beautiful spiral of Triangulum, the Coma Virgo region, and still further out to clusters of island universes where we must talk of fifty million light years and more.

The six silent reels contain a vast amount of material for the eye; material for the ear that may accompany the rich spectacle is simply unlimited. Teacher or lecturer alike will be faced by one problem only, "what to omit"—never "what to say." (Accompanying manuals for teacher and lecturer supply a wealth of material and explanation).

AMONG THE PRODUCERS

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

The New Keystone Junior Stereoscopic Material

A very significant development in the use of visual aids in teaching is the release of the new junior stereoscopic material by the Keystone View Company. These so-called junior, or small, third-dimension views are true photographic reproductions and portray facts of the world with the same amazing reality that one gets from looking at regular stereographs. Since the price of the prints is less than one-third the price of the standard stereographs, it is now possible for every school, however small or limited in means, to provide itself with these very effective aids in teaching.

Many units are available on geographical subjects, each unit consisting of twenty-five stereographs and a Teacher's Manual. Other miscellaneous units are: *Indians, Primitive Homes, Children of Many Lands, World's Fair, Mass and Benediction,* and *The Story of the Iron Horse,* the first of a group of units on the history of railway transportation.

DeVry New 16 mm. 1600 Foot Reel

Considering the constant and universal use to which the metal reel is put—and its absolute necessity in all motion picture work, it is surprising the little amount of thought and study that has been given to its design and manufacture. Every film user knows how often shows have been stopped and film ruined by faulty reels. Reels that buckled in, stopping and tearing the film; reels that spread out and allowed the film to wabble; and that scraped against other parts of the machine—reels, part metal and part wood, with screw fastenings dropping out or loosening; wire reels twisted and contorted that made the rounds of the industry, like bad money, that each disgusted user passed on to the next as quickly as possible.

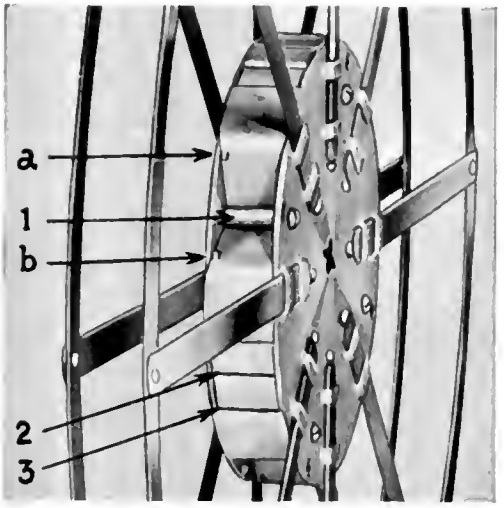
The new DeVry reel is made entirely of high tempered band spring steel. No wires—no stamped out parts—no wood—no screws—just band steel, —spokes, rim and hub. The spokes are riveted to the rims, but attached to the hub through double steel slots that permit the spokes to lengthen slightly whenever bent or subjected to strain. The

Pull it apart. Let go!—It instantly resumes its original form. Note the straight true lines of the lower part of the rim, while the upper part is being bent violently out of shape.

expansion space provides room for the molecular expansion which *always* take place when a piece of metal is bent—but without the usual displacement of the molecules, resulting in the permanent bends, dents and twists of ordinary reels.

Moreover the threading (clipping) of the film is completely automatic—can be done in the dark as

easily as in the light. The film is merely laid on top of the hub and pressed down slightly in well (1). That's all—the perforations of the film catch



automatically on two prongs (a and b) and stay put. A second method provides a spring clip (3) for holding film, and still a third permits the old way of threading film in a center slot as at (2). Such a reel saves precious film from injury, and its own life seems almost indestructible. It is a reel *de luxe*, and a welcome contribution to the amateur's kit of tools.

Bausch & Lomb Equipment

An addition to the equipment of the amateur microscopist has recently appeared in the form of an inexpensive photomicrographic outfit for photographing specimens in the field of the microscope. This does not imply that professional work cannot be done with this compact little outfit. It can be used with any good amateur or professional microscope and the procedure is very simple. The microscope is placed on the base of the stand and held securely by a forked metal clamp. The camera is adjustable up or down on a vertical rod and can be swung to the left or right. It uses standard 127 roll or cut film 2¼" x 3". For either time exposures or snapshots, this outfit gives excellent results with the proper illumination. A good source of the latter is a 100-watt frosted bulb in an ordinary gooseneck desk lamp.

Attached to the side of the camera is a focusing tube with which the object may be seen on a focusing disc. When the exact focus is secured the camera is swung over the microscope ready for the exposure. A light-tight connector fits over the eyepiece of the microscope and into the shutter opening of the camera to keep stray light from reaching the film. Exposure is just as important in photomicrography as in regular photography and while the only true guide is experience, a table has been compiled on exposure time which is very helpful to the amateur. This is included, with the instrument, in a manual for the beginner in photomicrography.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Araneff Film Associates (3, 6)
1345 Argyle St., Essanay Studios, Chicago
(See advertisement on page 276)

Boulder Dam Service Bureau (1 ,4)
Boulder City, Nevada
(See advertisement on page 279)

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Eastin Feature Films (4)
(Rental Library) Galesburg, Ill.

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.
(See advertisement on page 277)

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
250 W. 57th St., New York City
(See advertisement on page 257)

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Home Film Libraries, Inc. (6)
500 Fifth Ave., New York City
(See advertisement on page 281)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Educational Pictures, Inc.
College House Offices, (3, 6)
Cambridge, Mass.
(See advertisement on page 281)

Modern Woodman of America (3, 4)
Rock Island, Ill.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

The 16 mm. Sound Film Co. (5)
11 W. 42nd St., New York City

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
Rockefeller Center, New York City
(See advertisement on page 275)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M. C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
(Western Electric Sound System)
250 W. 57th St., New York City
(See advertisement on page 257)

J. C. Haile & Sons (6)
215 Walnut St., Cincinnati, O.
(See advertisement on page 279)

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 278)

Holmes Projector Co. (3)
1813 Orchard St., Chicago
(See advertisement on page 274)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City.

RCA Victor Co., Inc. (5)
Camden, N. J.
(See advertisement on page 273)

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (2)
1600 Broadway, New York City

Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 280)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 258)

Weber Machine Corp. (2)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 276)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 275)

Alfred D. Hornstein
29 E. Madison St., Chicago, Ill.
(See advertisement on page 281)

Motion Picture Accessories Co.
43-47 W. 24th St., New York City.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East Superior, Wis.

Eastman Educational Slides
Iowa City, Iowa

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.

Radio-Mat Slide Co., Inc.,
1819 Broadway, New York City
(See advertisement on page 281)

Scarborite Colors
Scarborough-on-Hudson, N. Y.
(See advertisement on page 281)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.

Teaching Aids Service
Wahan, Mass.
(See advertisement on page 281)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 258)

Visual Sciences
Suffern, N. Y.
(See advertisement on page 279)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 278)

Keystone View Co.
Meadville, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.

E. Leitz, Inc.
60 E. 10th St., New York City

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

16 MM. TITLES

J. C. Haile & Sons
215 Walnut St., Cincinnati, O.
(See advertisement on page 279)

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

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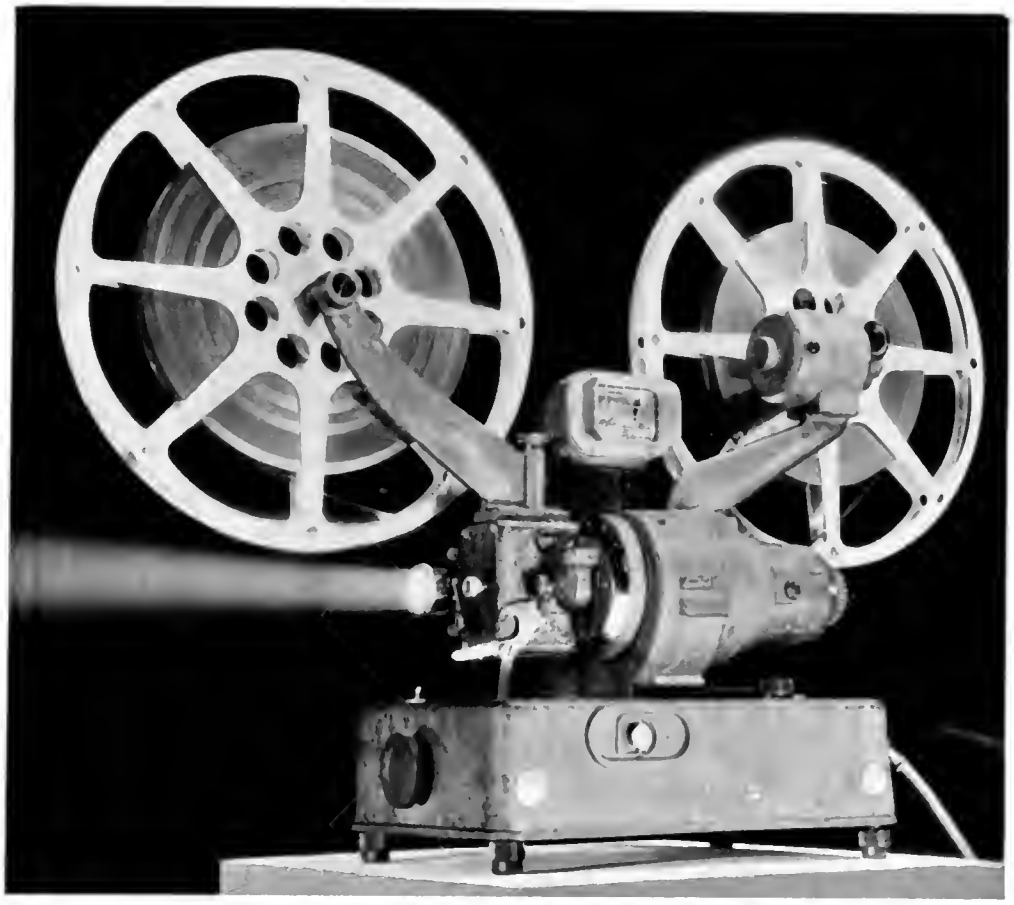

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